

Reinwardt Academy
Master of Museology

Course Book 2016-2017

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Reinwardt Academy
Amsterdam University of the Arts

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Foreword

Making the decision to study at the Reinwardt Academy means that you are aiming for developing or improving skills to play an active role in the museum and heritage field.

Our goal is to train museum and heritage professionals, providing our students with a thorough understanding of the larger sociocultural, economic, and political settings in which they act.

All who study, or work at our academy have a deep interest in collections, sites, stories and traditions and in the multiple meanings that people attach to them in a dynamic societal context.

Studying in the Master of Museology at the Reinwardt Academy (AHK) means opting for an intensive exploration of questions about heritage practices and policies in our contemporary world. We aim to provide the tools to anticipate and respond to new developments in the field. The programme's combination of high levels of academic work and practical training offers our graduates a unique way to prepare for a next step in their career as an internationally oriented and socially engaged museologist.

This coursebook gives general information on the course, and the objectives and guidelines on specific program requirements. It also contains information on the procedures, facilities and resources.

We all look forward to working with you and helping you in achieving your professional goals. I also hope that after your graduation, while acting as a professional in the heritage field, you can look back on your time at the Reinwardt Academy with pleasure and satisfaction.

Teus Eenkhoorn, Director

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1 The International Master's Degree Programme in Museology

The International Master's Degree Programme in Museology is an eighteen months (90 EC) course offered by the Reinwardt Academy (Amsterdam University of the Arts) in Amsterdam. It consists of an educational programme (September - May), an internship (10 weeks minimum) and a research project, resulting in a thesis. Graduates will be awarded the degree Master of Arts (Museology).

The programme is firmly embedded in the Amsterdam Reinwardt Academy's 40 years tradition. Students and staff from various countries, with various backgrounds and from different disciplines study, think and rethink concepts and practices of museology with a societal focus. We do this in a spirited, caring and open-minded manner, because change is continuously challenging the field and therefore us.

Combining theory, practice and professional ethics, the curriculum is designed to enable students to acquire the knowledge and skills they need in order to play an innovative and leading role in formulating and acting on strategic policies at a senior level. The programme aims to be both a clearing house, where experiences and ideas are collected and discussed, and a platform where these experiences and ideas are passed on to the next generations of professionals.

The use of the term museology, rather than museum studies, is not only a reference to an academic foundation, but it also stresses the fact that the focus is not on the institutional framework but on what happens in the professional field. Museology, as the Reinwardt Academy sees it, stands for the practice based study of processes of musealisation and "heritagesation" that take place both in and outside institutions, as people attribute value to objects in various contexts. In the academy's vision museum and heritage professionals have to be particularly sensitive about the setting in which they act. This includes being aware of societal tensions that are also played out in museums. Therefore a strong political and poetic awareness is needed that feeds thinking about professional ethics.

An international orientation is vital for the Academy's vision on museology. This is reflected in the programme's devotion to a variety of nowadays ideas on museums and museology. The environment in which the students work and study is widely international in scope but intimate in its small scale classes, consisting of fifteen to twenty students. The international variety of the students fuel the discussions during workshops and leads to the creation of new visions and insights.

The Reinwardt Academy sees and approaches master students as colleagues-in-training. This means that our staff and lecturers aim to establish a professional and peer-to-peer relationship with students. Students are challenged to be autonomous, inquisitive and critical, with a professional attitude towards their learning process. Being able to engage in critical reflection is an important goal of the programme. Learning takes place through interactions (encounters) and cooperation. The students' diversity (in culture, preferences, backgrounds, and interests) is key in knowledge-building and sharing and comparing experiences.

The lecturers of the Master of Museology department are all professionals who have extensive experience in the museum and heritage fields. Reinwardt lecturers have a deep understanding of international issues; they are joined by both Dutch and international guest lecturers who are also experts in their areas of specialization. Museum and site visits often include presentations by curatorial staff of the host institutes.

The Master's Degree Programme in Museology of the Reinwardt Academy is frequently asked to contribute to developing ideas for new exhibitions and collection policies. Based on such requests, a number of "clinics" or "labs" are organized every year, in which the class may take on the role of an advisory committee or a sounding board. Further, students are invited to actively participate in and coorganise conferences and public debates. These extracurricular activities provide a unique opportunity for students to enhance their networks more and broaden their horizons.



2 Structure of the Programme

2.1 Overview

In the first year, six modules are offered. After the first module Museological Theories and Functions, the programme goes into five thematic modules that focus on key aspects of museum and heritage work worldwide. These are called 'core subjects'. The criteria for selecting core subjects are based on the impact of certain trends, discussions and experiments in the field, both those evidenced in the present and those expected in the near future.

Each thematic module is offered for a period of four weeks and has a similar structure:

- A series of lectures on theory, new projects or 'hot' topics. The lectures are given by in-house Reinwardt Academy lecturers and by external museum professionals, consultants and other specialists;
- Two thematic workshops that explore selected topics in depth designed to engage students in finding solutions for topical problems in the field;
- A series of excursions to museums and heritage organisations in the Netherlands.

The workshops are the backbone of the five modules. During each workshop students will be asked to complete individual or group assignments and will be graded accordingly. Furthermore, lectures and excursions will be made which aim to provide a broader view of the challenges, trends and different aspects involving the theory, practice and ethics of each of the thematic modules.

Included in the module Experiences & Expectations, Project Management is offered as a tool. The goal of Project Management is to gain an inside view by carrying out a real project, while learning about project management theory. Students work on a different real life project every year.

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

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

2.2 Exemptions and other options

If students can demonstrate mastery of specific knowledge and skills covered in the course, exemptions from certain parts of the programme may be granted, although this will remain an exception. Evidence of such mastery might be, for instance, a recent publication or a particular kind of working experience. Requests for exemption should be handed in formally and registered. Requests must be officially granted by the Examinaton Committee after consulting the lecturer in the subject.

The programme is modular and designed for full-time study. Nevertheless, in consultation with the Programme Director, it is possible to follow the course in a different order by spreading the modules over 2 or 3 years. It is required that students attend at least two modules a year. Students who successfully complete a module will be awarded the Reinwardt Museology Certificate.

2.3 Assessment and grading

To complete each module of the educational programme, students are required to produce a piece of assessed work. This can take the form of an oral presentation, an oral or written examination or a paper. In general, every student is expected to attend at least 80% of all classes/lectures and excursions. Feedback and grading of papers usually takes 1 month; feedback for thesis proposals takes 3 weeks and the thesis feedback takes 3 months. All feedback is accompanied by written comments and an explanation of the grade. Please refer to the Course and Examination Regulations (Chapter 8) 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).

2.4 Student coaching and supervision

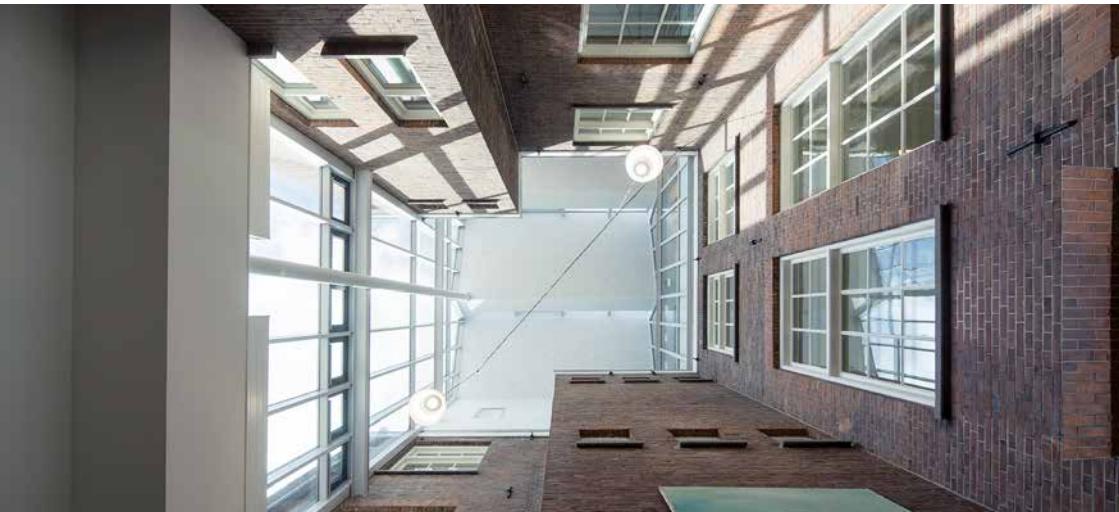
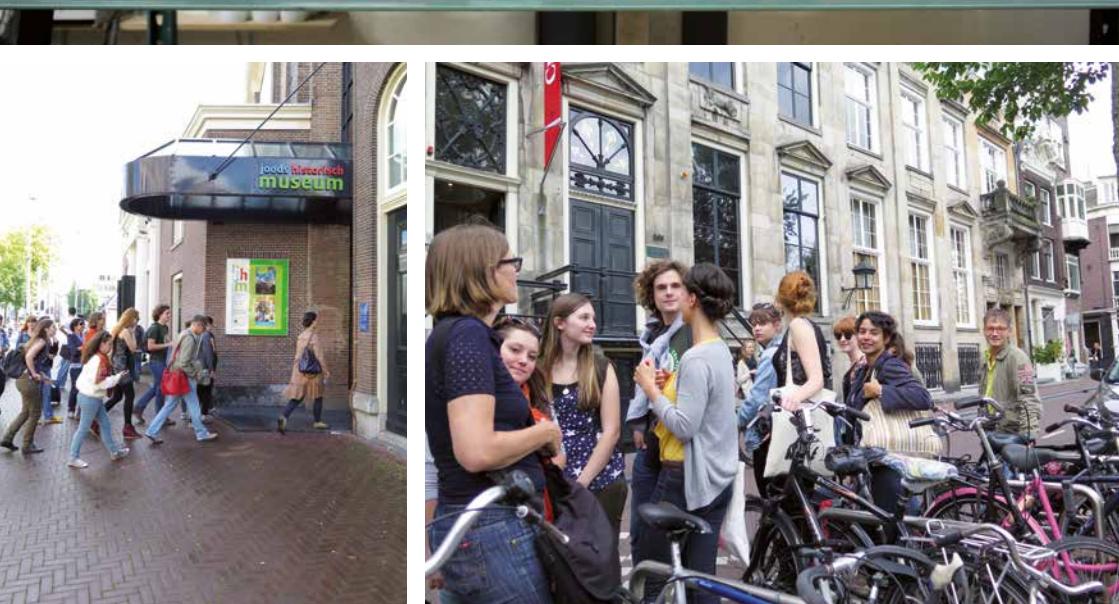
A crucial element of the programme is the provision of intensive personal supervision designed to maximize the personal development of each individual student. The supervision covers a number of aspects: the development of competencies; the ability to analyse and think critically; and the ability to envisage the interaction between theory, practice and ethics.

Every student has an advisor from the course with whom he/she has regular contact. Two equally important aspects to the supervision are the application of theory in practical work and the creation of a professional network and relevant professional experience in relation to career planning and development.

Students will be interviewed shortly after the start of the programme. The purpose of this interview is to discuss the student's expectations and the possibilities afforded by the programme. Any issues concerning the content of the programme can also be identified.

Halfway the programme, every student will be invited by their advisor for an interview about their internship. In principle, the students are free to choose where to do their internship but this preliminary interview is to assess whether the programme's management and the student concur in their estimation of the internship's possibilities.

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



Course Schedule

Module		Assessment	ECs
Introduction days			
Museological theories & functions		Individual paper	8
Ethics & Strategies	Workshop Ethics	Individual paper	7
	Workshop Management Strategies	Individual paper	
Expectations & Experiences	Project based on Visitors studies & Concepts of Experience/Narrative Design	Sketch design and written portfolio two papers	9
Collecting & Mobilities	Workshop Collection Mobilities	Group paper	7
	Workshop Collecting the Contemporary	Group paper	
Society & Transformations	Workshop	Individual paper	7
	Workshop	Individual paper	
Changes & Challenges	Workshop Changes	Individual paper	7
	Workshop Challenges	Individual presentation and paper	
Internship		Internship report	15
Thesis		Thesis	30

Structure	Duration		Main lecturer(s)
	31/08/16-02/09/16	3 days	
Lectures, excursions and an extra excursion of 1 day	05/09/16-12/10/16	5 weeks x 3 days	Gerdie Borghuis, Hester Dibbits, Riemer Knoop, Marieke van der Duin, Marc Pil, Martijn de Ruijter, Paula dos Santos, Ruben Smit
1 lecture, 2 workshops, 1 excursion per week	24/10/16-16/11/16	4 weeks x 2 days	Christian Ernsten and Riemer Knoop
Lectures, practice, field trips and workshops	2/11, 6/11, 16/11/16 and 21/11/16-21/12/16	3 weeks x 1 day 4 weeks x 3 days	Paul Ariese, Annette Loeseke, Marc Pil and Ruben Smit, Edwin van der Veldt
1 lecture, 2 workshops, 1 excursion per week	09/01/17-31/01/17	4 weeks x 2 days	Jasmin Alley and Arjen Kok
1 lecture, 2 workshops, 1 excursion per week	06/02/17-08/03/17	4 weeks x 2 days	Christian Ernsten and Hester Dibbits
1 lecture, 2 workshops, 1 excursion per week	20/03/17-26/06/17	4 weeks x 2 days	Paula dos Santos and Hasti Tarekat
Research project		10 weeks or 50 days	6 months

3 Content of the Modules

Reported below are the descriptions, the objectives and the practical information about the contents of the modules. During the academic year, all necessary information about the subjects and schedules of lectures, workshops, and excursions will be made available on Blackboard.

Before the programme starts, students will have the opportunity to get to know each other, the lecturers and the staff. There will be activities organized over three days which will include a city walk through Amsterdam and visits to some remarkable sites in the city, a lecture on the history of The Netherlands, a tour through the building, and practical instructions about how to use the library, Blackboard and MyAHK.

3.1 Museological Theories & Functions (Module of 5 EC)

This module sets the scene for the rest of the programme. The lectures and workshops frame museology within larger discussions about the state of the world. Starting with a focus on contemporary museology and heritage theories, concepts and practices, the scope then changes every week, addressing subsequently the historical -, the global -, the local and the the digital contexts. In every week different museum functions will be debated in relation to the themes: collection care and information management, conservation, exhibitioning and learning. Some excursions are included to illustrate and explore the connections between the different topics and approaches taught during this module.

The module is based on the vision that major museological developments, such as stakeholder consultation and participation, and interactive exhibition development, should be understood in relation to societal developments. Processes of globalisation and regionalisation, issues of citizenship, grass root movements and debates about sustainability, solidarity and cultural diversity have their impact on the museum and the heritage field as they give rise to new organisations, less institutionalised practices as well as a myriad of new channels between museums, heritage, and society.

Assessment

Students are asked to write a short paper (2.000-3.000 words) combining one or two functions, one of the themes and the role of the professional.

3.2 Ethics & Strategies (Module of 7 EC)

If anything, heritage is about making choices about who we want to be and what world we want to live in. Undeniably, others have made that choice before, and our living environment is to a high degree a result of it. This module intends to increase the awareness of choices and perspectives, while at the same time underpinning the institutional modes in which heritage values are being organized: in museums and institutions. Since many of these have acquired a semi-autonomous status, the choices for future identities based on present choices for continuities from the past, co-coincide with choices that contribute to public support and, hence, economic survival of these institutions, depending on tourism and mass appeal. The obvious tensions here are considered in this module from a twin perspective: ethic and strategic. There are, therefore, two workshops

within a single module. The theme will be Bones & Bodies: dealing with human remains in museums, and using human images in reconstructing a/the past.

Workshop Ethics

Christian Ernsten

Professional ethics today is a subject closely connected with the notion of social responsibility. It encompasses aspects related both to the professional establishment and to broader social, political and cultural contexts. Any discussion about the ethical dimensions of museum and heritage work starts by identifying the actual and potential stakeholders and recognising their interests; this is a discussion which requires a transparent and wide debate. The workshop will explore relevant ethical dimensions which are crucial for professional development. The workshop is composed of working sessions, guest lectures and excursions. Together they offer a broad perspective on important issues on the ethical debate in our field, major ethical problems, models for ethical decision making and case studies.

Workshop Strategies

Riemer Knoop

The workshop aims at giving insights into the heart of the heritage and museums industry, exploring vision, mission and executive policies of, and around heritage organisations that arise whenever major internal (paradigmatic) or external (societal, economic) changes require alert responses. The focus will be on museums / heritage institutions as arenas of stakeholders and on the nature of turning ambitions and aspirations into feasible policies. Students will be made aware of the context within which visions, missions and values of museums / heritage institutions operate, and of the conditions for successful developmental interventions during processes of change.

Assessment

Joint assessment in the form of paper of 3,000 words with a reasoned proposal for the re-installation, or not, of an item (to be announced), using both arguments from the student's own biography and ethical/strategic elements and concepts encountered during the module.

3.3 Expectations & Experiences (Module of 9 EC)

Annette Loeseke Visitor Studies

Marc Pil Project Management

Ruben Smit / Paul Ariese Experiences and Narrative Space

This practical module provides for a direct link between heritage organisations and their users. Working with a real client will provide for an actual case study that'll need true problem solving. Three key components will be blended into this programme:

- Project Management is the practical and instrumental tool to get things done.
- Visitor Studies will offer insight in the museum users; their composition, expectations, wishes, and behaviour are targeted through lectures and actual surveying.
- While concepts of Designed Museum Experiences and Storytelling, and ideas on interpretation are presented and discussed during classes and excursions to offer a backbone on conceptualising a spatial narrative.

The goal of the Project Management part in this course is to gain an inside view of one's organisational skills by carrying out a real project while learning about project management theory. This course focuses on gaining knowledge and understanding of what it means to manage a

project and in what way this differs from 'day-today' work. Students work in competing project teams to gain skills in working within a cultural diverse international team. In this context the specific knowledge and experience of each student plays an important part. The focus of the Project Management course is on actually doing.

The various aspects of Visitor Studies and their strategic use help to focus on the actual museum users for this project. During the weeks students will examine the different goals as well as a variety of methods that can be used in researching visitors. When is visitor research necessary? What questions can be answered by it? What methods would best elicit answers to these questions? This workshop will particularly address intercultural and postcolonial issues in visitor studies.

Finally with delivering a fitting Visitors Experience we focus on how museums operate in a competitive environment where (potential) visitors are becoming ever more used to full-immersion, state-of-the-art experiences. Current theories suggest that visitors want to be engaged in (life-changing) experiences. Individuals seek a mixture of existential meaning making, fun, emotional thrills, and even escapism. How is storytelling part of that offering, what design principles are at stake, and to what extent is both a rational as well as an emotional approach helping us to develop a state of the art experience?

Assessment:

1. In relation to Visitor Studies students conduct some actual surveying (like observation, questionnaires, market research, etc.) and write a short report on this in relation to the actual assignment (25% of the final score).
2. To get a better understanding on aspects of Narrative Space & Experience Design students assess an Amsterdam based exhibition (of their own choice) on its communicative and interpretative experience design qualities and write a mini-paper (3000 words) on that (25% of the final score).
3. The overall assessment is based on a first sketch design and written portfolio, which will be presented to the client. Each projectteam will think through and produce a concept (with a storyline, objects, other data carriers and presentation devices) on the offered subject matter. This concept needs a clear theme and a well-defined target audience. This final assessment weighs 50% of the total score.

3.4 Collecting & Collection Mobilities (Module of 7 EC)

Despite the extreme diversity in the content and appearance of museums, there is a common denominator: the collection. In this module we will reflect on two important trends in collection development: the concept of dynamic collections and that of participative strategies in museums. Opinions may differ as to whether the collection belongs to the purposes or to the resources of the museum institution. In other words, is collecting an end or a means? In contemporary museology these issues are addressed by many authors using concepts such as participative collecting, community-led collecting, co-creation, co-curatorship, and social curatorship. From a museological perspective it is important to 'improve' collections, therefore collection management should aim at collection development. Each museum has to find a balance between the historicity of its collection and the requirements of the present-day societal mission. Such a balance demands an integrated approach to acquisition and collecting policy, but also to de-accessioning (including restitution and repatriation), conservation, restoration, and information management.

Workshop Collecting the Contemporary

Arjen Kok

What policies, strategies and practices do museums use for collecting the contemporary? And how do they employ them to engage new and larger audiences? Documenting the present by collecting contemporary objects presents the museum with both challenges and opportunities. It affects the position of the museum professional, the object, the audience and the institution. This workshop will touch upon a range of aspects, from the philosophical and theoretical background to the practical side of collecting the contemporary. A variety of case studies will be looked into. The academic blog as a communication instrument for the museum and the museum professional will also be explored.

Assessment

Students will be assessed based on active participation in the workshops (50%) and one or more researched academic blog posts (50%). The blog post will have an academic quality and is at the same time accessible for a larger audience.

Workshop Collection Mobilities

Jasmin Alley

This workshop approaches the concept of 'collection mobility' as an active and important tool for collection development. One of the objectives of the workshop is to increase understanding of, and critical reflection on different approaches of dynamic collections. There will be a special focus on the use and development of de-accessioning policies, but we will also investigate the exchange of objects and collections between institutions.

Assessment

The assessment is based on active participation in the activities of the workshop (50%) and on the development of a 'collection mobility' policy for an existing national or international heritage organisation (50%). The policy can be written in groups of 2 or 3 students.

3.5 Society & Transformations (Module of 7 EC)

Content to be announced

Hester Dibbits

Christian Ernsten

3.6 Changes & Challenges (Module of 7 EC)

The aim of this module is to prepare students for the next part of the programme (their internship and thesis), while equipping them with a future-oriented portfolio and enabling them to strategically position themselves in a highly dynamic professional field. Distinguished professionals and academics from various disciplines such as museology, museum studies, ethnology and social anthropology will be invited to lecture about and discuss with the students major current issues in the museum and heritage field.

Workshop Changes

Paula dos Santos

The aim of this workshop is to help students to enhance their academic skills, while detecting, exploring and discussing issues that invite for further museological research and debate. During the workshop, students are stimulated to develop and demonstrate explicit awareness of the dynamic character of the museum and heritage field.

Assessment

Students are asked to write a paper in whichh the literature for the chosen thesis topic has to be researched an reflected upon.

Workshop Challenges

Hasti Tarekat

The aim of this workshop is to help students to become more competent in a number of specific skills which the 21st century project initiator needs. What is the role of project initiators in the museum landscape? What is their conceptual and practical contribution? Which methods and tools do they use and what is the added value of their approaches? Which competences are needed to become a successful project initiator and how to develop them?

The students work individually or in pairs on a project plan that they might develop further during their internship or at a later stage during their professional career.

Assessment

The assessment is based on a project proposal including project description, planning, funding possibilities etc.





4 Internship and Thesis

4.1 Internship (15 EC)

The internship is a 10 weeks minimum, full-time (or part-time equivalent) supervised work experience, designed to complement the theoretical part of the programme. The internship is an opportunity for students to develop professional skills and behaviour and to apply the theoretical knowledge that they previously gained in a work situation. The role of the student during the internship will be comparable to the role of a museum consultant. Students plan and execute independent work in liaison with the host institution.

The internship can be carried out in a museum or in another heritage organisation; it normally consists of a small project on a policy making level with a research component. Students can choose subject matter from within their personal interest in the field of collections, visitors, management, etc. The internship provider, Reinwardt Academy (AHK) and the student will draw up the actual content of the internship by mutual agreement. It is possible for students to start collecting field data during the internship for their theses.

Finding an internship

Students are expected to find a work placement in a museum or a heritage institution on their own initiative. The internship can be carried out in the Netherlands, in the student's country of origin, or in any other country. However, it is important to consider the impact of language, immigration rules, and other practical constraints that may hinder international aspirations. The Academy will support the students in the following ways:

Students will have the opportunity to discuss their plans and ideas regarding an internship with their advisor. Students can also discuss their ideas with one of the lecturers on an individual basis. Students will be advised by their advisor about the logistics of their search, and will deploy their existing networks and assist in establishing further contacts, if this is necessary and as far as they are able.

The Coordinator will announce any internship placements/opportunities to the group of master students as they become available.

Internship Coaching

Each student will be appointed an advisor. The role of the advisor will coach the student during the internship, assist the student with the content or any practical issues, and make the final assessment of the internship. When necessary, the student will be given an external or Reinwardt Academy expert as co-advisor to assist with the content. The museum/heritage institution where the student will carry out the internship will appoint a coach and/or contact person, depending on the policy of the institute. The role of the coach varies depending on the kind of internship. The institution provides coaches to assist students on a regular basis, to involve them in the daily work, to provide opportunities for them to participate in decision-making, etc. The minimum requirements for museum coaches/contact persons is that they agree with the student on the internship content, follow its development, and provide a final written report in which the attitude and professionalism of the student are assessed.

Internship proposal and contract

Before starting the internship, the student will submit an internship proposal for approval by the internship institute and by the Internship coordinator. It is necessary for the student, the contact person in the museum/heritage institution, and the students' advisor at the Reinwardt Academy to sign an internship contract.

The Reinwardt Academy provides a model, but it is also possible to use a contract provided by the internship provider. The contract should be approved before the start of the internship. See Blackboard for the Internship Proposal Checklist. Financial compensation, if any, for the internship is the responsibility of the student and the sponsoring host institution.

Internship report and final assessment

The final assessment of the internship will be carried out by the Reinwardt Academy advisor and will be based on:

- The final result/product of the internship/project,
- The internship report consisting of:
 - the foundation and the report of the realisation of the final product;
 - all the acquired competencies. The student has to demonstrate what has been done to achieve these, how this was carried out, what was successful and where there is room for improvement;
- A written report from the coach or contact person concerning the attitude and professionalism of the student (this evaluation is not mandatory).

The final assessment will be provided in a written 'feedback' report and given to the student.

Procedure for the internship provider

We expect sponsoring institutions to treat interns as they would any trained and qualified professional staff member. Interns should observe the same work rules as other staff members, attend staff meetings as appropriate to a professional at the start of their career, carry out work assignments productively and on time, and accept supervision. Interns will be given an opportunity to learn about the entire institution and to undertake a project, or projects, requiring the exercise of independent professional judgment. We do not ask that interns be exempted from the tedious parts of museum/heritage work, but we do ask that their training be used and their enthusiasm challenged by work that is meaningful.

4.2 Thesis (30 EC)

During the third semester students start a research project which will result in a thesis. The thesis must be an original piece of work and not just a synthesis of existing knowledge. The aim of the thesis is to give the student an opportunity to prove that he or she can carry out a sustained piece of original museological research based on the knowledge and skills acquired during the course. During the educational programme, a number of research tutorials are scheduled. These research tutorials are obligatory for those students who subscribed for the whole course.

Competencies

- In the thesis the student is expected to:
 - demonstrate the ability to collect and analyse new data,
 - develop original reasoning,
 - present conclusions and recommendations,
 - demonstrate an academic attitude towards museology.

Thesis proposal

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

The deadline for submitting the thesis proposal is 1 June 2017. The proposal should be sent in a digital file (in Word) to the coordinator of the Master Programme.

The proposal includes a short description of the subject (approximately 500 words), a time schedule, a list of objectives and an account of the methodology to be used (for detailed guidance on how to write a thesis proposal, please see the reference material on Blackboard and in the library). The proposal is submitted to the master's programme lecturers for comments.

An assessment committee, chosen by the Examination Committee and comprising the course director and the proposed thesis advisor, grants approval to proceed with the thesis within three weeks of submission of the proposal. If the proposal is not approved, the student is required to submit a new proposal or to adapt the original proposal based on the comments of the Committee.

Different aspects are taken into consideration in the evaluation: methodological aspects, as well as creative and strategic aspects (which also include the state of museology/heritage studies as a discipline/theory, the role the thesis can play as a professional development tool for the students, etc).

Executing the research

A lecturer in the master's course or an expert in the relevant field concerned, serves as the supervisor to the student throughout the research period. The student is expected to inform the supervisor of progress on a regular basis about the progress of the thesis work. The length of the thesis should be between 20,000 and 35,000 words, excluding bibliography, footnotes and appendices.

Guidelines will be published on Blackboard.

Thesis submission and grading

Five copies of the thesis should be submitted to Studiepunt [Reinwardt Student Services]. The student must also submit a digital version to the location by the same date. This digital version must be identical to the print version.

The deadline for submitting the final thesis is between 1 March and 1 April 2018.

The grading of the thesis will be before 1 July 2018. Those who can't manage to send in before 1 April 2018 can send at a later date, but no later than 1 June 2018. In that case students will have to re-register again for the following course year. This is because the thesis will be graded after the AHK-registration deadline of 15 July 2018. Theses handed in between 1 April and 1 June will be graded before 1 September 2018.

Theses handed in after 1 June, will not be marked before 1 September. In that case students will have to pay for additional study time from 1 September onwards until the grading process has been completed. If the thesis is graded as insufficient, students will have to pay for as many months as needed. The fee for additional study time is € 2000,- for a period of one year, or so much less than needed. Students can always pay in 10 equal instalments.

Submitting a thesis without fulfilling the following requirements will be considered to be a non-submission:

- pass mark for all modules and internship;
- full payment of the tuition fee.

The assessment committee evaluates the thesis. This committee consists of a lecturer from the master's programme, who chairs the assessment committee, an external expert and the student's thesis supervisor. The final grade will be determined by mutual agreement.

The student receives a written assessment and the motivation for it within three months of submission. The student has the opportunity to discuss this assessment with the thesis supervisor and the assessment committee chair. This talk may also take place via Skype if necessary.

If the final thesis is assessed as unsatisfactory, the assessment committee will decide whether a second version of the thesis should be submitted and/or rewritten, as well as whether the period of study should be extended. The evaluation committee decides on the specific requirements of the new version of the thesis as well as for the period of study. In this second round of work, the same facilities and guidance are offered as in the first round. After this second round the right to participation on projects, study or thesis guidance expires, unless otherwise determined by the head of study.

If the candidate disputes the decision of the assessment committee, he/she may appeal the decision to the Examination Committee (see Articles 8.4 and 8.5). After the thesis is satisfactorily concluded, the student receives a degree certificate from the Master of Museology. The diploma states that the Examination Committee on behalf of the Governing Body has granted the student the Master of Arts degree.



5 General Competencies

The following general competencies will be defined more specifically in each item of the programme. The competencies are clustered under four headings: Philosophical and Ethical Competencies, Public Focus, Organisational Awareness and Self-Management.

Philosophical and Ethical Competencies

Ethics and values

Description: The ability to espouse the core ethics and values appropriate for a museum under public trust, and to act in a manner which is in keeping with those values.

Level: Understands the long term implications of acting in accordance with specific ethics and values, and the relationship of professional, personal and societal values; acts in a manner which promotes socially responsible values and balances communal differences with common needs.

Vision and purpose

Description: The ability to recognize the vision and to understand the mission and values of the institution, and to develop, communicate and obtain commitment for the museum vision both internally and externally.

Level: Works with individuals and groups inside and outside the museum to shape and guide the long-term vision of the museum and the museum community.

Museum sense

Description: The ability to demonstrate knowledge of the museum, its functions and roles, its basic issues and questions, and its place in the socio-cultural, economic and political environment.

Level: Analyses museological issues and dilemmas, examines the spectrum of museum roles and conceptualizes new ways of interaction within the socio-cultural context.

Balancing new visions and best traditions

Description: The ability to maintain respect for the core practices and values of the museum while incorporating change and new visions.

Level: Creates and evaluates organisational structures, policies and practices which balance traditional principles and progressive practice to increase flexibility, self-sufficiency and accessibility.

Public focus

Valuing diversity

Description: The ability to understand and value diversity and to contribute to an inclusive social and work environment.

Level: Ensures diversity is integrated into all organisational processes and participates in the formal change strategies and evaluative methods to ensure that diversity is recognized as an essential part of what makes the museum successful.

Anticipating needs

Description: The ability to discover and address the needs and expectations of the public and serve the public interest.

Level: Anticipates future needs and expectations and develops long-term relationships and mutually beneficial programmes as a responsive public institution.

Public promotion

Description: The ability to engender public respect and appreciation for the museum, and to stimulate and motivate people to use the museum's programmes, products and services.

Level: Officially and publicly promotes the museum and influences community leaders and organisations to support the museum.

Organisational awareness (internal & external)

Strategic awareness

Description: The ability to understand how organisations function and interact with the external environment, and to act effectively within that framework to achieve work objectives.

Level: Creates broad strategies and collaborate with outside cultural partners and other agencies, to influence external forces and achieve desired results.

Planning and organizing

Description: The ability to establish goals, organise work, bring together the necessary resources, evaluate processes and results and make adjustments.

Level: Improves, develops and innovates the planning and evaluation process and the management of change. Organises and carries out complex projects and programmes.

Managing change

Description: The ability to recognise the need for change and to adapt and alter courses of action to operate effectively in an unpredictable environment.

Level: Works with others to assess the environment and need for change, evaluates pros and cons, selects best process to meet diverse needs, and enables individuals and groups to implement effective change.

Process management

Description: The ability to establish alternative courses of action and organise people and activities to achieve results more effectively.

Level: Places museums in the larger dynamic of community and societal processes and is able to anticipate new directions and structure comprehensive; takes effective courses of action to achieve purposeful results within the social context.

Enterprise

Description: The ability to capitalize on and generate new and innovative business opportunities that create public value or result in financial advantage.

Level: Fosters and builds a museum culture with an enterprising vision.

Evaluation

Description: The ability to assess performance and results and identify steps to overcome obstacles, improve performance and results.

Level: Develops evaluation strategy to assess overall museum performance and strengths and weaknesses; sets and uses performance indicators and measurements in relation to the museum purpose; anticipates external expectations and considers internal strategy.

Priority setting

Description: The ability to analyse a comprehensive range of options, select the most important actions necessary to achieve goals and ensure these actions take place.

Level: Ensures museum workers know the museum's structures and priorities; chooses from amongst competing priorities and ensures action is taken to achieve long-term goals.

Problem solving

Description: The ability to identify and effectively solve problems using a range of analytical and creative approaches.

Level: Anticipates obstacles and results; analyses and creates alternative courses of action (contingency plans); takes action to minimize problems and takes advantage of opportunities; promotes climate which values original approaches to problem-solving.

Information gathering/research

Description: The ability to acquire general or specific information using efficient, informal or formal methods to produce information necessary to meet job responsibilities.

Level: Conducts pure and applied research; creates new knowledge and prepares it in an appropriate format for communication as a major part of responsibilities.

Sharing knowledge and experience

Description: The ability to create and share knowledge and experience through individual, institutional and community learning and dialogue.

Level: Continually improves strategies, structures and practices to support the sharing of individual, organisational and community learning and experience.

Self-Management

Achieve personal goals

Description: The ability to effectively and responsibly manage one's own actions to achieve organisational and personal goals.

Level: Takes initiative in solving problems and expanding own performance; develops and shares tools, means and new approaches to encourage self-development and better productivity in one's own work.

Personal initiative and leadership

Description: The ability to take initiative and provide leadership through action to achieve results and long-term goals within the museum and the museum community.

Level: Evaluates strengths and weaknesses of the museum and museum community, projects economic and political conditions, anticipates trends, and creates strategies and actions to achieve goals and to lead others in shaping a common vision.

Innovation

Description: The ability to foster and contribute to a creative work environment that values new ideas and leads to innovative programmes and practices.

Level: Inspires and supports innovation within the institutional vision and larger community, and directs structures, practices and processes to produce new solutions and new models to address major issues.

Life-long learning

Description: The desire to learn and the ability to improve continuously through the acquisition of new knowledge, skills and abilities.

Level: Continually adapts structures and practices to facilitate access to learning opportunities, the integration of new learning into work, and the communication of knowledge, in partnership with others within the museum and externally.

Technological literacy

Description: The ability to acquire skills and use technological tools to create improved museum programmes, services and products.

Level: Assesses workplace needs, identifies and understands applications of available technologies to museums, and implements appropriate technologies and workplace systems.

Communication

Description: The ability to effectively listen, speak, write or present (orally and visually) and to identify and reach an audience with a clear and meaningful message.

Level: Communicates complex subjects clearly and accurately, verbally, in writing or in formal presentations, using language appropriate to audience; projects the museum's image externally; mediates group communication and diagnoses underlying responses.

Team work

Description: The ability to work cooperatively with others, in a participatory or leadership role, to create teams that use the combined strengths of individual members to accomplish organisational goals.

Level: Leads others in the development of integrated museum programmes and services, and stimulates the synergy resulting from ongoing, multidisciplinary team work, internally and with external partners.

6 Organisation

6.1 Management

B. (Teus) Eenkhoorn L.I.M.

Director of the Reinwardt Academy (AHK)
teus.eenkhoorn@ahk.nl

Prof. Dr. H.C. (Hester) Dibbits

Director of the Master's of Museology
Professor of Cultural Heritage
hester.dibbits@ahk.nl

6.2 Management support

M. (Menno) Welling

Programme Coordinator
master-museology@ahk.nl
T: + 31 (0)20 527 7103

W.G. (Wilma) Wesselink

Coordinator
master-museology@ahk.nl
T: + 31 (0)20 527 7103

6.3 Lecturers with short curriculum vitae

Paul Ariese

Lecturer Exhibition Development
paul.ariese@ahk.nl

Degrees

- MA (with distinction) in Museum Studies, University of Leicester, 2013
- BA in Graphic Design, Christelijke Hogeschool voor de Kunsten 'Constantijn Huygens', Kampen, 1998

Employment summary

- Director, Museum Mind, since September 2016
- Lecturer Exhibition Development, Reinwardt Academy (AHK), since February 2015
- Guest lecturer at the Master programme of Reinwardt Academy (AHK), 2012-2014
- Content Director, Perspekt Studio's, Haarlem, 2005-2015
- Guest Lecturer Exhibition Design, Artez Institute of the Arts, Zwolle, 2006

- Exhibition Developer, Tropenmuseum, Amsterdam, 2004-2006

- Exhibition Designer, Architectenbureau Jowa, Amsterdam, 1998-2004

Major scholarly and professional activities

- Trainer, International Projects Reinwardt Academy with recent involvement in: Beijing, China (2015); Bali, Indonesia (2015)
- Advisor, Centre for International Heritage Activities (CIE), Leiden, since 2013
- Board Member, Salon de Muséologie, since 2010
- Consultant, museum development projects in Yemen (2004), Kenya (2006-2007) and Tanzania (2010)

Gerdie Borghuis

Lecturer Information Management
gerdie.borghuis@ahk.nl

Degrees

- MA in Cultural Anthropology, University of Nijmegen 1995
- BA in Librarianship and Documentalist, Tilburg 1976 and 1980

Employment summary

- Lecturer Information Management, Reinwardt Academy (AHK), since 2001
- Museum Advisor for
- Documentation and ICT, Ministry of Culture of Flanders (Belgium), 1997-2001
- Head of the Central Documentation Department, Netherlands Open-Air Museum, Arnhem, 1995-1997
- Former positions in 3 different libraries, 1976-1982

Major scholarly and professional activities

- Board member of the Section Information Management of the Dutch Museum Association (SIMIN), 1985-1989
- Member of the translation project for the Art and Architecture Thesaurus (AAT), 1999-2001
- Lemish partner of the European Museum's Information Institute (EMII), 1998-2001
- Member of ICOM-CIDOC, since 1995

Publications

- Borghuis, Gerdie. 'Training the information managers of the future.' CIDOC Newsletter, No. 01 (2010): 7-10.

Dr. Hester Dibbits

Director of the Master Programme in Museology, Reinwardt Academy (AHK)
Professor Cultural Heritage,
hester.dibbits@ahk.nl

Degrees

- PhD History, Free University, Amsterdam, 1998
- Doctorate History, University of Amsterdam, 1989

Employment summary

- Endowed professor at Erasmus School of History, Culture and Communication, since 2014
- Director of the Master Programme in Museology, since August 2011
- Professor of Cultural Heritage, Reinwardt Academy (AHK), since August 2011
- Head of curators at the Netherlands Open Air Museum, Arnhem, 2010-2011
- Head of the Department of Ethnology, Meertens Institute, Royal Academy of Arts and Sciences, Amsterdam, 2009-2010
- Senior Researcher Material Culture, Department of Ethnology, Meertens Institute, Royal Academy of Arts and Sciences, Amsterdam, 2006 – 2011
- Researcher Material Culture, Department of Ethnology, Meertens Institute, Royal Academy of Arts and Sciences, Amsterdam, 1998 – 2006

- PhD student, Department of Ethnology, Meertens Institute, Royal Academy of Arts and Sciences, Amsterdam, 1991-1998

Grants

Grant from the Netherlands Organisation of Scientific Research for the research project Migration and Material Culture: The Domestic Interiors of Migrants and their Descendants, 2003-2007.

Major scholarly and professional activities

- Figurehead and co-author of the route 'Levend Verleden. De betekenis van het verleden in en voor een innovatieve samenleving', Dutch National Research Agenda 2016 - present
- Member of the National Research Advisory Board of the Joint Programming Initiative Cultural Heritage and Global Change, 2012-present
- Member Advisory Committee Monuments and Heritage, 2016 - present
- Member Advisory Committee Samenwerking Musea, Mondriaan Foundation, 2013-2015
- Member Advisory Committee on Art, Cultural Heritage and Design, Mondriaan Fund 2010-2013
- Board member of the Dutch Interior Foundation, 2011-present
- Board member of the Centre for the History of Migrants, 2007-2010
- Board member of the Royal Dutch Antiquarian Society, 2006-2009
- Network Chair European Social Science History Conference, 1998-2010
- Session Chair Consumer Society and Economic Change, World History Conference, 2010
- Secretary Probate Inventories Study group, 1992-present
- Member Editorial Board Quotidian, 2010-present
- Member Editorial Board Levend Erfgoed, 2008-2012
- Member Editorial Board Textiel Historische Bijdragen, 2001-2005

- Co-promotor and supervisor PhD candidates T. Markaki (UvA, 2012- present), S. Elpers (Uva/KNAW, 2014), J. Jaffe-Schagen (VU, 2013), H. van der Horst (UvA/KNAW, 2008), Mayke Griffen (EUR, 2016 - present), Annemiek van Veen (EUR, 2016 - present)
- Co-supervisor Doctorate candidate R. de Groot (Lamar University, 2016 - present)

Publications (selection)

- H. Dibbits, Delen van het Verleden. Erfgoed en Educatie in de 21ste eeuw. Inaugural speech for the endowed professorship Centre for Historical Culture and Education on behalf of LKCA, Centre for Historical Culture (ESHCC), Erasmus University Rotterdam, 16-10-2015.
- H. Dibbits 'Inleiding' in: Charlotte van Rappard-Boon en Miekie Donner (eds.), *Zou Huizinga tevreden zijn? Kunst en geschiedenis in één museale presentatie: kruisbestuiving of stoortzender?* (Amsterdam, 2015), 9-13. Publication of the lectures held in 2014 at the Farewell Symposium for dr. Ad de Jong as professor of the Royal Antiquarian Society.
- Dibbits, H.C. & M. Willemsen (2014), "Stills of our liquid times. An essay towards collecting today's intangible cultural heritage", in Sophie Elpers / Anna Palm (red.), *Die Musealisierung der Gegenwart. Von Grenzen und Chancen des Sammelns in kulturhistorischen Museen*, Bielefeld: Transcript 2014, 177-198
- Dibbits, H.C. (2013), De ontwikkeling van een gevoel voor tijd. Erfgoedzorg moet het fenomeen 'tijd' voelbaar en zichtbaar maken.' In: *Erfgoed: van wie, voor wie?* Boekman (2013), pp. 74-79
- Dibbits, H.C. & S.M. Elpers & P.J. Margry & A. van der Zeijden (2011) Immaterieel erfgoed en volkscultuur. Almanak bij een actueel debat. Amsterdam: Amsterdam University Press.
- Dibbits, H.C. (2010) 'Pronken as Practice. Material Culture in The Netherlands, 1650-1800'. In: Rittersma, E.C. (ed.). *Luxury in the Low Countries. Miscellaneous Reflections on Netherlandish Material Culture, 1500 to the*

Present. Brussel: Pharo Publishing, 2010, pp. 137-158

- Dibbits, H.C. (2009) 'Furnishing the salon: symbolic ethnicity and performative practices in Moroccan-Dutch domestic interiors'. In: *International Journal of Consumer Studies*: 33, pp. 550-557

Christan Ernsten

Lecturer Heritage Theory
Christian.ernsten@ahk.nl

Degrees

- 2013 – present: Doctoral candidate, University of Cape Town.
- 2006: MPhil in African Public Culture, University of Cape Town (with distinction).
- 2004: MA in contemporary history, University of Groningen (with distinction).

Employment summary

- Lecturer, Reinwardt Academy, 2015 – present
- Curator, Atelier aan de Middendijk artist-in-residency, 2011 - present
- Convenor, Walking residency, 2014-present
- Advisor, Mondriaan Foundation, 2016 – present
- Visiting PhD researcher, Conservation Department, University of Gothenburg, 2015
- Visiting PhD researcher, Amsterdam School for Cultural Analysis, University of Amsterdam, 2014
- Fellow, Curate Africa project, University of Cape Town, 2013
- 2012: Fellow, Urban heritage and creative practice project, Brown University
- Director, Amsterdam 4 and 5 May Committee, 2009 – 2011
- Lecturer, Institute for Interdisciplinary Studies, University of Amsterdam, 2008 – 2010
- Lecturer, Dutch Art Institute, Enschede, The Netherlands, 2008 – 2010
- Director, Partizan Publik, 2006 – 2014.
- Editor, Volume magazine, 2006 – 2010

Recent publications

- Ernsten, Christian (in review). "A renaissance with revenants: images gathered from the ruins of Cape Town's Districts One and Six" in Laura McAttackney and Krysta Ryzewski (eds) *Contemporary Archaeology and the City*. Oxford: Oxford University Press.
- Ernsten, Christian, "The ruins of Cape Town's District Six", *Archaeologies* 11 (2015) 342-371. Ernsten, Christian, "Following the ancestors: A genealogy of urban design in Cape Town: 6 moments", *Archaeologies* 10 (2014) 108-131. Ernsten, Christian and Nick Shepherd, "The World below: post-apartheid urban imaginaries and the bones of Prestwich Street dead," in: N. Murray and N. Shepherd (eds.), *Desire Lines. Space, memory and Identity in the post-apartheid city* (Routledge; London, New York 2007).

Dr. Sigurjón Baldur Hafsteinsson

Guest lecturer

Professor and Program Director in Museology at the University of Iceland

Degree

PhD in Anthropology of Visual Communication, Temple University, USA, 2008.

Employment summary

- Assistant Professor, Associate Professor and Professor in Museology, 2009-present
- Director of the District Cultural Centre, Húsavík, Iceland, 2008-2009.
- Director of the National Film Archive, Iceland, 2000-2001.
- Director of the Reykjavík Museum of Photography, 1997-2000.
- Major scholarly and professional activities:
- Director of Research Center in Museum Studies, University of Iceland.
- Principal Investigator in the research project „Museums and the Tourist Industry in Iceland“
- Chair of the Icelandic Association of Museums and Museum Employees.

Recent publications

- *Byggðasöfn á Íslandi [Community Museums in Iceland]* (2015), editor.
- Book chapter on the revitalization of ethnography within the museum scene in Iceland in *Etnografi på museum. Visioner og udfordringer for etnografiske museer i Norden* [Ethnography at the Museum], (2015).
- *Phallological Museum* (2014).

Dr. Han-yin Huang

Guest lecturer

Degrees

- PhD Cultural and Heritage Studies, International Centre for Cultural and Heritage Studies, University of Newcastle upon Tyne, UK, 2009.
- MA Museum Studies, International Centre for Cultural and Heritage Studies, University of Newcastle upon Tyne, UK, 2003.

Employment Summary

- J.S. Memorial Fellow, Learning Department at Victoria and Albert Museum, London, 2013.
- Assistant Professor, Department of Cultural Vocation Development at National Taipei University of Technology, 2012-2013.
- Research Assistant, Department of Education, Exhibition and Information Services, National Palace Museum, Taipei, 2011-2013.
- Museum Consultant for ACHL Architects, 2011-2012.
- Translator for academic texts and publications in museum and cultural studies, 2010-present.
- Postdoctoral Researcher, Centre for General Education at National Chiao Tung University, 2009-2011.

Major Scholarly and Professional Activities

- Member of International Council of Museums (ICOM) and Committee for Educational and Cultural Action (CECA), 2012-present.
- J.S. Memorial Fellowship, grant sponsored by Bei Shan Tang Foundation, Hong Kong, 2012-2013.

Mario Jellema

Lecturer Exhibition Development & Communication
mario.jellema@ahk.nl

Degrees

- MA Educational Science, University of Groningen, 1993-1995
- BA Teacher Training, Hogeschool Noord Nederland, 1988-1992
- BA of Fine Art and Design in Education, ArtEZ Institute of the Arts, Arnhem, 2005-2006

Employment summary

- Lecturer Exhibition development & communication, Reinwardt Academy (AHK) 2006-2014
- Head Education and Exhibition at Ferdinand Domela Nieuwenhuis Museum / Museum Willem van Haren / Museum Stedhus Sleat 1999-2007
- Lecturer at ArtEZ Institute of the Arts, Arnhem 2006-2007
- Trainer/ Education Coordinator at HVO Querido 1996-1997

Major scholarly and professional activities

Board member ICAMT 2010-2014

Dr. Riemer Knoop

Professor Cultural Heritage
riemer.knoop@ahk.nl

Degrees

- PhD Classical Archaeology, Free University, Amsterdam, 1987
- Doctorate Classical Archaeology, Greek, Italian, Informatics, Free University, Amsterdam, 1981

Employment summary

- Self-employed consultant for museums and cultural affairs with Gordion Cultureel Advies, Amsterdam, 1998
- Manager, National Museum of Antiquities, Leiden, 1997-2000
- Director, National Foundation for Dutch Archaeology, 1995-1997
- Director, Archaeological Information Centre, 1990-1996
- Producer, researcher, director, Dutch public television, 1988-1990
- Research Fellow, Dutch Organisation for Research, 1985-1988
- University teacher, Free University, Amsterdam 1984
- Head Archaeology Dept, Netherlands Institute Rome, 1982-1983

Major scholarly and professional activities

- Board member, Rijksmuseum van Oudheden, 1995-1998
- Member, Municipal Council for Culture, The Hague, 2007-2008
- Member, Museums Committee, Rotterdam Council for Arts and Culture, 2007-2008
- Member, European Association of Archaeologists, 2007-present
- Member, International Council of Museum, 2001-present
- Expert Evaluator, EC, DG Research Directorate L, 2001-present
- Crown member (Museums, Heritage, eCulture), National Council for Culture, 2001-2005
- Co-president, Association Archaeological Enterprises, 2000-2004
- Director, archaeological excavations Italy 1982-1992
- Vice-president, National Council for Archaeology, 2000-2003
- Lecturer Master classes Museum management, Pisa, 2000
- Member, Advisory Committee IT, Mondriaan Foundation 1999-2001
- Board member, Open Monuments Foundation, 1993-1998
- President, European FORUM of Heritage Associations, 1993-1996

Arjen Kok

Guest lecturer contemporary collecting
 Arjen.kok@ahk.nl
 a.kok@cultureelerfgoed.nl

Degree

Doctorate Art History, University Utrecht 1988

Employment summary

- Senior researcher cultural heritage and museums, Cultural Heritage Agency of the Netherlands, since 2011
- Senior consultant museum and collection policy, Instituut Collectie Nederland 1996-2011
- Museum Consultant, Rijksdienst Beeldende Kunst, 1994-1996
- Curator modern and contemporary art, Rijksdienst Beeldende Kunst, 1992-1994
- Editor Metropolis M, contemporary art magazine, 1989-1990

Guest lecturer participative and contemporary collecting, Reinwardt Academy since 2008

Major scholarly and professional activities

Projectmanager museum building development 1990 -2016
 Projectmanager of the value assessment method for transport heritage, 2005
 Projectmanager of the Guideline for deaccessioning museum objects, 2006
 Chair of the working group on contemporary collecting of COMCOL, the ICOM committee for collecting, since 2011
 Member of the advisory committee of the Museum Register Netherlands, since 2012
 Projectmanager Heritage in Use since 2014

Irina Leifer, MA

Guest Lecturer
 irina.leifer@ahk.nl

Degrees

- MA in Museology, Reinwardt Academie, Amsterdam, 2008
- BA in Cultural Heritage, Reinwardt Academie, Amsterdam, 2006
- BSc in Management, State Academy of Management, Moscow, 1995

Employment summary

- Guest Lecturer Museum Studies/Heritage Theory, Reinwardt Academie (AHK), 2006-present
- Independent curator of international collaborative projects on the interface of heritage and contemporary art, 2010-present
- Internship coordinator for Master of Museology Programme, Reinwardt Academie (AHK), 2012
- Curator, Zoetermeer City Museum, 2010
- Educator, Museum De Paviljoens, Almere, 2008-2009

Major scholarly and professional activities

- Member of International Council of Museums (ICOM) and International Committee for Collecting (COMCOL)
- Member of MitOst European Network
- Participant of Tandem – Cultural Managers Exchange Programme

Dr. Annette Loeseke

Guest lecturer Visitor and Reception Studies
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Degrees

- PhD History of Art, University of Bonn, 2010
- MA Arts Management, City University, London, 2006
- MA History of Art, University of Munich (LMU), 1996
- MaitrÓse History of Art and Archaeology, Sorbonne (Paris IV), 1994

Employment Summary

- Lecturer Museum Studies, New York University Berlin, since 2015
- Guest lecturer Visitor and Reception Studies, Reinwardt Academy Amsterdam (AHK), since 2014
- Visiting Lecturer Art History/Museum Studies at Free University Berlin, Humboldt University In Berlin and University of Heidelberg
- Independent Museum Consultant, Berlin, since 2010

- Marketing Manager, Arts Services Direct Ltd., London, 2006-2007
- Artist's Resale Right Manager, Copyright Collecting Society, Bonn, 2003-2005

Major scholarly and professional activities

- Scholar in Residence, Cornell University, Ithaca, NY, USA, Institute for Comparative Modernities (06-08/2015)
- Evaluation of three installations for the Humboldt Lab Dahlem, in preparation for the Humboldt Forum in Berlin's reconstructed City Palace due to open in 2019 (2015)
- Evaluation of a pilot project In managing museum education at five museums In Berlin, Berlin Senate and Jugend Im Museum e.V. (2014-15)
- Visitor studies for the Rijksmuseum, Amsterdam; Neues Museum/Museum Island, Asian Art Museum and Museum for Islamic Art of the National Museums in Berlin; Shanghai Museum, Shanghai; The British Museum, London; Whitechapel Gallery, London

Recent publications and conference papers

- Political museum experience rediscovered: Karl Friedrich Schinkel's Old Museum and Berlin's (reconstructed) City Palace, Paper, Conference 'The Museum In the Global Contemporary: Debating the Museum of Now', Leicester University/School of Museum Studies, 20-22 April 2016
- Visitor studies and exhibition development: Challenges for enhancing Interdisciplinary cooperation Internationally, Panel discussion, Visitor Studies Group UK, Annual Conference 'Visitor Studies: It's what you do with it!', London, 16-17 March 2016
- Intercultural exhibition formats: A case study from the Humboldt Lab Dahlem, Berlin, Paper, Conference 'The Future of Museum and Gallery Design', University of Leicester/School of Museum Studies, K11 Art Foundation et al, Hong Kong 13-15 November 2015
- Researching changing, digitally shaped reception practices – developing new formats: Learning from the media sector, Paper and Workshop, Visitor Studies Group UK, Annual Conference 'Embracing Change', London, 4-5 March 2015.
- Developing contemporary exhibition formats that respond to changing reception practices, Paper and Workshop, International conference 'Museum 2015', organised by the University of Leicester, UK, Meiji University Tokyo, National Taipei University of Education, et al, Tokyo, 13-16 January 2015.
- Building Capacity through Interdisciplinary Cooperation: Experimental Research on Reception Practices, Poster, Visitor Studies Association USA, Annual Conference, Albuquerque/New Mexico, USA, July 15-19, 2014.
- Developing intercultural exhibition models. A reception-centred approach to global programming, Paper, International conference 'Collecting Geographies', organised by the Stedelijk Museum Amsterdam, University of Amsterdam, Tropenmuseum Amsterdam, Moderna Museet Stockholm, Museum Folkwang Essen, 13-15 March 2014.
- with Anna Grasskamp, Framing 'Asia': results from a visitor study at The Rijksmuseum's Asian Pavilion, Amsterdam. In: Aziatische Kunst, No. 44, June 2014, pp. 49-55.
- 'Co-presenting Past and Present. Visitor studies on the reception process'. In: Engage, vol. 31, January 2013, pp. 51-58.

Dr. Susanna Pettersson

Associate Professor

Degree qualifications

PhD Art History, University of Helsinki, Finland, 2008

Employment summary

- Director of the Ateneum Art Museum / the Finnish National Gallery since 2014
- Director of the Finnish Institute in London 2014

- Director of the Alvar Aalto Foundation and Alvar Aalto Museum 2010-2013
- Head of Development, the Finnish National Gallery, 2007-2010
- Senior Planning Officer at the Art Museum Development Department, the Finnish National Gallery, 2001-2007
- Chief curator of the Education Department, the Finnish National Gallery, 1996-2001
- Curator of the Education Department, the Finnish National Gallery, 1992-1996

Recent publications

- Written extensively about art and museological issues to several scientific publications as well as to the general public.
- Edited publications such as Encouraging Collections Mobility. A Way Forward for Museums in Europe (2010)
- Suomen museohistoria (2010)
- Tulevaisuuden taidemuseo (2009).
- For a full list of publications and articles see <https://jyu.academia.edu/SPettersson>

Academic positions

- Adjunct Professor in Museology, University of Jyväskylä, Finland, since 2012
- Associate Professor in Museology, Reinwardt Academy, Amsterdam since 2016

Major Scholarly and professional activities

- Finnish Institute in Japan, President of the Board, since 2016
- Aalto University, board member, since 2014
- Modern House Museums/Iconic Houses –network, founding board member, since 2011
- Frame Visual Art Finland, board member 2012-15
- ICOM/COMCOL (International Council of Museums, Committee for Collecting), affiliated board member, 2011-2013
- NORDIK, Nordic Committee for Art History, board member 2006-2009, chair of the board 2010-2012
- Finnish Museums Association, board member 2006-2012
- Collections Mobility 2.0 project, funded by the European Union Cultural Programme, member of the steering group, work package leader, 2009-2011
- Several memberships in the public governance sector working groups
- Supervisor and opponent of PhD dissertations; reviewer of several thesis

Marc Pil

Lecturer Management

marc.pil@ahk.nl

Degree

Msc in Industrial Engineering and Management, specialisation Healthcare Management, University of Twente, 2006

Employment summary

- Lecturer in Management, Reinwardt Academy (AHK), since 2011
- Interim Business Manager for Over het IJ Festival, 2016
- Business Director for Amsterdams Kleinkunst Festival, 2007-2016
- Business Consultant for, amongst others, MuseAna (benchmarking/measuring performance), Vereniging Rijksmusea (visitation museums), Rijksakademie voor Beeldende Kunst (international visitation), Gemeente Amsterdam (Policy Advisor), Dordrechts Museum (Marketing Management), since 2005
- Project Manager, professional development of cultural heritage institutions for VSBfonds, 2006-2009
- Project Manager, exhibition development at science center Da Vinci, Enschede, 2000-2001

Major scholarly and professional activities

- Board member of Dansateliers, Rotterdam - since 2011
- Board member of Amsterdam Andalusian Orchestra – since 2013
- Board member of De Kring – since 2015

Martijn de Ruijter

Lecturer Care of Collections
martijn.deruijter@ahk.nl

Degrees

- Conservation studies, specialized in Wooden objects and Polychromated Surfaces. State training school for conservators (ICN Instituut Collectie Nederland), Amsterdam (1991-1995)
- Preventive Conservation: From Current Issues to Common Strategies Training of trainers in preventive conservation. three week course organized by the ICCROM and CCI, Ottawa, Canada (2003)

Employment summary

- Lecturer Care of Collections, Reinwardt Academy, since 2002
- Tropenmuseum: conservator and coordinator for conservation and treatment of collection, staff position
- National museum of ethnology Leiden: conservator, staff position four days a week. Conservator and Coordination of major storage reorganisation, exhibition reinstallation and preventative conservation
- International conservation projects in India, Indonesia, Surinam etc. since 2000
- Post graduate trainee at British Museum (ethnographical objects -1996)
- Internship at the Stichting Restauratie Atelier Limburg (conservation of polychromatic surfaces - 1995)
- Internship at the Philadelphia Museum of Art (physical research in polychromated objects - 1994)
- Traditional cabinet making and furniture conservation (1985-1988)

Paula A. dos Santos

Lecturer Heritage Theory & Social Museology
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Degrees

- Phd-candidate Social Museology (Universidade Lusofona de Humanidades e Tecnologias, Lissabon)

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

Employment summary

- Lecturer Heritage Theory, Reinwardt Academy (AHK), since 2005 Programme Manager International Master's Degree Programme in Museology, Reinwardt Academy (AHK), 2005-2011
- Project Coordinator, Culturalia Foundation, 2006-2010
- Advisor for heritage and community development related projects in Brazil, since 2003
- Project Leader at the Nova Friburgo Memorial Centre, Brazil, 2000-2001
- Freelance exhibition maker and education worker, Brazil, 1999-2001
- Assistant collection manager at the National Museum of the Republic, Brazil, 1998-1999
- Major scholarly and professional activities:
- President of MINOM- ICOM (International Movement for a New Museology)
- Board member of ICTOP- CIOM (Committee for the Training of Personnel, International Council of Museums)

Recent publications

- Paula dos Santos (org.) (2013), 'Mesa Redonda de Santiago do Chile- 1972' IBERMUSEUS, vol1 and vol 2
- Paula dos Santos (2012), 'Museu de Mare: A Museum full of Soul', In: Curator: The Museum Journal. Special Issue Communities and Museums, 55.1. pp. 21-34
- Paula dos Santos & Elaine Müller (2012), 'When ICH takes hold of the local reality in Brazil: notes from the Brazilian State of Pernambuco', in: Michelle L. Stefano, Peter Davis & Gerard Corsane eds., Safeguarding Intangible Cultural Heritage. Heritage Matters 8 (The Boydell Press, Woodbridge 2012) pp. 213-222

Ruben Smit

Senior Lecturer Interpretation and
Informal Learning
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Degrees

- MA in Museum Studies, University of Leicester, 2003
- BA in History and Geography, Teacher Training College, Utrecht, 1986

Employment summary

- Senior Lecturer – Senior Lecturer Interpretation and Learning / Coordinator International Programmes, Reinwardt Academy (AHK), since April 2006
- Head of Presentations, Museum voor Communicatie, Den Haag, 2005– March 2006
- Guest lecturer at the Master programme of Reinwardt Academy (AHK), 2004– March 2006
- Projects Manager, Kasteel Groeneveld, Baarn, 2001–June 2005
- Head of Education and Public Relations, Kasteel Groeneveld, Baarn, 1998–2001
- Senior Communications Officer, Tropenmuseum, Amsterdam, 1992–1997
- Public Events Coordinator, Tropenmuseum, Amsterdam, 1988–1991
- Junior Educator, Tropenmuseum, Amsterdam, 1987

Major scholarly and professional activities

- Coordinator International Programmes, Reinwardt Academy - with recent involvement in: Yogyakarta (2010–13) and Bandung ([2014] Indonesia; Moscow [2014–16], Russian Federation; Kutching [2014–15], Sarawak, Malaysia; Beijing, China (2015 and 16)

Simone Stoltz

Lecturer Information and Media
simone.stoltz@ahk.nl

Degrees

- Bachelor of Media, Communication and Information, Hogeschool van Amsterdam
- Bachelor of Museology, Reinwardt Academy (AHK)

Employment summary

- Lecturer Information Management, Reinwardt Academy (AHK)
- Advisor Information and Media, Trainer and Moderator, Erfgoed 2.0/ E30Foundation
- Advisor eCulture and Collections Management, Cultureel Erfgoed Noord Holland
- Coordinator Digital Information, Museaal & Historisch Perspectief Noord-Holland
- Collections- and Information Manager, Rijksmuseum Muiderslot

Major scholarly and professional activities

- Board member E30Foundation
- Self employed Museums Advisor

Hasti Tarekat

Lecturer Heritage Activism
tarekathasti@yahoo.com
http://www.culturalheritageconnections.org/wiki/Hasti_Tarekat

Degrees

- MA in Regional Planning, University North Sumatra, Medan, Indonesia, 2002
- Bachelor in Social Welfare, University Padjadjaran, Bandung, Indonesia, 1990

Employment summary

- Founder Heritage Hands On
- Expertise and Entrepreneurship
- Project Leader of several shared heritage projects between Indonesia and Netherlands
- Board of Directors Indonesia Heritage Trust in the Netherlands (2005–present)
- Guest Lecturer International Masters Program "Museology" Reinwardt Academy, Amsterdam (2006–present)

- Member Indonesia Diaspora Task Force Liveable Cities
- Senior Program Coordinator, Centre for International Heritage Activities (2014)
- Advisor Erfgoed Nederland (2008-2010)
- Founder and Executive Director of Sumatra Heritage Trust (1998-2005) and Pan-Sumatra Network for Heritage Conservation (Pansumnet) (1998-present)
- Secretary of Bandung Heritage Society (1993-1997)

Major scholarly and professional activities

- International Committee on Monuments and Sites (ICOMOS)
- International Field School on Asian Heritage (IFSAH)
- Modern Asia Architecture Network (MAAN)
- Leadership for Environment and Development (LEAD International), 1998-2000
- Salzburg Global Seminar, 2002
- Freeman Symposium Fellow, 2003
- 2003 UNESCO Asia Pacific Heritage Award for Merit

Edwin van der Veldt

Lecturer Cultural History
Edwin.vanderVeldt@ahk.nl

Degrees

- MA Bilingual and International Teacher Education Programme, IVLOS institute Utrecht University, 2004
- MA Cultural History, Utrecht University, 2003

Employment Summary

- Lecturer Cultural History, Reinwardt Academy, Amsterdam, 2012-present.
- Assistant Professor, Department of Cultural History, Utrecht University, Utrecht, 2007-2012.
- Information Professional, Utrecht University Library, 2003-2007

Jasper Visser

Guest lecturer Digital Engagement

Degree

- Bachelor Educational Design, Management and Media, University of Twente
- Specialization in International Development Studies

Employment summary

- Independent consultant for Inspired by Coffee, clients include European Parliament, Qatar Museums, Mauritshuis, Paleis Het Loo, Waterliniemuseum, State Library of New South Wales and others
- Expert at MuseumNext Practice
- Founder and blogger at The Museum of the Future
- Member of various advisory committees in the area of e-culture and digital culture
- Project manager new technologies and media Museum of National History (INNL)
- Project leader of various social and cultural initiatives, such as the Dutch Youth Cabinet (2006-2008), the Dutch Youth Council and international NGOs
- Independent sustainable development expert and consultant, specialised in gender, community and energy for organisations such as UNDP, World Bank and African Development Bank

Selected publications

- Digital engagement in culture, heritage and the arts
- Strategies for a heritage revival in the digital age, Companion to European Heritage Revivals, Springer International Publishing
- The future of museums is about attitude, Sharing is Caring Anthology
- Perspectives on digital engagement with culture and heritage, AASLH History News, Volume 68 #3, 2013

6.4 Institutional quality assurance

The everyday running of the Reinwardt Academy is in the hands of the Faculty Director, Teus Eenkhoorn, with the support of the Management Team (MT). The MT is comprised of the Director, and the three Programme Directors: Hester Dibbits (Master Programme) and Jorna Kniest (Bachelor Programme).

The Advisory Committee for the Reinwardt Academy is composed of representatives from the professional fields. This committee, upon invitation or of its own accord, advises the Director of the Academy on the content of the programme and on developments in the professional field. The role of the committee is laid down in a separate set of regulations. The Advisory Committee meets three to four times a year. Members:

- Prof. C.A.M. (Carla) van Boxtel (Professor of History Education, at Research Institute of Child Development and Education and the Institute of Culture and History of the University of Amsterdam)
- Drs. A. (Aart) Oxenaar, (Director of department of Monuments and Archaeology, City of Amsterdam)
- S.C.G.T. (Steph) Scholten (Director of Heritage Collections of the University of Amsterdam)
- M. (Marco) Streefkerk, (senior consultant at Stichting Digitaal Erfgoed Nederland)
- S.W. (Siebe) Weide (Director of the Netherlands Museums Association)
- B. (Bernadine) Ypma, (Archivist and director of the Regional Historical Centre Vecht en Venen)

The Reinwardt Academy International Master Degree Programme in Museology was the first international course to be validated by the British Cultural National Training Organisation (CHNTO) in 1998.

With the introduction of the bachelor - master structure in the Dutch system of higher education, the international Master degree programme was officially accredited by NVAO (Dutch Flemish Accreditation Organisation) and listed in the Central Register for Degree Courses in Higher Education (CROHO) in the Netherlands. The criteria are formulated in the audit report 'Master in Museology', CROHO registration 70038 (October 2015). On all criteria the audit panel judged the International Master of Museology as satisfactory or good. Graduates will be granted the title Master of Museology (M. Museology) based on this quality system. The process of quality assurance within the Master Programme is part of the quality assurance system of the Reinwardt Academy. The following methods of evaluation are considered:

- Evaluation of modules;
- Programme evaluations;
- Alumni evaluations;
- Evaluations by representatives of the museum profession;
- Evaluations by the teaching and non-teaching staff, concerning labour conditions etc.

The Examination Committee plays an important role in the organisation and coordination of examinations and tests. The tasks of the committee are, to a large extent, laid down by law. The examination applies the laws and regulations to educational practice at the Reinwardt Academy in the programme and examination regulations (OER), which are published in the course book and contain all of the relevant regulations for properly following a course of study. The Chair of the Examination Committee is Rosemarijn Bügel.

The Curriculum committee advises the Director of the Academy upon invitation or of its own accord. It is primarily concerned with the programme content and monitors social trends and developments within the field and education. On this basis the committee formulates proposals

regarding adjustments to the curriculum, naturally taking into account the results of the student evaluations. The Curriculum committee is composed of the Course director, two lecturers in the Master of Museology and a lecturer specialised in quality assurance.

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

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

6.5 The Cultural Heritage Research Group

The Cultural Heritage Research Group focuses on the formation of theory and development of education with regard to tangible and intangible cultural heritage. This research group contributes to the reinforcement of the social position of heritage institutions and the further development of the curriculum of heritage education in both the bachelor's and the master's courses. The framework of the research programme is determined by the relationship between the field of operations, theoretical reflection and its application to education.

6.6 Staff

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Application manager blackboard

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ir. M. (Marc) Pil

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drs. M.P.S. (Mirjam) Wijnands 9

Coordinator internships office

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- 1 Amersfoort**
▪ RCE
- 2 Amsterdam**
▪ Amsterdam Museum
▪ Anne Frank Stichting
▪ De Appel
▪ De Kijkdoos
▪ Eye Filmmuseum
▪ Imagine IC
▪ Joods Historisch Museum
▪ Mediamatic
▪ Museum 't Schip
▪ Museumtickets.nl
▪ Nieuwe Kerk / Hermitage
▪ NIOD
▪ Prins Claus fonds
▪ Stedelijk Museum
▪ Scheepvaartmuseum
▪ Tropenmuseum
▪ UvA-Bijzondere Collecties
▪ VBCN Bedrijfs Collecties
- 3 Arnhem**
▪ Gelders Erfgoed
- 4 Den Bosch**
▪ Stedelijk Museum
's-Hertogenbosch

- 5 Den Haag**
▪ Europa Nostra
▪ Fotografiemuseum
▪ Nationaal Archief
- 6 Eindhoven**
▪ Van Abbe Museum
- 7 Enkhuizen**
▪ Zuiderzeemuseum
- 8 Enschede**
▪ Twentse Welle
- 9 Leiden**
▪ Museum Volkenkunde
- 10 Rotterdam**
▪ International Collaborative Urban Art
▪ Witte de With Centrum voor Hedendaagse kunst
- 11 Tilburg**
▪ Onderfd Goed

- 12 Utrecht**
▪ Museum Catharijneconvent
▪ Volksbuurtmuseum Wijk C

- 13 Zoetermeer**
▪ Stadsmuseum



- 1 Maine (USA)**
▪ Maine Arts Commission
- 2 Washington DC (USA)**
▪ Smithsonian
- 3 Sheboygan, WI (USA)**
▪ John Michael Kohler Arts Center
- 4 Belfast (IRL)**
▪ Department of Art and Heritage
- 5 London (UK)**
▪ Art Asia Ltd.
- 6 Manchester (UK)**
▪ Manchester University Museum
- 7 Bury Lancashire (UK)**
▪ Bury Art Museum

- 8 Glasgow (UK)**
▪ National Piping Centre
- 9 Oslo (NOR)**
▪ Directorate of Cultural Heritage
- 10 Göteborg (SWE)**
▪ Museum of World Cultures
- 11 Stockholm (SWE)**
▪ Armémuseum
- 12 Jyväskylä (FIN)**
Alvar Aalto Museum

- 14 Hattingen (GER)**
▪ LWL Industriemuseum
- 15 Paris (FRA)**
▪ UNESCO
- 16 Vatican City (VAT)**
▪ Musei Vaticani
- 17 Lisbon (POR)**
▪ Centro de Arte Moderna
▪ Gulbenkian Foundation
- 18 Barcelona (ESP)**
Museu d'Art Contemporani
- 19 Athens (GRC)**
▪ Deste Foundation - Centre for Contemporary Art
▪ Byzantine and Christian Museum

- 20 Taipei (TWN)**
▪ National Taiwan Museum
▪ National Palace Museum
- 21 Colombo (LKA)**
▪ Colombo nat. Museum
- 22 Wellington (NZL)**
▪ Museum of Wellington City and Sea
- 23 Capetown (ZAF)**
▪ District Six Museum
- 24 Nairobi (KEN)**
▪ Trust for African Rock Art
- 25 Kisumu (KEN)**
▪ National Museums of Kenya



7 Practical Information

7.1. Teaching times

Classes are offered two or three days a week: on Mondays, Tuesdays and Wednesdays (September, November, December, January) and on Mondays and Tuesdays (October, February, March, April).

Classes are from 10.00 to 12.00 in the morning and from 13.00 to 15.00 in the afternoon.

Sometimes, excursions and workshops may finish later. Research tutorials and internship supervision meetings are scheduled in agreement with the students.

7.2. Programme coordinator

During the programme students have daily contact with the programme coordinator and the coordinator of the Master Programme, they are available to answer all practical questions concerning the programme.

7.3 Institutional context, Amsterdam University of the Arts

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

Among the departments of the Amsterdam University of the Arts are the:

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

7.4 Admission

The admission requirements are:

- A university degree (Bachelor or Master) or a degree from a university of professional education (HBO Bachelor). Candidates who have not actually graduated may be admitted, provided they have demonstrable knowledge of, and experience in, the museum field for at least five years
- Fluency in English (written and oral), see application procedure
- Meeting the financial requirements of the programme
- Meeting the assessment procedure.

Applicants have to present:

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

The assessment of the suitability of the candidate is based on the documents presented. For applicants who are living in the Netherlands and/or who are able to travel to Amsterdam, the procedure may also consist of a personal interview; for other applicants the assessment will be made in writing and may be completed by a telephone interview.

The materials listed should be sent directly to the Coordinator of the Master Programme. Enrolment forms can be downloaded from the website. For advice on how to complete the application, the Coordinator of the Master Programme can be consulted.

The Admission Committee assesses all the applicants who meet the minimum admission requirements. The application deadline for the full-time programme is 1 June. Applications received after this date will only be considered, if the maximum number of students has not been reached.

The tuition fee for the entire programme starting in September 2016 is € 10,500. Payment in three instalments is possible. Students can contact the Coordinator of the Master Programme if they require more information about the payment.

Full-time students who have met all the financial requirements are registered for two years from the registration date. Students exceeding this time period will be charged an additional payment. The fee for additional study time is € 2000/year, or so much less than needed. Students enrolling for one module have to pay € 1,500 for the introduction module and/or € 1,250 for every module of the Core Subjects before the start of the module.

An up-to-date enrolment form is available on the internet for students to use. Please sign it and submit it with all the required documents to:

Reinwardt Academy (AHK)

Master of Museology

For the att. of the Programme Coordinator

Hortus Plantsoen 1-3, 1018 TZ Amsterdam

The Netherlands

7.5 Practical information for (international) students

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

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

Students will find that housing in Amsterdam is scarce. Reinwardt Academy does not offer housing facilities. The AHK has a few rooms available for international students; early applicants can apply for these rooms. Students are advised to use their network of friends and/or relatives who live in Amsterdam or elsewhere in the Netherlands for help in finding accommodation. We recommend that students allow additional time and money to find suitable accommodation.

On the site for prospective students, students will also find some useful websites for finding accommodation.

7.6 Facilities and house rules

Access to the building is only possible with a cardkey. The building is open from 8.30 to 17.30. Students are kindly requested to leave the building before 17.30. The canteen is open all day, canteen service are only available during lunch time between 11.00 and 14.00. The Reinwardt Academy operates a non-smoking policy throughout the building.

If students are unable to attend classes, they should inform the academy by e-mail or telephone before 10.00; T: +31 (0)20-527 7100. Inform the Coordinator of the Master Programme as soon as possible about any change of address.

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

All lectures and workshops for the Master programme take place in a separate classroom. The space contains facilities such as two workstations, a wifi network, a beamer and a video. Students have their own space for private study and group work during the opening hours of the building. Students and staff are expected to keep this space tidy. The office of the Coordinator of the Master Programme is close to the class room. At the start of the programme all master students will receive a Museum Card. This card allows free, or reduced, admission to the majority of the museums in the Netherlands. It is valid for one year.

7.7 Blackboard and MyAHK

The digital learning environment that we use is called Blackboard. Every module has a page within the larger framework where students can find all course guides containing the information they need on the content of the programme, the assignments, the details on grading, dates, et cetera. Updates to current events are posted online on Blackboard, which students are advised to check frequently.

Students can also use Blackboard as an online space to post group work, comparable with Google Docs. MyAHK is the intranet used by the Amsterdam University of the Arts which has, among other things, an email programme for students who will receive an email address:

name.surname@student.ahk.nl. Information about the Reinwardt Academy and the AHK in general will be posted on MyAHK.

Both systems are accessible within the academy and outside. Students will receive instructions on how to use Blackboard during the introduction programme. For computer problems, students can contact the Helpdesk at: helpdesk@ahk.nl or T: +31(0)20 - 5277752.

7.8 Multimedia library

The Reinwardt Academy multimedia library has a large collection of literature on theoretical and historical museology and related subjects. The collection consists of more than 11,000 books, 100 periodicals and newsletters, videotapes, slides, CD-ROMs and DVDs.

The books are arranged according to subject matter. Manuals containing an overview of the classification are available at several points throughout the library. The periodicals are arranged alphabetically by title in a separate section of the library. Important articles from periodicals and information from discussion lists about museology are catalogued in the museology documentation suspension files.

The library also contains museum documentation, together with brochures from most of the Dutch museums and major foreign museums. In the library (located on the second floor) there are several computers available for studying. Students can consult the online catalogue on the internet which is available in all faculties of the AHK: www.ahk.nl/voorzieningen/bibliotheek/catalogus/ where it is possible to search by subject, title, author or free text.

Conditions:

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

T: +31 (0)20-527 71 07, email: rwa-mediatheek@ahk.nl;

Opening hours: 9.30-17.00 on Mondays to Fridays. The library is closed during holidays.

Librarian: Kokkie Vink.

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

Subjects, addresses and contact details:

- Architecture, Landscape Architectur, Urbanism Academie van Bouwkunst (AHK), Waterlooplein 211-213, Amsterdam, T: +31(0)20-5318218, www.academievanbouwkunst.nl
- Art and cultural policy Boekman Stichting, www.boekman.nl
- Art history Academie voor Beeldende Vorming (AHK), Zeeburgerdijk 112, Amsterdam, T: +31(0)20-527 72 77, www.academievoordebeeldendevorming.nl / UVA Kunsthistorisch Instituut, Herengracht 286, Amsterdam, T: +31(0)20-525 30 40
- Conservation and restoration Rijksdienst Cultureel Erfgoed, www.cultureelerfgoed.nl, www.cultureelerfgoed.adlibsoft.com/default.aspx
- Film and television Nederlandse Filmacademie (AHK), Markenplein 1, Amsterdam, T: +31(0)20-527 73 06, www.filmacademie.nl

- European Ethnology, Cultural Heritage, Folklore, Social Anthropology
Meertens Institute, Oudezijds Achterburgwal 185, Amsterdam, T: +31 (0)20-4628500,
www.meertens.knaw.nl
- History and archaeology UVA P.C. Hooft huis, Spuistraat 134, Amsterdam,
T: +31 (0)20-525 44 13 / UVA Klassieke Archeologie, Oude Turfmarkt 129, Amsterdam,
T: +31 (0)20-525 25 64
- Music Conservatorium van Amsterdam (AHK): Oosterdokskade 151, Amsterdam,
T: +31 (0)20-5277581, www.conservatoriumvanamsterdam.nl
Theatre Theaterschool (AHK), Jodenbreestraat 3, Amsterdam
(T: +31 (0)20-5277630), www.theaterschool.nl

Members of the Royal Library have access to the E-book Library via online services:
www.inschrijven.kb.nl

7.9 Important addresses and websites

Enrolment Office of the Amsterdam

University of the Arts (AHK)

Jodenbreestraat 3 (1st floor) / PO Box 15079,
1001 MB Amsterdam
T: +31 (0)20-527 77 34
F: +31 (0)20-527 77 12
E: bi@ahk.nl
www.ahk.nl/en/prospective-students/
www.ahk.nl/en/facilities/student-affairs/

Helpdesk - AHK

E: info@helpdesk.nl
T: +31(0)20-527 77 52

NMV: the Netherlands Museums Association

www.museumvereniging.nl

ICOM: The International Council of Museums

www.icom-cc.org/

SICA: the Dutch portal for culture professionals

www.sica.nl/en

Reinwardt Community

www.reinwardtcommunity.nl

Living in Amsterdam

Students who want to register in the city of Amsterdam should go to:
Dienst Persoonsgegevens Amsterdam
Stadhouderskade 85, Amsterdam
T: +31 (0)20-551 92 52
Open: Monday to Friday from 8.30 to 16.00
General Emergency number: 112

Health care

General Practitioner: Huisartenspraktijk
Reguliersgracht
Doctor Van Kernebeek
Reguliersgracht 78, Amsterdam
T: +31 (0)20-344 92 47
Emergency number: T: +31 (0)20-592 34 34

Dentist

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

Student insurance companies

www.aonstudentinsurance.com
www.studentinsured.com



8 Academic and Examination Regulations 2016-2017

Master of Museology

Set on May 17th 2016 by the director of the Reinwardt Academy with approval of the Faculty Council

Master of Museology Programme

CROHO number 70038

**These academic and examination regulations are part of
the Student Statute of the Amsterdam University of the Arts.**

Chapter 1 General definitions

Article 1.1 Definitions

- The following definitions are used in these regulations:
- Governing Body: the Governing Body is responsible for the general management of the AHK;
- course book: contains a general description of the programme;
- course guide: contains specific descriptions of the modules, internship and thesis;
- director: the director of the Reinwardt Academy;
- exam: the final examination;
- examination committee: the committee specified in Article 7.12 of the law;
- school: the Amsterdam University of the Arts;
- candidate: a person seeking entrance to the programme;
- management: the director and the course director of the Reinwardt Academy;
- module: a module is concluded with one or more assessments. A mark is assigned for each assessment. Credits are only awarded for fully completed modules;
- programme: the Master of Museology programme;
- internship: practical preparation for a professional career;
- student: a person enrolled at the Amsterdam University of the Arts to take part in the Master's programme and/or to take part in assessments and exams. Note: those who have been disenrolled over the course of the academic year are also regarded as 'student';
- student statute: the AHK statute which states the students' rights and responsibilities in general;
- academic year: the present academic year which is referred to in these regulations;
- credit: one credit equals a workload of 28 hours;
- thesis: after completion of the modules, the student can begin work on the thesis;
- assessment: an investigation into the knowledge, information and skills of the student, as well as an evaluation of the results of that investigation. An assessment may be a written assignment, oral presentation, report, active participation, etc.);
- passing mark: 5.5 or higher;
- law: the Dutch Higher Education and Scientific Research Act (WHW).

Article 1.2 Applicability of the regulations

1. These regulations apply to the programme and the examinations of the Master of Museology programme at the Reinwardt Academy of the Amsterdam University of the Arts, henceforth referred to as: the programme.
2. These regulations apply to all who are currently enrolled in the programme, regardless of which year the student was first enrolled in the programme. Chapter 2 is applicable to those who are requesting admittance to the programme.
3. These regulations replace all previous Academic and Examination Regulations and are in effect as of 1 September 2016.

Chapter 2 Admission to the programme

Article 2.1 Prerequisites

1. The general prerequisite is the minimum admittance requirement, which is a Dutch Bachelor's degree issued by a university or university of applied science.
2. A foreign study is considered equivalent if the level of knowledge, information and skill is at the level of a Bachelor's degree from a university or vocational/professional training at Bachelor's degree level.
3. A candidate who has not earned a diploma as described in paragraph 1 can be admitted if he/she has demonstrable knowledge, information and skills equivalent to a Bachelor's degree from a university or vocational/professional training, and at least five years of work experience at a museum or cultural institution.

Article 2.2 Selection, enrolment and re-enrolment

Candidates who meet the above requirements are evaluated by an admissions committee. Selection will be determined on the basis of motivation and suitability. The admissions committee evaluates the suitability of the candidate for the programme on the basis of the submitted documents. If these documents lead to further questions, an interview (via Skype) with the admission committee will be scheduled. Article 6.j. is applicable in this case.

Article 2.3 English language requirement

A candidate must demonstrate university entrance level English (examination via IELTS, average score of 6.5 for the academic module).

Article 2.4 Admission and other conditions for enrolment

The decision to admit a candidate to the programme on the basis of these regulations only results in enrolment if all other enrolment conditions are also met, in accordance with AHK Enrolment and Registration Regulations.

Article 2.5 Temporary interruption of study

1. A student may request a temporary interruption of study, if sound reasons for this are presented. The Examination Committee decides whether this request will be granted. The maximum length of an interruption is 12 months. The conditions under which the student will be permitted to continue with the programme will be decided in advance.
2. Continuation of the programme is only possible with permission from the management, in consultation with the Examination Committee.

Chapter 3 Educational programme

Article 3.1 Objective of the programme

The intended purpose of the programme is to provide the student sufficient knowledge, attitude and skills in the field of museology so that after completion of the programme, the student is able to carry out tasks in that professional field. The learning outcomes of the programme are stated in the course book.

Article 3.2 Structure and workload

1. The programme has a full-time structure and has a workload of 90 credits (EC).
2. The following components of the modules, internship and thesis are described in the course guide: a. the learning objectives; b. a description of the programme content and literature; c. the educational method(s); d. the workload; e. the form of assessment; f. the assessment criteria; g. the number of contact hours.
3. The course consists of six modules in the first year, an internship and a research project resulting in a thesis. The internship and the research project can be linked with each other if desired.

Article 3.3 Language of instruction

English is the language of instruction in the programme.

Article 3.4 Facilities for students with impairments

The management offers students with impairments an educational environment which is as equal as possible to that of students without an impairment and which offers an equivalent opportunity for success in the programme. The student counsellor may provide recommendations to the management.

Article 3.5 Excursions and study trips

Foreign study trips and excursions are part of the programme. The course guide provides an estimate of the expected costs involved.

Chapter 4 Examinations and certification

Article 4.1 Examinations

1. The programme is concluded with a final examination.
2. When all the educational components have been satisfactorily completed – with the exception of those for which exemptions have been granted – the student has passed the final examination.

Article 4.2 Degree

When a student has successfully completed the requirements for the final examination, and has met all other legal requirements, a Master of Arts degree will be awarded.

Article 4.3 Certification

1. The Examination Committee awards a certificate as verification that the examination has been successfully completed. The form of the certificate is determined by the Governing Body. The Examination Committee attaches a diploma supplement to this which states the nature and content of the completed programme.
2. Those who have satisfactorily completed more than one module, but have not earned a certificate such as described in the first paragraph, may request a certificate from the Examination Committee which lists the programme modules that were satisfactorily completed, the number of credits earned and when these were earned.

Article 4.4 'With distinction' addendum

1. Students qualify for a 'with distinction' (cum laude) addendum on their degree certificate if they have met the following conditions:
 - The weighted average mark for the programme module assessments is 8.0 or higher (without rounding off);
 - All programme modules must be marked 7.0 or higher;
 - The final examination is assessed at 8.0 or higher.
2. Any exemptions or assessments based on attendance (e.g. excursions) are not considered in determining whether 'with distinction' is awarded.

Chapter 5 Assessment and evaluation

Article 5.1 Form

1. Assessment of the modules, internship and thesis takes place as described in the course guide.
2. An assessment may consist of sub-assessments.
3. The assessment criteria will be made known prior to the start of the modules, the internship and the thesis. The course guide states which aids are permitted and which assessment standards are used.
4. When an evaluation of an oral assessment is made, a signed report will be made by the lecturer(s) present.
5. Students with a physical or psychological impairment are given the opportunity to be assessed in a way that best fits their own individual impairment. If necessary, the Examination Committee may consult with the student counsellor or the AHK study and handicap coordinator.

Article 5.2 Sequence

1. The regulations for the sequence in which the assessments and sub-assessments must be completed are stated in the course guide.
2. Following the successful completion of all modules, in the second year of the programme, the student has the opportunity to write a thesis.

Article 5.3 Resit period

Each module is concluded with an assessment. Resits are scheduled within three weeks of receiving the results of the assessment.

Article 5.4 Projects, papers and presentations

1. The due dates and procedures for submitting student projects and papers are stated in the course guide.
2. Student projects and papers submitted after the deadline will not be accepted or marked.
3. Concerning presentations, the student must be present at the time scheduled. Tardiness is considered as absence. In the case of group presentations, students are to remain for all presentations, unless the lecturer has expressly made different arrangements.

Article 5.5 Determination of the evaluations, awarding credits, access to student work

1. For each assessment, the stated number of credits is only awarded after all requirements for the assessment have been met.
2. If the assessment consists of two or more parts, a passing mark for the module is only awarded and the credits granted if the weighted rounded-off average mark for the sub-assessments is passing, unless otherwise stated in the course guide.
3. The evaluation(s) of student work will be made available to the student within 25 working days of the assessment date – barring any unforeseen circumstances.
4. The examiners evaluate the thesis within three months of submission and provide the student with a written explanation of the results.
5. If a student is awarded an exemption for a module, a passing mark and the accompanying credits are awarded.
6. Credits are only awarded for an internship if the activities were carried out with guidance from the school.

7. The lecturer will set a date for students to inspect their work within two weeks of the evaluation.
8. The student has the opportunity to request access to his/her assessed work for a three-week period following the results of the assessment, as well as the questions or assignment and the evaluation criteria used.

Article 5.6 Standardisation of the evaluations

1. The way in which a mark is determined for a module, internship or thesis will be made known before work is started.
2. Marks for all assessments in the Master's programme are rounded off to one decimal point.

Article 5.7 Granting of exemptions

1. Students who wish to obtain an exemption should submit a request to the Examination Committee including their reasons for the request.
2. In all cases, the student must submit evidence to show that he/she has mastered the competencies required.
3. If an exemption is granted, this will be stated on the list of marks as 'exemption' for that module.
4. The Examination Committee grants an exemption if the student demonstrably satisfies the requirements set for the module or internship concerned as part of the programme, or for parts of it which have been satisfactorily completed. The Examination Committee informs the student of its decision no more than four weeks after the date on which the request was received.

Article 5.8 Period of validity of the assessment results

1. Passing marks for modules and the internship, as well as any exemptions granted, are valid for a period of two years.
2. The Examination Committee may extend the period of validity of an assessment result or exemption if the student requests and gives a reason for doing so.
3. After the period of validity has lapsed, the student has the opportunity to redo the component and be reassessed. If this component is no longer offered, the Examination Committee will decide on a replacement.

Chapter 6 Fraud and plagiarism

Fraud and plagiarism are defined as any act or an omission of acts by a student that make a correct assessment of knowledge, insight and skills difficult or impossible.

Article 6.1 Fraud is understood as, but not limited to:

- a. copying information such as digital texts, ideas/theories or other information, wholly or in part, without proper acknowledgment of the source(s);
- b. adapting information, wholly or in part, without acknowledgment of the source(s);
- c. using one's own work for multiple purposes without acknowledgment (self-plagiarism);
- d. submitting work written in cooperation with others, without express acknowledgment;
- e. incorrectly quoting from print or digital sources, in the broadest sense of the term, including books, magazines, articles, images or audio material;
- f. incomplete acknowledgment of sources, resulting in ambiguity concerning what has been taken from sources and what is original work;
- g. inventing sources or quoting sources which cannot be verified;
- h. citing a source without using quotation marks;
- i. presenting the work of another as if it is yours;
- j. any action, or inaction, which makes a proper evaluation of knowledge, information or skills impossible, wholly or in part, during the period of enrolment or in the admittance process; such as, for example, submitting forged identification documents or other documents such as improper diplomas or language test results.

Article 6.2 Complicity

There is evidence of complicity if work is used from other students as described in Article 6.1, d. and j. with permission of and/or cooperation with these other students, as well as when plagiarism is committed in group work and the co-authors knew or could have known about it.

Article 6.3 Procedure

1. If fraud and/or plagiarism is suspected, in the terms of Article 6.1, a.– j. and 6.2, the responsible lecturer informs the student of this immediately, and also notifies the Examination Committee. The Examination Committee will hear the student within a period of 10 working days. A report of the hearing will be made. The student will receive the conclusions of the Examination Committee within a period of four weeks following the hearing.
2. If plagiarism is suspected or established, the Examination Committee may decide to investigate previous work for evidence of plagiarism. The student is obliged to cooperate with such an investigation.
3. The Examination Committee is authorised to impose sanctions. Sanctions may include:
 - a reprimand;
 - declaring an assessment result invalid;
 - declaring a result which was previously awarded invalid, in the case that plagiarism has been established;
 - exclusion from participation in one or more assessments and/or final examinations for a period of up to 12 months.
 - If it is determined during the enrolment period that fraud was committed during the admittance process, the student will be disenrolled.

Chapter 7 Academic Guidance

1. The director is responsible for registration of study results, which allows students online access to their most recent marks, in accordance with Article 5.7.
2. The management is responsible for the enrolled students' academic guidance. This guidance is provided by student guidance counsellors.
3. The head of faculty provides help with the programme, where possible, and assessments for students with an impairment.

Chapter 8 Examination Committee

1. The Examination Committee is an independent body that determines in an objective and expert manner whether students meet the conditions of these regulations, concerning the knowledge, information and skills that are required for obtaining a degree as described in Article 4.2.
2. The Examination Committee consists of two lecturers and an external member. The members of the Examination Committee are not part of the faculty management. Members serve for a maximum of four years, but an extension may be granted under special circumstances. The Examination Committee is appointed by the Governing Body on the recommendation of the director.
3. The tasks and authorities of the Examination Committee are stated in the AHK regulations for examination committees.
4. Students can apply to the Examination Committee for:
 - a. a request for exemption from one or more modules;
 - b. a request to waive entrance requirements for participating in an assessment;
 - c. a request to extend of the length of validity of a satisfactory assessment or sub-assessment result;
 - d. a request to deviate from the Academic and Examination regulations if their application would lead to extreme unfairness or inequity;
 - e. an objection to the evaluation of a programme component;
 - f. complaints regarding assessments and evaluations.
5. The Examination Committee can be reached at this email address:
rwa-examencommissie@ahk.nl
6. The chair of the Examination Committee, with at least one other member, is authorised to take decisions on behalf of the Examination Committee.

Chapter 9 Complaints, grievances, appeals

Article 9.1 Procedure

1. A student who has a complaint regarding an evaluation should first discuss this with the lecturer concerned. In the event that agreement cannot be reached, the complaint may be submitted to the Examination Committee. The Examination Committee takes a binding decision within three weeks of hearing all parties.
2. A student may appeal a decision of the Examination Committee, or subsequently of the Governing Board, to the COBEX (examination board of appeal). The complaint procedure is stated in the Student Statute.

Chapter 10 Concluding provisions

Article 10.1 Unforeseen circumstances

The management takes decisions in situations which are not provided for in these regulations, unless these fall under the authority of the Examination Committee.

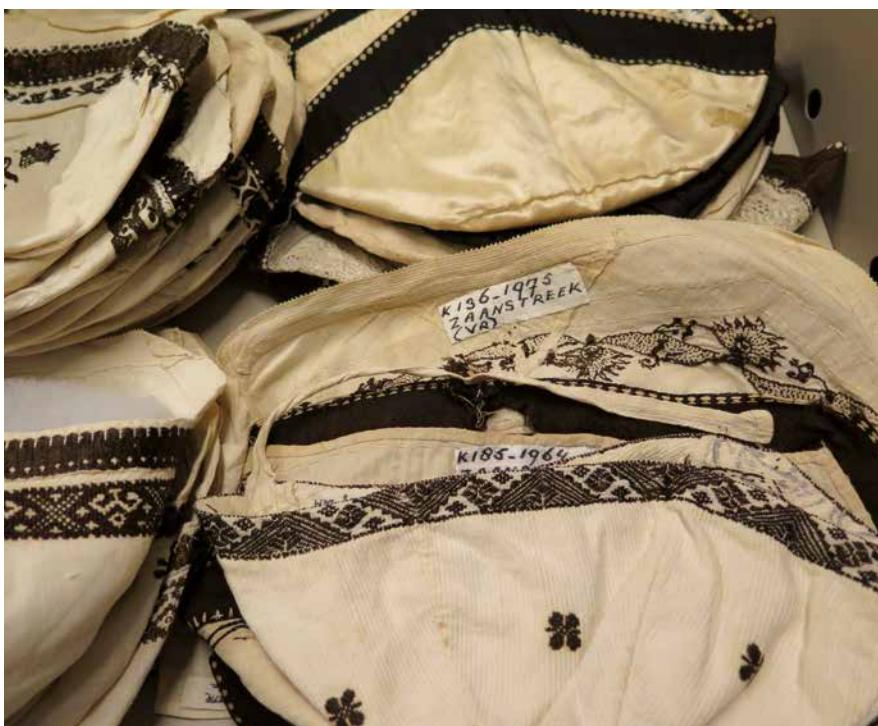
Article 10.2 Alterations

1. The Academic and Study regulations may not be changed during the academic year, unless compelling conditions arise. In that case, changes are only permitted if the interests of the students are not harmed.
2. Changes to these regulations may be made by the management by separate decision but that decision must be approved by the Faculty Council (FR).
3. The Examination Committee is authorised to make an exception to the Academic and Examination Regulations in individual cases which are in the interest of the student, if there are strong reasons to do so.

Article 10.3 Publicising the regulations

The management is responsible for the suitable and timely publicising of these regulations and for further regulations set by the Examination Committee, as well as for any changes in these documents.







Reinwardt Academy
Amsterdam University of the Arts