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Master of Applied Museum and Heritage Studies

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## General information

### The Academy

In this programme guide, you will find the most important information about the content, structure and organisation of the master's programme at the Reinwardt Academy for the 2022-2023 academic year.

The Reinwardt Academy, part of the Amsterdam University of the Arts, trains (future) heritage professionals. Heritage communicates who we have been, co-determines who we are and invites us to think about our future. Heritage is not a property; it is a quality. This quality is often attributed under conditions of urgency: something disappears, is affected or is the focus of social or political pressure. The heritage professional is faced with a choice: do I take a position, or do I act as a mediator? Do I aim for consensus, or do I make a decision before consensus has been reached? Can consensus be reached?

The Reinwardt Academy's lecturers impart (future) heritage professionals with the knowledge and expertise necessary to acquire 'heritage wit'. Heritage wit is the ability to critically relate to, and cultivate, conversations around heritage. In this regard, it matters how, by whom, when and in which setting knowledge is contributed and shared.

### Staff

We have a core team of lecturers with a wide range of expertise. This team is supplemented with other Reinwardt Academy staff and guest lecturers. Information of our core staff you can find [here](#).



## Research Group Cultural Heritage

Marking and treating things as "heritage" raises practical, ethical and theoretical issues. Based on these issues the Research group Cultural heritage together with a diverse network of partners researches how professionals can contribute to a sustainable and inclusive society by making constructive interventions in heritage interactions.

The Research Group Cultural Heritage presents and publishes [research results](#) and contributes to the educational programs of the Reinwardt Academy. The group is headed by Professor Hester Dibbits. In the period 2019-2023 she works with a group of lecturers and partners from outside the academy on various projects that examine the relationship between emotions, historical knowledge, valuation frameworks and interests in dealing with items of heritage.

More information about our research group, you can find [here](#).

## Advisory Committee

The Advisory Committee to the Reinwardt Academy is composed of representatives from the work field. They monitor the relation between the study programmes and professional practice and make recommendations based on new developments and demands. The members of the committee are:

More information about the advisory committee, you can find [here](#).

## Dean of Students

Are you hindered in your study as a result of a motor, sensory or psychological disability? Or as a result of an impairment such as dyslexia, repetitive strain injuries, chronic fatigue or depression? Then please indicate what you need in terms of changes and facilities in order to complete your study successfully.

Please contact the Reinwardt Academy's Dean of Students Joppe Knoester to advise on practical or personal issues that hinder you structurally in class work, excursions or assessment. You can contact her by email at [joppe.knoester@ahk.nl](mailto:joppe.knoester@ahk.nl).

Are you considering studying at the Reinwardt Academy and would you like to have information given your needs? Please send your questions by email to [rwa-amhs@ahk.nl](mailto:rwa-amhs@ahk.nl).

## Master AMHS

### Profile and Competencies

The Fulltime and parttime master's programme Applied Museum and Heritage Studies was accredited in 2020 by the accrediting body **NVAO**. It aims to give (future) museum and heritage professionals the knowledge and skills needed to help the sector, ranging from small grassroots organisations to well-established institutions, to fulfil their societal goals by means of meaningful interventions. Our graduates are to take (international) positions, as project leaders, section heads or as (independent) advisors, on the basis of their integrated vision on cultural heritage, ethics and societal issues. The intended learning outcomes, or competencies which were formulated on the basis of the Dublin descriptors, are in line with this professional profile, placing present-day societal issues at the forefront, in particular those centred around sustainability, inclusivity and digitality. Critical reflection on the role of the professional underlies all competencies, as professionals in the museum and heritage field operate in a wider societal context. The intended learning outcomes tie in with the level and (international) orientation of the programme; they are geared to the expectations of the professional field, the discipline, and international requirements. They are also distinguishable from academic master programme's: offering knowledge and skills required for museum and heritage work with a focus on applied intervention research. For optimal teaching and learning we expect our students to come in with work experience.



Dublin Descriptors	Competencies Master AMHS	
<b>Knowledge &amp; understanding</b>	Have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context	<p>1) Have knowledge and awareness of contemporary societal issues, in particular those related to the focus areas of sustainability, inclusivity and digitality and how these issues impact and are impacted by museum and heritage work.</p> <p>2) Have a basic historical knowledge framework and is aware of the constructed nature of historical narratives</p>
<b>Applying knowledge &amp; understanding</b>	Can apply their knowledge and understanding, and problem-solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study	<p>3) Can critically apply their knowledge and understanding of the intricate relations between societal developments and museum and heritage work in order to address the issues at hand in an ethical manner, in known and unknown professional environments, and by means of independent intervention-related</p> <p>4) Can effectively apply principles of team, project and change management in collaborative work and in intercultural and international settings in order to accomplish organisational goals.</p>
<b>Forming judgement</b>	Have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements	5) Have the ability to integrate knowledge and intervene in complex museum and heritage interactions within the context of the three focal areas of sustainability, inclusivity and digitality; acting in an ethical manner while aware of the mission and mandate of the different stakeholders involved.
<b>Communication</b>	Can communicate their conclusions, and the knowledge and rationale underpinning these; to specialist and non-specialist audiences clearly and unambiguously	6) Can effectively exchange knowledge and experience in English within the working environment in speech and writing, as well as the use of visual aids with the different stakeholders concerned, senior management, professional peers, clients, and/or audiences.
<b>Learning skills</b>	Have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous	7) Can recognise and autonomously address areas for further personal professional development given the tasks at hand and ever-changing societal and organisational needs.

## Reinwardt Vision

### *Heritage & Professionalism*

Reinwardt Academy sees heritage as a value label established in interaction. As society, values and interactions change heritage labels can be added as well as rescinded. Accordingly, all heritage is contested but some heritage more than others. We look at heritage in the broadest sense ranging from objects, places to practices and spaces. Heritage items can be old, but also quite recent in origin. For us, national museums are not more an object of study than a gay pride or a local football pitch. In our

teaching we do focus on historical and ethnographic collections, but experience museums and art institutions may equally be included. In all we do, we look at the balance and interaction between theory, practice and ethics which collectively form the basis for professionalism.

### *Internationalization*

The vision of the Reinwardt Academy is to be an educational institution for cultural heritage which is recognised around the world as leading and distinctive. The international master's programme AMHS is to contribute to this global ambition. Indeed, an international mind-set and orientation are quintessential to the Academy's vision on museum and heritage work. This is effectuated in various ways. The international outlook is reflected in the curriculum, which contains international case studies and policy frameworks, and a one-week international excursion. It is equally reflected in various geographic specialisations and international experiences of the core lecturers. This is supplemented by international visiting lecturers, from academia or professional institutions. Last but not least, an international orientation is achieved through the international classroom, with English as the language of instruction. The small-scale, but intense programme of some twenty students from maybe ten different countries creates an international dialogue, leading to the creation of new visions, understandings and insights and an international mind-set which is everlasting. In order for all students to have this stimulating educational environment, it is critical that part-time students – who are likely to be Dutch – sit in the same classroom as the full-time students – who are more likely to be international.

### **Teaching formats**

In order to realize the ultimate goal of the master's programme – to develop students' professionalism – various educational instruments are used: lectures, group work, individual work, field visits, individual tutoring, external advice, peer learning and peer feedback. The use of all of these teaching formats is based on the combination of practice, research and ethical reflection. In line with our vision on education the use of new digital technologies is encouraged, both inside and outside the international classroom. The aim of teaching formats is to stimulate critical and philosophical reflection; In their teaching, all lecturers draw on professional experience and their current and relevant networks. This is supplemented with guest lectures given by professionals from the Netherlands and abroad, and visits to relevant institutions, where students can look behind the scenes and discuss museum and heritage practice with senior staff.

### *Workshops and lectures*

We prefer interactive educational formats, based on discussion and learning by doing. Frontal lectures are avoided. This can only be achieved if students come prepared and are willing, and comfortable, to participate. We thus expect students to have done the readings or other mandatory preparation when coming to class. The classroom itself is a safe space or indeed a brave space, for dialogue and exchange. Class discussion is with (guest) lecturers and peers alike, thus providing a valuable learning experience. Physical attendance is thus required. Classes are recorded for review later.

### *Review sessions*

At the start of every week time is reserved for a brief summary and reflection on the preceding week. This way loose ends and unresolved questions are identified and addressed early on. Students will not be left behind and at the same time a link can be made to the new topics of that week, which helps to create a mental state conducive to learning.

## *Field trips*

Regular field trips are planned. The students visit museums and heritage organisations not only in Amsterdam but also elsewhere in the Netherlands. A recurring theme is how choices concerning the treatment of cultural heritage are determined by the social, political and ideological context and how the current design of museum and heritage interventions are the result of complex societal processes. The programme includes a week long international excursion, organised in collaboration with one of our international partners. Students will then be able to experience and reflect on a different museum and heritage regime and share their insights with the hosts.

Examples of past destinations in the Netherlands:

- Tropenmuseum
- National Heritage Agency
- Museum de Lakenhal
- National Maritime Museum
- IHLIA LGBT Heritage
- Imagine IC
- Museum van Loon
- Rijksmuseum
- Portugese synagogue
- Naturalis
- Stedelijk Museum Amsterdam
- Netherlands Institute for Sound and Vision

## *Presentations and feedback*

In class settings as well as during excursions, students are expected to share with others what they have learnt, using different communication tools. This is an opportunity to challenge and expand their understanding of the issues at stake by having others ask questions, and to become aware of their own position in relation to others.

## *Peer learning and peer feedback*

Peer learning is generally a very effective way of learning, particularly in the international and hyper-diverse classroom which the programme offers, given the fact that students arrive with different professional and educational backgrounds. Learning from each other as professionals and giving each other feedback are also part and parcel of the substantial number of seminars in the programme.

## *Professional placement*

The professional placement gives the students an opportunity to develop their professional skills, attitude and experience and apply the theoretical knowledge they have acquired during the programme in a working environment. In addition, the placement is a way to build one's network and increase access to the labour market. It differs from an internship in the sense that the student's task at the hosting organisation is to conduct embedded research, rather than being engaged in day-to-day operations. Students who are interested in an internship can do that optionally, but it may cause a delay in completion of the programme.

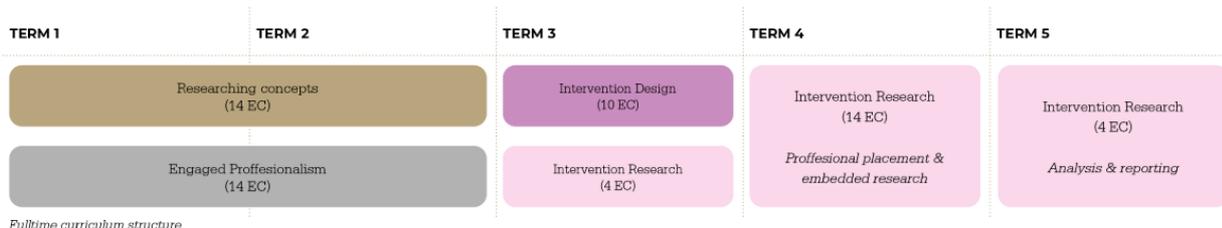
### *Self-study*

Students complete a substantial part of the programme through independent study. Only part of the literature is presented to the student. Above all, students are expected to search for information themselves, using knowledge and information platforms (professional organisations, internet). They also accumulate knowledge from recent specialist literature and study material from professional practice (case studies).

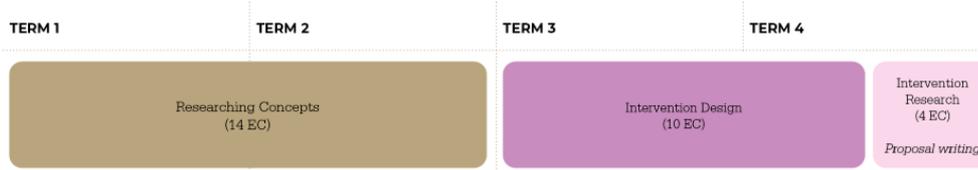


### **Curriculum**

The master's degree programme Applied Museum and Heritage Studies is a 60 EC programme. The structure of the programme is modular, with each module consisting of a self-contained unit of teaching, learning and assessment. The programme starts with reflecting and exploring, then expects students to start creating new concepts in groups, and concludes with independent intervention research. In the discussions, students are challenged to make connections to the previous modules: from the first two modules (Research Concepts and Engaged Professionalism), in which the common grounding is shaped, up to the group design project (Intervention Design) and the individual research project (Intervention Research). Having said that, by offering the first two modules in parallel, we are able to accommodate part time students. Given the work experience of the part time students are capable of continuing to Intervention Design without Engaged Professionalism.



### Year 1



### Year 2



Part time curriculum structure

### Programme schedule

Concepts discussed in Researching Concepts are studied in a practical context in Engaged Professionalism. The knowledge of theory (concepts) and practice are applied in Intervention Design, where students make collective decisions in a creative process. In the final module, Intervention Research, students will have to apply their knowledge independently and make autonomous decisions. This sequence is in line with Bloom's taxonomy of learning objectives. In Researching Concepts and Engaged Professionalism the emphasis is on understanding, applying and analysing. In Intervention Design and Intervention Research students are to evaluate and create, the highest levels in Bloom's taxonomy.

Given the low number of parttime students starting in 2022, in contrast to the regular schedule presented here, in the academic year 2022-23 parttime students will fully join the fulltime schedule for Intervention Design and start Intervention Research at the start of term 4.

### Researching Concepts

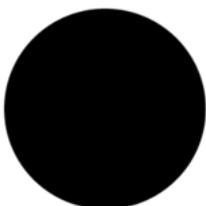
In conversation with academic experts, students reflect, at a conceptual level, on different academic and professional discourses about the dynamics of culture and societal change. The use and meaning(s) of key concepts such as culture, identity, heritage, sustainability, inclusivity, participation, authenticity and digitality are discussed, using concrete examples from different historical, social and spatial contexts. Students are given the tools to research these concepts. More detailed information can be found in the [module summary](#).

### *Engaged Professionalism*

While becoming acquainted with innovative approaches and methods in conversation with distinguished professionals and through workshops and field visits, students explore and discuss the practical and ethical challenges of museum and heritage work in direct relation to issues of sustainability, inclusivity and digitality. More detailed information can be found in the [module summary](#).

### *Intervention Research*

Working as an embedded researcher at a museum or heritage organisation, students conduct research independently while developing, implementing or assessing an intervention in the museum or heritage field in relation to one of the topical issues: sustainability, inclusivity or digitality. Past students have conducted these placements at institutions such as Netherlands Institute for Sound and Vision, Museum van Loon, Stichting 2030, Van Gogh Museum, National Heritage Agency, Culture Club, National Museum of Antiquities, Meertens Institute and Slot Loevesteyn. More detailed information can be found in the [module summary](#).



## Assessment

Our approach to assessment has been devised to suit the goal of the programme to deliver internationally oriented, socially engaged professional practitioners who can contribute to the future of museums and cultural heritage, ranging from well-established institutes to alternative organisations. Assessment policy should reflect the core themes of the programme. Assessments should allow for participation and multivocality, and value innovation. As we consider students to be colleagues-to-be, they should be entrusted to have a say in setting their own assessment criteria. Peer feedback is the logical supplement to the peer education we promote in the diverse international classroom. Students are encouraged to critically reflect on their own performance, just as they are encouraged to critically evaluate teaching modules and the programme as a whole. Assessment forms can make use of new digital technologies. The programme has a regular assessment structure, which is described in the online programme book. The rules and procedures are set out in the Education and Examination Regulations (EER), which is supplied separately.

Each of the four modules is guided by a general theme, to be addressed in different kinds of assignments, assessed either formatively or summative in accordance to the RWA Educational Policy and the RWA Assessment Policy.

Feedback and grading of assignments takes a maximum of 15 office days from the submission deadline date. All feedback is accompanied by written comments and an explanation of the mark awarded. Students can refer to the Education and [Examination Regulations](#) for full details of the official regulations. The assessment and grading are based on the Dutch system that uses grades 1 (very poor) to 10 (excellent). 5.5 is the pass mark. No partial grade is allowed to be below 5.0.

Summative assessments are generally scheduled during the assessment weeks at the end of each term. All work is submitted through MS Teams. This arrangement facilitates both timely marking and appropriate archiving of submitted work. Lecturers give individual feedback to each student. In the case of presentations, oral feedback is given, and written feedback is only provided in the case of a summative assessment. Written assignments always receive written feedback in addition to possible oral feedback. Only Reinwardt Academy lecturers and guest lecturers, appointed by the Examination Committee, are mandated to perform assessments.

For assessments, a rubric is used to ensure standardization in marking. The rubrics are devised in such a way that they are in line with the AMHS vision on education. If an assignment is deemed unsatisfactory, the student is required to resubmit it. Students who gained a satisfactory mark of 7.0 or below but would like to incorporate the feedback are also given the opportunity to resubmit the assignment for assessment. This way students are encouraged to deepen their learning. Resubmissions take place in a subsequent assessment week of choice. Any work, other than the final research project, can be resubmitted once during the academic year. Given special circumstances (force majeure) a student may request the Examination Committee for an additional chance.

In the course of the four modules, there will be opportunities for formative assessment for the student to gauge their learning so far. We value peer feedback in this process. In the programme a mix of assessment methods is used to suit the diversity of the classroom.

## Tutor

Every Student is appointed a Tutor to provide guidance on general social, academic and professional issues. A Tutor cannot also serve as Supervisor to the same Student.

For more acute academic and social guidance the student can contact the [Dean of Students](#).

In case of (sexual) intimidation, aggression and violence, bullying or discrimination, Students can approach one of the AHK's [confidential advisers](#).

## Student matters

### Examination Committee

As with every study program within the Amsterdam University of the Arts, the Reinwardt Academy has an examination committee. The examination committee determines two matters in an objective and expert manner:

1. Whether the study meets the conditions of the Education and Examination Regulations (EER) in practice.
2. Whether the student meets the final qualifications of the study programme.

The examination committee is independent. The committee checks whether assessment guidelines are being followed and controls assessment quality. In addition, the committee provides solicited and unsolicited advice to Reinwardt Academy management regarding assessment policy and EER.

In addition the committee handles student requests regarding assessments and exemptions. As a student you can contact the examination committee with the following requests:

- Exemption from one or more modules.
- An additional opportunity for assessment in case of force majeure.
- To extend the validity of a successfully passed test.
- Assessment facilities and adjustments related to disability or chronic illness.

If you are in disagreement with a decision of the Examination Committee, you can lodge an appeal with the Examination Appeals Board (COBEX).

Reinwardt Examination Committee members:

- Mirjam Wijnands - chairperson
- Gerdie Borghuis - member
- Marlous van Gastel - member
- Mirjam Shatanawi - member
- Scheltus van Luijk - external member

### Contact

The Examination Committee can be reached via [wa-examencommissie@ahk.nl](mailto:wa-examencommissie@ahk.nl). Your question or request will be answered or handled as soon as possible, at the latest within three working weeks.

There are forms available for requesting an exemption or submitting a complaint.



## Education and Examination Regulations and Style guide

For the Education and Examination Regulations (EER) and Style guide please click [🔗 here](#).

## Student Affairs

The programme coordinator Barbara Garibbo is the person to ask questions about the course of your study. You can reach her by email through [✉ rwa-amhs@ahk.nl](mailto:rwa-amhs@ahk.nl).



## Student coach, confidential adviser and liaison officers

The Amsterdam University of the Arts (AHK) believes it is important that you, as a student, can study safely and healthily. And that you know who you can turn to if you need support in order to be able to do your study successfully.

In addition to the Dean of Students, you can contact the student coach, confidential adviser and liaison officers of the Amsterdam School of the Arts during your study. For more information, please click [here](#).

## Costs

### *Tuition*

Our Master of Applied Museum and Heritage Studies has been accepted for government funding. This means that students from the European Economic Area (EU, Iceland, Norway and Liechtenstein) who don't have a master's degree already can enrol in the programme for a government set tuition fee, which for 2022-23 will be €2209 per annum. The tuition for non-EEA students, and EEA students holding a master's degree, is €8726 per annum for the full-time programme. Part-time students are required to pay the lower AHK-rate, which for 2022-23 amounts to €5325.

Tuition can be paid in 10 instalments. The annual tuition fee for full-time or part-time study is the same.

In addition to the tuition fee, please be aware of the following study related expenses, which are equally part of your investment in the master Applied Museum and Heritage Studies.

Museumkaart or ICOM card	€64,90
Travel expenses for field trips (consider a public transport discount card)	€250
Travel expenses for your embedded research, costs depend on residence and hosting organisation	variable

Travel, food and accommodation for the international study trip	€350
Printing, photocopying and binding of articles, assignments, poster and reports	€150
Membership to the KB Royal Library	€15
Books (optional)	€200

#### Additional expenses



#### *Housing*

Housing in Amsterdam is very problematic and rents can be significantly high. Be aware that the school cannot help you in this regard. The AHK does not, and cannot, own student housing. We can advise on where to search for housing. It won't be easy to find accommodation, however it's not impossible. The organizations below may be able to help you.

- [Hicondo](#)
- [AHK housing information](#)
- [The Student Hotel \(shortstay contract\)](#)
- [Studentenwoningweb](#)
- [De Key](#)
- [Stichting DUWO](#)
- [Ymere](#)
- [Shortstay contract for international students](#)
- [Housing Anywhere \(housing for incoming international students\)](#)
- [Student Experience \(housing for incoming international students\)](#)
- [Via Facebook group](#)

See also [this page](#) for all aspects of (preparing) your stay in the Netherlands.

#### Procedure for suspected fraud and/or plagiarism

Fraud and plagiarism are serious violations of professional ethics. In order to avoid suspicion of plagiarism all submitted work needs to be properly referenced. The Reinwardt Academy has developed a [style guide](#) for this purpose.

If the lecturer or supervisor in charge suspects that fraud and/or plagiarism may have taken place, he/she shall immediately inform the student and also the [Examination Committee](#) in writing, submitting the written documents and findings. Within 10 working days after the notification, the Examination Committee will give the student the opportunity to be heard. A report will be made of the hearing. The Examination Committee establishes whether a case of fraud or plagiarism has been committed and informs the student of its decision and sanctions in writing within a period of three weeks, including the possibility of appeal. If plagiarism is discovered or suspected in a particular piece of work, the Examination Board may decide to investigate earlier pieces of work submitted by the same student(s) for plagiarism. The student is obliged to cooperate with such an investigation and may be required to submit digital versions of earlier papers.

The Examination Committee is authorised to impose sanctions. Sanctions may include: declaring an examination result invalid, declaring results obtained earlier invalid, if plagiarism is still found in these results, exclusion from participation in one or more examinations for a maximum period of 12 months.

As laid down in the WHW, article 7.12b.2, in case of serious fraud the Executive Committee may, at the suggestion of the Examination Committee, permanently terminate the enrolment in the study programme of the person concerned. If during the study programme it is established that fraud was committed during the application process, de-enrolment still follows.

If an investigation shows that plagiarism has been committed earlier in the study, the Examination Committee may decide to declare invalid the results obtained earlier for components in which plagiarism has been established.

The Examination Committee archives the documentation concerning plagiarism and fraud.

In the EER chapter 6 you can find the official text concerning Fraud and Plagiarism.

## Practical matters

### Our building

#### *Reception*

The academy building is open during class and test weeks on Mondays, Tuesdays and Thursdays until 8 p.m., and on Wednesdays and Fridays until 6 p.m. Outside class and test weeks, the building is open until 6 p.m.. An exception applies to events.

You can go to the reception desk with general questions. You can also borrow technical equipment there (please note some equipment may only be borrowed at a lecturer's request).

T: 020 527 7100

E: ✉ [rwa-receptie@ahk.nl](mailto:rwa-receptie@ahk.nl)

### *Cafe Caspar*

Café Caspar is open daily from 9:00 am to 3:00 pm.

### *Reserving study area*

The various study area's in the building are available free of charge. It is advisable to reserve a room in advance, to be sure you can use it. You can make a reservation by mail to: ✉ [rwa-studentenloket@ahk.nl](mailto:rwa-studentenloket@ahk.nl).

### *Electronic lockers*

Would you like to store your belongings safely? This is possible in the lockers at the bottom of the stairs near the large light courtyard. Hold your student card in front of the scanner and follow the instructions on the screen. Please note that the lockers reset and open every night at midnight. So do not store your belongings in a locker for more than a day. Do you need help? Then visit the caretakers.

### *Accident, fire and the evacuation alarm*

The Reinwardt Academy has an in-house emergency response team (BHV) on the basis of the Working Conditions Act. Emergency response officers take action in the event of calamities, accidents, fires and evacuation.

#### *In the event of an accident*

- An accident must be reported immediately to reception (T: 020 527 7100) and the nearest lecturer.
- Then wait for someone from the emergency response team (BHV).
- Do not attempt to move a victim, instead ensure they are given space and keep bystanders at a distance.

#### *In case of fire and the evacuation alarm*

- Keep calm and report the fire immediately to reception (T: 020 527 7100) or use the nearest fire alarm.
- Try to extinguish the fire yourself with the fire extinguisher or the fire hose.
- If the evacuation alarm (the slow whoop) goes off, leave the building calmly, but as quickly as possible via the streetside exit (not via the garden exit). Only use the stairs, do not use the elevator.
- Always follow instructions of the emergency response officers.
- Stay away from the front door to keep the fire/police/ambulance passage clear. Wait outside for further instructions.



## House rules

It is the joint responsibility of students and staff to make the Reinwardt Academy a pleasant and safe learning and working environment. The general house rules are based on the student statute of the Amsterdam University of the Arts, on the collective labor agreement for HBO and on government regulations (fire regulations, occupational health and safety, and environmental legislation).

- Everyone in the building should behave as a good and responsible user. This means that you handle the building and its inventory in a careful manner. A user of the building is expected to take other users into account and to actively identify and if possible to prevent irresponsible use by others.
- Students and employees are expected to have their student or employee pass with them.
- The smoking ban for public buildings established by Dutch law applies in and around the entire building. This also applies to the use of special smoking products such as e-cigarettes and water pipes.
- It is not allowed to eat or drink in rooms and corridors. Eating and drinking is only allowed in Café Caspar. Café Caspar users must clear up their waste and used crockery upon departure.
- Kettles, microwaves and other electrical kitchen appliances may not be placed in rooms or offices.
- The use of alcohol is only allowed during events organised by or with the permission of the Reinwardt Academy. The use of drugs is not allowed.
- Every user must familiarize himself with the evacuation plan for Hortusplantsoen 1-3 and is obliged to participate in the evacuation drills. The evacuation plan is available for inspection at the reception desk.
- It is not allowed to bring pets into the building.

### *Liability, Responsibility and Insurance*

The management is not liable for loss, theft or damage of/to personal property belonging to students and employees. Lockers for storing personal belongings are available in the building.

### *Injury*

The management can hold students liable for intentionally or unintentionally damaging or incurring the loss of the academy's possessions and property, as well as the possessions of third parties located in the building or on-site.



## Library

The Reinwardt Academy's library has a unique collection of over 10,000 books and 120 subscriptions to national and international journals about cultural heritage, museology and related fields. You can browse the library's own [catalogue](#) as well as selected specialized [databases](#) online.

### *Opening hours*

The library is open on weekdays from 11:00 am till 5:30 pm. You can reach the library by email on [rwa-mediatheek@ahk.nl](mailto:rwa-mediatheek@ahk.nl) or by calling +31 (0)20 5277107.

### *Royal library*

We recommend students joining the Royal Library in the Hague, you will be given access to more online journals. Membership of the Royal Library can be arranged through their [website](#).

## ICTO management and administration

Team ICTO (ICT in education) is committed to optimal ICT support for students and employees. Check the ICTO page on our intranet (MyAHK) for more information including: Teams, the student information system and other ICTO-related topics.

### *Contact ICTO*

ICTO can be reached during workdays between 9:00 am and 5:00 pm at 020 527 7180 and by mail through [rwa-icto@ahk.nl](mailto:rwa-icto@ahk.nl). It is also possible for students to schedule a one on one appointment using [this](#) form. Please be sure to sign in with your AHK-account.

### *Intranet (MyAHK) and email*

At the start of your studies you will receive a personal login name and password for MyAHK, the student and employee intranet. Every student and staff member has a personal AHK e-mail address. This e-mail address is the only address that is used for e-mail communication between students, (guest) lecturers and employees.

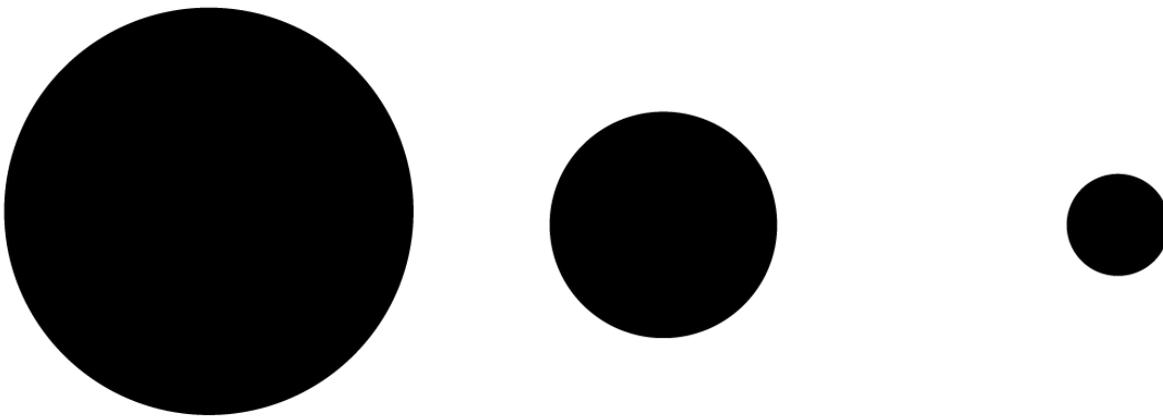
### *ICT tools*

With your personal login name and password you have direct access to a number of tools:

- Teams - here you can attend online lectures and events, consult educational materials and communicate with lecturers and fellow students.
- Educator - here you can see your study results.
- Kaltura - here you can watch knowledge clips and lectures.
- AHK Timetables (app) - here you can see the current education timetable.
- The building has Wi-Fi hotspots (eduroam) where you can log in with your AHK data for free with your laptop or mobile.

### *Teams - your online learning environment*

A digital learning environment assists education. In the digital learning environment - a lecturer shares teaching material and contextual information, you deliver assignments and discussions take place. Teaching materials include lectures, literature (e.g. articles), sound clips, video images, knowledge clips and messages.



## Participation

### *Programma Committee*

The Programme Committee Master (OC MA) is the participation body that guards the quality of the programme and gives solicited and unsolicited advice to the Programme Manager and Director of the Academy. The advice concerns the content of the programme, testing or examining, the Education and Examination Regulations (EER) and other education-related matters. Furthermore, it is involved in educational evaluations and curriculum improvement .

The OC MA has two lecturer members and two student members. At the moment, the committee consists of Mirjam Shatanawi, Judy Jaffe-Schagen, and the students Charlotte Hartong (chair) and Raquel Fundia. Student members are elected and compensated for their time.

Do you have any advice, suggestions or questions about the study programme? Do not hesitate to contact the OC MA. Approach one of the members when you see them or send a message to [✉ rwa-opleidingscommissie-master@ahk.nl](mailto:rwa-opleidingscommissie-master@ahk.nl).

More information about the tasks, rights and practical matters of the OC MA can be found in the regulations.

### *Academy council*

The Academy council is the participation body that makes proposals and makes point of views on all matters concerning the academy. As the Programme Committee focuses on the content of the programme, the Academy council focuses on ensuring the proper procedures and structure of the academy. The Academy council can be reached by email at [✉ rwa-academieraad@ahk.nl](mailto:rwa-academieraad@ahk.nl).

## Disclaimer

Even though this document with the AMHS programme details was compiled with care. It may contain errors. In case this leads to a dispute, either the Examination Board or the Reinwardt Academy Director will decide on the resolution.

## Teaching schedule

### Full time programme

Class days are Mondays, Wednesdays and occasionally Fridays. We start on Monday and Wednesdays 9:30 with an informal check-in to tie up loose ends from the week before and discuss the plan for that week and how it fits the rest of the programme. In Terms 1 and 2, this is followed by lectures and workshops for Researching Concepts generally 10:00-12:00 and 13:00-15:00. At those hours on Wednesdays, you will have workshops for Engaged Professionalism. As the module includes many excursions the timing can vary. On Fridays, but not every Friday, you may have class or excursions for either of these modules. In Term 3 Intervention Design is taught these same hours on Monday –and the occasional Friday. On Wednesdays, there will be lectures and workshops on how to write your research plan. Term 4 is for your full time placements. You will only come in during the assessment week.

### Part time cohort 2021

Class days are Wednesdays and occasionally Fridays. In Terms 1 and 2, you will join the Engaged Professionalism class with the new full time students generally from 9:30 check in and class from 10:00-12:00 and 13:00-15:00. As the module includes many excursions the timing can vary. Terms 3 and 4 are for your placement. You will only come in during the assessment week in June.

### Part time cohort 2022

Class days are Mondays and occasionally Fridays, together with full time students. We start on Monday 9:30 with an informal check-in to tie up loose ends from the week before and discuss the plan for that week and how it fits the rest of the programme. In Terms 1 and 2, this is followed by lectures and workshops for Researching Concepts generally 10:00-12:00 and 13:00-15:00. On the odd Friday, you may have class or an excursion. In Term 3 Intervention Design is taught these same hours on Monday – and the occasional Friday. Please note, Intervention Design contains one full time week abroad. Term 4 is dedicated to lectures and workshops on how to write your research plan.



We are considering the possibility of opening up the modules from the master's program for occasional students. At the moment this is not possible as we have to be selective given high student demand. In addition, we are looking into the possibility of scheduling lectures in the evening for part-time students. More information will follow.

## Admission & Selection

All students have to enrol through [Studielink](#), the portal for higher education in the Netherlands. Once a Studielink account has been set up, applicants will receive an enrolment form and further instructions. The Studielink account is needed for the entire study at the Reinwardt Academy. It is important to keep the account information safe and up to date.

The vision on education and assessment in the international classroom necessitates careful selection at the admission stage. This is done by the Admissions Committee. The Admissions Committee, consisting of the programme manager and two of the lecturers of the master's programme, assess all the applicants who meet the minimum admission requirements, i.e. a Bachelor's degree from a university or a university of applied sciences, or at least five years' demonstrable experience in the museum or heritage field at bachelor level and an IELTS Academic (or equivalent) test result of 6.5 to demonstrate proficiency in the English language.

The selection is based on the CV and a motivation letter by the candidate, explaining expectations, career goals and interests in the field, and how they think that the AMHS can contribute to achieving their goals. In addition, candidates are asked to submit a short paper in which they reflect on the skills needed for a 21st century heritage professional.

Each candidate is invited for an online call with a representative of the Admissions Committee. The interview serves multiple purposes. On the one hand, it serves the purpose of gauging the candidate's personality. At the same time, it is a means to check the candidate's expectations of the programme and manage expectations. Lastly, the interview is an expression of the personal attention we stand for, so that students, who were unable to visit us at the Reinwardt Academy before, at least have 'met' some of our staff before arriving at the start of the programme.



## Study load

The study load is expressed in credits (EC) in accordance with the international European Credit Transfer System. One academic year (1680 study hours) corresponds to 60EC. One credit therefore equals 28 study hours. For each module, it is estimated how many hours the average student needs to completion. This is converted to the corresponding number of credits. The 60 EC AMHS programme consists of four modules and can be completed during one year of full-time study or two years of part-time study.

<b>Module (component)</b>	<b>Credits</b>
• Researching Concepts	14
• Engaged Professionalism	14
• Intervention Design	10
• Intervention Research	22
– Research design	4
– Placement / embedded research	14
– Report writing	4

## Assessment programme

The assessment programme is the assignment overview for the whole year in relation to the intended learning outcomes. In the assessment schedule the actual assessment dates are provided. In principle, you have one resit / resubmission option in same academic year. Another two resubmission chances are provided the following academic year.

## Assessment structure

Dublin descriptors	Competencies	1. Researching Concepts	2. Engaged Professionalism	3. Intervention Design	4. Intervention Research
Knowledge & understanding	1) Have knowledge and awareness of contemporary societal issues, in particular those related to the focus areas sustainability, inclusivity and digitality and how these issues impact, and are impacted by, museum and heritage work.	Oral exam Peer review QAQR	Portfolio	Intervention proposal (Groupwork)	Research plan Research product
	2) Have a basic historical knowledge framework and is aware of the constructed nature of historical narratives.	Podcast	Portfolio	Intervention proposal (Groupwork)	Research plan Research report
Apply knowledge	3) Can critically apply their knowledge and understanding of the intricate relations between societal developments and museum and heritage work in order to address the issues at hand in an ethical manner, in known and unknown professional environments, and by means of independent applied research.	Research paper		Intervention proposal (Groupwork)	Research plan Research report
	4) Can effectively apply principles of team, process and change management in collaborative work and in intercultural settings in order to accomplish organisational goals.		Intercultural Intervention (Groupwork) Peer review Funding concept note	Peer feedback Process evaluation	Placement report
Forming judgement	5) Have the ability to integrate knowledge and intervene in complex museum and heritage interactions within the context of the three focal areas of sustainability, inclusivity and digitality; acting in an ethical manner while aware of the mission and mandate of the different stakeholders involved.			Intervention proposal	Placement report Research product
Communication	6) Can effectively exchange knowledge and experience in English within the work environment through speech and writing, and the use of visual aids with the different stakeholders concerned, senior management, professional peers, clients, and/or audiences.	Oral exam Peer review Research paper	Intercultural Intervention Portfolio	Peer feedback Intervention proposal	Poster Research product Placement report
Learning skills	7) Can recognize and autonomously address areas for further personal professional development given tasks at hand and the ever-changing societal and organisational needs.		Portfolio	Outline Process evaluation Process evaluation	Placement report

*Summative assessment is indicated in bold; formative assessment is indicated in italics; the portfolio contains formative and summative elements.*

## Full Time Programme Cohort 2022

### Overview assignments and deadlines

Assignments in bold will appear on your transcript. Deadlines in italics are facilitatory and not recorded in Educator. The marking and evaluations of Assignments will be made available within a maximum of 15 working days of the Assignment deadline date.

Researching Concepts	
Assignment	Deadline
Oral Exam (35%)	11/11/22
Podcast (Suff./Insuff.)	10/11/22 16:00
Paper topic & sources	16/12/21 09:30
<i>Paper outline</i>	10/01/22 09:30
<i>Final draft paper</i>	23/01/23 09:30
<i>Peer reviews paper</i>	23/01/23 16:30
Research Paper (65%)	27/01/23 09:30

Engaged Professionalism	
Assignment	Deadline
Intercultural Intervention Presentation (Suff./Insuff.)	18/11/22 09:30
<i>Final draft funding concept note</i>	23/12/22 09:30
<i>Peer reviews concept note</i>	23/12/22 16:30
Portfolio (65%)	25/01/23 09:30
Funding concept note (35%)	27/01/23 16:00
Portfolio discussion	27/01/23

Intervention Design	
Assignment	Deadline
Study trip (Suff./Insuff.)	17/02/23 16:30
Pitch (Suff./Insuff.)	03/04/23 09:30
Intervention Proposal (75%)	03/04/23 09:30
Process evaluation (25%)	03/04/23 09:30

Intervention Research		
Assignment	Deadline	Extra Resubmission
Presentation Research plan (Suff./Insuff.)	06/04/23 09:30	
Research Plan (Suff./Insuff.)	17/04/23 09:30	08/05/23 09:30
Research Poster (Suff./Insuff.)	14/06/23 09:30	
Research Report (80%)	10/07/23 09:30	
Placement Report (20%)	10/07/23 09:30	
Final Examination	17/07/23	

Resubmissions	
Term	Deadline
Term 2	27/01/23 09:30
Term 3	06/04/23 09:30
Term 4	16/06/23 09:30
Summer	10/07/23 09:30
Final Submissions	14/08/23 09:30
Final Examination	30/08/23

\*Oral exams will be conducted by appointment within the assessment week, except for the final examination of the intervention research, which will be conducted in the second or third week after submissions. Intent to resit an oral examination, must be communicated by email to [✉rwa-amhs@ahk.nl](mailto:rwa-amhs@ahk.nl) at least ten working days before the start of the assessment week.

## Part Time Programme Cohort 2022

Assignments in bold will appear on your transcript. Deadlines in italics are facilitatory and not recorded in Educator. The marking and evaluations of Assignments will be made available within a maximum of 15 working days of the Assignment deadline date.

## Overview assignments and deadlines Part-time students cohort 2022

<b>Researching Concepts</b>	
<b>Assignment</b>	<b>Deadline</b>
Oral Exam (35%)	11/11/22
Podcast (Suff./Insuff.)	10/11/22 16:00
Paper topic & sources	16/12/21 09:30
<i>Paper outline</i>	10/01/22 09:30
<i>Final draft paper</i>	23/01/23 09:30
<i>Peer reviews paper</i>	23/01/23 16:30
Research Paper (65%)	27/01/23 09:30

<b>Intervention Design</b>	
<b>Assignment</b>	<b>Deadline</b>
Study trip (Suff./Insuff.)	17/02/23 16:30
Pitch (Suff./Insuff.)	03/04/23 09:30
Intervention Proposal (75%)	03/04/23 09:30
Process evaluation (25%)	03/04/23 09:30

<b>Intervention Research</b>	
<b>Assignment</b>	<b>Deadline</b>
Presentation Research plan (Suff./Insuff.)	12/06/23 09:30
Research Plan	23/06/23 09:30

<b>Resubmissions</b>	
<b>Term</b>	<b>Deadline</b>
Term 2	27/01/23 09:30
Term 3	06/04/23 09:30
Term 4	16/06/23 09:30
Summer	10/07/23 09:30
Final Submissions	14/08/23 09:30
Final Examination	30/08/23

*\*Oral exams will be conducted by appointment within the assessment week, except for the final examination of the intervention research, which will be conducted in the second or third week after submissions. Intent to resit an oral examination, must be communicated by email to [rwa-amhs@ahk.nl](mailto:rwa-amhs@ahk.nl) at least ten working days before the start of the assessment week.*

## Part time programme cohort 2021

Assignments in bold will appear on your transcript. Deadlines in italics are facilitatory and not recorded in Educator. The marking and evaluations of Assignments will be made available within a maximum of 15 working days of the Assignment deadline date.

# Overview assignments and deadlines

## Part-time students cohort 2021

<b>Engaged Professionalism</b>	
<b>Assignment</b>	<b>Deadline</b>
Intercultural Intervention Presentation (Suff./Insuff.)	18/11/22 09:30
<i>Final draft funding concept note</i>	<i>23/12/22 09:30</i>
<i>Peer reviews concept note</i>	<i>23/12/22 16:30</i>
Funding concept note (35%)	27/01/23 16:00
Portfolio (65%)	25/01/23 09:30
Portfolio discussion	27/01/23
<b>Intervention Research</b>	
<b>Assignment</b>	<b>Deadline</b>
Research Poster (Suff./Insuff.)	14/06/23 09:30
Research Report (80%)	10/07/23 09:30
Placement Report (20%)	10/07/23 09:30
Final Examination	17/07/23
<b>Resubmissions</b>	
<b>Term</b>	<b>Deadline</b>
Term 2	27/01/23 09:30
Term 3	06/04/23 09:30
Term 4	16/06/23 09:30
Summer	10/07/23 09:30
Final	14/08/23 09:30
Final Examination	30/08/23

*\*Oral exams will be conducted by appointment within the assessment week, except for the final examination of the intervention research, which will be conducted in the second or third week after submission. Intent to resit an oral examination, must be communicated by email to [rwa-amhs@ahk.nl](mailto:rwa-amhs@ahk.nl) at least ten working days before the start of the assessment week.*

## Resubmission dates for assessment originally in previous academic years

Assignments in bold will appear on your transcript. Deadlines in italics are facilitatory and not recorded in Educator. The marking and evaluations of Assignments will be made available within a maximum of 15 working days of the Assignment deadline date.

Term	Deadline
Term 1	07/11/22 9:30
Term 2	23/01/23 9:30
Term 3	03/04/23 9:30
Term 4	12/06/23 9:30
Summer	10/07/23 9:30
Final Examination	17/07/23

### Resubmissions

*\*Oral exams will be conducted by appointment within the assessment week, except for the final examination of the intervention research, which will be conducted in the second or third week after submission. Intent to resit an oral examination, must be communicated by email to [rwa-amhs@ahk.nl](mailto:rwa-amhs@ahk.nl) at least ten working days before the start of the assessment week.*

## Entry requirements

Only Intervention Research has entry requirements. You can only participate in the workshops if you have a confirmed placement provider. You can only start your placement if you have successfully completed two of the three previous modules and after the approval of your research plan on the basis of the oral presentation or the written document. Intervention Design is open to all. The module offers two tracks: collection and interpretation in order to ensure a workable spread, you may not be able to join the track of choice.

## Extra options

If you would like to develop professional experience beyond what is offered in our programme, we are happy to facilitate an additional internship at one of the museums or heritage organisations in our network that would address your learning needs, or increase your employability. Please be aware this may involve study delays and therefore additional tuition.

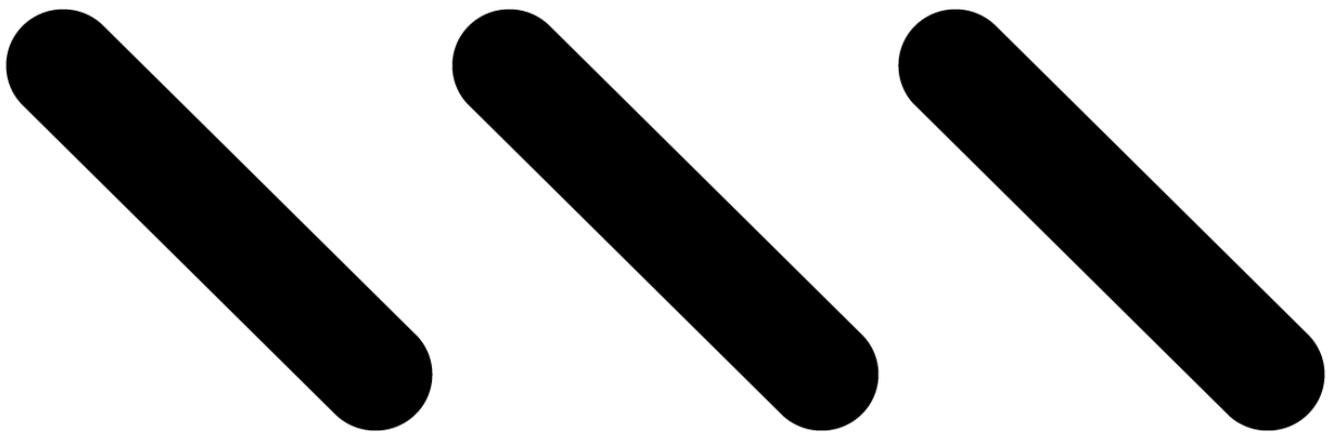
For those students interested in working as a freelance heritage professional, the Amsterdam University of the Arts is offering four helpful modules that will help you to launch your project or to boost your business. For more information, check out the [AHK website](#).

Additional courses and workshops are being developed, including Dutch for non-Dutch speakers and Academic writing. Updates will be posted in MyAHK or the AMHS Team.

## Evaluations

In line with our vision and ambitions, we truly value student feedback on the programme and all components thereof. We appreciate feedback at any point in time. For more formal feedback, each module is concluded with a panel discussion organised by the coordinating lecturer(s) to address mutual questions and concerns. What was appreciated? Where is room for improvement? In addition, a digital survey is distributed by the AHK central office after each module offering the opportunity to give feedback anonymously. The coordinating lecturer drafts recommendations for improvement for the following year. At the end of the year, the programme manager decides on possible changes in consultation with lecturers, the RWA quality assurance advisor and the [Programme Committee](#).

In addition to the RWA and AHK organised student evaluations, an independent nation-wide student evaluation is launched each February: the National Student Evaluation. We appreciate your time, effort and honesty in filling these in.



## Module summaries

## Researching Concepts

## Scheduling

Mondays and occasional Fridays in Term 1 and 2.



## Content

During the module Researching Concepts, we will discuss theories, concepts and notions which inspire our professional interventions within and beyond the heritage field. In conversation with academic experts, we will reflect, at a conceptual level, on different academic and professional discourses about the dynamics of culture and societal change. The use and meaning(s) of key concepts such as culture, identity, heritage, sustainability, inclusivity, participation, authenticity and digitality are discussed, using concrete examples from different historical, social and spatial contexts.

Building on these discussions, and in preparation of their intervention design and research projects, students will become acquainted with different research methods and the professional skills needed to share and discuss the research findings with peers and others. Taking a dynamic, interactionist approach to culture aiming at meaningful interventions in response to societal issues, we will have a strong focus on social anthropological methods and creative design tools. In addition, we offer a historical framework in which we critically assess historical narratives.

## Learning objectives

To be able to:

- Define and discuss the core concepts used in academic and professional discourses on the dynamics of heritage;
- Define and discuss the core concepts used in academic and professional discourses on sustainability, inclusivity and digitality;
- Compare and contrast academic and professional discourses on the dynamics of heritage in relation to discourses on sustainability, inclusivity and digitality;
- Demonstrate a basic historical knowledge and a deep historical awareness in discussion of popular historical narratives.

To be able to:

- Critically apply core concepts used in the field of ethnology and museology in relation to the dynamics of heritage making;
- Critically apply the concepts and principles regarding sustainability, inclusivity and digitality in relation to the dynamics of heritage making and museum work;

- Apply basic research methods.

To be able to:

- Actively and meaningfully participate in discussions about museum and heritage issues on an academic and professional level in English;
- Write a paper in professional English in accordance with academic standards.

## Assessment

### *Formative assessments*

- Several QAQR reports on the mandatory readings, consisting of:
  1. A core Quote;
  2. A brief summary of the main Argument;
  3. Questions/comments, and
  4. It's Relevance to the main theme of the programme;
- Podcast, in which you demonstrate a deep historical awareness in light of a popular historical narrative; In a podcast of about 15 minutes (max) you'll discuss a national or regional popular historical narrative from your country or region of choice, and you link this narrative to a global history approach. When was the narrative constructed or written down? In what way have you been familiar with this story, and does a more 'global' approach to history change the meaning of this narrative? The podcast combines personal reflections (on your own historical education, national historical culture or memory), and awareness of the academic discussions on history (and memory) making.
- Peer-review of two research papers of fellow students before submission.

### *Summative assessments*

- Oral exam in which you demonstrate knowledge and understanding of the key concepts, literature and issues discussed in term 1;
- Research paper of 4000 words in which you critically reflect on current professional practices and instruments, in relation to issues of sustainability, inclusivity and/or digitality. The topic needs to be pre-approved with a view to safeguarding feasibility, standards and timely submission. The paper should include new primary data collected by personal research. This can be archival research, interview(s), social media study, (exhibition-) observations etc.

## Entry requirements

No additional requirements.

## Expectations

You are required to actively participate in the lectures, discussions and seminars. This is best achieved by coming prepared, having thoroughly studied the required literature in advance of the lectures, by exploring relevant websites, and having watched prescribed videos or webinars.

You are to write a well-structured fully referenced paper about a topic of your choice, demonstrating a thorough understanding of the concepts, themes and literature discussed and a critical awareness of the ethical issues at stake. In case you miss an excursion, you are expected to visit these institutions on your own and interview your fellow students on matters discussed at the institutions.

## Study load

Credits: 14 ECT	(392h)
Lectures, seminars, field visits	96h
Mandatory readings	182h
Peer feedback	6h
Research paper	44h
10 QAQR reports	20h
Oral exam	20h
Podcast	14h
Paper Proposal	10h
Total	392h

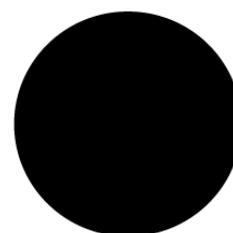
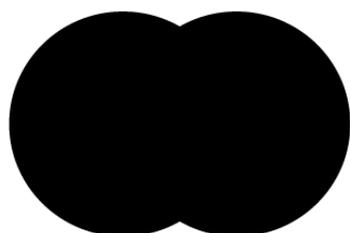
## Literature

A sample of literature used in the past.

- Appiah, K., 2018. *The Lies that Bind - Rethinking Identity*. London: Profile Books. Read chapters Introduction and Classification (38 pp)
- Appiah, K. 2009. "Whose Culture Is It, Anyway?" In *Cultural Heritage Issues. The Legacy of Conquest, Colonization and Commerce*, edited by Nafziger, J.A. and Nicgorski, A.M., 207-222. Leiden: Brill. (15 pp.)
- Barrett, J. 2015. "Museums, Human Rights, and Universalism Reconsidered." In Witcomb, A. and Message, K. (eds), *The International Handbooks of Museum Studies. Volume 1: Museum Theory*, Oxford: Wiley, 93-115. (22 pp)
- Basu, P. (ed), 2017. "The Inbetweenness of Things." In Basu, P. (ed). *The Inbetweenness of Things: Materializing Mediation and Movement between Worlds*, London: Bloomsbury, 1-20. (20 pp)
- Bedford, L. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences*, Routledge, 2014, chapter 6 'Working in the subjective mood', pp. 91-128 (37 pp)
- Berns, S. 2015. "Considering the glass case: Material encounters between museums, visitors and religious objects". *Journal of Material Culture*, 21 (2): 153-168. (15 pp)

- Buggeln, G. 2017. 'Museum Architecture and the Sacred: Modes of Engagement'. In *Religion in Museums: Global and Multidisciplinary Perspectives*, edited by Gretchen Buggeln, Crispin Paine, and S. Brent Plate, 11–20. London: Bloomsbury.(9 pp)
- Chandler, E. 'Reflections on Crippling the Arts in Canada', *Art Journal*, 76:3-4 (2017) 56-59 (3 pp) [www.tandfonline.com/doi/abs/10.1080/00043249.2017.1418484](http://www.tandfonline.com/doi/abs/10.1080/00043249.2017.1418484)
- Cesari, C. di and Dimova, R., 2019. "Heritage, Gentrification, Participation: Remaking Urban Landscapes in the Name of Culture and Historic Preservation" *International Journal of Heritage Studies*, Vol.25, 9, 863-869. (4 pp)
- Dudley, S. H. 2012. "Encountering a Chinese horse: engaging with the thingness of things". In Dudley, S. (ed). *Museum Objects: Experiencing the Properties of Things*, London: Routledge, 1-15. (14 pp)
- Flinn, A., "Community Histories, Community Archives: Some opportunities and some challenges." *Journal of the Society of Archivists*, vol. 28.2, (October 2007) 151-176. (25 pp)
- Gallo, J. 2010. 'Doing Archival Research: How to Find a Needle in a Haystack'. In *Research Confidential: Solutions to Problems Most Social Scientists Pretend They Never Have*, edited by Eszter Hargittai, 262–86. Ann Arbor: University of Michigan Press. (25 pp)
- Geismar, H. 2018. *Museum Object Lessons for the Digital Age*. London: UCL Press. (read Chapter 2, 17 pp)
- Gunn, W., Otto, T. and Smith, R., 2013. *Design Anthropology: Theory and Practice*. London: Bloomsbury Publishing. Introduction.
- Harris, M., 2007. *Ways of Knowing. New Approaches in the Anthropology of Experience and Learning* New York, Oxford: Berghahn Books. 1-24 (23 pp)
- Hoskins, J., 2006. "Agency, Biography and Objects." In Rowlands, M., Tilley, C. and Spyer, P., (ed). *Handbook of Material Culture*. New York: Sage Publications. 74-84. (10 pp)
- Hourston Hanks, L., Hale, J., MacLeod, S., 'Introduction: Museum making: the place of narrative', in: Suzanne MacLeod et. al. (eds.), *Museum Making – Narratives, Architectures, Exhibitions*. Oxford: Routledge, 2012, 19- 23 (4 pp)
- Ingold, Tim, 'Introduction' in *Anthropology and/as Education*. Londo: Routledge. 2017.
- Janes, R. R. and Richard, S. 2019. "Posterity Has Arrived: The Necessary Emergence of Museum Activism." In *Museum Activism*, edited by Robert R. Janes and Richard Sandell, 1-21. London: Routledge, (22 pp)
- Janev (2020) "Ecosystem of Big Data". In Janev, et al., (Eds) *Knowledge Graphs and Big Data Processing. Lecture Notes in Computer Science, vol 12072*. Springer, pp. 3-19.
- Jarness, Vegard, *Modes of Consumption: from 'what' to 'how' in cultural stratification research in Poetics*. 53 (2015): 65-79. [dx.doi.org/10.1016/j.poetic.2015.08.002](https://doi.org/10.1016/j.poetic.2015.08.002)
- Jones, S. 2010. 'Negotiating Authentic Objects and Authentic Selves: Beyond the Deconstruction of Authenticity'. *Journal of Material Culture* 15 (2): 181–203. (22 pp)
- Jouwe, N. and J. Tosh, 'Introduction', to, *Amsterdam Slavery Heritage Guide* [mappingslavery.nl/en/community/publicaties/gids-slavernijverleden/](http://mappingslavery.nl/en/community/publicaties/gids-slavernijverleden/)
- Lord, B. and Maria P. eds. 2014. *Manual of Museum Exhibitions*. Lanham: Rowman & Littlefield. (ch. 15 Preparing the exhibition brief)
- Lorde, A. 'There is no Hierarchy of Oppressions', *Homophobia and Education, New York: Council on Interracial Books for Children*, 1983 [uuliveoak.org/pdfs/worship\\_9-04-09\\_excerpts\\_no\\_hierarchy\\_of\\_oppressions.pdf](http://uuliveoak.org/pdfs/worship_9-04-09_excerpts_no_hierarchy_of_oppressions.pdf) (1 pp)
- Mingus, M. 'Changing the Framework: Disability Justice. How our communities can move beyond access to wholeness' [leavingevidence.wordpress.com/2011/02/12/changing-the-framework-disability-justice/](http://leavingevidence.wordpress.com/2011/02/12/changing-the-framework-disability-justice/) (2 pp)

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- Schavemaker, M. ‘Changing the Game Museum Research and the Politics of Inclusivity’, in: Kim Seong-Eun, Choi Jina, and Song Sujong eds. *The Curatorial in Parallax*, Seoul: National Museum of Modern and Contemporary Art (MMCA) (2018), 89–105. [stedelijkstudies.com/journal/changing-the-game-museum-research-and-the-politics-of-inclusivity/](https://stedelijkstudies.com/journal/changing-the-game-museum-research-and-the-politics-of-inclusivity/) (17 pp)
- Schmidt-Lauber, B. 2012. “Seeing, Hearing, Feeling, Writing. Approaches and Methods from the Perspective of Ethnological Analysis of the Present”. In Bendix, R. and Hasan-Rokem, G., (eds). *A Companion to Folklore*, London: Wiley Blackwell, 559-78 (19 pp)
- Tignor, R., *Worlds Together, Worlds Apart. A History of the World* (2017, 5th ed.). Introduction (Our Guiding Principles + Our Major Themes): 35 – 38 (3 pp)
- Ünsal, D. 2019. ‘Positioning Museums Politically for Social Justice’. *Museum Management and Curatorship* 34 (6): 595–607. (12 pp) [doi.org/10.1080/09647775.2019.1675983](https://doi.org/10.1080/09647775.2019.1675983).
- Vrana et al., (2018) ‘A Networked Analysis of Museums on Instagram’. In *Strategic Innovative Marketing and Tourism*. 7 ICSIMAT proceedings. [link-springer-com.eur.idm.oclc.org/book/10.1007%2F978-3-030-12453-3](https://link.springer.com.eur.idm.oclc.org/book/10.1007%2F978-3-030-12453-3)
- Winter, T. ‘Clarifying the critical in critical heritage studies’. *International Journal of Heritage Studies*, vol. 19, no. 6, 532-545. DOI 10.1080/13527258.2012.720997 (13 pp)
- Zbucha, A., & Bira, M. (2020).”Does Stakeholder Management Contribute to a Museum’s Sustainable Development?”. *Management Dynamic in the Knowledge Economy*. 8(1), 95-107. DOI 10.2478/mdke-2020-0007 (12 pp)



Engaged Professionalism

Scheduling

Wednesdays and occasional Fridays in Term 1 and 2.

## Content

In this module we explore and discuss the practical and ethical challenges of museum and heritage work in relation to issues of sustainability, inclusivity and digitality. Students will become acquainted with innovative approaches and methods in conversation with experienced professionals and through workshops and field visits. The module Engaged Professionalism will challenge students to think deeply about the role of museums and heritage in society and the role of museums and heritage practitioners in advocating for values as sustainability and inclusivity.

To this end, the module gives an overview of key issues in contemporary museum and heritage practice, such as community engagement, governance, and local and international advisory and governing bodies such as ICOM, ICOMOS and UNESCO. A variety of lecturers, including professionals from the heritage field, will discuss topics like restitution, (il)legal trade, relevant (inter)national legislation and the role of stakeholders and communities.

Students will visit different heritage organisations, ranging from well-established institutions to grassroots' organisations, to learn about their methodologies and the ways in which they connect to the world around them. Meetings and discussions with staff members are part of the programme and introduces the students to the ideas behind heritage practice as well as build their network.

## Learning objectives

To be able to:

- Demonstrate an in-depth understanding of ethical and practical dilemmas with which heritage professionals are confronted;
- Demonstrate historical knowledge and historical awareness in professional or educational context.

To be able to:

- Choose existing or develop new instruments with the aim to facilitate heritage professionals to meet ethical and practical challenges.

To be able to:

- Critically assess and evaluate ethical and practical dilemmas;
- Formulate a vision on ethical and practical dilemma's that heritage professionals face;
- Propose to the most appropriate funder for a given museum and heritage project and justify this choice.

To be able to:

- Effectively explain the complexity of a given museum & heritage field to an intercultural audience in English.

To be able to:

- Identify personal knowledge gaps which need to be addressed in order to meet short-term professional career goals.

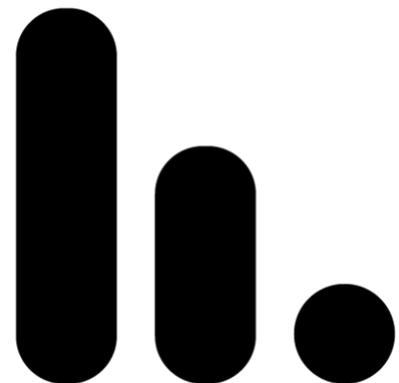
## Assessment

### *Formative assessments*

- Short **classroom assignments**, documentation of, and reflection on field visits and lectures;
- A **presentation** concerning an intervention demonstrating intercultural sensitivity (group work).

### *Summative assessments*

- **A critical portfolio** based on continued documentation and reflection on field visits, literature and class work, as well as a final personal reflection;
- **A funding concept note:** Students are to develop a funding idea for a heritage intervention based on an existing programme after identify a relevant and feasible call for proposals or foundations open for ideas . For this purpose, the existing programme will be provided along with an outline for a concept note and initial ideas for possible interventions. A draft is submitted for peer review



## Entry requirements

No additional requirements.

## Expectations

You are required to actively participate in the lectures, discussions and field visits. This is best achieved by thoroughly studying the required literature in advance of the lectures and by exploring relevant websites.

For the portfolio you are required to write a brief reflective reports on a regular basis (minimum 400 – maximum 600 words). In addition to the reports, the portfolio should contain a written reflection on your intercultural communication skills and of your individual learning goals and needs for the module Intervention Design and the international study trip (750-1000 words).

## Study load

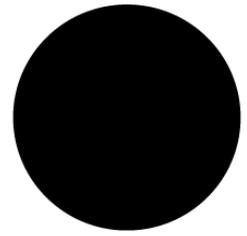
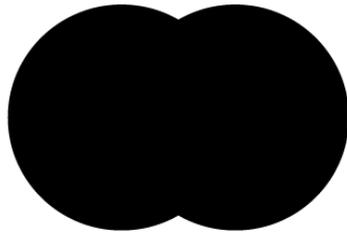
<b>Credits: 14 ECT</b>	<b>(392h)</b>
Lectures, workshops, field visits	120h
Reflective reports	48h
Portfolio	24h
Intercultural intervention	20h
Mandatory readings	160h
Funding concept note	20h
Total	392h

## Literature

A sample of literature used in the past.

- Alivizatou, M. *Intangible heritage and the museum: new perspectives on cultural preservation*. Walnut Creek: Institute of Archeology, 2012. Ch 2
- Navarrete (2020) "Crowdsourcing the digitalization of heritage", in Massi and Vecco (Eds.) *Digitization and the Arts*. Routledge.
- UNESCO World Heritage InfoKit file:///C:/Users/m.welling/Downloads/activity-567-1.pdf *RCE State of Conservation Report of Kinderdijk 2020*
- Albers, Fleur, Dré van Marrewijk, Cees van Rooijen, Yoran van Boheemen, Rick Lensink HUL in Holland. *Implementation of the Historic Urban Landscape approach in Dutch World Heritage sites. RCE 2018*
- Council of Europe, *Faro Action Plan Handbook 2018-2019*. [www.coe.int/en/web/culture-and-heritage/faro-action-plan](http://www.coe.int/en/web/culture-and-heritage/faro-action-plan)
- Winter, Tim (2015) *Heritage diplomacy, International Journal of Heritage Studies*, 21:10, 997-1015, DOI: 10.1080/13527258.2015.1041412
- Adam Hammond 2017. *The Two Things You Need to Know to Make a Twine Game* [www.adamhammond.com/wp-content/uploads/2017/03/1\\_gettingstarted\\_twineguide2-1\\_hammond.pdf](http://www.adamhammond.com/wp-content/uploads/2017/03/1_gettingstarted_twineguide2-1_hammond.pdf)
- Banks, J.A. *Multiculturalism's 5 dimensions* (7 pp) [learner.org/wp-content/uploads/2019/02/3.Multiculturalism.pdf](http://learner.org/wp-content/uploads/2019/02/3.Multiculturalism.pdf)
- Bentley, E. and Lee, J. A. 'Performing the Archival Body: Inciting Queered Feminist (Dis)locational Rhetorics Through Place-Based Pedagogies', *Peitho Journal* 21.1 (2018). (29 pp)
- Chapman, M. "Managing Collections or Managing Content? The Evolution of Museum Collections Management Systems." In *The International Handbooks of Museum Studies: Museum Practice*, edited by C. McCarthy, 267-292. Oxford: Wiley, 2015. (25pp). CIDOC. Statement of principles of museum documentation.

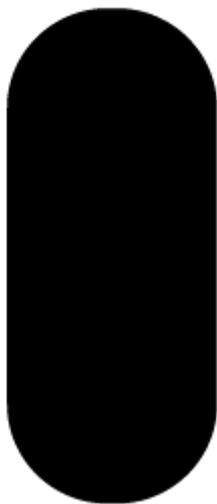
- CIDOC Documentation Standards Working Group (4pp) [network.icom.museum/fileadmin/user\\_upload/minisites/cidoc/DocStandards/principles6\\_2.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/cidoc/DocStandards/principles6_2.pdf)
- Council of Europe (2014), *Recognising intercultural competence: What shows that I am interculturally competent?* [www.coe.int/t/dg4/education/pestalozzi/Source/Documentation/ICCTool2014/ICToolGB.p](http://www.coe.int/t/dg4/education/pestalozzi/Source/Documentation/ICCTool2014/ICToolGB.p)
- Falk, John H. 2009. *Identity and the Museum Visitor Experience*. Walnut Creek: Left Coast Press. Chapter 7 and 9
- Hooper-Greenhill, Eilean. 'Studying Visitors', in Macdonald, Sharon (ed.). *A Companion to Museum Studies*. Oxford, Malden: Wiley-Blackwell, 2011, p. 362-376
- Kassim, S. 2017. "The museum will not be decolonised." Last modified 15 November 2017. [mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised](http://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised)
- Kassim, S. 2019. 'The Museum Is the Master's House: An Open Letter to Tristram Hunt'. Medium. 21 August 2019. [medium.com/@sumayakassim/the-museum-is-the-masters-house-an-open-letter-to-tristram-hunt-e72d75a891c8](https://medium.com/@sumayakassim/the-museum-is-the-masters-house-an-open-letter-to-tristram-hunt-e72d75a891c8)
- Lehrer, E. T., and Smotrich, H. 2007. 'Jewish? Heritage? In Poland?: A Brief Manifesto & an Ethnographic-Design Intervention into Jewish Tourism to Poland'. *Bridges: A Jewish Feminist Journal* 12 (2): 36–41 (5 pp) [huc.edu/sites/default/files/Governance/Board-Mission-Poland-Israel/Dr.%20Erica%20T.%20Lehrer,%20Jewish%20Heritage%20Poland%20A%20Brief%20Manifes](http://huc.edu/sites/default/files/Governance/Board-Mission-Poland-Israel/Dr.%20Erica%20T.%20Lehrer,%20Jewish%20Heritage%20Poland%20A%20Brief%20Manifes)
- Lettellier, R. Recording, *Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles*. Los Angeles: Getty. xv – xviii. (3 pp.) [www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/guiding\\_principles.pdf](http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/guiding_principles.pdf)
- Levin, Amy K. 'Introduction', in: Joshua G. Adair, Amy K. Levin eds. *Museums, Sexuality, and Gender Activism* (London 2020). 1-16 (16 pages).
- Macdonald, S. 2008. 'Unsettling Memories: Intervention and Controversy over Difficult Public Heritage'. In *Heritage and Identity: Engagement and Demission in the Contemporary World*, edited by Marta Anico and Elsa Peralta, 93–104. London: Routledge. (11 pp) [doi.org/10.4324/9780203886007-12](https://doi.org/10.4324/9780203886007-12).
- Meskell, L. "UNESCO's World Heritage Convention at 40: Challenging the Economic and Political Order of International Heritage Conservation," *Current Anthropology* 54, no. 4 (August 2013): 483-494. (11 pp) [doi.org/10.1086/671136](https://doi.org/10.1086/671136)
- Museums Association (UK). *Measuring socially engaged practice: a toolkit for museums*. 2018. (21 pp) [www.ecsite.eu/activities-and-services/resources/measuring-socially-engaged-practice-toolkit-museums](http://www.ecsite.eu/activities-and-services/resources/measuring-socially-engaged-practice-toolkit-museums)
- National Museum of World Cultures. 2019. *Return of Cultural Objects: Principles and Process* (12 pp) . [www.tropenmuseum.nl/en/return-cultural-objects-principles-and-process](http://www.tropenmuseum.nl/en/return-cultural-objects-principles-and-process)
- NESTA (2019) *Digital Culture, Consumer Tracking Study*. Museums. [www.nesta.org.uk/report/digital-culture-2019-museums/](http://www.nesta.org.uk/report/digital-culture-2019-museums/)
- Rana, J., Willemsen, M. and Dibbits, H. "Moved by the tears of others." In: *International Journal for Heritage Studies*. (12pp)
- Van Riel and Heijndijk (2018) *Why people love museums?* RSM. [vangoghmuseum-assetserver.appspot.com/serve](http://vangoghmuseum-assetserver.appspot.com/serve).
- Vawda, S. 2019. 'Museums and the Epistemology of Injustice: From Colonialism to Decoloniality'. *Museum International* 71 (1–2): 72–79 (8 pp) [doi.org/10.1080/13500775.2019.1638031](https://doi.org/10.1080/13500775.2019.1638031).



## Intervention design

### Scheduling

On Mondays and the occasional Friday in Term 3. It includes a full week in Germany in the third week of February.



### Content

During this module, students will work in small groups on a client-requested intervention with regards to a stated problem concerning sustainability, inclusivity and/or technology. Students collectively develop a design concept and try to obtain support for new approaches and ideas for museum and heritage interventions, taking into consideration the conceptual and practical challenges addressed in the previous modules and being taught the principles of project and change management at the same time.

The intervention can take the form of a collection management advice, a proposal for an interpretive concept, or maybe a combination of these. This way, students will get the opportunity to study and research specific dimensions of museum and heritage work of personal interest more in-depth, while working in small teams for a real client. Some students may wish to focus on innovative, future-oriented strategies of participatory collecting and deaccessioning, inspired by current developments in the field of intangible cultural heritage (ICH) and community participation. Others will focus on interpretation, exhibitions and public programming, and will work with insights from visitor studies, storytelling and narrative exhibition development.

Parallel to these content-based seminars, principles of project and change management will be taught, including various approaches, team management, and monitoring.

In the collection management-track of this module we will reflect on the basics of collection policy and collection management as well as on recent developments such as participative and contemporary collecting. The collection is seen as a dynamic resource that the museum must use to the (future) public's best interests. This implies a complex balancing of historic values, limited budgets, vested interests, social responsibilities and rapidly changing contexts. With its collection, the museum has to deal with opposite ambitions like preserving the objects for many generations to come and make use of them to their best value for as many people as possible in the present time.

The interpretation-track of this module focuses on exhibiting and interpretive design with a keen focus on audience development. Interpretation aims to inform, provoke and inspire the audience. Design strategies play an essential role in communicating complex layered information, engaging the senses and stimulating visitor involvement. As we will see, the interpretative method links to the idea of exhibition as narrative space. Here objects and stories, a variety of media and multiple perspectives are joined in staged, sometimes immersive, spatial settings. In this dramaturgy, the visitor acts as the ultimate meaning-maker. As part of the module we will explore constructivist learning theories, in which the interpretive approach is strongly rooted. While part of this module deals with theory and practice of in-door museum exhibitions, attention will also be paid to exhibiting in non-museum settings.

The museum field is changing, and so are views on what a collection or an exhibition is or should be. An important change is the shift from object-based to story-based collecting and exhibiting. What is our view on items of intangible and digital heritage as items to collect? Are we really passing on what we inherited and why and by whom is this considered as important? How can heritage institutions meet the call for inclusivity and multivocality? What are the implications for interpretation and exhibiting? What is the position of the audience? What is the relevancy of learning, participation and co-creation? The assignment offers a concrete setting in which to explore such questions. A series of workshops and lectures will support the step-by-step development of a collection advice or an interpretive proposal. You will work in teams of three to four students, and present your joint proposal to the client in the final week of the module.

## Learning objectives

To be able to:

- identify (conflicting) interests, stakes and emotions of involved actors with multiple backgrounds;
- discuss various approaches to, and stages in, project management;

- discuss concepts and principles of interpretation and collecting in relation to various audiences;

To be able to:

- develop, in a diverse team and in a timely and collaborative fashion, a meaningful intervention concept;

To be able to:

- design a meaningful intervention within the museum and heritage field for a given client in relation to sustainability, inclusivity and/or digitality;

To be able to

- convincingly pitch your intervention ideas in professional English;
- write a proposal which considers the client in both tone and appearance;

To be able to:

- demonstrate awareness of, and critically reflect, on their own role in a collaborative process of intervention design.

## Assessment

### *Formative assessments*

- Peer feedback and feedback by lecturers on the development of the proposal.
- Intervention sessions on the group dynamics and performance.
- Process evaluation report outline.

### *Summative assessments*

- Intervention proposal (group work, 75% of final mark) which addresses the issues raised by the client in a meaningful way.
- Process-evaluation report (individual work, 25% of the final mark) in which you reflect on the project process in terms of teamwork, intercultural communication, delivery and personal knowledge and skills gaps and knowledge and skills gained.

## Entry requirements

No additional requirements.

## Expectations

All students are required to actively participate in the workshops and lectures. This is best achieved by thoroughly studying the required literature in advance of the meeting. Students are expected to submit their individual QAQR reports for each chapter or article mentioned under 'mandatory literature'. The

programme includes three sessions on (recommended or self-chosen) literature. Each team is expected to prepare twice a discussion of one article or chapter, following the QAQR structure.

In addition, you are to take active and equal part in your team of about three or four students, taking up specific tasks and responsibilities. Your joint proposal is formally pitched to the client in the assessment week. Halfway the module there will be a formal peer feedback session, in which you are to collectively discuss the process and contributions. During the project you are to build on the knowledge you gained in earlier modules and implement what you learned in a project setting. We expect you to work with and for the client and other clients in a constructive, respectful and ethical manner. There is an expectation of professional collaboration within the team where constructive feedback is appreciated and acknowledged.

You are expected to actively participate in the international excursion. Students who for whichever reason cannot participate will be given an alternative assignment to be independently completed in the Netherlands.

## Lecturers

Paul Ariese (coordinator), Marlous van Gastel, Mirjam Shatanawi, Ruben Smit.

## Study load

Credits: 10 ECT		(280h)
Lectures, workshops		34h
Readings and QAQR		72h
Excursions		48h
Process evaluation		12h
Intervention proposal		112h
Pitch		2h
Total		280h

## Literature

A sample of literature used in the past.

*Interpretation-track*

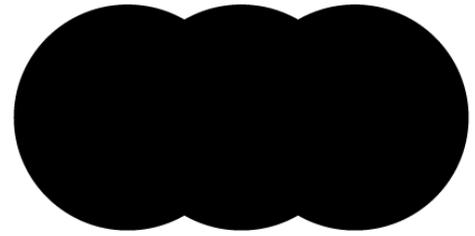
- Austin, Tricia. 2012. 'Scales of Narrativity'. In: *Museum Making: Narratives, Architectures, Exhibitions*, edited by Suzanne MacLeod et al. 107-118, Abingdon: Routledge.
- Gonzales, Elena. 2020. 'Introduction'. In: *Exhibitions for Social Justice*. 1-14. London: Routledge.
- Hale, Jonathan and Christina Back. 2018. 'From body to body: Architecture, movement and meaning in the museum'. In: *The Future of Museum and Gallery Design*, edited by Suzanne MacLeod et al. 435-448. Abingdon: Routledge.
- MacLeod, Suzanne et al. 2012. 'Introduction. Museum Making: The Place of Narrative.' In: *Museum Making: Narratives, Architectures, Exhibitions*, edited by Suzanne MacLeod et al. xix-xiii, Abingdon: Routledge.
- MacLeod, Suzanne et al. 2018. 'Introduction: The future of museum and gallery design'. In: *The Future of Museum and Gallery Design*. 23-30.
- MacLeod, Suzanne et al. 2018. 'An ethical future for museum and gallery design: design as a force for good in a diverse cultural sector'. In: *The Future of Museum and Gallery Design*. 34-53.
- McLean, Kathleen. 2018. 'Examining process in museum exhibitions'. In: *The Future of Museum and Gallery Design*. 170-182.
- O'Neill, Mark. 2006. 'Essentialism, adaptation and justice: Towards a new epistemology of museums'. In: *Museum Management and Curatorship*, 21 (2) June. 95-116.
- Samis, Peter. 2017. 'Introduction: Setting the stage'. In: *Creating the visitor centred museum*. Abingdon: Routledge.
- Walklate, Jennifer. 'Anxiety'. 2019. In: *The Contemporary Museum: Shaping Museums for the Global Now*, edited by Simon Knell. 214-231. Abingdon: Routledge.

#### *Collection management-track*

- Eijnatten, J. van, and Marije de Nood. 2018. 'Shared Stories : Narratives Linking the Tangible and Intangible in Museums'. *International Journal of Intangible Heritage* 13: 94–110.
- Knell, Simon J. 2016. 'Altered Values: Searching for a New Collecting'. In *Museums and the Future of Collecting*, 1–46. London: Routledge.
- Price, Emily. 2019. 'Heritage Properties'. In *The Curation and Care of Museum Collections*, edited by Bruce A Campbell and Christian Baars. London: Routledge.
- Purkis, Harriet. 2017. 'Making Digital Heritage about People's Life Stories'. *International Journal of Heritage Studies* 23 (5): 434–44. [doi.org/10.1080/13527258.2016.1190392](https://doi.org/10.1080/13527258.2016.1190392).
- Tekgül, Duygu. 2016. 'Fact, Fiction and Value in the Museum of Innocence'. *European Journal of Cultural Studies* 19 (4): 387–402. [doi.org/10.1177/1367549415592893](https://doi.org/10.1177/1367549415592893).
- Vagnone, Franklin D, and Deborah E Ryan. 2016. *Anarchist's Guide to Historic House Museums*. London: Routledge.

#### *Project Management*

- Bos, Jo, Harting, Ernst and Hesselink, Marlet. 2014. *Project Driven Creation* (First Edition). Schiedam: Scriptum.
- Verhaar, Jan and Iris Eshel. 2013. *Project Management: A professional approach to events* (third edition). Amsterdam: Boom.



## Intervention Research

### Scheduling

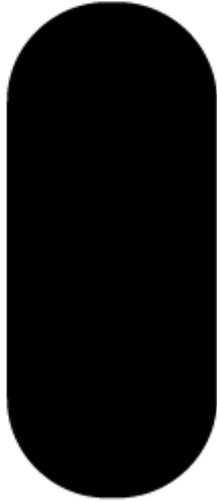
#### *Full time students*

The classes for the development of the research plan are scheduled for Wednesdays in Term 3. The embedded research will be conducted in Term 4, followed by the write up.

#### *Part time students*

The 2021 cohort conduct their embedded research in Terms 3 and 4 and the write up in the summer.

The 2022 cohort will develop the research plans in term 4. In 2021 this will be implemented in Terms 3 and 4 and the write up in the summer.



## Content

Working as an embedded researcher at a museum or heritage organisation, you will conduct independent research while developing, implementing, monitoring or evaluating an intervention in the museum or heritage field. The professional placement gives students an opportunity to develop their professional skills, attitude and experience and apply in a working environment the theoretical and practical knowledge they have acquired during the programme. In addition, the placement is a way to build one's network and increase access to the labour market. It differs from an internship in the sense that your responsibility at the hosting organisation is to conduct embedded research, rather than being engaged in day-to-day operations.

In December, at a research market, professional organisations will present their issues and concomitant research needs for students to choose from. After finding a mutual match in terms of research topic and expectations, you will subsequently work on a research plan, assisted by more in-depth seminars on intervention research design, methods and data analysis. Building on the previous modules, you will work on the articulation of the problem at hand, and a detailed work plan for the research that is needed in order to develop, implement, monitor, and/or evaluate an intervention at a host institution of choice. In most cases, the research will consist of a combination of desk research, emotion networking, interviews and fieldwork. In workshops and class assignments, students will further develop their skills in these realms. The main research findings are summarised and presented in a poster at the Reinwardt Academy at the end of term 4.

## Learning objectives

To be able to:

- compare and contrast various research strategies and methodologies;

- identify, recognise and analyse (conflicting) interests, stakes and emotions of involved actors with multiple backgrounds;

To be able to:

- demonstrate historical knowledge and historical awareness within the context of intervention research.

To be able to:

- conduct independent research in the process of designing, implementing, monitoring or evaluating an intervention in a theoretically, practically and ethically substantiated manner on behalf of a client;
- design and/or implement, in co-creation, interventions around heritage objects addressing a societal issue, while acknowledging (conflicting) interests, stakes and emotions of involved actors with diverse backgrounds;

To be able to:

- demonstrate effective collaborative, project and change management skills in the process of developing, implementing, monitoring or evaluating a professional intervention in the museum or heritage field.

To be able to:

- develop meaningful and ethical recommendations for the design or implementation of a professional intervention on behalf of a client, and in relation to sustainability, inclusivity or digitality;

To be able to:

- design an appealing academic poster in professional English, and present it clearly to peers;
- listen to stakeholders and effectively communicate ideas;
- effectively communicate to senior management.
- present research data, and the discussion thereof, in writing in accordance with international standards;

To be able to:

- critically reflect on, and assess, their own role and impact as a professional active in the museum and heritage field;
- demonstrate autonomous learning of missing skills or knowledge in the course of conducting embedded research at a given organisation.

## Assessment

### *Formative assessments*

- Presentation: a classroom presentation of the intended intervention-related research prior to formal submission of the research plan.
- Research plan describing the intended intervention-related research.
- Poster of the preliminary research findings. Only after a successful proposal presentation can one start the embedded research. If the presentation is insufficient the research can only start if the written plan is deemed sufficient

### *Summative assessments*

- Placement report (20%), largely consisting of a self-evaluation of professional conduct during the placement incorporating a reflection on the host's evaluation, challenges and learning goals for the near future.
- Research report (80%) detailing the research methods, results, analysis and the recommendations. Both reports will be subject of discussion between the student and the examiners, provided the work is deemed sufficient. Hereafter the final grade is awarded.

## Entry requirements

You can only participate in the workshops if you have a confirmed placement provider. You can only start your placement if you have successfully completed two of the three previous modules and after the approval of your research plan on the basis of the oral presentation or the written document.

## Expectations

In phase 1, you are to actively work on your research plan, share your progress with the group and comment on the work of others. In phase 2, you are expected to work as a professional embedded researcher at a placement organisation for at least 300 hours. You are not expected to engage with the day to day running of the organisation unless this may be beneficial to your research. In case you run into a problem during the research or writing phase (phase 3), it is your responsibility to contact your Reinwardt or host supervisor for assistance. The research you conduct and the resultant recommendations should be beneficial to the placement provider.

## Study load

<b>Credits: 22 ECT</b>	<b>(280h)</b>
Lectures, workshops	32h
Class readings	40h
Placement & embedded research	300h
Research plan	60h
Poster	8h

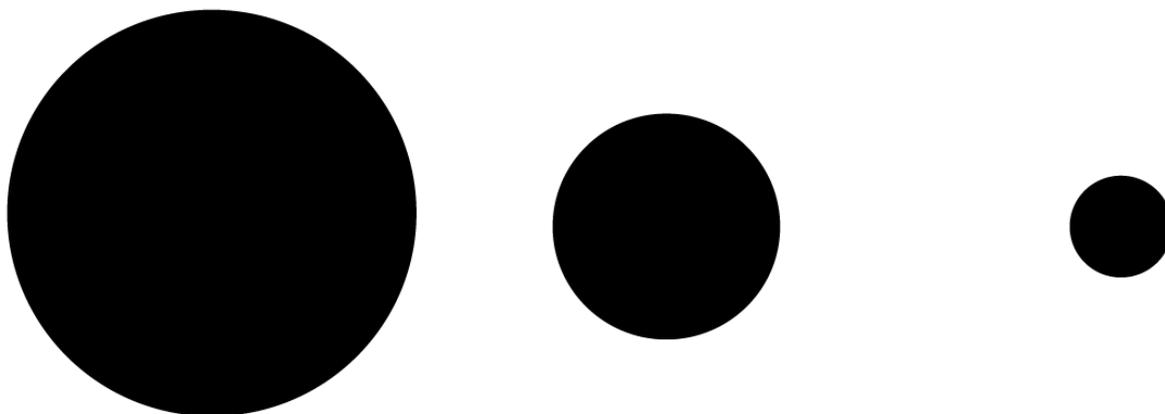
Placement report	18h
Analysis and report writing	158h
Total	616h

## Literature

- KNAW et al. 2018 Netherlands *Code of Research Integrity*. Den Haag: KNAW. [www.knaw.nl/shared/resources/actueel/bestanden/netherlands-code-of-conduct-for-research-integrity-2018-uk](http://www.knaw.nl/shared/resources/actueel/bestanden/netherlands-code-of-conduct-for-research-integrity-2018-uk)
- Verhoeven, N., 2015. *Doing Research. The Hows and Whys of Applied Research*. Amsterdam: Boom Lemma uitgevers. 4th ed.
- Verschuren, P., Doorewaard, H., 2010. *Designing a research project*. Den Haag: Eleven International Publishing.

## Tutoring

All students will be assigned a tutor, who is a Reinwardt Academy lecturer. The tutor monitors academic progress, but can equally provide low key guidance on social issues, as well as on career development. This is particularly important for students, who do not find it easy to settle in or need to get used to our interactive ways of teaching and learning. During the assessment week, at the end of every term, meetings are scheduled with the tutor. Additional meetings can be held when the need arises. The tutor can refer the student for more pertinent issues to the Dean. Module related questions are addressed by the lecturer concerned. Tutors cannot equally act as research supervisor.



## Disclaimer

Even though this document with the AMHS programme details was compiled with care. It may contain errors. In case this leads to a dispute, either the Examination Board or the Reinwardt Academy Director will decide on the resolution.

