



Reinwardt Academy  
**Master of Museology**  
Programme Book 2017-2018



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**Reinwardt Academy**  
Amsterdam University of the Arts

# Foreword

Studying in the International Master's of Museology at the Reinwardt Academy (AHK) means opting for an intensive exploration of contemporary museological questions and heritage practices.

We aim to provide the tools to anticipate and respond to new developments in the field. The programme's combination of academic work and practical training offers our graduates a unique way to prepare for the next step in their career as an internationally oriented and socially engaged museologist.

Students, staff and guest lecturers from various countries, with various backgrounds and from different disciplines study, think and rethink concepts and practices of museology with a societal focus in a spirited, caring and open-minded manner, because change is continuously challenging the field, and therefore challenging us.

This coursebook gives general information on the programme, and the objectives and guidelines on specific programme requirements. It equally 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 museums and heritage field, you can look back on your time at the Reinwardt Academy with pleasure and satisfaction.

**Teus Eenkhoorn, Director of the Reinwardt Academy**

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# 1 The International Master's Degree Programme in Museology

## 1.1. Introducing our Master of Museology

The Reinwardt Academy Master of Museology is an international programme. It takes eighteen months (90 EC) and is based in Amsterdam. Graduates will be granted the title of MA Museology.

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.

In its aim to deliver professionals who contribute to the sustainable development and innovation of the field of museums and cultural heritage, the programme focuses on researching museum and heritage practices in a global context. This focus implies that the students' research activities are not just practice-oriented; they are explicitly challenged to reflect on the societal and ethical implications of museum and heritage work.

Students and staff from various countries, with various backgrounds and from different disciplines study, think and rethink concepts and professional practices 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.

At every level and stage, professionals come into contact with the programme and its students, thus allowing students to extend their professional networks. The MA programme is frequently asked to contribute to the development of ideas for new exhibitions and collection policies. Furthermore, students are invited to actively participate in and co-organise conferences and public debates. These extracurricular activities provide a unique opportunity for students to further extend their networks and broaden their horizons. The programme includes participation in conferences jointly organised by the Reinwardt Academy.

The programme is well known in important circles of the professional field, thanks to its collaboration with institutions such as the International Council of Museums (ICOM), national and international organisations around the world, universities and professional training programmes. In addition, professionals and policymakers from various countries frequently visit the academy to learn about the programme, allowing us to learn from them.

The Reinwardt Academy Master of Museology was the first course outside the UK to be validated by the British Cultural National Training Organisation (CHNTO) in 1998. After the introduction of the BA-MA degree structure in Dutch higher education in 2002, the international Master's Degree Programme was accredited by the Accreditation Organisation of the Netherlands and Flanders (NVAO) and was listed in the Central Register for Degree Courses in Higher Education (CROHO) in the Netherlands.

## 1.2 Museology

Museology, as seen by the Reinwardt Academy, is a practice-oriented study of musealisation and heritagisation processes that take place all over the world. Movable objects, buildings, sites, landscapes and traditions are fostered and labelled as valuable museum pieces or heritage items for the sake of present and future interests of groups and individuals. But they can also be forgotten, and their significance may be contested. It is our aim to ensure that professionals involved in these processes are particularly sensitive about the wider social, cultural and political context in which they are active. This implies that the content of the curriculum must correspond to developments both in the professional field and the world in general.

We attempt to foster an attitude and provide tools, as well as network opportunities, that will enable our students to make a difference in the broader professional field of museums and heritage. In other words, even when working in a museum or other kind of heritage institution, or in a school or a private company, our students will have the skills to accompany, benefit from and influence the field of work of museums and heritage in general.

An international orientation is vital for the Academy's vision on museology. This is reflected in the programme's devotion to a variety of current 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 only. The international variety and academic diversity of the students fuels 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. Flexibility in absorbing the knowledge of the students is a fundamental part of the learning experience and the knowledge generated in the group.

The lecturers of our Master of Museology 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 own areas of specialization. Museum and site visits often include presentations by curatorial staff of the host institutes.

The MA Museology of the Reinwardt Academy is frequently asked to contribute to developing ideas for new exhibitions and collection policies. Based on such requests, "clinics" or "labs" are organised, 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 co-organise conferences and public debates. These extracurricular activities provide a unique opportunity for students to extend their networks and broaden their horizons.

The programme is designed to explore ways in which today's and tomorrow's museum and heritage professionals can best respond in a meaningful way to the world around us. Students, staff and guest lecturers from various countries, with various backgrounds and from different disciplines study, think and rethink concepts and practices of museology with a societal focus in a spirited, caring and open-minded manner, because change is continuously challenging the field, and therefore challenging us.

The programme is based on the triple bind of theory, practice and ethics - a combination that has long been one of the fundamental characteristics of the curriculum of the MA programme. When we investigate the impact of changes in the world around us and reflect on the ethics of professional practice, we cannot do so without theory and theoretical reflection. In our vision, it is by combining theory, practice and ethics that we are able to offer students a truly inspiring, internationally oriented and socially engaged environment which is conducive to developing the competencies needed to play an innovative and leading role in the development of the field of heritage and museums as well as formulating and acting on strategic decision-making.

## 1.3 Reinwardt Academy

The Reinwardt Academy is a faculty of the Amsterdam University of the Arts. The academy is located in the heart of Amsterdam; housed in a monumental school from the nineteenth century. Sustainability, preservation of historical value and a pleasant, flexible learn- and work environment for approximately 650 students plus 50 lecturers and supporting staff were pivotal in the renovation process. This has resulted in a bright and inspiring academy building containing educational-, consulting-, and silent workstation areas plus a spacious auditorium and an area for debates and symposia.

The Reinwardt Academy positions itself as the knowledge-, research-, and training centre in cultural heritage. Where future and established heritage professionals, from all over the world, can exchange knowledge and experience, share inspiring vision and develop innovative professional products. This is why the academy organises expertmeetings, international workshops and heritage debates on an annual base.

As an institution offering a MA programme that is well known in an international context, the Reinwardt Academy has been asked to provide training programmes abroad. Examples are UGM-Yogyakarta Museum Studies project with RCE and the Tropenmuseum, ITB-Bandung training with MDF and Museum Consulente/ Polytechnical Museum Moscow and Research University Higher School of Economics.

## 1.4 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.

### 1.5 Artist in Residence

From March 2017 Professor Dr. Nick Shepherd started – as Artist in Residence (AIR) – with the project 'The Walking Residency' at the Reinwardt Academy. By walking he enables students and lecturers to connect places, identities, stories, climate, nature, people and animals with each other in new ways. Together with staff and students, he will explore the following issues: artistic research, walking as a methodology to engage landscapes and histories, rethinking time, materiality and memory.

### 1.6 Studying Museology in Amsterdam

The city of Amsterdam is an energetic place to stay and work, as a student and for the creative industries. It is an international hub renowned for its small scale, public safety, high level of relaxedness, vivid cultural and social scenes. Amsterdam has one of the highest museum densities in the world and Reinwardt Academy sits in the middle of it. It entertains relations with scores of museums and heritage institutions and initiatives, large and small, mainstream and fringe, entrepreneurial and activist. The rich fabric of cultural and social diversity offers a unique learning and experience environment, combining a strong sense of the local with an acute awareness of the global.



Alumni symposium



Academy garden



Alumni symposium

## 2 Structure of the Programme

### 2.1. Objectives

The mission of the MA programme is to deliver internationally oriented and socially engaged key players in the museum and heritage field who contribute to the development and innovation of the field of museums and cultural heritage, ranging from traditional institutes to alternative organisations.

We invite students to intensively explore, with us, questions about heritage practices and policies. We discuss and develop tools for anticipating and responding to new developments in the field. We show contrasting views, opinions and developments – in an open-minded way and with a human-centred approach.

The programme offers students the opportunity to reflect on – and to a certain extent experiment with – new ways of collecting, conservation, exhibition and education, making connections to communities, strategic decision-making, knowledge-sharing and participation. In our lectures, workshops, study trips and assignments we look for the connection between museum and heritage work and societal developments. This connection challenges us to continuously reflect on the role of the professional museologist in contemporary society and on ethical aspects of museum and heritage work.

The programme is based on the vision that major museological developments, such as stakeholder consultation and other participatory practices, and interactive development should be understood in relation to societal developments. Processes of globalization and regionalisation, issues of citizenship, grassroots movements and debates about sustainability, solidarity and diversity, and technological developments have an impact on the museum and heritage field as they give rise to new organisations, less institutionalised practices as well as a myriad of new connections between museums, heritage and society.

The attention for the development of a critical reflection on the role of the professional underlies all final qualifications and is particular to the field in which students are operating in a wider context. In order to make a difference, it is necessary to know how to act in the museum and heritage field with respect to the broader social and political context and to ethical issues that arise.

Research proficiencies will be developed in the coursework throughout all the workshops to reach the level required for carrying out independent research during the final internship. The general focus of student research within the programme is on identifying present trends and anticipating future needs in order to develop strategic plans, objectives and collaborative actions with diverse groups. The process emphasises the students' problem-solving abilities, particularly in new situations and environments within multidisciplinary contexts.

One of the basic qualities of a professional working at master's level as a project leader, consultant or manager in the museum and heritage field is the ability to make balanced judgements, and this aspect therefore plays an important role in the programme. Students must display a professional attitude that demonstrates their ability to integrate knowledge and handle complexity. They are required to formulate judgements on actual specific cases and situations.



Museum Het Schip



Amsterdam city walk



Openluchtmuseum, Arnhem

Throughout the programme, every activity is geared to developing the student's ability to share not only information, ideas, problems and solutions, but also their conclusions and the knowledge and rationale that underpin them. The communication should be clear and unambiguous to specialists and non-specialist audiences. Students are trained in verbal and non-verbal communication by having to make presentations, by debating, by writing reports, papers and a thesis and by creating copy for exhibitions.

The students develop some of the required competencies through contact with students who have a different cultural, personal or professional background. They are also confronted with diversity in professional practice. Openness towards others and the ability to work in a team in an increasingly complex society are key competencies.

*That is why the Reinwardt MA Museology:*

- combines theoretical knowledge, practical skills and ethical reflection
- is an international programme, both in terms of student intake and the lecturers it invites
- selects students from different cultural and educational backgrounds
- represents different museological traditions
- maintains strong relations with the international professional field
- has a curriculum that combines different settings: lectures, workshops and excursions
- has a strong affiliation with the professorship and the research agenda of the Reinwardt Academy
- uses a combination of group assessments and individual assessments.

## 2.2. Structure

In 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 the development of the field of heritage and museums as well as formulating and acting on strategic decision-making. 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 future generations of professionals. We offer a learning environment based on international encounters, cooperation, research, workshops and platforms.

In the first year, after an intensive introductory week to lay the groundwork, four key modules are offered. A module is a coherent set of workshops focusing on a particular theme. Each of these modules end with a study week to complete assignments ahead of the next module, and a week for research and professional tutorials which form a module on their own. The modules combine lectures, workshops, and fieldwork trips, provide a broad view of the challenges, trends and different aspects involving the theory, practice and ethics of each of the thematic modules. For each module, students will be asked to complete individual or group assignments that will be graded accordingly. Although each module has its own focus, the concerns of the previous modules are reflected in each successive one. In the discussions, students are challenged to make connections to the previous modules: from the first two modules in which the common grounding is shaped, up to the individual research project, resulting in a master's project.

After attending the coursework, students have to complete a 10-week research internship that gives them the opportunity to enhance their professional skills and behaviour, and to apply their theoretical knowledge to a work situation. The research internship can be carried out in a museum or in any other heritage organisation.

The programme will be completed when the student submits the results of a research project. The student must demonstrate his or her ability to collect and analyse new data, to develop original thoughts, and to present conclusions and recommendations. The final result can be an academic oriented thesis, an exhibition proposal, a policy document or a creative work, accompanied by a reflective paper. It is estimated that the research project will take approximately six months and may be carried out either in the Netherlands or abroad. In order to facilitate relevant problem-based topics, a 'market' will be organised for which partner institutions are invited to discuss possible topics for the research project.

## 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 when not submitted inline with set submission dates. All feedback is accompanied by written comments and an explanation of the grade. Please refer to the Academic 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).



## 3 Content of the Modules

Before the start of each module a detailed module guide is circulated containing detailed information on the module objectives, assignments and weekly schedule of readings, classes and excursions. We here present a tentative summary.

### 3.1 Introduction Week (2 EC) and Winter School (1 EC)

The programme starts with a full week in Groningen province in the Northern part of the country. This rural environment -with a day trip to the city of Groningen- is an ideal setting as we are exposed to a completely foreign area, rich in heritage and heritage institutions. At the same time Groningen has many challenges to deal with, which put these at risk such as earth quakes, climate change, unemployment, depopulation, secularisation and tourism. We will be discussing these and other topics when visiting heritage sites and meeting local professionals and community organisations. At the same time, you will be asked to do considerable preparatory reading for you to get familiar with the terminology and approaches we use, thus laying a foundation for the rest of the programme. This field trip will equally be a great way to get to know each other. During this week, you will be asked to collect information and create a dossier for the winter school which is scheduled in January. The winterschool programme varies annually. In this year it is in conjunction with our artist-in-residence prof. Nick Shepherd from the University of Aarhus. He takes an interest in walking as a way to experience the surroundings. So be prepared to do a lot of walking! At the winter school, you will be asked to work with your field notes and photos from the introduction week.

#### Assessment

1. For the introductory week, students are asked to actively participate in the walks and discussions; give a presentation and present a short journal of field notes afterwards.
2. The Winterschool is assessed on participation.

### 3.2 The Drama of Decision Making in the Heritage Field: Ethics and Strategies (12 EC)

The module Drama of Decision Making focuses on the ethical and strategic aspects involved in the engaged practices of museum and heritage making. Through workshops, lectures and excursions this module aims to make students aware of, and to empower them to make sound decisions in, the many complex ethical and strategic issues museum and heritage professionals are often confronted with in their daily work. When working with different stakeholders, the 21st -century professional is expected to act in accordance with a specific set of ethics and values and to use those managerial tool kits which are considered as most appropriate for the task. Acting in such a manner can be challenging, especially when conflicting interests appear to be at stake. The module aims to help students to find innovative ways of dealing with these challenges; it enables critical but professional ways of entering into the drama that is sometimes involved in heritage making.

If anything, heritage is dealing with 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, perspectives and



RCE, Amersfoort



Museum Europäischer Kulturen, Berlin

ways of doing, while at the same time underpinning the institutional modes in which heritage values are being organised: in and through museums and institutions. The excursions focus on how institutions deal with the issue of (re)presentation of human bodies and bones; a controversial subject that brings about all the ethical and strategic dilemmas we need for learning about and reflect on how to practice in an engaged way.

The module aims at giving insights into what lies at 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. In addition, they will experience intervening in such contexts.

The module also aims to explore the idea of professional ethics today. A subject that is 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.

#### *Assessment*

Students are asked to write an academic position paper (5000-6000 words) on a real-life case concerning an ethical and/or strategic problem. "Real-life case" means: existing, present and imminent - whether the institution is able to articulate it or not. Beforehand you will hand in a proposal for the position paper (1000 words). The proposal includes an introduction, a description of the problem and a preliminary discussion of the literature you plan to use.

### **3.3 Audiences, Expectations & Experiences (12 EC)**

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 will 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 role. The focus of the Project Management workshop 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 an actual survey with, questionnaires and write a short report on the findings 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 reflective mini-paper (3000 words) (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 project team will think through and produce a concept paper (with a storyline, objects, other data carriers and presentation devices) on the offered subject matter. This concept paper needs a clear theme and a well-defined target audience. This final assessment weighs 50% of the total score.

### **3.4 Collection Dynamics (13 EC)**

In this module, we will reflect on important current trends and issues related to the theories, practices and ethics of collecting. Opinions may differ as to whether the collection belongs to the purposes or to the resources of the museum or heritage 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. This module aims at discussing collecting policies, strategies and practices of museums and heritage organisations in different historical periods and different societal contexts. We will touch upon a range of aspects, from the philosophical and theoretical background to the practical side of collecting.

Special attention will be paid to the theoretical and practical implications of developments in the field of digital technology. Because of the digital revolution of the past years, museums and cultural heritage organisations can now share content and information easier than before. New platforms and channels are available, new forms of interaction between institutions and their public keep developing and different forms of media help us to connect with each other. What does this mean in relation to existing and future collections? In the digital age, heritage institutions can do a lot of great things with their digital collection and their digitized collection. However, how far are we willing to go? Are there any limits to what we want the audience to do with our collection? We will explore the pros and cons of relinquishing all rights to our collection. Another issue that comes up is the creation of digital heritage. Digitisation is just the start – the real work comes after. Rapid technological change and advances force us to keep reinventing our digital collections. What does that mean for the heritage professionals of the future?

What have we learned so far in the last 15 years of digitising heritage and how to make digital heritage sustainable and usable in the (near) future?

Where it comes to collecting, we constantly need to consider how to deal with the past. How to deal for example in a contemporary setting with the traces of traditional documentation methods? Being aware of the relevance of the past to come to a better understanding of the present and to prepare for the future, a series of special workshops will be scheduled in which we will discuss a selection of seminal texts from the field of museology, social anthropology, ethnology and material culture studies on collecting as a cultural phenomenon, on the relation between the tangible and the intangible, on the meaning of objects and on the notion of authenticity.

In connection to our discussions on collections and collectioning, and more in particular notions of co-creation, digitisation and the relevance of the past, we will work in this module on a special project. More information on this project will be offered in the module guide.

#### *Assessment*

Students will be assessed based on:

1. Research report on a study of existing collection policies and how they connect and reflect to society and societal issues: which politics and powers are at play (30%)
2. An alternative collection policy plan that caters for shared authorship/ guardianship (35%).
3. A special project assignment (tba) 35 %.

### 3.5 People, Places and Heritage Production (13 EC)

Understanding heritage in a changing world, what does that mean? How do we connect the significances of sites, crafts, identities, stories, climates, natures, matter, humans, animals and debris? In this module we explore heritage as a way of coming to know the world we dwell in. As a researcher and a practitioner you are invited to engage in deep ways with the consequences of for example contemporary identity politics or climate change, thinking through the body and the senses, as much as through the mind. We allow for the affect, the senses and the imagination to enter the equation while going into city and heritage spaces. You will deal with aspects of time and space, and memory and identity as well as imaginaries and fantasy. How does our imaginative field and our physical environment run into each other? What does it mean to develop a form of critically accountable and politically grounded practice as professionals working "under the cloud of the anthropocene", as historian Dipesh Chakrabarty urges us to do? What are our "regimes of care"?

#### *Assessment*

1. A dossier, based on the residency in a foreign city. The dossier will include a heritage walk, a creative work, and a reflective paper.  
It is based on personal (embodied) experience. The creative work could take a variety of forms such as a photography, a map, sketches, podcasts etc.
2. A project proposal for a museological project of their choice. The proposal will be assessed on both museological value and soundness and on technical aspects.

### 3.6. Research & Professional Skills (7 EC)

Students begin carrying out research from in the very start of the programme, since they are continuously challenged to look for relevant issues, formulate questions and embark on critical investigations on a variety of topics relating to museum and heritage practice. It is through practical assignments that critical thinking is developed, and it is through reflection and conceptualisation that practice is informed. Researching practice is a process in which reflection and practice, thinking

and doing are intrinsically related. Academic and analytical research skills are regarded as essential for key players in the museum and heritage field. For this reason, students are challenged to theorise and conceptualise, discussing their research findings in a theoretical context. In addition, the Reinwardt Academy holds the vision that professionals working in the field of museums and heritage should not only research, reflect, discuss, theorise and conceptualise, but also act. There will thus be very practical tutorials on how to communicate these museological thoughts in writing and verbally in order to be affective in disseminating plans and ideas.

Acting also requires funding, funding is not always easy to come by. Several tutorials will be dedicated to finding funding sources and how to write a good project funding proposal. You are taught how to think outside the box but colour within the lines!

#### *Assessment*

- Tutorial participation
- Research Internship Proposal: As part of this module students write their research internship proposal which is a research plan for the research internship which concludes the programme. It will detail objectives and research question, theoretical framework, research methods, ethical considerations, timeline, budget and output format.
- Poster presentation. The research internship proposal is summarized and presented on a poster at the Farewell Symposium.

### 3.7 Research Internship (30 EC)

Having completed the course work, students will work on a research project, as a research intern affiliated with a museum or heritage organisation. As affiliated researchers, students have the opportunity 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 research project will be comparable to the role of a museum consultant. Students plan and execute independent work in liaison with the host institution. The research project can be carried out in a museum or in another heritage organisation. 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. The research project 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. Students will be advised by the Programme staff about the logistics of their search, and will deploy their existing networks and assist in establishing further contacts, if this is necessary and within their capabilities.

The student will be supervised by a Reinwardt Academy lecturer and a professional of the hosting institution.

#### *Assessment*

The assignment for this module must be an original piece of work and not just a synthesis of existing knowledge. The aim of the project 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.

**1 Amersfoort**

- RCE, Cultural Heritage Centre of the Netherlands

**2 Amsterdam**

- Amsterdam Museum
- Anne Frank Stichting
- Eye Filmmuseum
- Imagine IC
- International Institute for Social History
- Joods Historisch Museum
- Mediamatic
- Museum 't Schip
- Museumtickets.nl
- Nieuwe Kerk / Hermitage
- NIOD
- Prince Claus Fund
- Stedelijk Museum
- Scheepvaartmuseum
- Tropenmuseum
- UvA-Bijzondere 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**

- Research Center for Material Culture

**10 Rotterdam**

- International Collaborative Urban Art
- Witte de With Centrum voor Hedendaagse Kunst
- Wereldmuseum

**11 Utrecht**

- Museum Catharijneconvent
- Volksbuurtmuseum Wijk C



**1 Maine (USA)**

- Maine Arts Commission

**2 Washington DC (USA)**

- Smithsonian

**3 Chicago (USA)**

- John Michael Kohler Art Centre

**4 Belfast (IRL)**

- Department of Art and Heritage

**5 London (GBR)**

- Art Azia Ltd.

**6 Manchester (GBR)**

- Manchester University Museum

**7 Bury Lancashire (GBR)**

- Bury Art Museum

**8 Glasgow (GBR)**

- National Piping Centre

**9 Oslo (NOR)**

- Directorate of Cultural Heritage

**10 Gothenburg (SWE)**

- Museum of World Cultures

**11 Stockholm (SWE)**

- Armemuseum

**12 Jyväskylä (FIN)**

- Alvar Aalto Museum

**13 Berlin (GER)**

- Hamburger Bahnhof
- Humboldt Forum
- Jewish Museum
- Museum Europäische Kulturen
- Museum für Islamische Kunst

**14 Hattingen (GER)**

- Museum for Industrial Culture

**15 Paris (FRA)**

- UNESCO

**16 Musei Vaticani (VAT)**

- Musei Vaticani

**17 Lisbon (POR)**

- Centre 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 National 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)**

- Kisumu Museum



Waterliniemuseum



Amsterdam city walk



Graduation

# 4 General Competencies

## Final qualifications for HBO Masters

### Knowledge and understanding

Knowledge and understanding have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context.

Learning outcomes for Masters of Museology (sub-competencies)	To be tested as core competence in	Assessment
<b>Museological sense</b> The ability to demonstrate knowledge and understanding of museological issues and dilemmas, the spectrum of organisational and societal roles and new ways of interaction within the socio-cultural context.	Introduction week	Research document
	Research internship	Research product
<b>Strategic awareness</b> The ability to understand how organisations function and interact with the external environment and to create broad strategies and collaborate with outside cultural partners and other agencies, to influence external forces and achieve desired results	Strategies	Strategic advice: presentation (incl. implementation!)
	Exhibition design	Exhibition proposal
	Collection dynamics	Collection policy plan
	People, places & heritage production	Individual project proposal
<b>Ethics and values</b> Understands the long term implications of acting in accordance with specific ethics and values, and the relationship of professional, personal and societal values.	Ethics	Academic paper & advice
	Exhibition design	Exhibition proposal
	Collection dynamics	Collection policy plan
	People, places & heritage production	Individual project proposal
	Research internship	Research product

### Apply knowledge and understanding

Can apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study.

Learning outcomes for Masters of Museology (sub-competencies)	To be tested as core competence in	Assessment
<b>Evaluation</b> The ability to assess performance and results.	Strategies	Strategic advice
	Visitor studies	Visitor study
	Professional & research skills	SWOT analysis
<b>Planning and organizing</b> Improves, develops and innovates the planning and evaluation process and the management of change. Organises and carries out complex projects and programmes.	Project management	Group exhibition proposal
	People, places & heritage production Research internship	Individual project proposal
	Collection dynamics	Internship report
<b>Team work</b> 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.	Project management	Group exhibition proposal
	Research internship	Internship report
	People, places & heritage production	Creative portfolio
<b>Technological literacy</b> Assesses workplace needs, identifies and understands applications of available technologies to museums and heritage organisations, and implements appropriate technologies and workplace systems.	Exhibition Design	Exhibition proposal
	Collection dynamics	Collection policy plan
	People, places & heritage production	Creative portfolio
	Research internship	Internship report

## Forming judgements

Have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements.

Learning outcomes for Masters of Museology (sub-competencies)	To be tested as core competence in	Assessment
<b>Ethics and values</b> .....Acts in a manner which promotes socially responsible values and balances communal differences with common needs.	Ethics	Academic paper & Advice
	Strategies	Strategy advice
	Collection dynamics	Collection policy plan
	Research internship	Internship report
<b>Valuing diversity</b> The ability to understand and value diversity and to contribute to an inclusive social and work environment.	Strategies	Strategy advice
	Project management	Group exhibition proposal
	Introduction week	Research document
	Visitors	Visitor study
<b>Creative problem solving</b> The ability to identify and effectively solve problems using a range of analytical and creative approaches, including prioritizing.	Ethics	Ethics advice
	Strategies	Strategy advice
	Project management	Group exhibition proposal
	Collection dynamics	Collection policy plan
	Research Internship	Internship report

<b>Managing change</b> The ability to recognise the need for change and to adapt and alter courses of action to operate effectively in a rapidly changing environment.	Introduction week	Research document
	Ethics	Ethics advice
	Strategies	Strategy advice
	Collection dynamics	Collection policy plan
	People, places & heritage production	Creative portfolio
	Research internship	Internship report
<b>Enterprise</b> The ability to capitalize on and generate new and innovative business opportunities that create public value or result in financial advantage.	Strategies	Strategies advice
	Exhibition design	Group exhibition proposal
	Project management	Group exhibition proposal
	Collection dynamics	Collection policy plan
	People, places & heritage production	Individual project proposal

## Communication

Can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously.

Learning outcomes for Masters of Museology (sub-competencies)	To be tested as core competence in	Assessment
<b>Sharing knowledge and experience</b> The ability to collect, share and co-create knowledge and experience through individual, institutional and community learning and dialogue.	All workshops	Participation
	Research internship	Research product & Internship report

<b>Communication</b> The ability to communicate complex subjects clearly and accurately, verbally, in writing or in formal presentations, using language appropriate to the audience	Research & professional skills	Research internship proposal
	Introduction week	Essay
	Ethics	Academic paper & advice
	Strategies	Strategy advice presentation
	Project management	Exhibition proposal presentation
	Collection dynamics	Collection policy plan
	People, places & heritage production	Creative portfolio & Individual project proposal & poster
	Research internship	Research product & Internship report
<b>Innovation</b> The ability to foster and contribute to a creative work environment that values new ideas and leads to innovative programmes and practices.	Introduction week	Diary
	Project management	Group exhibition proposal
	All other workshops	Participation
<b>Vision and purpose</b> The ability to recognize the vision and to understand the mission and values of museums and heritage organisations, and to develop, communicate and obtain commitment for the vision both internally and externally.	Strategies	Strategy advice
	Project management:	Group exhibition proposal
	Introduction Week	Diary
	Collection dynamics	Advice

### Learning skills

Have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

Learning outcomes for Masters of Museology (sub-competencies)	To be tested as core competence in	Assessment
<b>Information gathering/research</b> The ability to acquire general or specific information using efficient, informal or formal methods to produce information necessary to meet job/task responsibilities.	Research & professional skills	Research internship proposal
	Visitor studies	Visitor study
	Research internship	Research product
	Ethics	Academic paper & advice
	Strategies	Strategic advice
	Collection dynamics	Collection policy plan
	People, places & heritage production	Creative portfolio & individual project proposal
	<b>Achieve personal goals</b> The ability to effectively and responsibly manage one's own actions to achieve organisational and personal goals.	People, places & heritage production
Research & professional skills		Research internship proposal
Research internship		Internship report
Project management		Group exhibition proposal

# 5 Organisation

## 5.1 Organisational Structure

The Reinwardt Academy is one of the six schools of the Amsterdam University of the Arts. The Amsterdam University of the Arts (AHK) offers training in almost every branch of the arts, including some courses of study which are unique to the Netherlands. The AHK is continually modernising and developing, and takes up a prominent position in education, the arts and cultural life, both nationally and internationally. The AHK benefits from exchanges with, and proximity to the art scene of the city of Amsterdam – including theatres, museums, galleries and studios. The various faculties of the Amsterdam University of the Arts are:

- Breitner Academy, offering Bachelor and Master programmes in education in visual art and design;
- Academy of Architecture, offering Master programmes in architecture, urbanism and landscape architecture;
- Netherlands Film Academy, offering Bachelor programmes in film and television direction, sound design, production design, interactive multimedia, and visual effects and Master programmes in film and composing for film;
- Academy of Theatre and Dance, offering Bachelor programmes in acting, theatre making, teaching drama, dance, choreography, mime and Master programmes in theatre (Das Graduate School), musical theatre and vocal performance;
- Conservatorium of Amsterdam, offering Bachelor programmes in classical music, jazz, pop and early music, music education, and Master programmes in composing for film, musical theatre and vocal performance;
- Reinwardt Academy, offering a Bachelor in Cultural Heritage and a Master of Arts in Museology.

## 5.2 Institutional Quality Assurance

The everyday running of the Reinwardt Academy is in the hands of the Academy Director, Teus Eenkhoorn, who heads the Management Team (MT). The MT consists of the Academy Director, the two Programme Directors: Hester Dibbitts (Master programme) and Renske de Groot (Bachelor programme) and Marleen de Kluizenaar (operational manager).

The Advisory Committee for the Reinwardt Academy comprises representatives from the academic and professional fields. This committee, upon request or of its own accord, advises the Academy Director 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 are:

- Prof. dr. C.A.M. (Carla) van Boxtel, Professor of History Education at the Research Institute of Child Development and Education and the Institute of Culture and History of the University of Amsterdam)
- A.A.G. (Annette) Gaalman, Chair of the National Platform of Museum Consultants and project leader Digital Heritage Platform of the Province of Brabant
- Dr. A. (Aart) Oxenaar, director of the department of Monuments and Archaeology, City of Amsterdam
- M. (Marco) Streefkerk, senior consultant at Stichting Digitaal Erfgoed Nederland
- B. (Bernadine) Ypma, Archivist and director of the Regional Historical Centre Vecht en Venen



Library Stedelijk Museum



Dutch Design Week

Our international Master programme in museology was validated by the British Cultural National Training Organisation (CHNTO) in 1998. It was its first validation of an international programme. 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 'Professional master course Museology', CROHO registration 70038 (October 2015). On all criteria the audit panel judged our Master of Museology as sufficient and/or good. Graduates will be granted the title Master of Arts (MA) in Museology based on this quality assessment.

In addition to NVAO assessment, Reinwardt Academy takes internal quality assurance very seriously. Our Master programme uses the following methods of evaluation:

- Module evaluations by students;
- Programme evaluations by students;
- Alumni evaluations;
- Evaluations by representatives of the museum profession;
- Evaluations by the teaching and non-teaching staff.

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 Committee is to ensure educational practice at the Reinwardt Academy in accordance with the official programme and examination regulations, which can be found at the end of this programme book. The chair of the Examination Committee currently is Rosemarijn Bügel. The committee can be reached at [rwa-examinationcommissie@ahk.nl](mailto:rwa-examinationcommissie@ahk.nl).

The Curriculum Committee advises the Academy Director upon request or of its own accord. It is primarily concerned with the programme content and monitors academic trends and developments within the field and educational practice. The committee formulates proposals regarding adjustments to the curriculum, also taking into account the results of the student evaluations. The Programme Director is the Chair of the Curriculum Committee.

The Programme Committee is a new committee established by law which advises the Programme Director and Faculty Council on programme delivery and examinations on the basis of student evaluations conducted at the end of each module and on general concerns. The Programme Committee of the Master of Museology consists of the programme coordinator, two lecturers, two first-year students and a second-year student. It meets at least two times per year.

The Faculty Council (FR) of the Reinwardt Academy advises and decides on matters concerning education at the faculty. Students and staff are represented in this council. The council is empowered to make proposals and advocate amendments. Matters on which the council has the right to vote are specified in Dutch law. The council meets regularly and the meetings are public. All Master students are eligible for election to the Council.

The Reinwardt Community is the memory of the Academy since 1976. It is the place for stories about the Reinwardt Academy and her history. Together the members of the community have built a strong joint memory of excursions, lectures and projects. It is also a platform for knowledge-exchange and a way for us to keep getting feedback from our alumni. It is open to everyone in the heritage field. Announcements, events and other relevant information can be put in the digital agenda or on the bulletin board. [www.reinwardtcommunity.nl](http://www.reinwardtcommunity.nl)

### 5.3 Management



**B. (Teus) Eenkhoorn L.L.M**  
Director of the Reinwardt Academy (AHK)  
[teus.eenkhoorn@ahk.nl](mailto:teus.eenkhoorn@ahk.nl)



**Prof. dr. H.C. (Hester) Dibbitts**  
Programme Director,  
Master of Museology  
Professor of Cultural Heritage  
[hester.dibbitts@ahk.nl](mailto:hester.dibbitts@ahk.nl)

### 5.4 Management Support



**M. (Menno) Welling**  
Programme Coordinator, Master of Museology  
Room: 1.12  
[Menno.welling@ahk.nl](mailto:Menno.welling@ahk.nl)



**W.G. (Wilma) Wesselink**  
Office Manager & Student Affairs,  
Master of Museology  
Room: 0.07  
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T: + 31 (0)20 527 7103

### 5.5 Lecturers with Short Curriculum Vitae



**Jasmin Alley**  
Guest Lecturer Collection Dynamics  
[jasmin.alley@ahk.nl](mailto:jasmin.alley@ahk.nl)

#### Degrees:

- Master of Museology, Reinwardt Academy (AHK), 2013
- MA in Anthropology, Johannes Gutenberg University Mainz, 2007

#### Employment summary:

- Guest Lecturer Collection Dynamics, Reinwardt Academy, 2016-present
- Exhibition maker, exhibition project "Black Holes - Why we forget", Historisches Museum Frankfurt, 2016-present
- Concept and content developer, exhibition text writer, simple GmbH, exhibition agency, Cologne, 2012-2016

- Object and content research for internal brand exhibition, Adidas, Herzogenaurach, 2011
- Exhibition maker, City Museum, Düsseldorf, 2009-2010



**Paul Ariese**  
Lecturer Exhibition Development  
[paul.ariese@ahk.nl](mailto:paul.ariese@ahk.nl)

#### Degrees:

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

#### Employment summary:

- Director, Museum Mind, 2016-present
- Lecturer Exhibition Development, Reinwardt Academy (AHK), 2015-present
- 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: Xi'an, China (2017); Moscow, Russia (2017); Beijing, China (2015 and 16); Bali, Indonesia (2015)
- Advisor, Centre for International Heritage Activities (CIE), Leiden, 2013-2014
- Board Member, Salon de Muséologie, 2010-present
- Consultant, museum development projects in Sri Lanka (2017); Tanzania (2010); Kenya (2006-2007); Yemen (2004)
- Member of International Council of Museums (ICOM)

**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, 2001-present
- 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
- Flemish partner of the European Museum's Information Institute (EMII), 1998-2001
- Member of ICOM-CIDOC, 1995-present

*Publications:*

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

**Prof. dr. Hester C. Dibbits**

Director of the Master of Museology programme, Reinwardt Academy (AHK)  
Professor of Cultural Heritage, Reinwardt Academy (AHK)  
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, 2014-present
- Director of the MA Museology programme, 2011-present
- Professor of Cultural Heritage, Reinwardt Academy (AHK), 2011-present
- 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 (KNAW) Amsterdam, 2006 – 2011
- Researcher Material Culture, Department of Ethnology, Meertens Institute, Amsterdam, 1998 – 2006
- PhD student, Department of Ethnology, Meertens Institute, Amsterdam, 1991-1998

*Major scholarly and professional activities:*

- Figurehead and co-author of the programme 'Levend Verleden', Dutch National Research Agenda, 2016-present
- Member Advisory Committee Monuments and Cultural Heritage, Prins Bernhard Cultuurfonds, 2016-present
- Member of the National Research Advisory Board for Cultural Heritage, 2012-present
- Board member of the Dutch Interior Foundation, 2011-present
- Member of Advisory Committees, Mondriaan Foundation, 2010-2015

- Promotor, co-promotor and supervisor PhD candidates

*Publications (selection):*

- H. Dibbits, 'Uit de bubbel'. Erfgoedprofessionals in tijden van polarisatie. In: Boekman Extra 7 (April 2017), pp. 12-17
- H. Dibbits, 'Out of the bubble. Heritage professionals in times of increasing polarization' in: V.Dashavantha Reddy a.o., Insights in Global Challenges and Opportunities for the Century Ahead (Hyderabad, 2017) 77-79
- Dibbits, Hester, Sharing the Past. Heritage and Education in the 21st Century, Inaugural Lecture, Centre for Historical Culture (ESHCC), Erasmus University Rotterdam / LKCA, 2015
- 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

**Dr. Christian Ersten**

Lecturer Heritage Theory  
christian.ernsten@ahk.nl

*Degrees:*

- PhD in African Studies, University of Cape Town, 2017
- MPhil in African Public Culture, University of Cape Town (with distinction), 2006
- MA in contemporary history, University of Groningen (with distinction), 2004

*Employment summary:*

- Lecturer, Reinwardt Academy, 2015 – present
- Coordinator Artis in Residency programme, 2017-present
- Curator, Atelier aan de Middendijk artist-in-residency, 2011 - present
- Advisor, Mondriaan Foundation, 2016 - present
- 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:*

- Shepherd N. & Ersten, 'Reasoning, Emotioning, Dreaming. Introduction to the 2015 Cape Town Curatorial Residency' (2017) in Postamble 10.1 (2017)
- Truth as Historical Recapitulation. The Heritage of the Dead of Cape Town's District One', International Journal of Heritage Studies 23: 6 (2017)
- The Ruins of Cape Town's District Six', Archaeologies 11: 342-371 (2015)
- 'Following the Ancestors: A Genealogy of Urban Design in Cape Town: 6 moments, Archaeologies 10: 108-131, 2014 (2014)



**Prof. dr. Sigurjón Baldur Hafsteinnsson**  
Guest lecturer Museology

*Degree:*

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

*Employment summary:*

- Professor and Program Director in Museology at the University of Iceland
- 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:*

- Death and Governmentality In Iceland: Neo-liberalism, Grief and The Nation-Form (co-author). (forthcoming, 2017).
- 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).
- Phalological Museum (2014).



**Dr. Han-yin Huang**  
Guest lecturer Museology

*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



**Dr. Riemer Knoop**  
Professor of Cultural Heritage  
Reinwardt Academy (AHK)  
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  
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, 2011-present
- 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
- Co-founder and editor Metropolis M, contemporary art magazine, 1979-1990
- Guest lecturer participative and contemporary collecting, Reinwardt Academy 2008-present

*Selection of scholarly and professional activities:*

- Projectmanager museum building development 1990-2016, 2015-present
- Projectmanager Heritage in Use, 2014-present
- Projectmanager Shared Cultural Heritage (Indonesia, Surinam) 2012-present
- Member of the advisory committee of the Museum Register Netherlands, 2012-present

- Chair of the working group on contemporary collecting of COMCOL, the ICOM committee for collecting, 2011-present
- Projectmanager of the Guideline for deaccessioning museum objects, 2006
- Projectmanager of the value assessment method for transport heritage, 2005



**Irina Leifer, MA**

Guest lecturer Museology  
irina.leifer@ahk.nl

*Degrees:*

- MA (with distinction) in Museology, Reinwardt Academie, Amsterdam, 2008
- BA (Samuel von Quicchebergprijs ) 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
- Member of Association of Critical Heritage Studies (ACHS)



**Dr. Annette Loeseke**

Guest lecturer Visitor Studies  
annette.loeseke@ahk.nl;  
anneteloeseke@gmail.com

*Degrees:*

- PhD in Art History, University of Bonn
- MA in Arts Management, City University London
- MA in Art History, University of Munich
- Maitrise in Art History and Archaeology, University of Paris-Sorbonne (Paris IV)

*Employment Summary:*

- New York University Berlin: Lecturer Museum Studies, 2015-present
- Reinwardt Academy, Amsterdam: External Lecturer Visitor Studies, 2014-present
- Technical University Berlin: External Lecturer Museum Studies/Curatorial Studies, 2017-18
- External Lecturer Museum Studies, Visitor Studies, Curatorial Studies and Cultural Policy at Heidelberg University, Free University Berlin, Humboldt University in Berlin and Hildesheim University, 2014-2016
- Independent Museum Consultant, Berlin, 2010-present

*Major Scholarly and Professional Activities:*

- Technical University Berlin: Co-organisation of the conference "Rethinking Museums Politically", 2017
- Cornell University, Ithaca, NY: Scholar-in-residence, June-August 2015
- Humboldt Lab Dahlem, Berlin: Evaluation of three exhibitions, 2015
- Berlin Senate/Jugend im Museum e.V.: Evaluation of a pilot project in museum education, 2014-2015
- Visitor Studies at the Rijksmuseum, Amsterdam; Neues Museum, Museum of Islamic Art and Asian Art Museum of the National Museums in Berlin; Shanghai Museum; The British Museum; Whitechapel Gallery, London

*Recent Publications:*

- Researching visitor engagement – enhancing museum-audience interaction.

Paper, Conference Communication and Cognition in Museums, Zhejiang University, Department of Cultural Heritage and Museology, Hangzhou, April 2017

- The political inheritance of Berlin's Museum Island: Rediscovering urban location, architecture and museological concepts in the 21st century. Conference paper, Proceedings of the conference Le Louvre Monde: Un lieu, des territoires, Louvre/University of Paris-Sorbonne (Paris University Press, under peer-review)
- Repoliticising museums: contemporary experience of historical urban location, performative architecture and museological concepts, Conference paper, Proceedings of the conference The Museum in the Global Contemporary, University of Leicester, School of Museum Studies (Routledge, under peer-review)
- Experimental exhibition models: Curating, designing and managing experiments. Proceedings of the conference The Future of Museum and Gallery Design, University of Leicester, School of Museum Studies, Hong Kong (Routledge, accepted)



**Dr. Susanna Pettersson**

Associate Professor Museology

*Degree qualifications:*

- PhD in Art History, University of Helsinki, Finland, 2008

*Employment summary:*

- Director of the Ateneum Art Museum / the Finnish National Gallery, 2014-present
- Director of the Finnish Institute, London, 2013-2014
- Director of Alvar Aalto Foundation, Finland, 2010-2013
- Director of development at the Finnish National Gallery, 2007-2010
- Adjunct Professor in museology at the University of Jyväskylä, Finland

- Several memberships in the public governance sector working groups, 2007-present

*Recent publications:*

- Written extensively about art and museological issues to several scientific publications as well as to the general public.
- Images of Modern Women (2017)
- Stories of Finnish Art (2016)
- Encouraging Collections Mobility. A Way Forward for Museums in Europe, editor (2010)
- For a full list of publications and articles see <https://juu.academia.edu/SPettersson>

*Academic positions:*

- Associate Professor in museology, Reinwardt Academy, Amsterdam, 2016-present
- Adjunct Professor in museology, University of Jyväskylä, Finland, 2012-present
- Guest Lecturer in museology, Reinwardt Academy, Amsterdam, 2011-15
- Supervisor and opponent of PhD dissertations; reviewer of several theses

*Positions of Trust:*

- Finnish Institute in Japan, President of the Board, 2016-present
- Aalto University, board member, 2014-present
- Modern House Museums/Iconic Houses –network, founding board member, 2011-present
- Frame Visual Art Finland, board member 2012-2015
- 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

**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, 2011-present
- Business Manager for Over het IJ Festival, 2016-present
- Business Director for Amsterdams Kleinkunst Festival, 2007-2016
- Business Consultant for, amongst others, Hidden Church Delft (positioning paper), Texels Museum (performance measurement), MuseAna (benchmarking), Vereniging Rijksmusea (visitation museums), Rijksakademie voor Beeldende Kunst (international visitation), Gemeente Amsterdam (policy advisor), Dordrechts Museum (marketing management), 2005-present
- 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, 2011-present
- Board member of Amsterdam Andalusian Orchestra, 2013-present
- Board member of De Kring, 2015-present

**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, 2002-present
- 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. 2000-present
- 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 Assunção dos Santos**

Lecturer Heritage Theory & Socio Museology  
paula.assuncaodossantos@ahk.nl

*Degrees:*

- Phd-candidate Socio 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
- Programme Manager International Master's Degree Programme in Museology, Reinwardt Academy, 2005-2011
- Project Coordinator, Culturalia Foundation, 2006-2010
- Advisor for heritage and community development related projects in Brazil, 2003-present
- 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:*

- 'Intangible Cultural Heritage and Social and Ecological Justice, A Conversation with Paula Assunção dos Santos and Marcelle Pereira, in: Michelle L. Stefano and Peter Davis(ed), The Routledge Companion to Intangible Cultural Heritage (2016) pp. 479-486

- 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

**Prof. Dr. Nick Shepherd**

Artist in residence

*Degree*

- PhD 1998 (University of Cape Town)

*Employment summary*

- Associate Professor of Archaeology and Heritage Studies at Aarhus University in Denmark, 2016-present
- Distinguished Visiting Professor at Colgate University, 2015-2016
- Associate Professor of African Studies and Archaeology at the University of Cape Town
- Editor-in-chief of Archaeologies: Journal of the World Archaeological Congress, 2005-2012
- Visiting Professor at Brown University, 2008
- Visiting Professor at the University of Basel, 2009
- Mandela Fellow at Harvard University 2004-2005

*Major publications:*

- La Mano del Arqueólogo: Ensayos 2001-2015. [The Hand of the Archaeologist: Essays 2001-2015] (2017)
- Arqueología y decolonialidad [Archaeology and Decoloniality] (2016), co-written with Alejandro Haber and Cristóbal Gnecco

- The Mirror in the Ground: Archaeology, photography and the making of a disciplinary archive (2015)
- After Ethics: Ancestral voices and postdisciplinary worlds in archaeology (2014)
- Desire Lines; Space, memory and identity in the postapartheid city (2007)
- New South African Keywords (2008)

#### Research Fields

- Heritage Studies, Postcolonial Archaeology, Public Archaeology, Indigenous Archaeology, Archaeological Theory, African Studies, Visual Studies



#### Ruben Smit

Senior-Lecturer Interpretation and Learning / Coordinator International Programmes  
ruben.smit@ahk.nl

#### Degrees:

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

#### Employment summary:

- Senior Lecturer Interpretation and Learning, 2006-present
- Coordinator International Programmes, Reinwardt Academy, 2006-present
- Head of Presentations, Museum voor Communicatie, Den Haag, 2005-2006
- Guest lecturer at the Master programme of Reinwardt Academy, 2004-2006
- Projects Manager, Kasteel Groeneveld, Baarn, 2001-2005
- 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) and Xi'an, China (2017)



#### 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



#### Menno Welling

Programme Coordinator, lecturer Cultural Heritage  
menno.welling@ahk.nl

#### Degrees:

- Doctoral candidate, Leiden University
- MA in Cultural Anthropology, Leiden University, 1999
- MA in Archaeology, Leiden University, 1999

#### Employment summary:

- Coordinator Master of Museology, Reinwardt Academy, 2016-Present
- Owner, African Heritage Consulting, 2015-present
- Managing Director, African Heritage Ltd (Malawi), 2011-Present

- Senior lecturer, Dean and/or Director of Research, Catholic University of Malawi 2006-2010
- Junior Researcher at the Leiden University, 2002-2006
- Fellow & Teaching Assistant, Syracuse University, New York, 2000-2002

#### Major scholarly & professional activities:

- Member of, and African World Heritage reviewer for, ICOMOS International Scientific Committee for Cultural Landscapes (ISCL) and the International Committee for Archaeological Heritage Management (ICAHM), 2010-Present
- Co-Principle Investigator, Malawi Ancient Lifeways and Peoples Project 2016-present
- Co-Principle Investigator, Malawi Earlier Middle Stone Age Project 2009-2016
- Affiliate to African Studies Centre Leiden, 2015-Present
- Founder of Mlambe Foundation & Tisunge! Lower Shire Heritage Centre, 2005-2015

#### Recent Publications & Conference Papers:

- 2017, Wright, D.K., J.C. Thompson, F. Schilt, A.S. Cohen, J.H. Choi, J. Mercader, S. Nightingale, C. E. Miller, S. M. Mentzer, D. Walde, M. Welling, E. Gomani-Chindebvu, "Approaches to Middle Stone Age landscape archaeology in tropical Africa", Journal of Archaeological Science. 77 (Jan), pp. 64-77.
- 2015, "Intangible Cultural Heritage" The Lamp (Malawi), February issue, pp. 22-23.
- 2014, "Culture: Where to?" The Lamp (Malawi), October issue, pp. 22-23.
- 2014, Wright, D.K., J.C. Thompson, A. Mackay, M. Welling, S.L. Forman, G. Price, J. Zhao, A.S. Cohen, A. Greaves, Scott Robinson, E. Gomani-Chindebvu, "Renewed Geoarchaeological Investigations of Mwanganda's Village (Elephant Site), Karonga, Malawi", Geoarchaeology 29(2), pp 98-120.

- 2013, Thompson, J.C., M. Welling & E. Gomani-Chindebvu, "Using GIS to integrate old and new archaeological data from Stone Age deposits in Karonga, Malawi", International Journal of Heritage in the Digital Era 2(4), pp611-30.
- 2012, Thompson, Jessica C., Alex Mackay, David K. Wright, Menno Welling, Amanda Greaves, Elizabeth Gomani-Chindebvu, Davie Simengwa, "Renewed Investigations into the Middle Stone Age of northern Malawi" Quaternary International 270, pp. 129-39.
- 2010, "The Spirits of the Mt. Mulanje, Malawi. Religious belief and practice in the second millennium C.E.:", paper presented at the combined SAFA and PAA conference, Dakar, November 4.
- 2010, "Spirits, Trees and the Politics of Land: The Case of the Lower Shire Valley, Malawi", Paper presented at the Spirits in/ and Politics. Violence and Social Healing in African Societies conference, January 14-16, Muenster.
- 2010, Gondwe, M. and M. Welling. "Traditional Technology Revived in Southern most Malawi". in Aman Kumar Maulloo & Lebs Mphahlele (eds.) Enhancing Change through Science Centres. New Delhi, Daya, pp. 244-52.
- 2008, Editing, annotation and introduction to Mang'anja Traditional Religion: Spirit beliefs and practices in Malawi's Lower Shire Valley, by J.M. Schoffeleers, Zomba: Kachere. Pp 448.
- 2007, "Tisunge! Lower Shire Heritage Centre. Cultural heritage for a brighter future", Culture Connection. Blantyre, Museums of Malawi, pp.18-19.

# 6 Practical Information

## 6.1 Application and admission

All students have to enrol through [www.studielink.nl](http://www.studielink.nl), the portal for higher education in the Netherlands and set up a Studielink account. Once such an account has been set up, applicants will receive an enrolment form and further instructions.

The Studielink account is needed for the entire study at the AHK. It is important to keep the account information safe and up to date.

### The admission requirements are:

- A university degree (Bachelor or Master) or a degree from a university of applied sciences (HBO Bachelor). Candidates who do not possess a Bachelor's degree 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 or a reliable equivalent TOEFL (minimum score: 80) for academic modules, or Cambridge English (minimum score: 180)
- 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 an important part of the assessment procedure.

The assessment of the suitability of the candidate is initially based on the documents presented, but the Admissions Committee may request additional materials or administer a small assignment. 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 may be supplemented with an interview via telephone, skype or facetime.

The Admission Committee assesses all the applicants who meet the minimum admission requirements. There are two selection rounds. The first round follows the application deadline of 1 February for students who are applying for scholarships or who are otherwise in need of early application confirmation. The second round follows the 1 May application deadline. Applications received after this date will only be considered, if the maximum number of students has not been reached.



Final presentation



A place to study



RCE, Amersfoort



Final presentation



Reinwardt Academy

**exemptions**

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 Director of the Master Programme and the lecturer in the subject.

**other course options**

The programme is modular and designed for full-time study. Nevertheless, in consultation with the Programme Coordinator, it is possible to follow the programme in tailor-made fashion, spreading the modules over 2 or 3 years. It is required that students attend at least two modules a year. It may be possible to enroll for selected modules only, as an occasional student, but only after consultation and approval by the Programme Director. Students who do not fully complete the programme can be awarded a post-graduate certificate.

**6.2 During and After Registration****student card**

After completion of the enrolment students will receive an AHK student card. This card is a proof of enrolment as well as a multifunctional chip card for access and to pay for copying and printing.

**re-enrolment**

The AHK requests that students arrange re-enrolment before 15 July for the subsequent academic year so that the administration is complete before the start of the new academic year.

**Central Student Administration (CSA)**

The Central Student Administration of the Amsterdam University of the Arts provides information to students and manages student files in relation to such matters as the payment of tuition fees, annual re-registration, retraction of registration, and the restitution of tuition fees and visa services. The Amsterdam University of the Arts (AHK) also provides visa and residence permit services for students admitted to official AHK programmes. Visa services are operated by AHK Central Student Administration as an intermediate between the applicant and the Netherlands Immigration Office. Visa services are not required for nationals of a country within the European Economic Area: EU countries, Switzerland, Norway, Iceland, Liechtenstein, Monaco and Vatican City. Nationals of these countries do not need a residence permit for study purposes in the Netherlands.

**web-based information**

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 [www.ahk.nl/en/prospective-students](http://www.ahk.nl/en/prospective-students).

**housing**

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.

**6.3 Tuition fee and Other Expenses**

Arranging payment of your tuition fees takes place via Studielink. The tuition fee for the entire programme starting in September 2017 is € 10,600. Payment in instalments is possible. Students can contact Student Affairs or the Central Student Administration 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 tuition fee of € 2000 per year.

**other expenses (estimated)**

- € 250 - 450/year for books, literature
- € 250 travel costs within the Netherlands, only in the 1st year.
- € 100 for copying and printing: A4 b-w € 0,03, A3 b-w € 0,06, A4 full-colour € 0,12, A3 full-colour € 0,24
- Throughout the AHK the rates for printing and copying are the same, regardless of the location it is possible to submit or collect your print job.
- € 59,90 for a museum card. At the start of the programme all students must purchase a Museum Card (€ 59,90) if they have not already done so. This card allows free, or reduced admission to the majority of the museums in the Netherlands. The card can be bought at most of the Amsterdam Museums. It is valid for 12 months. If you are a (student) member of ICOM you do not need to purchase a Museum Card, because most museums allow free entrance to ICOM members. ICOM student membership is € 47,50 per calendar year.
- Public transport discount card (40% discount during off-peak hours) € 20,- / month.
- € 19,50 contribution to the BBQ on the introduction day

**6.4 Student Support****student affairs**

Wilma Wesseling is our long-standing student affairs officer. She is the first port of call for questions concerning the programme or practical matter such as visa and registration. Office days: Mon-Thur.

**programme coordinator**

During the programme students have regular contact with the coordinator of the Master programme, Menno Welling; the coordinator is available for questions on programme organisation such as assessment deadlines, but also to advise on research questions. Office days Mon & Wed.

**student counsellor**

In cases like prolonged illness and specific personal circumstances the student counsellor provides information and advice in cases of study delay and tries to find an answer or solution tailored to the student's specific needs. The student counsellor may also refer to other bodies inside or outside the AHK. Discussions with the student counsellor are always confidential.

An appointment can be made via Student Affairs.

**progress meetings**

A valuable element of the programme is the provision of intensive personal tutoring designed to monitor the personal development and academic progress of each individual student. These meetings will be conducted by our programme coordinator and the student affairs officer at regular intervals during the programme. The monitoring covers a number of aspects: student expectations; the development of competencies; social life; academic hurdles and research internship guidance. Any personal issues concerning the content of the programme can also be addressed.

## 6.5 Building and Facilities

### access & opening hours

Access to the building is only possible with a studentcard. The building is open from 8.30 to 17.30. Students are kindly requested to leave the building before 17.30. The restaurant is open all day, service is available only from 9.00 to 14.00.

### teaching times

Classes are offered three days a week: on Mondays, Tuesdays and Wednesdays. In principle, classes are from 10.00 to 12.00 in the morning and from 13.00 to 15.00 in the afternoon. Excursions are usually planned on a Tuesday and may take all day. The introduction week and the international excursion are a full work week away from Amsterdam. The Winter School may also be conducted on different days of the week. Research internship supervision meetings are scheduled in mutual agreement between student and lecturer.

### domain & class room

On the 3rd floor Master students and 4th-year bachelor student share a domain, room 3.05, where they can use the desktop computers, study in silence, or work individually or in groups. Spread throughout the building and in the library, there are other places where students can meet and discuss. In order to ensure availability of a meeting room, reservations can be made via wilma.wesselink@ahk.nl.

### MyAHK, Blackboard, Safe Assign, Alluris

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 AHK-email address: name.surname@student.ahk.nl. Information about the Reinwardt Academy and the AHK in general will be posted on MyAHK. Through MyAHK, students have access to the digital learning environment that we use which is called Blackboard. Every module has a page within the larger framework where students can find all module guides containing all information on the content, the assignments, the details on grading, dates, et cetera. Updates to current events are equally posted on Blackboard, which students are advised to check frequently. Students can use Blackboard as an online space to post group work, comparable with Google Docs. Work can be submitted -and checked for plagiarism- on Blackboard using SafeAssign. Alluris is the student information system. Alluris is also accessible through MyAHK. Alluris holds student registration information and study results. MyAHK, Blackboard, Safe Assign and Alluris are all accessible within the academy and outside. Students will receive instructions on how to use Blackboard during the introduction day. For computer problems, students can contact the Helpdesk at: helpdesk@ahk.nl or T: +31(0)20 - 5277752.

### house rules

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 Student Affairs 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 uploading credit is on the ground floor. The Reinwardt Academy operates a non-smoking policy throughout the building.

### damage & liability

The Amsterdam University of the Arts can not be held liable for any personal or bodily injury or death of a student. The Amsterdam University of the Arts does not and will not guarantee the safety of the students or their property during their participation in the Programme.

### 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/](http://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](mailto:rwa-mediatheek@ahk.nl);

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

Librarians: Kokkie Vink and Carolien Bos.

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](http://www.ahk.nl)) and from all faculty libraries of the University of Amsterdam (UvA): library catalogue: [centauri.ic.uva.nl](http://centauri.ic.uva.nl).

### Subjects, addresses and contact details:

- Architecture, Landscape Architecture, Urbanism Academie van Bouwkunst (AHK), Waterlooplein 211-213, Amsterdam, T: +31(0)20-5318218, [www.academievانبouwkunst.nl](http://www.academievانبouwkunst.nl)
- Art and cultural policy Boekman Stichting, [www.boekman.nl](http://www.boekman.nl)
- Art history Breitner Academie (AHK), Overhoeksplein 2, Amsterdam, T: +31(0)20-527 72 77, [www.breitner.ahk.nl](http://www.breitner.ahk.nl)
- UVA Kunsthistorisch Instituut, Herengracht 286, Amsterdam, T: +31(0)20-525 30 40
- Conservation and restoration Rijksdienst Cultureel Erfgoed, [www.cultureelerfgoed.nl](http://www.cultureelerfgoed.nl), [www.cultureelerfgoed.adlibsoft.com/default.aspx](http://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](http://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](http://www.meertens.knaw.nl)
- History and archaeology UVA P.C. Hoofthuis, 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](http://www.conservatoriumvanamsterdam.nl)
- Theatre Theaterschool (AHK), Jodenbreestraat 3, Amsterdam (T: +31 (0)20-5277630), [www.theaterschool.nl](http://www.theaterschool.nl)

Members of the Royal Library have access to the E-book Library via online services:  
**[www.inschrijven.kb.nl](http://www.inschrijven.kb.nl)**

## 6.6 Useful Addresses

### Enrolment Office of the Amsterdam

#### University of the Arts (AHK)

For Central student administration  
& visa services

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](mailto:bi@ahk.nl)

[www.ahk.nl/en/prospective-students/](http://www.ahk.nl/en/prospective-students/)

[www.ahk.nl/en/facilities/student-affairs/](http://www.ahk.nl/en/facilities/student-affairs/)

#### Helpdesk - AHK

E: [info@helpdesk.nl](mailto:info@helpdesk.nl)

T: +31(0)20-527 77 52

#### NMV: the Netherlands Museums Association

[www.museumvereniging.nl](http://www.museumvereniging.nl)

#### ICOM: The International Council of Museums

[www.icom-cc.org/](http://www.icom-cc.org/)

#### SICA: the Dutch portal for culture professionals

[www.sica.nl/en](http://www.sica.nl/en)

#### Reinwardt Community

[www.reinwardtcommunity.nl](http://www.reinwardtcommunity.nl)

#### City of 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](http://www.studentist.nl)

#### Student insurance companies

[www.aonstudentinsurance.com](http://www.aonstudentinsurance.com)

[www.studentinsured.com](http://www.studentinsured.com)



at Castrum Peregrini



Waterlinie excursion



Amsterdam city walk

# 7 Academic and Examination Regulations 2017-2018

## Master of Museology

Set on June 7th 2017 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 a supplement to the Student Charter of the Amsterdam University of the Arts.**



*Street values project*



*with Soutrackcity*



*in Berlin*



*Castrum Peregrini*



*Castrum Peregrini*

## Chapter 1 Definitions & Applicability

### Article 1.1 Definitions

- The following definitions are used in these regulations:
- Academic Year; The current academic year referred to in these regulations, running from September to August;
- Act: the Dutch Higher Education and Scientific Research Act (WHW).
- AHK: Amsterdam University of the Arts
- 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 take various shapes or forms including, but not limited to, written assignments, oral presentations, creative works, active participation;
- Candidate: A person seeking entrance to the programme;
- COBEX: The AHK Rules of Procedure of the Examinations Appeals Board
- Credit: A unit of study load as defined in the European Credit Transfer and Accumulation System, equaling a workload of 28 hours;
- Director: The managing director of the Reinwardt Academy;
- Examination Committee: Committee as specified in Article 7.12 of the Act;
- Governing Body: The general management of the AHK;
- Management: The general director and the Programme director of the Reinwardt Academy;
- Module guide: Document containing detailed information on a specific Module;
- Module: A coherent part of coursework with a certain study load consisting of a series of lectures, workshops and excursions which is concluded with one or more assessments;
- Pass mark: A mark of 5.5 or higher out of 10;
- Programme book: Document containing a general description of the Programme;
- Programme: The Master of Museology programme;
- Research Internship: Practical and professional work at an art or heritage organization, containing an element of research, which is part of the educational process and prepares for a leadership position in the art or heritage sector;
- Research Product: During or after the Research Internship the Student has to produce a final product which presents or reflects the research conducted;
- Student Charter: The AHK charter which states the students' general rights and responsibilities;
- Student: A person currently enrolled at the AHK to take part in the Programme, or a person who disenrolled over the course of the academic year;

### Article 1.2 Applicability

1. These regulations apply to 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 Students and Candidates for the current Academic Year, regardless of which year the Student was first enrolled in the Programme.
3. These regulations replace all previous Academic and Examination Regulations and are in effect as of 1 September 2017.

## Chapter 2 Admission

### 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 degree is accepted as the equivalent if the knowledge, information and skills of its programme is at a similar level as that a Dutch Bachelor's degree from a university or professional training institution.
3. A candidate who has not earned a degree as stipulated in paragraph 1 can be admitted if he/she has demonstrable knowledge, and skills equivalent to that taught in a formal Bachelor's degree programme, and at least five years of work experience at a museum or cultural organization.

### Article 2.2 English language requirement

If the Candidate's first degree was not English taught, the Candidate must demonstrate university level competency in English as evidence, by examination via IELTS (minimum score: 6.5) or a reliable equivalent.

### Article 2.3 Selection

Candidates who meet the above requirements are evaluated by an admissions committee. Selection will be determined on the basis of motivation, academic qualities, suitability and group diversity. The admissions committee evaluates the suitability of the candidate for the programme on the basis of the submitted documents and an interview. Selected students may be deferred to the following Academic Year, when a maximum number of students has already been admitted. As part of the admissions process students may be asked to submit additional materials.

### Article 2.4 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, whether academic, financial or other, under which the student will be permitted to resume the Programme will be decided in advance.
2. Resumption of the Programme is only possible with permission of Management, in consultation with the Examination Committee.

## Chapter 3 Educational programme

### Article 3.1 Objectives

The intended purpose of the Programme is to provide the Student with professional knowledge, attitude and skills in the field of museology so that after completion, the Student can aptly operate within the sector. The specific learning outcomes of the Programme are stated in the Programme Book.

### Article 3.2 Structure and study load

1. The Programme has a full-time structure and has a study load of 90 Credits.
2. The Programme consists of several Modules, Tutorials and a Research Internship, which is concluded with a final Research Product.
3. The Module Guides will provide the following information:
  - a. the learning objectives;
  - b. a description of the weekly content and literature;
  - c. the educational method(s);
  - d. the study load; e. the form(s) of Assessment;
  - f. the Assessment criteria; g. the number of contact hours;
  - h. Assessment deadlines.
3. The Research Internship can only be commenced upon successful completion of the preceding Modules and Tutorials.

### Article 3.3 Language of instruction

English is the language of instruction in the Programme.

### Article 3.4 Facilities for students with impairments

Management is committed to offer 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

1. Given the many museum visits during the programme, all Students must be in the possession of a valid ICOM membership or a Dutch Museumkaart.
2. The (inter-)national study trips and excursions are mandatory components of the Programme and may result in additional expenses for the Student. The Module Guides provide estimates 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 and Certificate

1. When a student has passed the final examination, and has met all other legal requirements, a Master of Arts degree in Museology will be awarded.
2. Students who leave the programme before passing the final examination may request a graduate certificate from the Examination Committee which lists the programme modules that were satisfactorily completed, the number of credits earned and completion dates.

### Article 4.3 '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 average mark for the Module Assessments is 8.0 or higher (without rounding off);
  - All Modules must be marked 7.0 or higher;
  - The final Research Product 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 Assessment form

1. Assessment of the Modules, Research Internship and Research Product takes place as described in the Module Guides, and guidelines.
2. An Assessment may consist of sub-assessments.
3. The assessment criteria will be made known prior to the start of the Modules, the Research Internship and Final Product. The Module 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.
6. With regard to 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 5.2 Marking and evaluation

1. All Assessments are evaluated and marked on a scale 1 (lowest) to 10 (highest) according to pre-set criteria.
2. Marks for all assessments in the Programme are rounded off to one decimal point.
3. When a paper or other form of Assessment is handed in after the deadline it is considered a non-submission and thus a fail.
4. With regard to presentations, the Student must be present at the time scheduled. Tardiness is considered absence and thus a fail. In the case of group presentations, Students are to remain for all presentations, unless the lecturer has expressly made different arrangements.

### Article 5.3 Resit

1. Assessments with a mark below 7.0 the Student has the right to redo.
2. Assessments can be redone during the next examination period in accordance with the academic schedule.
3. A second and final resit is possible in the subsequent examination period.
4. Assessments in the resit period may have a different form than the original Assessment.

### Article 5.4 Credits and Access

1. For each Module 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 above the Pass Mark, unless otherwise stated in the Module Guide.
3. The marking and evaluations of Assessments will be made available to the student within 25 working days of the Assessment date – barring any unforeseen circumstances.
4. The examiners evaluate the Final Research Product 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 pass and the accompanying credits are awarded.

6. Credits are only awarded for a Research Internship if the activities were carried out after an Internship proposal was approved and an Internship Agreement was signed by the Student, Internship provider and Management.
7. The lecturer will set a date for students to inspect their work within two weeks of marking.
8. Management is responsible for adequate registration of assessment results, which allows students online access to their marks.
9. 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 5.5 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 Research 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 5.6 Period of validity of the assessment results

1. Pass marks for Modules and the Research Internship, as well as any exemptions granted, are valid for a period of two years, or until such a time the Module content and the knowledge and skill taught have demonstrably become outdated.
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

### Article 6.1 Fraud and Plagerism

1. Plagiarism 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. citing a source without using quotation marks;
2. Fraud is understood as, but not limited to:
  - a. inventing sources or quoting sources which cannot be verified;
  - b. presenting the work of another as if it is yours;
  - c. 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. 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, the responsible lecturer or examiner 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 drafted. 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. a reprimand;
  - b. declaring an Assessment result invalid;
  - c. declaring a result which was previously awarded invalid, in the case that plagiarism has been established;
  - d. exclusion from participation in one or more Assessments and/or final examinations for a period of up to 12 months.
  - e. If it is determined during the enrolment period that fraud was committed during the admission process, the student will be disenrolled. Any tuition fees paid will not be reimbursed.

## Chapter 7 Examination Committee

### Article 7.1 Purpose

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, attitude and skills that are required for obtaining a degree as described in Article 4.2.

### Article 7.2 Composition & decision making

1. The Examination Committee consists of two lecturers and an external member. The members of the Examination Committee are not part of 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.
2. The chair of the Examination Committee, with at least one other member, is authorised to take decisions on behalf of the Examination Committee

### Article 7.3 Duties

1. The tasks and authorities of the Examination Committee are stated in the AHK regulations for examination committees.
2. 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 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.
  - g. apply for a temporary interruption of & re-admission to the Programme in line with art 2.5.1

### Article 7.4 Contact details

The Examination Committee can be reached at the email address [rwa-examencommissie@ahk.nl](mailto:rwa-examencommissie@ahk.nl).

## Chapter 8 Guidance, complaints and appeals

### Article 8.1 Guidance

Management will ensure the possibility of academic and social guidance for the Students, through a student guidance counsellor.

### Article 8.2 Procedure

1. A student who has a complaint regarding an evaluation should first discuss this with the lecturer or examiner 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 at COBEX following art. 13.1.a of the Student Charter.

## Chapter 9 Concluding provisions

### Article 9.1 Unforeseen circumstances

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

### Article 9.2 Alterations

1. These regulations may only be amended during the Academic Year in case of compelling reasons. In that case, amendments are only permitted if the interests of Students are not being harmed.
2. Amendments to these regulations may be made by separate decision by Management in consultation with the Examination Committee, but such decisions must be approved by the Faculty Council (FR).
3. The Examination Committee is authorised to make an exception to these regulations in compelling, individual cases in the interest of the Student.

### Article 9.3 Publicising the regulations

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.



with Sountrackcity



Thesis meeting

the Subjective Museum Conference, Frankfurt



# Programme Schedule

Module	Workshops	Main Assessment	ECs
Introduction week		Research document	2
The Drama of Decision Making in the Heritage Field	Ethics Strategies	One academic position paper	12
Audiences, Expectations & Experiences	Visitor Studies Project management Narrative & experience design	Group presentation of an exhibition proposal, two papers	12
Winterschool		Participation	1
Collection Dynamics	Collecting the contemporary Sharing collections	Research report, Policy document, Special project assignment	13
People, Places & Heritage Production	Embodiment Anthropocene	Project proposal dossier with; Creative work, Reflective Paper, Heritage Walk	13
Research & professional skills		Research internship proposal; Poster	7
Research Internship		Internship report Research product	30

Structure	Week	Format	Main lecturer(s)
Intensive field trip	36	5 days	Hester Dibbits Christian Ernsten Nick Shepherd
Workshops, excursions	37-44	3d/w	Christian Ernsten Riemer Knoop Paula dos Santos
Lectures, excursions, group work	46-2	3d/w	Paul Ariese Annette Loeseke Marc Pijl Ruben Smit
Workshop, field work	3	3d/w	Christian Ernsten Nick Shepherd
Lectures, workshops, excursions	5-13	3d/w	Jasmin Alley Hester Dibbits Arjen Kok
Lectures, workshop, excursions, international field trip	15-24	3d/w	Christian Ernsten Paula dos Santos Nick Shepherd Menno Welling
Tutorials, symposium	45, 4, 14, 25	2 or 3d/w	Hester Dibbits Menno Welling
Research project & practice	30-1	50 days	





**Reinwardt Academy**  
Amsterdam University of the Arts