Master of Museology

Course Book 2011-2012
Foreword

Making the decision to study at the Reinwardt Academy means opting for intensive contact with cultural heritage – a heritage that is visible not only in objects, but in stories and recollections too. Everyone who studies, or works, at our Academy is curious about heritage and wishes to develop this curiosity to a professional level. Studying for the International Master of Museology means that a student wants to develop skills which will enable him or her to actively take part in the public discussion about heritage and to look at heritage from a wide range of perspectives. The course’s combination of high levels of academic work and practical skills is, for graduates, a unique way to start, or continue, their work in the international field of museums and cultural heritage.

The Reinwardt Academy opens this new academic year with two new professors: dr. Hester Dibbits, who will take on the role of Director of the Master Programme and dr. Riemer Knoop. I look forward to the role they will both play in the Master programme.

Dr. Peter van Mensch, our longest serving professor, has recently retired after teaching at the Reinwardt Academy for more than 30 years. His extensive knowledge and expertise has been a crucial element in the development and success of the Master programme and I am pleased to say that he will remain active as a guest professor.

I hope we will learn a lot from one another and that the graduates who act as professionals in the heritage field will look back on their time at the Reinwardt Academy with pride.

Mr. Teus Eenkhoorn
Director of the Reinwardt Academy
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Introduction

The International Master of Museology (MM) at the Reinwardt Academy has been one of the most internationally respected programmes in museology since 1994.

The aim of the programme is to provide students with an academic and professional attitude towards museology and the rapidly changing museum and heritage field. Students will learn and work in an international environment, where lecturers and colleagues deal with issues which are important, not only in the global context, but for local realities too – realities which are becoming more connected and increasingly multicultural and able to benefit from larger networks.

The Reinwardt Academy plays an important role in producing theory, analysis and reflection and is closely connected with current developments in the field. It also focuses upon how these developments are applied in the field via the projects and assignments which students participate in during the programme. This connection offers students the possibility of building a professional network that can support them throughout their careers. Knowledge is based on the experience of students, lecturers and professionals who are active in the field of heritage across the world.

In this course book we provide information about the ideas underpinning our programme, its structure and content and point you to other sources (internet, BlackBoard) of information about the exact details like dates, etc. of the programme.

Paula dos Santos MA, Managing Director of the Master Programme

Jorna Knieze, Acting Director of the Master Programme

Vision of the International Master of Museology

The Master programme is based on a broad definition of museums. Without wishing to exclude traditional museums, the programme focuses heavily on new approaches. The use of the term museology, rather than museum studies, is not only a reference to an academic foundation but is also intended to stress the fact that the focus is not on institutional frameworks. The programme offers students the opportunity to reflect more deeply on – and to experiment with – new visions of heritage and its role in society.

The museum world, like the domain of cultural heritage in general, is changing enormously. New challenges call for a new type of professional because they cannot be adequately addressed by the traditional collection-bound disciplines (such as history, art history, anthropology, etc.) or solely by the specialist fields within museum studies, i.e. museographical specialisations (such as conservation, documentation and education). The new museum professional adopts an integral and integrated perspective of cultural heritage and displays a large degree of reflexivity with regard to the relationship between practice, theory and ethics.

We see and approach master students as colleagues in training. This means that our staff and lecturers expect to establish a professional and peer-to-peer relationship with students. Students are autonomous, inquisitive and critical, with a professional attitude towards their learning process.

Programme aims and objectives

The programme is set up to enable current and future museum professionals to develop the competencies that will allow them to play an active role in anticipating and responding to new developments in the professional field and in society.

The programme gives students the depth of knowledge they need to play an innovative and leading role in formulating strategic policy at senior level as a department head, project leader, consultant, management adviser or member of a management team. The programme’s ambition is that its alumni will play a role in the processes of modernisation in the professional field in general.

The programme is therefore designed to be both a clearing house, where experiences and ideas are collected and discussed, and a course where these experiences and ideas are passed on to a new generation of professionals. The ensuing synergy creates the basis for an innovative perspective on developments in the museum profession. An international orientation is a vital condition of this perspective. One of the ways that professional internationalism is reflected in the programme can be seen in the attention that is devoted to different modern streams of ideas about museums and museology.

To sum up, the programme has four themes:

1. The unity of practice, theory and ethics
2. Museology as a theoretical framework
3. An international orientation
4. A focus on the future

During the programme students have daily contact with the Coordinator of the Master Programme, Wilma Wesselink, who is the first person to turn to with questions about the programme, visas, housing, etc. From the start of the new academic year 2011, the Director of the Master Programme, Hester Dibbits, who is also Professor of Cultural Heritage at the Reinwardt Academy, will be responsible for the overall quality and functioning of the programme. The Managing Director of the Master Programme, Paula dos Santos, will be responsible for teaching the master students and, with the Director of the Master Programme, for the content of the programme. Overall responsibility lies with Teus Eenkhoorn, Director of the Reinwardt Academy.
# Programme

## 1.1 Programme Structure

The programme is divided into three parts: the educational programme, an internship and thesis research. For full-time students, the Master programme takes eighteen months to complete. It has a workload of 2,500 hours (90 ECs). In the first year, seven modules are offered, each lasting for five weeks. Classes are offered two or three days a week: on Mondays, Tuesdays and Wednesdays (September - December) and on Mondays and Tuesdays (January - April). Classes are from 10:00 to 12:00 in the morning and from 13:00 to 15:00 in the afternoon.

Every module includes a series of lectures by staff and professionals who are active in the field. The lectures are complemented by excursions. Both lectures and excursions are defined at the beginning of the academic year. However, some of these can change as opportunities for international lecturers or activities in the field (conferences, new projects for example) may appear during the course of the educational programme. We value these very much, as they add in a unique way into the course. Updates are posted online on BlackBoard, we advise students to check regularly. The educational programme is completed by a series of reflective analysis sessions and a study week to Berlin.

After attending the educational programme, students have to complete an internship of ten weeks. This gives students an opportunity to develop professional skills and behaviour and to apply their theoretical knowledge to a work situation. The internship can be carried out in a museum or any other heritage organization.

The programme will be completed when the student submits a thesis with the results of their research project. It must demonstrate the student's ability to collect and analyze new data, to develop original thought and to present conclusions and recommendations. It is estimated that the research project and thesis will take approximately six months and may be carried out either in the Netherlands or abroad.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Content</th>
<th>Duration</th>
<th>ECs</th>
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<tr>
<td>1-a</td>
<td>Introduction to museology and museological functions</td>
<td>Lectures and excursions</td>
<td>5 weeks x 3 days</td>
</tr>
<tr>
<td>1-b</td>
<td>Project management</td>
<td>Lectures and practice</td>
<td>10 weeks x 1 day</td>
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<td>2 - 6</td>
<td>Core Subjects *</td>
<td>1 lecture, 2 workshops and excursions per week</td>
<td>4½ weeks x 10 days</td>
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<tr>
<td>7</td>
<td>Internship</td>
<td>10 weeks or 50 days</td>
<td>15</td>
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<td>8</td>
<td>Thesis</td>
<td>Research Project</td>
<td>6 months</td>
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* Referred to in Dutch academic circles as ‘Capita selecta’

## 1.2 Assessment and Grading

To complete each module of the educational programme, students are required to produce a piece of assessed work. This can take the form of an oral presentation, an oral or written examination or a paper. Before the start of each module, students will be told which way they will be assessed and graded. The amount of group work and, therefore, the group grading, is about 40%. In general, every student is expected to attend at least 80% of all classes/lectures and excursions. Feedback and grading of papers usually takes 1 month; feedback for thesis proposals takes 2 weeks and for thesis 3 months. All feedback is accompanied by written comments and an explanation of the grade. Please refer to the Programme and Examination Regulations booklet provided at the start of the programme for full details of the official regulations.

The grading is based on the Dutch system which makes use of grades 1 (very poor) to 10 (outstanding), but we do not give grades 1 till 4. A 5 grade equals insufficient. 10 outstanding 9 excellent 8 very good 7 good 6 sufficient 5 insufficient

In some cases lecturers may choose to use the words ‘insufficient’, ‘pass’ or ‘good’ instead of grades.

A distinction level mark (8 - 10) will be given to work that displays a depth of knowledge and mastery of skills which is appropriate to that module. The work will be clearly presented with well-structured, sharply focused arguments and will explore the limits of knowledge in the area under investigation. It will demonstrate critical analysis, independence of mind, initiative and intellectual rigour. Work may also demonstrate originality and an ability to extend the research further through doctoral study, or convey ideas worthily of publication.

A pass level mark (6 - 7) will be awarded for well-written and informed work that indicates awareness of recent developments in the area under investigation. The work has to be well organised, showing understanding of the subject and evidence of additional self-study. There should be no significant deficiencies, although some points may be discussed without being argued through fully.

A fail mark (5) will be given to work that displays a serious lack of understanding of the principles of the subject, major errors, serious deficiencies in knowledge, expression and organization, substantial omissions and irrelevance.

Comparing the grading system to other systems used around the world is not easy. If students have any problems about their grades and the way they are regarded in their country of origin, or any other country for that matter, they can consult the Coordinator of the Master Programme.

## 1.3 BlackBoard and MyAHK

The digital learner environment that we use is called BlackBoard. Every module has a page within the larger framework where students can find all information they need on the content of the programme, the assignments, the details on grading, dates, etc. Updates to current events are posted online on BlackBoard, therefore students are advised to check regularly. Students can also use BlackBoard as an online space to post group work, comparable with Google Docs.

MyAHK is the intranet used by the Amsterdam School of the Arts which has, among other things, an E-mail programme for students who will receive an E-mail address: name.surname@student.ahk.nl. Information about the Reinwardt Academy and the Amsterdam School of the Arts in general will be posted on MyAHK.

Both systems are accessible in the academy as well as outside the school. Students will receive instructions on how to use BlackBoard during the introduction programme. For computer problems, students can contact the helpdesk at: helpdesk@ahk.nl or +31(0)20 - 5277752.
1.4 Student coaching
A crucial element of the programme is the provision of intensive personal supervision designed to maximize the personal development of each individual student. The supervision covers a number of aspects: the development of competencies; the ability to analyze and think critically; and the ability to envisage how the theoretical material can be applied to actual work in the field.

Some students will already have been interviewed during the intake procedure, but everyone will be interviewed shortly after the start of the programme by the Managing Director of the Master Programme, usually during the Introduction Module. The purpose of this interview is to discuss the student’s expectations and the possibilities afforded by the programme. Any issues concerning the content of the programme or practical problems can also be identified.

Several more group or individual interviews will be held to discuss career planning and development during the course of the programme. The subjects covered include, how the students can make the best choices regarding case studies, papers, projects, internship and thesis to contribute to their professional interests and competencies; the building of a network of professional contacts during the programme by working on cases, attending conferences; the internship; carrying out research; and fostering personal contacts.

Every student will be interviewed personally about their internship. In principle, the students are free to choose where to do their internship but there is a preliminary interview to assess whether the programme’s management and the student concur in their estimation of the internship’s possibilities and whether they might be any problems. Every student has a supervisor from the course with whom he/she has regular contact, generally the Director of the Master Programme and the Managing Director of the Master Programme. There are two equally important aspects to the supervision: the application of theory in practical work and the creation of a professional network and relevant professional experience with a view to career planning and development.

Personal interviews are also conducted in preparation for the research project. During the thesis stage the student has a personal supervisor from the programme. The purpose of the supervision is to ensure the student completes the research for the thesis. This supervision has a very strong academic component, but also an appropriate career planning component.

1.5 Content of the programme
Students will find the description, the objectives and all the practical information about the contents of the educational programme, internship and thesis research below. In the beginning of the academic year, detailed information about the subjects and schedules of lectures, workshops, and excursions will be made available on BlackBoard.

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<table>
<thead>
<tr>
<th>Provisional Schedule – Introduction Module</th>
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<tr>
<td>5, 6 &amp; 7 September</td>
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<tr>
<td>Information Management</td>
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<tr>
<td>Care of Collections</td>
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<tr>
<td>Theoretical Museology</td>
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<td>Theoretical Museology</td>
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<tr>
<td>Exhibitions</td>
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<tr>
<td>Museum Learning</td>
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Duration: 5 weeks

1.5.1 Introduction programme
For the first three days students will have the opportunity to get to know each other, the lecturers and the staff. There will be a tour of the building, an introductory lecture on museology and on Amsterdam, and practical instructions about how to use the library, BlackBoard and MyAHK. On the third day the introduction will end with a city walk through Amsterdam and visits to some remarkable sites in the city.

1.5.2 Introduction to museology and museological functions
The purpose of this module is to introduce students to current museological theories and to the basic functions of museology: preservation, communication and research. The module consists of a series of lectures on the theoretical basis of museology, collection management (documentation and conservation), museum communication (education and exhibition), and the management of heritage institutions. A field trip is included to explore the connections between the different topics and approaches taught during the introduction module. Making connections between the different lectures is also the main purpose of the final assessment.

Content
1. Basic concepts of theoretical museology
The lecture series on the basic concepts of theoretical museology aims to give students insight into the key concepts and museological processes, and how these relate to other fields of knowledge in the work of heritage institutions. This introduction to museology will serve as a theoretical framework for the rest of the Master course.

2. Management and marketing of heritage institutions
The lecture series on the management and marketing of heritage institutions aims to explore the aspects of museum management which contribute to a better positioning of cultural institutions in society. These lectures focus on the recent developments in management that are particularly influential in improving the internal organization of cultural institutions. They also focus on the role of marketing as one of the vital tools that cultural institutions can use in their struggle for market share, funds and the fulfilment of their institutional goals.

3. Care and preservation of collections
Care and preservation of collections encompasses measures aimed at controlling the environment in which the objects are kept (preventive conservation), measures aimed at delaying the further deterioration of objects (active conservation), and planning the proper care of collections during transport and in exhibitions. Efficient object management
depends upon making accurate observations of materials and damage, with a view to
drawing up a condition report. The course also deals with the identification of biological,
chemical and physical deterioration, and examines the most important degradation
mechanisms in various types of material.

4. Information Management

The lecture series on information management looks at the strategic importance of
managing information for all aspects of working in a museum: organizing an exhibition,
communicating with visitors, planning the care of the collection. Documenting infor-
mation according to international standards is a basic requirement for professionalism
in museums. Information managers should always consider the variety of needs of the
users of the information: both inside and outside the museum. An important aspect of
Information Management is the use of internet and social media.

5. Museum Learning

Museum learning is probably the most exciting part of what museums are about becau-
se it deals with the very core of being a museum professional: communicating with the
museum visitor. To what extent are museums places for learning, contemplation, play or
even excitement? Not meeting the visitor’s expectations could mean the complete failure
of the museum’s mission. Knowing the museum’s audiences and understanding their
individual needs, is an essential challenge. The lecture series on museum education will
cover theories of communication and explore the nature of learning.

In a rapidly changing world, museums need to adapt new strategies to play a convincing
and essential socio-cultural role in society; a role that shifts from an organization which
focuses passively on collecting and often has a backward looking perspective, to one
that actively participates at the frontier of a lively and changing society.

6. Exhibition

Exhibitions are the major media through which museums express the current ideas,
opinions and interpretations related to their collections and identity. Most museums are
known for their exhibitions and attract visitors through them. An exhibition is a complex
physical medium that can offer the museum visitor a stimulating learning environment.
However, it is also a tricky medium. It can be a convincing exhibition ‘machine’ used for
hard-selling Coca-Cola or for making people more aware of their ecological foot-print, but
it can also be used for dispersing strong ideologies. With the visitor in mind, we need to
look at some of the theories and case studies about exhibiting and learn about the exhibi-
tion’s strengths and pitfalls and discover the wide range of opportunities they provide for
communicating with the museum visitor.

7. Field trip to the Open Air Museum in Arnhem

The trip to the Open Air Museum in Arnhem connects all the different topics covered
during the introduction module. For a whole day, different lecturers will accompany the
students around the museum analyzing the practical issues raised by the content of the
lectures, as well as the relationships between them.

Assessment and grading criteria

The introduction module is assessed by one individual 30 minute oral interview with two
lecturers of the MM.

Each lecturer of the introduction module will prepare two questions after the end of the module.
These questions represent guidelines to help students think about the principles and perspecti-
ves behind the subjects of the introduction module.

If the assessment is graded with an insufficient mark (5), the student will have to write a paper
about a specific subject, determined after the interview.

1.5.3 Project Management

The goal of the Project Management course is to gain an inside view of project management
by carrying out a real project, while learning about project management theory. This part of
the programme is about gaining knowledge and understanding of what it means to manage
a project and in what way this differs from ‘day-to-day’ work. Students work in two or three
project teams to gain skills in working within an (international) team. In this context, the
specific knowledge and experience of each student plays an important part. The focus of the
Project Management course is on doing, rather than theory. The workshop Professionalism
works in close connection with the Project Management course and provides a platform for
theoretical reflection that will help in forming project management decisions.

Students work at a different real life project every year. Information about the project will be
made available shortly before the beginning of the academic year.

Duration: 10 weeks

Provisional Schedule – Project Management Module

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<th>Provisional Schedule – Project Management Module</th>
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<td>Week 41</td>
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<td>13 October</td>
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<tr>
<td>Project Management</td>
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<tr>
<td>Week 46</td>
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<tr>
<td>16 November</td>
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Grading is based upon the following criteria:

- The student’s ability to show that he/she understands the principles, context and logic
behind the subjects of the introduction module;
- The student’s ability to articulate the connections between these; the ability to recognize
(in)coherence throughout the Introduction Module;
- The student’s ability to form and express opinions about these subjects and connections.

For a more in-depth understanding of the topics covered, refer to the Programme.
Content
The Product Management course is comprised of lectures about the theory of project management, lectures on specific topics of the project, contact with the project bidder, time for group work, several presentations to the bidder and delivering a specified end result (the deliverable). delivery?

Assessment and grading criteria
Grading of the Project Management course is based on two parts: an individual interview and the end result of the project team (the deliverable). The grade given for the project team forms the base of the individual grade. Each student has an individual interview with the lecturer and a guest lecturer, who is well known in the field of project management. During this interview the lecturers will be looking at the level at which students have gained skills in project management, such as organization, phasing and planning. Based on this interview, students can raise or lower the group grade by 1 point. (Example: if the group grade for the deliverable is 7, a student’s individual grade could be 6, 7 or 8.) The main items students will be graded on is the deliverable. This is a group grade. The main question here is: Is the result that the team delivered useful for the bidder: is it what he/ she asked for? The deliverable will be graded by the lecturer, the lecturer of the workshop Professionalism and the bidder from the project.

1.5.4.1 Core Subjects (Capita Selecta) (35 ECs)
After the introduction module, the programme goes deeper into specific topics that play an important role in the work of museums and heritage worldwide. These are called ‘core subjects’ and may change from year to year. The criteria for selecting core subjects are based on the vision of the programme and on the influence of certain trends, discussions and experiments in the field, in the present and the near future.

The core subjects are organized into five thematic modules. The programme starts by looking at the heritage professional as an important agent of change (Professional Development); it then moves to the collection – in its broadest sense – as a specific means of making connections between heritage organizations and society (Collection Development). It then goes on to exploring the relationship between heritage organizations and society via its outputs (Product Development), the relationship between heritage organizations and their publics (Audience Development), finally arriving at the connections between heritage and sustainability (Sustainable Development), taking into account the role of the professional, of collectives, of institutional outputs and the relationship of heritage institutions with their public and stakeholders.

Content
Each thematic module is offered for a period of four or five weeks and follows a similar structure:
• A series of lectures on theory, new projects or ‘hot’ topics. The lectures are given by the MM staff as well as by museum professionals, consultants and external specialists;
• Two thematic workshops that explore selected topics in depth and actively engage students in finding solutions for relevant problems in the field;
• A series of excursions to museums and heritage organizations in the Netherlands, often in the region of Amsterdam.

The workshops form the backbone of the five modules. During each workshop students will be asked to do individual or group assignments and will be graded accordingly. Furthermore, lectures and excursions will be made which aim to provide a broader view of the challenges, trends and different aspects involving the theory, practice and ethics of each of the thematic modules. Towards the end of the educational programme, a study trip to Berlin analyses and critically reflects on the complexity of the work with museums and heritage. Exercising critical reflection is an important goal of the programme. With this purpose in mind, a series of Reflective Analysis sessions are offered throughout the educational programme. Detailed programmes and schedules are available on BlackBoard.

1.5.4 Professional Development
This module focuses on the museum and heritage worker as a professional. The stages of development of museum and heritage work as a profession are clarified in the context of the evolution of museums. Current developments that inform professional practice are the main topics of discussion. Lectures aim to introduce students to all the relevant intellectual traditions in the field of heritage that help to define the role of the professional and excursions offer an overview of the possibilities for professional actuation. The workshops Ethics and Professionalism investigate further the challenges and parameters of the 21st century worker, in his or her role as an active agent in society.

Duration: 4 weeks

1. Workshop Ethics
Professional ethics today is a subject which is very much connected with the notion of social responsibility and encompasses various aspects related not only to the professional establishment but to broader social, political and cultural contexts as well. Any discussion about the ethical dimensions of museum and heritage work starts by identifying the actual and potential stakeholders and recognizing their interests: this is a discussion which requires a transparent and wide debate. Using an actual case study, the workshop will explore the relevant ethical dimensions which are crucial for professional development in the 21st century.

Assessment
Grading is based on a group position paper of 3,500 to 4,000 words. The theme of the paper will vary depending on the specific topics covered during the workshop. However, a number of criteria are fixed and are independent of the particular topic covered. These include:
• the quality of argumentation and conclusions;
• correct academic referencing;
• the use of literature and theories discussed during the workshop;
• presenting clear, informed and well supported positions.

2. Workshop Professionalism
Museology and the heritage field have undergone important changes in the last decades. Issues such as grass-root movements, the Internet and the effects of globalization point to a new age of connectivity and participation in heritage affairs. What is the job of the heritage professional in the 21st Century? As creation and creativity expand to areas which
were traditionally outside the usual museological bastions, we need to re-access the role of the professional. In order to explore these ideas, the workshop Professionalism looks into the project assignment of Project Management as a practical basis to discuss relevant ideas, texts and case studies related to this new professional role.

**Assessment**
Grading is based on one individual position paper of 3,000 to 3,500 words. The theme of the paper will vary depending on the specific topics covered during the workshop. However, a number of criteria are fixed and are independent of the particular topic. These include:
- the quality of argumentation and conclusions,
- correct academic referencing,
- the use of literature and theories discussed during the workshop,
- a discussion about the role of the professional in the 21st century,
- presenting clear, informed and well supported positions.

1.5.4.2 Collection Development
Collection management is one of the basic functions of the museum and heritage organizations. From a museological perspective it is important to optimize collection according to the mission statement of the museum. Therefore collection management should aim at collection development. This demands an integrated approach to acquisition and collecting policy, but also deaccessioning (including restitution, repatriation), conservation, restoration and information management. Lectures touch upon different perspectives on collection and collection management. Excursions explore collection management projects under development in the NL. The workshops Contemporary Collecting and Deaccessioning focus on important developments in the field of collection management.

**Duration:** 5 weeks

### Provisional Schedule – Collection Development Module

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<td>Lecture</td>
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<tr>
<td>Workshop Deaccessioning</td>
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<td>Workshop Contemporary Collecting</td>
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1. **Workshop Deaccessioning**
The workshop approaches deaccessioning as an active and important tool of collection development in the heritage field. The objective is two-fold: to increase understanding and critical reflection about the possibilities of deaccessioning and to increase understanding about the use and development of deaccessioning policies.

**Assessment**
Grading is based on active participation in the activities of the workshop (50%) and on the development of a deaccessioning policy for an existing national or international heritage organization (50%). The policy can be written in groups of 2 or 3 students.

A good policy is:
- well organized; clear, easy to read and understand, with the basic elements necessary for a complete and comprehensive policy. It should refer to its institutional mission, its collections policy, and should comprise of the basic aspects discussed during the sessions;
- consistent and able to answer questions such as: Is it clear what deaccessioning and disposal mean for this institution? Does it depart from the institutional mission and mentality (even if it proposes a more active approach to deaccessioning)? Is it possible to have a clear vision (stated or implicit in the policy) of the role of deaccessioning? Is it clear what happens to an object that undergoes deaccessioning? Is it clear who decides what during the deaccessioning procedure? Do the different parts of the policy complement and support each other?

2. **Workshop Contemporary Collecting**
This workshop explores the different approaches to collecting as a collaborative project of professional institutions, source communities and other stakeholders in society. A number of aspects are explored in depth on the basis of past experiences. These discussions aim at developing strategies for using new visions, such as participative collecting, as an approach to documenting past and present day society.

**Assessment**
During the workshops the class will be given a number of analytical and practical assignments that together will deliver the final grade. These assignments may be related to a case study or to different aspects related to contemporary collecting. In the beginning of the academic year, the assignments will be made available on BlackBoard.

1.5.4.3 Product Development
This module focuses on developing an integrative perspective on the output of a museum or heritage organization. The classical products of a museum are exhibitions and educational projects. Today other products, like the museum shop and the restaurant, contribute to the financial revenues and services and knowledge provision now represent important museum outputs. Lectures focus on the different possible outputs and products of museums.

Excursions serve two purposes: to relate to current re-development projects in museums and to directly expose the students to the workshops Management Tools and Experience Economy.

**Duration:** 5 weeks

### Provisional Schedule – Product Development Module

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<th>Week 51</th>
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<td>19, 20 &amp; 21 December</td>
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1. Workshop Museums and the Experience Economy

This workshop focuses on how museums operate in a competitive environment where (potential) visitors are becoming more used to fully engaging state-of-the-art experiences. Current theories suggest that we have entered another phase in socio-cultural economics. Delivery of goods and services are not longer enough, the customer wants to be engaged in (life changing) experiences. Individuals seek a mixture of existential meaning, sheer fun, emotional thrill and pure escapism. Can museums adapt new strategies in this rapidly changing world so that they can keep playing a convincing and essential role in society?

Assessment
Grading of the workshop is based on a group project (50%) and an individual essay (50%). For the group project, teams will make a thorough proposal to ‘revamp’ an existing museum into a more experienced-based venue with a strong theme and a well-defined target audience in mind. The teams will present their proposals in a PowerPoint presentation. The presentations will be assessed on:

• presentation, style and flair,
• critical description and justification of target-audience and criticism of current museum,
• content of proposal for renewal with focus on: feasibility, originality and balance.

Furthermore, each student will individually re-think the idea of experience design in the chosen museum (or another museum) and write a critical essay, providing an in-depth analysis of two pitfalls and two successes. This individual paper will be marked (double-blind) by three other fellow-students. The lecturer will randomly assess 30% of the assessed written papers and double-check the assessors and the students assessed. Papers will be marked on the following items:

• general presentation,
• clarity of expression,
• correct academic referencing and use of literature,
• argumentation (author should provide 2 good examples to support the experience design, author should also provide 2 good examples for holding back on the use of experience design, author should demonstrate reflective thinking and awareness in sound reasoning processes).

2. Workshop Management Tools

This workshop explores the different management tools that museums and heritage organisations may use to improve their outputs. The objective is to increase understanding about the different tools and approaches available for museum managers and workers.

Assessment
During the sessions, different groups will do a critical presentation based on specific topics. The goal of the presentations is to bring to light new ideas and insights rather than provide a summary of the literature. Grading is based on the group presentations (50%) and a short individual paper (50%) offering management advice that reflects the student’s opinion and views on a hypothetical case.

Good advice

• can potentially help decision making in real life,
• is not longer than 3 pages, contains well-considered description of the student’s views, is well organized, clear, easy to read and understandable,
• it is an original piece of work and not just a summary of theory.

1.5.4.4 Audience Development

This module researches the role between heritage organizations and society. The knowledge of a museum’s audience, its composition, its expectations and behaviour (visitor studies) is focussed upon, and the issue of social inclusion as an important influence in the current work of museums in many parts of the world is examined. The starting point is optimizing the ‘audience’ in relation to the mission statement of the museum, the existing preconditions and the possible social roles a museum might have in current societies. Lectures cover different aspects of the connections between museums and the public. Excursions aim to present specific cases in which such connections are developed.

Duration: 5 weeks

1. Workshop Social Inclusion

This workshop covers the theoretical and strategic issues which are related to the social agency of museums, in particular to their possible role(s) in promoting social change and development. Social inclusion can be seen as an approach to social development and has become very influential in the museum field since the end of the 90s.

Assessment
Grading is based on a group seminar (50%) and one group paper (50%). Each group will be asked to prepare a 2 hour seminar about the relationship between social inclusion and a specific type of museum. Each group will choose a case study, which will also be used later as a case study for the final paper. During the seminar, the group analyses the case study and suggests new social inclusion strategies which will be developed later in the final paper and preliminary thoughts about a management strategy that would allow the museum to implement the suggested work with social inclusion.

The final paper will consolidate the analysis and go deeper by proposing a management strategy for the case study that speaks directly to the group’s approach to social inclusion. This final paper on Social Inclusion may be combined with the final project on Visitor Research, delivering 2 grades (one for Social Inclusion and another for Visitor Research).

2. Workshop Visitor Research

This workshop introduces the different aspects of visitor research and the use of the outcomes of this research. The focus is on visitor research as a tool to prepare and evaluate exhibitions and other public-oriented activities. It will examine the different goals, as well as the different methods that can be used in researching visitors. When is visitor research necessary? What questions can be answered by visitor research? What methods would best elicit answers to these questions?
Assessment

During the workshop students will be asked to prepare different small assignments based on the various research methods (observation, questionnaires, market research etc). The overall grading will be based on a final group visit or market research project, which will be planned and carried out in the Netherlands. This final project may be combined with the final Social Inclusion paper, delivering 2 grades (one for Social Inclusion and another for Visitor Research).

1.5.4.5 Sustainable Development

Sustainability has been defined by the United Nations as a process “that meets the needs of the present without compromising the ability of future generations to meet their own needs”. This module works with a two-fold approach: the role of heritage in societal development and the sustainable development of museums, heritage initiatives and the museum profession itself. Lectures, excursions and the workshops Heritage Conservation and The Future of Museums aim to relate the contents of previous modules to discussions on heritage and sustainability. The module ends with a final discussion panel with national and international guests.

Duration: 4 weeks

1. Workshop Heritage Conservation

This workshop explores the theoretical and practical relationships between sustainable development and heritage conservation looked at from a broad perspective. The focus is on heritage conservation practice in different developing countries, such as India and Indonesia, taking into consideration issues of governance, education, economics and society.

Assessment

Students will be asked to choose a historical building as a medium for cultural industries and plan a new function for the building, taking into account various aspects of conservation management, such as benefits for local people, income generation, attraction of businesses and cultural activities and environmental conservation. This assignment will take the form of oral individual presentations during the workshop, corresponding to 100% of the grading.

2. Workshop the Future of Museums

This workshop look at two major issues – those of sustainability, viability and the internal and external factors which may impact the sustainability of heritage institutions and the cultural sector in general. It examines the factors and circumstances which promote or threaten sustainability and, on that basis, focuses on the future role of cultural heritage and of museums.

Assessment

Grading is based on one individual paper of 2,500 to 5,000 words. Students are required to write a paper on a museological topic connected with any ideas referred to during the Sustainable Development module. It is also possible to combine topics which have been dealt with in this module with those of any of the other modules. Students may take this opportunity to think about their final thesis. Originality and the student’s own theories are important assessment criteria for this paper. The paper should be an exploration and development of the students’ own ideas, but should also include some analysis or examples. The paper should also draw on, and refer to, the students’ experience, and their reading and research.

1.5.4.6 Reflective Analysis Workshops

Reflective Analysis consists of a series of four workshops spread over the Master Programme at intervals throughout the year. The objective is to provide a forum for in-depth discussion of issues raised during the module contents, and to reflect on the significance and implications of these issues for the heritage sector and student’s professional attitudes. No assignment is attached to the Reflective Analysis workshops, resulting in the Final Panel on the last day of classes: unclear?

1.5.5 Internship (15 ECs)

The internship can be carried out in a museum or in another heritage organization and not in the country of origin or in another country. However it is important to consider the impact of language, immigration rules and other practical constrains that can sometimes hinder international aspirations.

Finding an internship

Students are supposed to take the initiative to find a work placement in a museum or a heritage institution. The internship can be carried out in the Netherlands, in the student’s country of origin or in another country. However it is important to consider the impact of language, immigration rules and other practical constrains that can sometimes hinder international aspirations.
The Academy will support the students in the following ways:
- The students can discuss their plans and ideas about the content of their internship with any of the lecturers or the Internship Coordinator at any time.
- The Internship Coordinator (first), the Managing Director (second), and the lecturers (third), will advise the students about the logistics of their search, and will deploy their existing networks and assist in establishing further contacts, if this is necessary and as far as they are able;
- The Internship Coordinator will announce any internship placements/possibilities that are available to the group of master students.

Internship Supervisor/Coach
A lecturer of Reinwardt Academy or an external expert will supervise students during their internships. This supervisor will be appointed by the Reinwardt Academy. The role of the internal supervisor will be to assist the student with content or practical related issues and make the final assessment of the internship.

The museum/heritage institution where the student will carry out the internship will appoint a coach and/or contact person, depending on the policy of the institute. The role of the coach varies according to the internship. The institution provides coaches to assist students on a regular basis, to involve them in the daily practise work, to provide opportunities to participate in decision-making moments, etc. The minimum requirements for museum coaches/contact persons is that they agree with the student on the internship content, follow its development, and provide a final written report concerning the attitude and professionalism of the student.

Internship proposal and contract
Before starting the internship, the student will submit an internship proposal for approval by the internship institute and by the Internship Coordinator at the Reinwardt Academy. After approval, the students will be appointed a supervisor. It is necessary that the student, the coach/contact person in the museum/heritage institution and the Internship Supervisor at the Reinwardt Academy sign an internship contract. The Reinwardt Academy provides a model, but it is also possible to use the contract of the internship provided which should be approved before the start of the internship. See BlackBoard for the Internship Proposal Checklist.

Financial compensation, if any, for the internship is the responsibility of the student and the sponsoring host institution. The Internship Coordinator at the Reinwardt Academy will advise the students about the logistics of their search, and will deploy their existing network in decision-making moments, etc. The minimum requirements for museum coaches/contact persons is that they agree with the student on the internship content, follow its development, and provide a final written report concerning the attitude and professionalism of the student.

Internship report and final assessment
The final assessment of the internship will be carried out by the Reinwardt Academy Supervisor and will be based on:
- the final result/product of the internship/project,
- the internship report consisting of:
  - the foundation and the report of the realization of the final product,
  - all the required competencies. The student has to demonstrate what has been done to achieve these, how they were carried out, and what could have been improved;
- a written report from the coach or contact person concerning the attitude and professionalism of the student (this evaluation is not mandatory);
- The final assessment will be provided in a written ‘feedback’ report and given to the student. The grade given will be: sufficient or insufficient. See BlackBoard for the Internship Report Checklist.

Procedure for the internship provider
So far as is practicable, we hope that sponsoring institutions will treat interns as they would any trained and qualified professional staff member. Interns should observe the same work rules as other staff members, attend staff meetings as appropriate to a professional at the start of their career, carry out work assignments productively and on time, and accept supervision.

We hope that interns will be given an opportunity to learn about the entire institution and undertake a project (or projects) requiring the exercise of independent professional judgment. We do not ask that interns be exempted from the tedious parts of museum/heritage work, but we do ask that their training is well used and their enthusiasm is challenged by work that is important and useful. Only in this way will they maximize their learning and the institution get the most back on its investment.

1.5.6 Thesis (30 ECs)

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<thead>
<tr>
<th>Time schedule of the thesis</th>
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<tbody>
<tr>
<td>15 June 2012</td>
<td>First deadline to submit thesis proposal. Results within 2 weeks</td>
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<tr>
<td>15 September 2012</td>
<td>Second deadline to submit thesis proposal. Results within 2 weeks</td>
</tr>
<tr>
<td>31 March 2013</td>
<td>First deadline to submit thesis. Results within 3 months</td>
</tr>
<tr>
<td>31 August 2013</td>
<td>Second deadline to submit thesis. Results within 3 months</td>
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During the third semester students start a research project which will result in a thesis. The thesis must be an original piece of work and not simply a synthesis of existing knowledge. The aim of the thesis is to give the student an opportunity to prove that he or she can carry out a sustained piece of museological research on the basis of the knowledge and skills acquired during the course.

**Competencies**
- In the thesis the student should be able to:
  - demonstrate ability to collect and analyse new data,
  - develop original reasoning,
  - present conclusions and recommendations,
  - demonstrate an academic attitude towards museology.

**Thesis proposal**
Students are free to propose a research topic of their choice, assuming that it is on a theme relevant to the development of the field of knowledge of museology and that it fulfills the necessary methodological requirements. Students are advised to consult the lecturers about their themes before submitting the thesis proposal. It is also possible to start a research project which is related to an internship. During the educational programme, students will have the opportunity to reflect on possible themes for the thesis during lectures, in informal conversations with staff and as part of their personal coaching sessions.

There are two deadlines for submitting the thesis proposal: 15 June and 15 September of the same academic year. The proposal should be sent in a digital file to the Coordinator of the Master Programme. For detailed guidance on how to write a thesis proposal consult, see the reference material on BlackBoard and in the library.

An examination board, consisting of staff of the International Master of Museology and members of the Examination Committee will evaluate the thesis proposal and grant the following status:
- approved
- approved with restrictions (when some adjustments are necessary)
- not approved

Different aspects are taken into consideration in the evaluation: methodological aspects, as well as creative and strategic aspects (which also include the state of museology/heritage
studies as a discipline/theory, the role the thesis can play as a professional development tool for the students, etc). The decision about the proposal is given within 2 weeks and is accompanied by a written explanation. If proposals are approved or approved with restrictions, the Examination Committee grants permission for the thesis to proceed and for a research supervisor to be appointed (either from the staff or an external specialist, depending on the topic of the thesis) for the candidate. If the proposal is not approved, the candidate must submit another proposal, or improve the original proposal on the basis of the comments provided by the Examination Committee.

Writing the thesis
During the research period, students will work directly and mainly with their thesis supervisor, unless agreed otherwise (e.g. if a student has a co-supervisor). Students are expected to keep their supervisors informed on a regular basis and to seek approval from their supervisor before submitting their final work to the Examination Board.

The length of the thesis should be between 40,000 and 50,000 words, excluding appendices and the bibliography. Students are free to use the structure and referencing guide/style that they wish, as long as it is considered methodologically correct. Nevertheless, specific guidelines will be published on BlackBoard at the beginning of the academic year.

Thesis submission and grading
There are two deadlines for submitting the final thesis: 31 March and 31 August of the second year of enrolment in the Master Programme. Submitting a thesis without fulfilling the following requirements will be considered to be a non-submission:

• pass mark for all modules and internship;
• full payment of the tuition fee;
• full payment of the additional fee (€1000 for every 6 months) after 24 months.

The thesis must be submitted in five hard copies of good quality and in digital form to the Coordinator of the Master Programme. Submission of the thesis to any other body of administration or person will be considered to be a non-submission. The submitted copies of the thesis become the property of the Reinwardt Academy. The copyright in all material submitted remains with the candidate.

The thesis is submitted to the Board of Examiners which consists of:

• an internal examiner from the Reinwardt staff working on behalf of the Examination Committee
• either a lecturer or professor of theoretical museology and heritage theory
• an external examiner

Each examiner grades the thesis individually, providing detailed assessment of a number of aspects and detailed written comments. The final grade is a combination of the three grades, normally an average. The internal examiner will be responsible for setting the final grade and for writing a letter to the candidate with the comments and reasons for the grade. The Examination Committee is responsible for approving the final grade.

If a student disagrees with the decision of the Board of Examiners, he or she can appeal to the Examination Committee as stated in the Examination Rules of the Reinwardt Academy.
1.6 General competencies

The following general competencies will be defined more specifically in each item of the programme. The competencies are clustered under four headings: Philosophical and Ethical competencies, Public focus, Organizational awareness (internal & external) and Self-Management.

Philosophical and Ethical competencies

Ethics and values
- Description: The ability to espouse the core ethics and values appropriate for a museum under public trust, and to act in a manner which is in keeping with those values.
- Level: Understands the long term implications of acting in accordance with specific ethics and values, and the relationship of professional, personal and societal values; acts in a manner which promotes socially responsible values and balances communal differences with common needs.

Vision and purpose
- Description: The ability to recognize the vision and to understand the mission and values of the institution, and to develop, communicate and obtain commitment for the museum vision both internally and externally.
- Level: Works with individuals and groups inside and outside the museum to shape and guide the long-term vision of the museum and the museum community.

Museum sense
- Description: The ability to demonstrate knowledge of the museum, its functions and roles, its basic issues and questions, and its place in the socio-cultural, economic and political environment.
- Level: Analyses museological issues and dilemmas, examines the spectrum of museum roles and conceptualizes new ways of interaction within the socio-cultural context.

Balancing new visions and best traditions
- Description: The ability to maintain respect for the core practices and values of the museum while incorporating change and new visions.
- Level: Creates and evaluates organizational structures, policies and practices which balance traditional principles and progressive practice to increase flexibility, self-sufficiency and accessibility.

Public focus

Valuing diversity
- Description: The ability to understand and value diversity and to contribute to an inclusive social and work environment.
- Level: Ensures diversity is integrated into all organizational processes and participates in the formal change strategies and evaluative methods to ensure that diversity is recognized as an essential part of what makes the museum successful.

Anticipating needs
- Description: The ability to discover and address the needs and expectations of the public and serve the public interest.
- Level: Anticipates future needs and expectations and develops long-term relationships and mutually beneficial programmes as a responsive public institution.

Public promotion
- Description: The ability to engender public respect and appreciation for the museum, and to stimulate and motivate people to use the museum’s programmes, products and services.
- Level: Officially and publicly promotes the museum and influences community leaders and organizations to support the museum.

Organizational awareness (internal & external)

Organisational awareness
- Description: The ability to understand how organizations function and interact with the external environment, and to act effectively within that framework to achieve work objectives.
- Level: Creates broad strategies and collaborates with outside cultural partners and other agencies, to influence external forces and achieve desired results.
Planning and organizing
• Description: The ability to establish goals, organize work, bring together the necessary resources, evaluate processes and results and make adjustments.
• Level: Improves, develops and innovates the planning and evaluation process and the management of change. Organizes and carries out complex projects and programmes.

Managing change
• Description: The ability to recognize the need for change and to adapt and alter courses of action to operate effectively in an unpredictable environment.
• Level: Works with others to assess the environment and need for change, evaluates pros and cons, selects best process to meet diverse needs, and enables individuals and groups to implement effective change.

Process management
• Description: The ability to establish alternative courses of action and organize people and activities to achieve results effectively and efficiently.
• Level: Places museums in the larger dynamic of community and societal processes and is able to anticipate new directions and structure comprehensively; takes effective courses of action to achieve purposeful results within the social context.

Enterprise
• Description: The ability to capitalize on and generate new and innovative business opportunities that create public value or result in financial advantage.
• Level: Fosters and builds a museum culture with an enterprising vision.

Evaluation
• Description: The ability to assess performance and results and identify steps to overcome obstacles, improve performance and results.
• Levels: Develops evaluation strategy to assess overall museum performance and strengths and weaknesses; sets and uses performance indicators and measurements in relation to the museum purpose; anticipates external expectations and considers internal strategy.

Priority setting
• Description: The ability to analyse a comprehensive range of options, and select the most important actions necessary to achieve goals; ensures these actions take place.
• Level: Ensures museum workers know the museum’s structures and priorities; chooses from amongst competing priorities; and ensures action is taken to achieve long-term goals.

Problem solving
• Description: The ability to identify and effectively solve problems using a range of analytical and creative approaches.
• Level: Anticipates obstacles and results; analyses and creates alternative courses of action (contingency plans); takes action to minimize problems and takes advantage of opportunities; promotes climate which values original approaches to problem-solving.

Information gathering/research
• Description: The ability to acquire general or specific information using efficient, informal or formal methods to produce information necessary to meet job responsibilities.
• Level: Conducts pure and applied research; creates new knowledge and prepares it in an appropriate format for communication as a major part of responsibilities.

Sharing knowledge and experience
• Description: The ability to create and share knowledge and experience through individual, institutional and community learning and dialogue.
• Level: Continually improves strategies, structures and practices to support the sharing of individual, organizational and community learning and experience.

Self-Management
Achieve personal goals
• Description: The ability to effectively and responsibly manage one’s own actions to achieve organizational and personal goals.
• Level: Takes initiative in solving problems and expanding own performance; develops and shares tools, means and new approaches to encourage self-development and better productivity in one’s own work.

Personal initiative and leadership
• Description: The ability to take initiative and provide leadership through action to achieve results and long-term goals within the museum and the museum community.
• Level: Evaluates strengths and weaknesses of the museum and museum community, projects economic and political conditions, anticipates trends, and creates strategies and actions to achieve goals and to lead others in shaping a common vision.

Innovation
• Description: The ability to foster and contribute to a creative work environment that values new ideas and leads to innovative programmes and practices.
• Level: Inspires and supports innovation within the institutional vision and larger community, and directs structures, practices and processes to produce new solutions and new models to address major issues.

Life-long learning
• Description: The desire to learn and the ability to acquire skills and knowledge, in partnership with the acquisition of new knowledge, skills and abilities.
• Level: Continually adapts structures and practices to facilitate access to learning opportunities, the integration of new learning into work, and the communication of knowledge, in partnership with others within the museum and externally.

Technological literacy
• Description: The ability to acquire skills and use technological tools to create improved museum programmes, services and products.
• Level: Assess workplace needs, identifies and understands applications of available technologies to museums, and implements appropriate technologies and workplace systems.

Communication
• Description: The ability to effectively listen, speak, write or present (orally and visually) and to identify and reach an audience with a clear and meaningful message.
• Level: Communicates complex subjects clearly and accurately, verbally, in writing or in formal presentations, using language appropriate to audience; projects the museum’s image externally; mediates group communication and diagnoses underlying responses.

Team work
• Description: The ability to work co-operatively with others, in a participatory or leadership role, to create teams that use the combined strengths of individual members to accomplish organisational goals.
• Level: Leads others in the development of integrated museum programmes and services; stimulates the synergy resulting from ongoing, multidisciplinary team work, internally and with external partners.

1.7 Institutional quality assurance

The everyday running of the Reinwardt Academy is in the hands of the Faculty Director, Teus Eenkhoorn, with the support of the Management Team (MT). The MT is comprised of the Director, the Professor of Cultural Heritage, Hester Dibbits, the Head of Operational Management, Tim Lechner, and the two Programme Directors, Nancy van Asseveld and Jorna Kniess.

The Advisory Committee for the Reinwardt Academy is composed of representatives from the professional fields. This committee, upon invitation of its own accord, advises the Director of the Academy on the content of the programme and on developments in the professional field. The role of the
considered:

The Reinwardt Academy International Master of Museology programme was the first international Master degree programme to be officially granted by the Dutch Flemish Accreditation Organization (CHNTO) in 1998. With the introduction of the bachelor/master structure in the Dutch system of higher education, the international Master degree programme was officially accredited by NVAO (Netherlands Institute for Accreditation of Higher Education) in the Netherlands. The criteria are formulated in the audit report 'Professional master course Museology', CROHO registration 70038, (Dutch Flemish Accreditation Organization) and listed in the Central Register for Degree Courses in Higher Education (CROHO) in the Netherlands. The criteria for the audit panel judged the International Master of Museology programme as ‘good’. Graduates will be granted the title Master of Museology (M. Museology) based on this quality system. The process of quality assurance within the Master Programme is part of the quality assurance system of the Reinwardt Academy.

The following methods of evaluation are considered:

- evaluation of modules;
- programme evaluations;
- alumni evaluations;
- evaluations by representatives of the museum profession;
- evaluations by the teaching and non-teaching staff, concerning labour conditions etc.

The Examination Committee plays an important role in the organization and coordination of evaluations and tests. The tasks of the committee are, to a large extent, laid down by law. The examination applies the laws and regulations to educational practice at the Reinwardt Academy in the programme and examination regulations (OEIR), which are published in the online study guide and contain all of the relevant regulations for properly following a course of study. The Chair of the Examination Committee is Bob Crezee.

The Programme Council advises the Director of the Academy upon invitation or of its own accord. It is primarily concerned with the programme content and monitors social trends and developments within the field and education. On this basis the council formulates proposals regarding adjustments to the curriculum, naturally taking into account the results of the student evaluations. The Chair of the Programme Council is Léontine Meijer-van Mensch.

The Faculty Council (FR) of the Reinwardt Academy advises on matters concerning the faculty. Students and staff are represented on this council. The council is empowered to make proposals and to make its position known on issues concerning the Academy. Matters on which the council has the right to vote are specified in the Regulations on Participation. The council meets regularly and the meetings are open. All Master students are eligible for election to the Council.

Three times a year, during the classes, two student representatives will be invited to attend a meeting with the Course Director and the Coordinator of the Master Programme to evaluate the module. A draft report of this meeting will be sent to the lecturing staff. A final version of the evaluation together with the comments of the lecturing staff will be published. The outcomes of the evaluations will be discussed in the Programme Council of the Reinwardt Academy and in the Representative Advisory Board of the Reinwardt Academy. The evaluation of the internships and the theses will take place in written form.

1.8 Exemptions and other course options

The programme is modular and designed for full-time study. Nevertheless, it is also possible to follow the course in a different order by spreading the modules over 2 or 3 years. For this option it is required that students attend at least two modules a year. Part-time students who successfully complete a module will be awarded the Reinwardt Museology Certificate. Each core subject module is the equivalent of 200 hours of study, private study included. Further information is available from the Coordinator of the Master Programme.

If students can demonstrate mastery of specific knowledge and skills covered in the course, exemptions from certain parts of the programme may be granted, although this will remain an exception. Evidence of such mastery might be, for instance, a recent publication or a particular kind of working experience. Requests for exemption should be handed in formally and registered. Contact the Coordinator of the Master Programme for information on the procedure. To be final, requests must be officially granted by the Director of the Master Programme and the lecturer in the subject.

1.9 The Cultural Heritage Research Group

The Cultural Heritage Research Group focuses on the formation of theory and development of education with regard to material and non-material cultural heritage. The research group contributes to the reinforcement of the social position of heritage institutions and the further development of the curriculum of heritage education in both the bachelor’s and the master’s courses.

The framework of the research programme is determined by the relationship between the field of operations, theoretical reflection and its application to education.

1.10 Extra-curricular activities

Staff and lecturers in the master programme have their networks, not only in the Netherlands, but worldwide. These networks have meant that master students have been asked to assist in developing ideas for new exhibitions such as those held by the International Red Cross and the Red Crescent Museum in the Geneva. Students and alumni have also been involved in a symposium about community museums, called ‘City Museums on the Move’. An extra-curricular workshop ‘Writing Academic Texts’ by dr. Anette Rein and extra lectures, for example by Prof. dr. dr. Markus Walz were held during the course year. These extracurricular activities form a unique way for students to enlarge their networks and broaden their horizons.
2 Staff

Mr. B. (Teus) Enkhoorn 3
Director
teus.enkhoorn@ahk.nl

Dr. H.C. (Hester) Dibbits 2
Professor of Cultural Heritage
Director of Master Programme
hester.dibbits@ahk.nl

Dr. R. (Riemer) Knoop 4
Professor of Cultural Heritage
riemer.knoop@ahk.nl

P. A. (Paula) dos Santos MA 11
Managing Director of the Master Programme
Lecturer – Heritage Theory
paula.dossantos@ahk.nl

W. G. (Wilma) Wesselink 12
Coordinator of the Master Programme
wilma.wesselink@ahk.nl
Tel. +31 (0)20-527 71 03

2.1 Lecturers

Dr. G. C. (Gerdie) Borghuis 18
Lecturer – Information Management
gerdie.borghuis@ahk.nl

Degrees:
- MA in Cultural Anthropology, University of Nijmegen
- Diploma in Librarianship and Documentalist, Tilburg

Employment summary:
- Senior Lecturer of Registration and Documentation/Information Management, Reinwardt Academy (since 2001)
- Museum Advisor for Documentation and ICT, Ministry of Culture of Flanders (Belgium)
- Head of the Central Documentation Department, Netherlands Open-Air Museum, Arnhem
- Library positions in 3 different libraries
- Major scholarly and professional activities
- Former member of the Board of the Section Information Management of the Dutch Museum Association (SIMIN)
- Former member of the translation project for the Art and Architecture Thesaurus (AAT)

Paula A. dos Santos MA 11
Managing Director of Master Programme
Lecturer – Heritage Theory
paula.dossantos@ahk.nl

Degrees:
- Master of Museology, Reinwardt Academy (2004)
- BA in Museology, University of Rio de Janeiro, Brazil (1999)

Employment summary:
- Lecturer of Theoretical Museology, Reinwardt Academy
- Project co-ordinator, Culturalia Foundation
- Advisor for heritage and community development related projects in Brazil (since 2003)
- Project leader at the Nova Friburgo Memorial Centre, Brazil (2000-2001)
- Freelance exhibition maker and education worker, Brazil (1999-2001)
- Assistant collection manager at the National Museum of the Republic, Brazil (1998-1999)

Major scholarly and professional activities:
- Member of the Board of the Brazilian Association of Ecomuseums and Community Museology
- Member and advisor for the Brazilian Association of Museology
- Translator of museum and heritage texts and publications

Mario Jellema 6
Lecturer Exhibition development & communications
mario.jellema@ahk.nl

Major scholarly and professional activities:
- Teacher Training, Hogeschool Noord Nederland
- Educational Science (MA), University of Groningen
- ArtEZ, Bachelor of Fine Art and Design in Education
- Head Education and Exhibition at Ferdinand Domela Nieuwenhuis Museum/ Museum Willem van Haren/ Museum Stedelijk Sleat
- Lecturer at ArtEZ Institute of the Arts

Jorna Kniese 13
Lecturer – Audience Development and Project Management
jorna.kniese@ahk.nl

Degrees:
- BA in Art and Cultural Management, Hogeschool Holland and its Legacy
- BA in Art History, University of Amsterdam (2009)

Employment summary:
- Acting Director Master Programme, Reinwardt Academy (2011)
- Director Foundation Programme, Reinwardt Academy (since 2010)
- Lectures Audience Development and Exhibitions, Reinwardt Academy (since 2007)
- Project manager Audience and Education, Kasteel Groeneveld Baarn (2000-2007)
- Manager Volunteer, Kasteel Groeneveld Baarn (2005-2007)

Léontine Meijer-van Mensch 20
Chair of Programme Council of Reinwardt Academie
Lecturer – Heritage Theory and Professional Ethics
léontine.meijer@ahk.nl

Degrees:
- PhD candidate, Cultural Science Faculty, European University Vlodrava, Frankfurt (Oder), Germany
- Post-Graduate Studies ‘European Cultural Heritage’, European University Vlodrava, Frankfurt (Oder), Germany
- MA in New and Theoretical History and Judaic Studies, University of Amsterdam

Employment summary:
- Lecturer in Heritage Theory and Professional Ethics, Reinwardt Academy since 2006
- Researches in Educational Department, Jewish Historical Museum, Amsterdam
- Lecturer in Museology and Heritage Studies, European University Vlodrava, Frankfurt (Oder), Germany (2002-2005)
- Researcher in the Jewish Museum Berlin, Germany (2000-2001)
- Major scholarly and professional activities
- Board member of the International School of Museology in Celje, Slovenia
- Chairperson of COMCOL, the ICOM International Committee for Collecting
- Member of the working group on the new permanent exhibition of the NiSsee (The National Institute for the Study of Dutch Slavery and its Legacy)
- Board member of Dohre Kultury Foundation for the protection of European Heritage (Poland)
- Member of the Advisory Board of the MEC: Mobile Heritage Centre.

Martijn de Ruijter
Lecturer Care of Collections
martijn.derujter@ahk.nl

Major scholarly and professional activities:
- Restoration studies, Netherlands Institute for Cultural Heritage, Amsterdam
- specialize in Wood and Polychromated Services
- Post graduate trainee at Philadelphia (physical research in polychromated services)
- Post graduate trainee at British Museum (ethnographical objects)
- National Historisch Museum Leiden: major storage upgrade and storage reinstalltion and reorganisation
- Tropenmuseum: coordinator for physical collection management.
- International conservation projects in India, Indonesia, Suriname etc.

Jan Sas 23
Lecturer – Visitor Studies
jan.sas@ahk.nl

Degrees:
- MA in Literary Theory, University of Amsterdam
- MSc in Social Psychology, Utrecht University
- BA in Dutch Language and Literature, Utrecht University
- BA in Psychology, Utrecht University

Employment summary:
- Senior Lecturer Visitor Studies, Marketing & Public Relations, Audience

Lecturers – Information Management
gerdie.borghuis@ahk.nl

Degrees:
- MA in Cultural Anthropology, University of Nijmegen
- Diploma in Librarianship and Documentalist, Tilburg

Employment summary:
- Senior Lecturer of Registration and Documentation/Information Management, Reinwardt Academy (since 2001)
- Museum Advisor for Documentation and ICT, Ministry of Culture of Flanders (Belgium)
- Head of the Central Documentation Department, Netherlands Open-Air Museum, Arnhem
- Library positions in 3 different libraries
- Major scholarly and professional activities
- Former member of the Board of the Section Information Management of the Dutch Museum Association (SIMIN)
- Former member of the translation project for the Art and Architecture Thesaurus (AAT)
Development, Reinwardt Academy (since 1990)

• Head of Department of Education, Maritime Museum Rotterdam

• Researcher in Discourse Studies, University of Amsterdam

Major scholarly and professional activities

• Member of the Cultural Heritage Research Group, Amsterdam School of the Arts (since 2008)


• Treasurer – Public and Presentation Committee (P&P) Netherlands Museums Association (2002-2006). Now a member.

• Member of the Advisory Committee Museum Jan Cunen – Oss (Netherlands) (1994-2005)

• Member of the Editorial Board Museum visie – Dutch Journal for the Museum Profession (1992-2000)

• Chair – Public Relations & Marketing Committee of the Netherlands Museums Association (1993-1996). Now a member.

Ruben Smit 16

Lecturer – Museum Learning
ruben.smit@ahk.nl

Degrees

• MA in Museum Studies, University of Leicester (2003)

• BA in History and Geography, Teacher Training College, Utrecht (1986)

Employment summary

• Lecturer – Audience Development and Exhibition Communication, Reinwardt Academy (since April 2006)

• Head of Presentations, Museum voor Communicatie, Den Haag (2006-2005)

• Guest lecturer at the MM-Reinwardt Academy (2004-March 2006)

• Projects Manager, Kasteel Groeneveld, Baarn (2001-June 2005)

• Head of Education and Public Relations, Kasteel Groeneveld, Baarn (1996-2000)

• Senior Communications Officer, Tropenmuseum, Amsterdam (1992 - 1997)


P.M. (Eli) Roodenburg
M.J. (Marjijn) de Ruijter
P. (Paul) van Santens M.A. 11
M.P. (Michiel) Sas

Staff

G.A.M. (Trudy) Ammerlaan
drs F.H.J. (Frank) Altenburg
drs N. (Nancy) van Asseelikon 21

mr drs J.S. (Hans) Beentink
dr E.A.G. (Eli) van den Bent 22

S. (Sjana) Bergsma
B.J. (Barbara) Boelen
R. (Robin) de Boer

drs G.C. (Gerard) Borghuis 18

C. (Caroline) Box 8

M. (Marjan) ten Broeke
drs R. (Rosemarjen) Bügel 10

b J. (Bob) Crezee 9
dr H.C. (Heester) Dibbits 2

M. (Marieke) van der Duin 15

mr S. (Teus) Eikenhout 3

F. (Felicity) Eliot

M.J. (Michiel) Gaalma
R. (Rouci) Hamshagen
P. (Patty) van Hoften
D. (Debbie) Jaspers
drs M.W.M. (Mario) Jellemse 6

drs A.M. (Annemieke) de Jong
L.J. (Lydia) Koolkijn

J.F. (Jorna) Knoester 13
drs G.J. (Joppe) Knoester
dr R. (Rienke) Knoop 4

M. (Marleen) Koepkens

E.G. (Liesbeth) de Lange 19

A.W. (Tim) Lechner 24

M.E. (Marijke) Leek M.Sc. 17
drs M.H.C. (Marleen) Leendens
drs J. (Jan) Meeter

drs A (Annemarie) Meijsboom,
drs L.E. (Leontine) Meijer-van Mensch 20

B. (Brigitte) Megide

M.E. (Marion) Noort 7

J.W. (Jan-Willem) Nuiskert
M.M. (Margriet) Oomens

drs M. (Marjan) Otter
rir M. (Marc) Pijl

P. (Pauline) van der Pol 5

Dr. A. (Anette) Rein
Y. (Yvette) Snelens MA
D. (Deborah) Stolz MA
H. (Hendrik) Taket M.Sc
J. (Jelle) Verhees M. Mus
Prof. Dr. Dr. M. (Markus) Walz
A. (Astrid) Weij MA
B. (Bregje) van Woules MA

P.M. (Eli) Roodenburg
M.J. (Marjijn) de Ruijter
P. (Paul) van Santens M.A. 11
M.P. (Michiel) Sas
drs J.C.R.M. (Jan) Sas 23
C.J.F. (Karín) Singeling
S. (Suzanne) van der Voet 14
W.G. (Wilma) Wesselink 12
drs M.P.S. (Mirjam) Wijnands

2.2 Guest Lecturers

F. (Franz) van der Avert B.Mus
C. (Catherine) Bergil MA
C. (Cuautemoc) Camaren

International Master of Museology Course Book 2011 - 2012

Staff
3.1 Institutional context, Amsterdam School of the Arts
The Reinwardt Academy is part of the Amsterdamse Hogeschool voor de Kunsten (Amsterdam School of the Arts). The Amsterdam School of the Arts (AHK) offers training in almost every branch of the arts, including courses of study which are unique in the Netherlands. The AHK is continually modernising and developing and occupies a prominent place in education, the arts and cultural life, both nationally and internationally. The AHK benefits from exchanges with, and proximity to, the artistic life of the city – including theatres, museums, galleries and studios.

Among the departments of the Amsterdam School of the Arts are the:
• Academy of Fine Arts in Education, offering Bachelor and Master courses in education in visual art and design;
• Academy of Architecture, offering Master courses in architecture, urbanism and landscape architecture;
• Dutch Film and Television Academy, offering Bachelor courses in film and television direction, sound design, production design, interactive multimedia, and visual effects and Master courses in film and composing for film;
• Theatre School, offering Bachelor courses in acting, theatre making, teaching drama, dance, choreography, mime and Master courses in theatre (DasArts), musical theatre and vocal performance;
• Amsterdam Conservatory, offering Bachelor courses in classical music, jazz, pop and early music, music education, and Master courses in composing for film, musical theatre and vocal performance;
• Reinwardt Academy, offering a Bachelor course in Cultural Heritage and a Master of Museology.

3.2 Admission
The admission requirements are:
• a university degree (Bachelor or Master) or a degree from a university of professional education (HBO Bachelor). Candidates who have not actually graduated may be admitted, provided they have demonstrable knowledge of, and experience in, the museum field for at least five years;
• fluency in English (written and oral), see application procedure;
• meeting the financial requirements of the programme;
• meeting the assessment procedure.

Applicants have to present:
• a completed and signed enrolment form;
• official copies of transcripts from previous colleges/universities;
• three letters of recommendation;
• a current resume outlining education, relevant personal and work experience and other information to be considered for admission;
• a copy of passport and one passport photo;
• an English language test certificate with a sufficient score for applicants without preliminary education in English. Scores: IELTS 6.5 and TOEFL 550 or 213 (cbt), or equivalent (the institutional code for TOEFL is DS 7710);
• a statement of intent (a written essay of 500 – 750 words) explaining expectations, career goals and interests in the field, and exploring thoughts about the museum and heritage field. This statement is part of the assessment procedure.

The assessment of the suitability of the candidate is based on the documents presented. For applicants who are living in the Netherlands and/or who are able to travel to Amsterdam, the procedure may also consist of a personal interview; for other applicants the assessment will be made in writing and may be completed by an telephone interview. The materials listed should be sent directly to the Co-ordinator of the Master Programme. Enrolment forms can be downloaded from the website. For advice on how to complete the application, the Coordinator of the Master Programme can be consulted. The admission committee assesses all the applicants who meeting the minimum admission requirements. The application deadline for the full-time programme is 1 June. Applications received after this date will only be considered, if the maximum number of students has not been reached.

The tuition fee for the entire programme starting in September 2011 is € 9,960; for the course starting in September 2012 the tuition fee will be € 10,500. By signing a contract a student can pay in 3 instalments:
• € 3,320 before 15 August 2011
• € 3,320 before 31 January 2012
• € 3,320 before 15 August 2012

Students can contact the Coordinator of the Master Programme if they require more information about the instalment contract.

Full-time students who have met all the financial requirements are registered for two years from the registration date. Students exceeding this time period will be charged an additional payment (€ 1,000 per six month semester). Students enrolling for one module have to pay € 1,750 for the introduction module and/or € 1,250 for every module of the Core Subjects before the start of the module.

An up-to-date enrolment form is available on the internet for students to use. Please sign and submit it with all the required documents (if students do not present all of the items requested above, their application will not be considered) to:

Reinwardt Academy
Master of Museology
Attn. Wilma Wesselink, Coordinator
Dapperstraat 315
1093 BS Amsterdam
The Netherlands

3.3 Practical information for (international) students
www.ahk.nl/en/prospective-students is the site where students can find extensive information about application and admission procedures and about how to register in Studielink, the portal for higher education in the Netherlands. (Please note that students always must be accepted as a candidate for the Master programme before students can proceed with the application and registering in Studielink.)

All necessary information about visa procedures (entry visa and residence permits), about how to register in a city, about how to obtain a bank account, health insurance and a citizen service number, (burger service number) are available at this website.

Students will find that housing in Amsterdam is scarce. Reinwardt Academy does not offer housing facilities, nor does the Amsterdam School of the Arts. Just before the programme starts, the Reinwardt Academy advertises for rooms in local newspapers. Students are advised to use their network of friends and/or relatives who live in Amsterdam or elsewhere in the Netherlands for help in finding accommodation. We recommend that students allow additional time and money to find suitable accommodation. On the site for prospective students, students will also find some useful websites for finding accommodation.
3.4 Facilities and house rules

Access to the building is only possible with a cardkey. The building is open from 8.30 to 17.30. Students are kindly requested to leave the building before 17.30. The Reinwardt Academy operates a non-smoking policy throughout the building. If students are unable to attend classes, they should inform the academy by e-mail or telephone before 10.00. Tel. +31(0)20-527 7100 Inform the Coordinator of the Master Programme as soon as possible about any change of address.

Student cards are distributed at the beginning of the course. This card provides access to the building and to various practical facilities like printing. If the student card is lost, students must pay €15 for a duplicate. Before students can use the copying machines, telephone, or printers, the card must be activated by loading it with credit. The machine for ‘loading’ the card is on the ground floor.

All lectures and workshops for the Master programme take place on the 6th floor. The space contains facilities such as two workstations, a wifi network, a beamer and a video. On the 6th floor master students have their own space for private study and group work during the opening hours of the building. Students and staff are expected to keep this space tidy. The office of the Coordinator of the Master Programme is also located on the 6th floor.

At the start of the programme all master students will receive a Museum Card. This card allows free, or reduced, admission to the majority of the museums in the Netherlands. It is valid for one year.

Multimedia library

The Reinwardt Academy multimedia library has a large collection of literature on theoretical and historical museology and related subjects. The collection consists of more than 11,000 books, 100 periodicals and newsletters, videotapes, slides, CD-ROMs and DVDs. The books are arranged according to subject matter. Manuals containing an overview of the classification are available at several points throughout the library. The periodicals are arranged alphabetically by title in a separate section of the library. Important newspapers clippings, articles from periodicals and information from discussion lists about museology are catalogued in the museology documentation suspension files. The library also contains museum documentation, together with brochures from most of the Dutch museums and major foreign museums.

In the library (located on the second floor) there are several computers available for studying. Students can consult the online catalogue on the internet which is available in all faculties of the AHK. http://www.ahk.nl/voorzieningen/bibliotheek/catalogus/ where it is possible to search by subject, title, author or free text.

Librarians: Kokkie Vink, Nora Smith,
Tel. +31(0)20-527 7107, e-mail rwa-mediatheek@ahk.nl
Opening hours: 9.30 – 17.00 on Mondays to Fridays. The library is closed during holidays.

Conditions

A maximum of four books can be borrowed for a maximum period of four weeks;
Museum documentation, reference books, CD-ROMs, and periodicals can only be consulted in the library;
• Renewals can be made by E-mail or phone;
• Late returns are subject to fines;
• Marking or making notes in books or on any documents is not allowed;
• Borrowers are responsible for loss and damage.

• Students of the Reinwardt Academy can borrow documents and have free access to literature from all the libraries of the Amsterdam School of Art (www.ahk.nl) and from all faculty libraries of the University of Amsterdam (UvA): library catalogue: centauri.ic.uva.nl.

Architecture
AHK Bouwkunst, Waterlooplein 211, Amsterdam, Tel. +31(0)20-531 82 18

Art and cultural policy
Boekman Stichting: www.boekman.nl

Art history
• AHK Beeldende Vorming, Hortusplaatsen 2, Amsterdam, Tel. +31(0)20-527 72 77, www.academievoorbeeldendevorming.nl
• UVA Kunsthistorisch Instituut, Herengracht 286, Amsterdam, Tel. +31(0)20-525 30 40

Conservation and restoration
• Rijkdienst Cultureel Erfgoed www.cultureelerfgoed.nl,
• http://cultureelerfgoed.adlibsoft.com/default.aspx

Film and television
AHK Filmacademie, Markenplein 1, Amsterdam, Tel. +31(0)20-527 73 08, www.filmacademie.nl

History and archaeology
• UVA P.C. Hooftstraat, Spuistraat 134, Amsterdam, Tel. +31(0)20-525 44 13
• UVA Klassieke Archeologie, Oude Turfmarkt 129, Amsterdam, Tel. +31(0)20-520 25 64

Music
AHK Conservatorium van Amsterdam: Cooterdolskade 151, Amsterdam, Tel. +31(0)20-527 7681, www.conservatoriumvanamsterdam.nl

Theatre
AHK Theaterschool, Jodenbreestraat 3, Amsterdam (+31(0)20-527 7630), www.theaterschool.nl
3.5 Important addresses

Enrolment Office of the Amsterdam School of the Arts:
Jodenbreestraat 3 (1st floor)
PO Box 15079 1001 MB Amsterdam
The Netherlands
Tel. +31 (0)20-527 77 34
Fax. +31 (0)20-527 77 12
E-mail: bi@ahk.nl
Important websites:
www.ahk.nl/en/prospective-students
www.ahk.nl/en/facilities/student-affairs

Helpdesk – Amsterdam School of the Arts:
E-mail: info@helpdesk.nl
Tel. +31(0)20-527 77 52

Living in Amsterdam:
Students who want to register in the city of Amsterdam should go to:
Dienst Persoonagegevens Amsterdam,
Stadhouderskade 85, Amsterdam
Tel. +31(0)20-551 92 52
Open: Monday to Friday from 8.30 to 16.00

Health care:
General Emergency number: 112
General Practitioner: Huisartsenpraktijk
Reguliersgracht
Doctor Van Kernebeek
Reguliersgracht 78, Amsterdam
Tel. + 31 (0)20-344 92 47
Emergency number: Tel. + 31 (0)20-592 34 34

Dentist:
Studentist Amsterdam
Rokin 120 A, Amsterdam
Tel. + 31 (0)20-20 33 05 990
Emergency number: Tel. + 31 (0)20-57 09 595
www.studentist.nl

Insurance, Health Insurance & legal liability:
www.myaon.nl
Bachelor & Master 2011 - 2012

Calendaryear: 2011-2012

Module 1:
- Heritage

Module 2:
- The Field

Module 3:
- The Public

Module 4:
- The Presentations

Examination weeks: VT1, VT2, VT3

Examination: Force majeure

Bachelor & Master 2011 - 2012

Autumn holiday: 1
Christmas holiday: 2
Spring holiday: 3
May holiday: 4
Summer holiday: 5

Module 4:
- Final Project

Module 3:
- Audience Development

Module 2:
- Collection Development

Module 1:
- Professional Development

MDP:
- Introduction Module
- Project Management