



Course book 2008-2009

International Master's Degree Programme in Museology



Reinwardt Academy
Amsterdam School of the Arts

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1 Introduction

The Reinwardt Academy offers an 18-month Master's Degree Programme in Museology (Museum studies). All lectures take place exclusively in English.

A high academic level combined with practical skills characterises the Master's Degree Programme. It is based on the theoretical and practical experience of students, lecturers and museum staff. The academic development of museology is closely connected with current developments in the museum field. The Reinwardt Master's Degree Programme in Museology is the first international course to be validated by the British Cultural National Training Organisation (CHNTO) in 1998. It was recognised by the University of Newcastle-upon-Tyne.

With the introduction of a Bachelor - Master structure in the Dutch system of Higher Education, Reinwardt Academy applied for accreditation in The Netherlands. This procedure was successfully completed in December 2004, with the official accreditation by NVAO (Dutch Flemish Accreditation Organisation). The Reinwardt's Master's Degree Programme is listed in the Central Register for Degree Courses in Higher Education (CROHO) in the Netherlands.

The aim of the Master's Degree Programme is to provide participants with an academic attitude towards museology and to prepare them for professional careers and leading policymaking positions in the world of museums and cultural heritage.

Graduates students will be granted the title M.Museology (Master of Museology).

2 Programme structure

The Master's programme is modular in structure and consists of seven modules:

- Introduction to museology and museological functions
- Project management
- Professional Development
- Collection Development
- Audience Development
- Product Development
- Sustainable Development

After these modules, all students have to fulfil a museum internship. The Master's programme will be completed with a thesis as a result of a research project. Throughout the programme, Theoretical Museology is the leitmotiv and conveys the co-ordination and integration of all modules.

A total of seven modules will provide the student with a firm foundation in and knowledge of all of museum professions. The modules are accompanied by learning materials and a range of teaching methods (lectures, workshops, individual study, excursions, intranet) will be used.

Reinwardt lecturers teach from a background of broad-based experience in the museum field. Dutch specialists and international guest lecturers will give additional lectures. Museum visits often include presentations by curatorial staff of the host institutions. During the second semester, an excursion to Berlin will be organised.

The Master's programme consists of 90 ECs (European Credits)
1 EC is equivalent to a workload of 28 hours. The structure of the programme is as follows:

	Module	Content	Duration	EC's
1	Introduction to museology and museological functions	Lectures and excursions	5 weeks x 3 days	6
2	Project management	Lectures and practice	10 weeks x 1 day	4
3-7	Capita selecta=Core subjects*	1 lecture, 2 workshops and excursions	4/5 weeks x 1½ days	35
	Museum Internship		10 weeks or 50 days	15
	Thesis	Research Project	6 months	30

* (Referred to in Dutch academic circles as 'capita selecta')

2.1 Other course options

The programme is modular and designed for full-time study. Nevertheless, it is also possible to follow the course in a different order by spreading the modules over 2 or 3 years. For this option it is required that students attend at least two modules a year. (Further information is available from the course co-ordinator.)

2.2 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. Contact the MDP course co-ordinator for information on the procedure. Requests are officially granted by the MDP course director and the lecturer in the subject.

2.3 Duration of the programme

For full-time students the Master's programme takes eighteen months to complete. It has a workload of 2,500 hours (90 ECs). In the first year, seven modules are offered, each lasting for five weeks. After completion of the seven modules, students are required to complete a ten-week internship (April - June) in a museum of their choice, abroad or in The Netherlands.

Classes are offered two or three days a week. Besides the lectures, excursions are part of the programme.

The Master's research project and thesis are estimated to take six months and may be carried out either in the Netherlands or abroad.

2.4 Finals

Each module requires the students to produce a piece of assessed work. This can take the form of an oral presentation, an oral or written examination or a final paper. Exemptions may be granted.

Module certificate

For part time students successful completion of a module will be awarded a Reinwardt Museology Certificate. Each core subject module is the equivalent of 200 hours of study, private study included. The introduction has a study load of 170 hours, the project management 110 hours.

Diploma in museology

Successful completion of all modules (including the internship) will result in a postgraduate diploma in museology (1680 hours of study, 60 ECs).

Master of Museology (M.Museology)

Students who successfully complete their first year will be given the opportunity to proceed the thesis in the second year. This requires the submission of a 15.000-20.000-word research thesis on a museological subject and is expected to consist of approximately 800 hours time. Students will receive supervision in the preparation of their thesis, which must be completed within two years of the date of registration.

2.5 Access to the Master's Degree Programme in Museology

Full-time students can apply for the programme starting every September. For part-time students a minimum of two modules a year is required. Individual modules can be followed by special arrangement, in consultation with the course co-ordinator. The modular structure of the programme will make access to the programme easier for part-time students or museum professionals wishing to attend for a single module.

2.6 Admission requirements

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

2.7 Application procedure

Applicants have to present:

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

Assessment procedure: The suitability of the candidate is based on the presented documents. For those applicants living in the Netherlands or able to travel to Amsterdam the procedure may also consist of a personal interview; for other applicants the assessment will be in writing, possibly completed by an telephonic interview.

The materials listed should be sent directly to the course co-ordinator of the Master's Degree Programme. Enrolment forms can be downloaded from the website. For advice on completion of the application, the course co-ordinator of the programme can be consulted. The admission committee assesses all applicants meeting the minimum requirements for admission. The application deadline for the full-time programme is 1 June. Applications received later than this date will only be considered, if the maximum number of students has not been reached.

2.8 Tuition fee

The tuition fee for the entire programme starting in September 2008 is €9,7250; for the course starting in September 2009 the tuition fee will be reconsidered.

By signing a contract a student can pay in 3 instalments:

3,250 euro before 15 August 2008

3,250 euro before 31 January 2009

3,250 euro before 15 August 2009

Full-time students who have met all financial requirements are registered for two years from the registration date. Students exceeding this time period will be charged an additional payment (1,000 euro per semester of six months).

Students enrolling for one module, have to pay 1,750 euro for the introduction module and/or 1,250 euro (module in the Capita Selecta) of the enrolment office of the Amsterdam School of the Arts before the start of the module.

2.9 Admission and enrolment

To enrol please use an up-to-date enrolment form. Send it signed and accompanied by the required documents to:

Reinwardt Academy
Master's Degree Programme
attn. Course Director
Dapperstraat 315
NL-1093 BS Amsterdam
The Netherlands

For more information, please contact the course co-ordinator:

Ms. Wilma Wesselink
w.wesselink@ahk.nl
tel. + 31 (0)20 527 71 03
Reinwardt Academy, general number: ++ 31 (0)20 527 71 00

3 Institutional quality assurance

3.1 Programme approval

The International Master's Degree Programme in Museology requires the yearly approval of the Management Team of Reinwardt Academy. This approval is based on the recommendations of the '*Programmaraad*' (Programme Council) of the Academy.

The Advisory Board is an external body, which approves programmes and procedures of the Reinwardt Academy. The Advisory Board meets three times a year.

Members of the Board are:

drs. K.A. Weeda (chair), management consultant;
drs. M.R. Hermans, director of the Association of Documentary Information and Archives;
drs. A.B.M. van der Laan, head of presentations Frans Hals Museum;
dr. J.P. Sigmond, managing director of collections, Rijksmuseum Amsterdam.
mr. S. Weide, chair of the Dutch Museum Association;

3.2 Programme evaluations

The system of quality assurance of Reinwardt's Master's programme is a part of the quality system of the Amsterdam School of the Arts. In the General Quality Plan the criteria for the quality assurance policy and an internal system of quality assurance are described. The quality assurance plan of the Amsterdam School of the Arts will be completed by a so-called 'faculty quality plan' of Reinwardt Academy.

The process of quality assurance within the Master's programme is part of the quality assurance system of Reinwardt Academy. The criteria are formulated in a report *Onderwijsevaluaties RWA 2005-2008* [Course Evaluations RWA 2005-2008] (April, 2005).

The following forms of evaluation are considered:

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

During the classes, three times a year, the students representatives will be invited to attend a meeting with the course director and the course co-ordinator to evaluate the module. A draft report of this meeting will be sent to the lecturing staff. A final version of the evaluation together with the comments of the lecturing staff will be published. The outcomes of the evaluations will be discussed in the *Programma raad* (Programme Council) of the Reinwardt Academy and in the *Facultaire Medezeggenschapsraad* (Representative Advisory Board) of the Reinwardt Academy.

The evaluation of the internship and the thesis will take place in a written form. At the end of the course, all Master's students will be invited to attend a meeting with the course director and the course co-ordinator to evaluate the Master's programme. The same procedure will be followed as described in the module evaluations. The evaluations with representatives of the museum profession will take place with the members of the Faculty Advisory Board.

Reinwardt Academy has a *Medezeggenschapsraad* (Representative Advisory Body), where elected representatives of teaching and non-teaching staff and students discuss all matters concerning the faculty with the general director of Reinwardt Academy. As a part of the *Medezeggenschapsraad*, the *Opleidingscommissie* (degree programme committee) will discuss all matters concerning curriculum development will be discussed.

All Master's students have an active and passive suffrage to be elected to the Reinwardt's *Medezeggenschapsraad*.

In the *Onderwijs- en Examenregeling* (Rules for a Degree Programme) a special chapter concerning the Master's programme will be included. All students of Reinwardt Academy will receive a copy of this *Onderwijs en Examenregeling* at the beginning of the academic year, or will have access to an electronic version.

3.3 Assessment structure

The assessment of each module, the internship and the thesis are described in the chapters concerned.

3.4 Degree classification and evaluation

Following verbal descriptions are adopted to accompany the grading system. Individual lecturers may wish to modify the descriptions to be relevant to particular assignments (e.g. the descriptions apply more easily to essay work than to practical work).

A distinction level mark (80 % - 100 %) will be given to work that displays depth of knowledge and mastery of skills appropriate to that module. The work will be clearly presented with well-structured, sharply focused arguments and will explore the limits of knowledge in the area under investigation. It will demonstrate critical analysis, independence of mind, initiative and intellectual rigour. Work may also demonstrate originality and an ability to extend the research further through doctoral study, or convey ideas that might be publishable.

A merit level mark (60 % - 79 %) will be awarded for well-written and informed work that indicates awareness of recent developments in the area under investigation. The work has to be well organised, showing a thorough understanding of the subject, and evidence of additional self-study. There should be no significant deficiencies, although some points may be discussed without being argued through fully.

A pass level mark (55 % - 59 %) will be awarded for work that displays competence and general understanding of the subject. It contains relevant information but lacks the sophistication and incisiveness of work at higher grades, and shows limited evidence of additional, independent study. There may be insufficient discussion and conclusions.

A fail mark (54 % and below) will be given to work that displays a serious lack of understanding of the principles of the subject, major errors, serious deficiencies in knowledge, expression and organisation, substantial omissions and irrelevance.

3.5 Student counselling / study planning

Course Co-ordinator, room 107 (tel. 020-5277103)

Office hours: Mondays and Tuesdays (and by appointment)

3.6 Lecturer profiles

Gerdie Borghuis

Degrees

- MA in Cultural Anthropology, University of Nijmegen
- Diploma Librarian and Documentalist, Tilburg

Employment summary

- Senior Lecturer of Registration and Documentation / Information Management, Reinwardt Academy (since 2001)
- Museum advisor Documentation and ICT, Ministry of Culture of Flanders (Belgium)
- Head of the Central Documentation Department, Netherlands Open-Air Museum, Arnhem
- Library positions in 3 different libraries

Major scholarly and professional activities

- Former member of the Board of the Section Information Management of the Dutch Museum Association (SIMIN)
- Former member of the translation project for the Art and Architecture Thesaurus (AAT)
- Former Flemish partner of the European Museum's Information Institute (EMII)
- Member of ICOM-CIDOC

Paula A. dos Santos

Degrees

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

Employment summary

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

Major scholarly and professional activities

- Member of the board of the Brazilian Association of Ecomuseums and Community Museums
- Member and advisor for the Brazilian Association of Museology
- Translator of museum and heritage texts and publications

Jorna Kniese

Degrees

- BA in Art and Cultural Management, Hogeschool Holland
- BA in Art History, University of Amsterdam

Employment summary

- Lecturer Audience Development and Exhibitions, Reinwardt Academy (since 2007)
- Projectmanager Audience and Education, Kasteel Groeneveld Baarn
- Manager Volunteers, Kasteel Groeneveld Baarn

Léontine Meijer

Degrees

- PhD-candidate, Cultural Science Faculty, European University Viadrina Frankfurt (Oder) Germany
- Post-Graduate Studies 'European Cultural Heritage', European University Vaidrina, Frankfort (Oder), Germany

- MA in New and Theoretical History and Judaic Studies, University of Amsterdam

Employment summary

- Lecturer in Theoretical Museology, Reinwardt Academy since 2006
- Researcher Educational Department, Jewish Historical Museum, Amsterdam
- Lecturer in Museology and Heritage Studies, European University Viadrina, Frankfurt (Oder), Germany (2002-2005)
- Co-ordinator of the 'European Fellows' Graduate School Programme, Collegium Polonicum, Slubice, Poland (2003-2005)
- Researcher Jewish Museum Berlin, Germany (2000-2001)

Major scholarly and professional activities

- Member of 'Schnittpunkt', Forum for Museology (Vienna, Ljubljana and Berlin)
- Board member of 'Dobro Kultury', Polish foundation for the preservation of European Cultural Heritage

Peter van Mensch

Degrees

- MSc in Zoology and Archaeology, University of Amsterdam
- Ph.D. in Museology, University of Zagreb (Croatia)

Employment summary

- Professor of Cultural Heritage, Amsterdam School of the Arts (since 2006)
- Senior Lecturer of Theoretical Museology, Reinwardt Academy (since 1982)
- Head Education and Exhibitions, National Museum of Natural History, Leiden (1977-1982)
- Researcher, Archaeological Institute, University of Amsterdam (1976-1977)
- various positions in four museums (natural history, history and decorative art)

Major scholarly and professional activities

- Member of the Board of various national and international committees, for example president of the ICOM International Committee for Museology (1989-1993)
- Member of the editorial boards of various (inter)national professional journals
- regular guest lecturer of the University of Amsterdam, the Vrije Universiteit (Amsterdam) and the University of São Paulo (Brazil).

Marjan Otter

Degrees

- MA in Art History and Archaeology, University of Groningen and Leiden 1993
- NIMA-A 1993
- The Clingendael course on Foreign Relations (LBB) 2004

Employment Summary

Museums:

- Leiden Museumstad, 1996-1999
- Verzetsmuseum Amsterdam 1999-2001
- Tropenmuseum 2001-2003
- Scheepvaartmuseum 2005-2006

Government Institutions:

- Ministry of OCW (Education, Culture & Science) Culture dept. 1993-1994
- SICA (Center for International Cultural Activities) 2003 -2004
- ICN (The Netherlands Institute for Cultural Heritage) 2007

NGO's:

- Thamy Mnyele Foundation (boardmember – chair) 1997-1999
- ICOM-Netherlands (boardmember - vice-chair and secretary) 1999-2005
- Blue Shield-Netherlands (boardmember - secretary) since 2000
- International Working group Association of National Committees of the Blue Shield boardmember - secretary) since 2006

Ruben Smit

Degrees

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

Employment summary

- Lecturer Audience Development and Exhibition Communicaton, Reinwardt Academy (since April 2006)
- Head of Presentations, Museum voor Communicatie, Den Haag (2005 – March 2006)
- Guest lecturer at the MDP-Reinwardt Academy (2004 – March 2006)
- Projects Manager, Kasteel Groeneveld, Baarn (2001 – June 2005)
- Head of Education and Public Relations, Kasteel Groeneveld, Baarn (1998 – 2001)
- Senior Communications Officer, Tropenmuseum, Amsterdam (1992 – 1997)
- Public Events Co-ordinator, Tropenmuseum, Amsterdam (1988 – 1991)
- Junior Educator, Tropenmuseum, Amsterdam (1987)

Major scholarly and professional activities

- Member of several advisory groups on museum communication of the Netherlands Museum Association (1992 – now)
- Treasurer and member of the executive board of the Netherlands Museum Association Education Group (1992 – 1997)

4 Institutional context and facilities

4.1 *Amsterdamse Hogeschool voor de Kunsten* *Amsterdam School of the Arts*

The Reinwardt Academy is part of the *Amsterdamse Hogeschool voor de Kunsten* (*Amsterdam School of the Arts*).

The Amsterdam School of the Arts (AHK) offers training in almost every branch of the arts, including courses of study which are unique in the Netherlands.

The AHK is continually modernising and developing and occupies a prominent place in education, the arts and cultural life, both nationally and internationally.

The AHK has a special place in Amsterdam's cultural life. The AHK benefits from exchange with and proximity to the artistic life of the city – including theatres, museums, galleries and studios.

The other departments of the Amsterdam School of Arts are:

- Academy of Fine Arts, offering Bachelor's and Master's courses in education in visual art and design
- Academy of Architecture, offering Master courses in architecture, urban planning, design, and landscape architecture
- Dutch Film and Television Academy, offering Bachelor's courses in film and television direction, scenario, camera, light, sound editing, production design, interactive multimedia, and visual effects,
- Theatre School, offering Bachelor's courses in acting, theatre making, teaching drama, dance, choreography, and mime,
- Amsterdam School of Music, offering Bachelor's and Master's courses in classical music, jazz, opera, contemporary music, and teaching music,
- DasArts, offering a postgraduate programme in theatre, choreography, mime, theatrical directing
- Maurits Binger Film Institute, offering postgraduate training programmes in film and television, theatrical directing, scenario and script editing.

4.2 Facilities

The Reinwardt Academy has been located at Dapperstraat 315, in Amsterdam since 1992. It contains a variety of facilities, classrooms and study areas that are also available to Master's degree students when they are not in use for official Bachelor's degree classes, for instance:

- project design classrooms;
- computer rooms;
- conservation and documentation classrooms;
- audio-visual media;
- rooms for individuals and small groups.

All lectures and workshops for the Master's programme take place in classrooms that contain facilities such as a computer with internet connection, a beamer, and video.

On the 6th floor master students will have their own space for private study and group work during opening hours of the building.

Audio/Visual Media

Materials and equipment can be borrowed only from the Audio/Visual from media assistant. No property or equipment belonging to the Reinwardt Academy may be removed from the premises. (More information: Anouk Jenkins, extension 7127, a.jenkins@ahk.nl)

Cardkey

There is one card system used at the Academy; the card key provides access to the building and it is meant for various practical facilities. The card will be distributed at the beginning of the course and has to be returned after completing the programme (fulltime) or a module (part-time).

If the cardkey gets lost students pay €13.50 for a duplicate. Before students can use the copying machines, telephone, or printers, the cardkey must be activated by loading with credit. The machine for 'loading' the card is on the 1st floor, next to the Administration office. (If you have problems or questions, contact the Faculty Administration.)

Printing

The computers (6th floor), printers and scanners can be used by students (0.05 euro per black/white A4 print and 0.80 euro for full colour). The computer rooms are meant as a study facility, the computers are for study purposes only.

Online facilities

During their study at Reinwardt Academy students will have access to the following online systems:

MyAHK (<http://myahk.nl>) the intranet of the Amsterdam School of the Arts. The system is accessible in the academy as well as outside the school.

At the start of the programme all Master's students will get a personal e-mail account and they will have access to the internet, free of charge.

For computer problems, please contact the helpdesk at helpdesk@ahk.nl or telephone extension 7752.

Blackboard (<http://bb.ahk.nl>) is the online learning facility. In this system you will find course documents and announcements. During the introduction programme students will get an instruction on how to use Blackboard.

Museum Year Card

At the start of the programme all master students will receive a Museum Year Card. The Museum Year Card allows free - or reduced admission to the majority of the museums in the Netherlands. It is valid for one year. For questions, problems or in case of loss, please contact the administration.

4.3 Library

Librarian: Kokkie Vink (tel. 5277107,
email: library@mus.ahk.nl and k.vink@ahk.nl)

Opening hours: 11.00 – 13.00 and 13.30 to 17.00 on Mondays - Tuesdays. The library is closed on Fridays and during holidays.

The Reinwardt Academy library has a large collection of literature on theoretical and historical museology and related subjects.

The collection consists of more than 11000 books, 100 periodicals and newsletters, videotapes, slides, -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 newspaper clippings, articles from periodicals and information from discussion lists about museology are catalogued in the museology documentation suspension files. The library also contains museum documentation, such as newspaper clippings, together with brochures from most of the Dutch museums and major foreign museums.

Catalogue

Students can consult the automatic catalogue on the internet which is available in all faculties of the AHK; web address: bibliotheek.mus.ahk.nl 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 4 weeks.
- Museum documentation, reference books, CD-ROMs, and periodicals can only be consulted in the library.
- Renewals may be made by e-mail or phone.
- Late returns are subject to fines.
- Marking or making notes in books or any documents is not allowed.
- Borrowers are responsible for loss and damage.

Students of the Reinwardt Academy can borrow documents and have free access to literature from all libraries of the Amsterdam School of Art (AHK) and of all faculty libraries of the University of Amsterdam (UVA).

General

UvA (Universiteit van Amsterdam): Library Catalogue: centauri.ic.uva.nl

Architecture

AHK Bouwkunst, Waterlooplein 211, Amsterdam (020-5318218 /-214)

Art and cultural policy

Boekman Stichting: www.boekman.nl

Art history

UVA Kunsthistorisch Instituut, Herengracht 286, Amsterdam (020-5253040)

AHK Beeldende Vorming, Hortusplantsoen 2, Amsterdam (020-5277277)

Conservation and restoration

ICN (Instituut Collectie Nederland): www.icn.nl

Film and television

AHK Filmacademie, Markenplein 1, Amsterdam (020-5277306)

History and archaeology

UVA P.C. Hoofthuis, Spuistraat 134, Amsterdam (020-5254413)

UVA Klassieke Archeologie, Oude Turfmarkt 129, Amsterdam (020-5252564)

Music

AHK Conservatorium van Amsterdam: Van Baerlestraat 27, Amsterdam (020-5277581)

Theatre

AHK Theaterschool, Jodenbreestraat 3, Amsterdam (020-5277630)

5 Rules and regulations

5.1 House Rules

- Access to the building is only possible with a cardkey.
- The building is open from 8.30 to 17.30. You are kindly requested to leave the building before 17.15 (A burglar alarm system is then in operation).
- The canteen is open all day, canteen service only during lunch time:from 11.00 – 13.00.
- If you are unable to attend classes, inform the academy before 9.00; telephone number:020 – 5277100
- Inform the course co-ordinator as soon as possible about any change of address.
- The Reinwardt Academy operates a no-smoking policy within the building.
- The Reinwardt Academy is licensed to use the software present in the building; making copies for private use is not allowed.

5.2 Visa/Residence permit

Foreign participants in the programme must secure a visa that will enable them to stay in the Netherlands for the duration of the course. The requirements for such a residence permit are:

- A valid passport
- Proof of sufficient financial resources to support oneself and to pay the tuition fee
- Proof can be provided by presenting the following documents:
- An official letter confirming the award of a scholarship (e.g. a NFP-fellowship) and / or a copy of one's bank account statement demonstrating sufficient funds
- Official admission statement from the Reinwardt Academy
- A certified copy of birth certificate, needed in order to register with the civil authorities in Amsterdam. (Please note: In some countries birth certificates need to be certified by the Dutch Embassy and the Ministry of Foreign Affairs.)
- Proof of ability to pay for the return ticket or a copy of the return ticket.

The procedure for acquiring a visa/residence permit depends on the student's country of origin. The Amsterdam School of the Arts (AHK) provides visa services for students admitted to official AHK programmes. Visa services are operated by AHK Enrolment Office as an intermediate between the applicant and the Netherlands Immigration Office. For detailed information view the website of the Amsterdam School of the Arts on www.ahk.nl/visa

Students from the EU countries:

For a stay in the Netherlands for less than 6 months, one does not need a residence permit.

If you wish to obtain proof of legal residence before that time, the city council of the place where you are plan to take up residence can provide you with a stamp in your passport (residence entry).

Even if you do not need a residence document it may be useful to have one, as other authorities may request it, for instance, to open a bank account in the Netherlands.

Students can apply for a residence document at the (im)migration window or the Department of Civil Affairs in their municipality.

Students from Australia, Canada, Iceland, Japan, Monaco, New Zealand, Norway, Switzerland and the USA:

The students from these countries can apply for a residence permit in the same way as students from the EU countries. Within 3 working days of arrival in the Netherlands, they must report to the Enrolment Office of the Amsterdam School of the Arts.

Students from all other countries:

These students must first apply for an 'authorisation for temporary residence' at the Dutch embassy in their own country. The processing of the application can take four to six months. It must be stressed that without this authorisation, a student will only be allowed to stay in the Netherlands for three months and it will not be possible to apply for a residence permit at the end of this period. A student with an authorisation for temporary residence must report to the at the Enrolment Office of the Amsterdam School of the Arts within 3 days of arrival in the Netherlands to apply for the actual residence permit.

- Make sure you arrange your visa on time!
- For more information on visas, please contact the Dutch Embassy or Consulate in your home country and view the website of the Amsterdam School of the Arts www.ahk.nl/visa

5.3 Insurances

Students have to insure themselves before leaving for the Netherlands or as soon as they arrive. Avoid being uninsured, even for a very short time. Students from EU/EEA countries and a few other countries can insure themselves at the Dutch insurance companies with a so called E-card, that can be obtained from the insurance company in the students' home country. It is also recommended that you have insurance for public liability. View www.nuffic.nl and www.studyin.nl for more information.

5.4 Housing / Rooms

Students will find that housing in Amsterdam is scarce. Reinwardt Academy does not offer housing facilities, nor does the Amsterdam School of the Arts. Just before the programme starts, the Reinwardt Academy advertises for rooms in local newspapers.

You are advised to use your network of friends and/or relatives that 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 accommodations. Ask the course co-ordinator for useful websites.

5.5 Important addresses and telephone numbers

Health care:

General Emergency number: 112

General practitioner:

Huisartsenpraktijk Reguliersgracht,
Doctor Van Kernebeek
Adress: Reguliersgracht 78, Amsterdam
020 – 3449247;
in case of emergency 020 - 5923434

Insurance

www.myaon.nl for health insurance and legal liability.

Studying in the Netherlands

www.studyin.nl

immigration and visa

AHK Enrolment Office

Jodenbreestraat 3

1011 NG Amsterdam

The Netherlands

visaservices@ahk.nl and www.ahk.nl/visa

6. GENERAL COMPETENCIES

The following general competencies will be defined more specifically in each item of the programme.

6.1 Philosophical and Ethical competencies

Ethics and values

The ability to espouse core ethics and values appropriate for a museum under public trust, and act in keeping with those values:

- The ability to discern implicit as well as stated values and ethics in the museum, assess importance, and create policies, guidelines and processes to promote and instil desired results and integrity.
- The ability to understand long term implications of acting in accordance with specific ethics and values, and the relationship of professional, personal and societal values; to be able to act to promote socially responsible values and to balance communal differences with common needs.

Vision and purpose

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

- The ability to work with individuals and groups inside and outside the museum to shape and guide the long-term vision of the museum and the museum community.

Museum sense

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

- The ability to analyse museological issues and dilemmas, to examine the spectrum of museum roles and to conceptualize new ways of interaction within the socio-cultural context.

Balancing new visions and best traditions

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

- The ability to create and evaluate organizational structures, policies and practices which balance traditional principles and progressive practice to increase flexibility, self-sufficiency and accessibility.

6.2 Public focus

The desire and ability to discover and address the needs and expectations of the public and serve the public interest. To anticipate future needs and expectations and to develop long-term relationships and mutually beneficial programmes as a responsive public institution.

Public promotion

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

- To officially and publicly promote the museum and to influence community leaders and organizations to support the museum.

Organizational awareness (internal & external)

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

- To create broad strategies and collaborate with outside cultural partners and other agencies, to influence external forces and achieve desired results.

6.3 Organizational awareness (internal & external)

Process management

The ability to establish alternative courses of action and organize people and activities to achieve results more effectively

- To place museums in the larger dynamic of community and societal processes and to be able to anticipate new directions and structure comprehensive, effective courses of action to achieve purposeful results within the social context.

Enterprise

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

- To foster and build a museum culture with an enterprising vision

Evaluation

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

- To evaluate programmes and projects and to assess contribution to the museum's goals and purpose and those of the broader community; to use performance indicators and measures

- To develop evaluation strategies to assess overall museum performance and strengths and weaknesses; to set and use performance indicators and measures in relation to the museum purpose; to anticipate external expectations and to consider in strategy

Setting Priorities

The ability to analyse a comprehensive range of options, and select and act on the most important actions to achieve goals

- To ensure museum workers know the museum's structures and priorities; to select among competing priorities; and to ensure action to achieve long-term goals

Problem solving

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

- To diagnose complex problems and to work with the best information available, whether sufficient or insufficient, to assess creative solutions and to take best action.

- To anticipate obstacles and results; to analyse and create alternative courses of action (contingency plans); take action to minimize problems and take advantage of opportunities; promote a climate which values original approaches to problem-solving.

Information gathering / research

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

- To conduct pure and applied research, create new knowledge and prepare it in appropriate format for communication as a major part of responsibilities

Sharing knowledge and experience

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

- Continually improve strategies, structures and practices to support sharing of individual, organizational and community learning and experience.

6.4 Self-Management

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

- Take initiative in solving problems and expanding own performance; develop and share tools, means and new approaches to encourage self-development and better productivity in one's own work.

Initiative and leadership

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

- Evaluate strengths and weaknesses of the museum and museum community, projects economic and political conditions, to anticipate trends, and to create strategies and actions to achieve goals and to lead others in shaping a common vision

Innovation

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

- To inspire and support innovation within the institutional vision and larger community, and direct structures, practices and processes to produce new solutions and new models to address major issues.

Life-long learning

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

- To adapt continually structures and practices to facilitate access to learning opportunities, the integration of new learning into work, and the communication of knowledge, in partnership with others within the museum and externally

Technological literacy

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

- To assess workplace needs, identify and understand applications of available technologies to museums, and to implement appropriate technologies and workplace systems

Communication

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

- To communicate complex subjects clearly and accurately, verbally, in writing or formal presentations, using language appropriate to audience; to project the museum's image externally; to mediate group communication and diagnose underlying responses

Team work

The ability to work co-operatively with others, in a participatory or leadership role, to create teams that use the combined strengths of individual members to accomplish organizational goals

- To lead others in the development of integrated museum programmes and services, and stimulate the synergy resulting from ongoing, multidisciplinary team work, internally and with external partners.

7 Content of the programme

7.1 Introduction to Museology and Museological functions (10 ECs)

Aims and objectives

The purpose of this module is to introduce students to current museological theories and to the basic functions of museology: preservation, communication and research. This module consists of an introduction to the general framework of museology, to collection management (documentation and conservation), museum communication (education and exhibitions), to marketing and the management of heritage institutions.

An extra session will introduce the theme of intercultural communication, aiming at raising awareness and providing tools necessary for the workshops that will follow this module.

Competencies

The student is able:

- to approach methodically - in the field of museums and other cultural heritage institutions - relevant questions and problems with regard to information management, conservation, museum communication & education, exhibiting and marketing & management of cultural institutions;
- to acquire relevant academic knowledge and to implement this in the professional practice;
- to integrate the basic functions of museology;
- to practice methodically in the fields of preservation and communication;
- to work as a professional in a cultural organisation.

Assessment

- interview

An assessment committee of two lectures will have an oral interview with each individual student focussing on the contents of the module.

- participation

Every student is expected to attend all classes/lectures (a less than 80% attendance can lead to failing this Introductory Module). Active participation during classes/lectures is expected and other requirements (presentation/paper) have to be fulfilled. 100% participation on excursions is required.

7.1.1 Basic concepts of Theoretical Museology (Léontine Meijer)

Aims and objectives

- to give students basic insight into the key concepts and museological processes, and how they relate to other fields of knowledge related to the work of heritage institutions
- to allow the students to create a basic framework for the rest of the Master's course and their own professional development

Format

Five lectures. The students will be asked to prepare readings for each of these lectures.

Programme

1 September a.m.	Introduction to heritage -reading: Steven Hoelscher, "Heritage", in: <i>A companion to Museum Studies</i> (Sharon Macdonald, ed.)
8 September a.m.	Object as data carrier -reading: "Object as data carrier" (Peter van Mensch)
15 September	History of Museums

- a.m. -reading: Jeffrey Abt, "The Origins of the Public Museum and World Fairs and Museums", in: *A companion to Museum Studies* (Sharon Macdonald, ed.)
- 22 September a.m. Museum Cultures
-reading: Gordon Fyfe, "Sociology and the Social Aspects of Museums", in: *A companion to Museum Studies* (Sharon Macdonald, ed.)
- 29 September a.m. Heritage and basic constraints
-reading: "Museology and management: enemies or friends?" (Peter van Mensch)

7.1.2 Museum marketing and management (Marjan Otter)

Aims and Objectives

- To explore marketing as one of the vital tools for cultural institutions in their struggle for gaining market share, funds and fulfilling their institutional goals
- To explore the aspects of museum management which contribute to a better position of cultural institutions in society
- To focus on recent developments in management which are particularly influential in improving the internal organization of cultural institutions
- To present case studies of management and marketing situations in cultural institutions and thereby supporting the students in the creation of their professional network

Format

Museum marketing and management is a course of five times two hours.

The course is part of the Introductory Module of the Reinwardt Academy's Master's Degree Programme.

Students will receive summaries of the lectures and a list of recommended material/literature.

Programme

- 1 September p.m. Management structures within the cultural organization are in a continuous process of change due to the professionalism of the cultural sector, improved insights and learning from bad experiences. Recent developments within a small (Verzetsmuseum Zuid-Holland) and a large museum (Naturalis) show the pitfalls and challenges museum managers face. Their dos and don'ts will help you to act in similar situations.
- 8 September p.m. Marketing, its position and value in the cultural organization. The marketing and communication department has won a prominent position within the cultural organization. What is its influence and which tools can be used to support or improve this position? In the second hour we will concentrate on Customer Relations Management (CRM).
- 15 September p.m. City marketing and image-building. Culture is business: the cultural biography, cultural institutions and creative industry are determining aspects for the image of a city. Their quality is vital for tourists and (future) inhabitants. City marketing therefore offers enormous opportunities for the cultural sector. The wide range of examples throughout Europe will inspire future professionals.
- 22 September p.m. Risk management becomes more important in a world that faces climate change and global terrorism. Conflicts between and within states are focused more and more on the annihilation of people's identities, through the destruction of cultural objects and buildings. How can we protect our cultural heritage? You are invited to participate this afternoon in the programme of the Annual Conference of the ICOM international committee on Museum Security (ICMS), fortunately this

year organized in Amsterdam. Bob Combs of the J. P. Getty Trust (USA) will give a lecture on *Risk Analysis and Integrated Risk Management in the Getty Museum* and thereafter we can join the conference participants during teabreak: an excellent opportunity for networking.

29 September p.m. Relation management and networking. Cultural institutes nowadays are firmly embedded in society. They educate new generations, promote social inclusion, contribute to our identity, safeguard our treasures and add economic value by attracting tourists and creative industries. Their role has become much more complex and much more challenging in recent years. How can cultural institutions meet these challenges, and manage them in such a way that they benefit from this strong position? An effective lobby is essential to maintain or improve this position. International and national examples give you inside information on the actions behind the scenes and tips and tricks to become successful yourself.

Literature: *Arts management in turbulent times, Adaptable Quality Management, Navigating the arts through the winds of change*. Milena Dragicevic Sesic en Sanjin Dragojevic, European Cultural Foundation, Boekmanstudies, Amsterdam 2005, ISBN-10: 9066500832, ISBN-13:9789066500839. Te bestellen via Boekmanstichting Herengracht 415: secretariaat@boekman.nl of 020-6243736 (boek is op voorraad)

7.1.3 Care and preservation of collections (Martijn de Ruijter)

Aims and objectives

- to give students basic insight into the objectives of the care and preservation of collections
- to create awareness of the necessity of environmental control, to learn how to interpret the results of measurements of the climate and to propose solutions to climatic problems.
- to learn how to recognise materials and to identify damage
- to demonstrate how to communicate the conservation needs within museum use and with other specialists.

Format

Care and preservation of collections is a course of 5 half-days during the introductory module.

General contents of the module

Care and preservation of collections encompasses measures aimed at controlling the environment in which the objects are kept (preventive conservation), measures aimed at delaying further deterioration of objects (active conservation), and plan the proper use of collections during transport and in exhibitions

Preventive conservation comprises topics as climate and pest control, the building, exhibitions, storage and packing methods & materials, and the transport of objects.

Efficient object management depends upon accurate observation of materials and damage, with a view to drawing up a condition report. The course also deals with the identification of biological, chemical and physical deterioration, and examines the most important degradation mechanisms in various types of material.

Programme

- 9 September a.m.
- Introduction to care and preservation of collections
 - degradation of materials

- 9 September p.m.
 - conservation of museum objects
 - The museum environment
 - Climate control, relative humidity and temperature
 - Visible light and UV
- 30 September a.m.
 - air pollutions
 - Transport
 - condition report
 - internal transport and object handling
 - facility reports
 - Packing
- 30 September p.m.
 - Storage
- 1 October p.m.
 - exhibition
 - the use of objects in exhibition
 - the role of conservation in exhibition planning
 - Show cases and microclimate

7.1.4 Information Management (Gerdie Borghuis)

Aims and objectives

- To give students basic insight into the registration, documentation, and retrieval of information on museum collections;
- To create awareness of the needs of users of collection information, both in- and outside the museum;
- To promote understanding and management of such information;
- To demonstrate the use of information management as a professional tool for collection management, research, exhibition organizing, information production etc.;
- To create awareness of the possibilities of ICT (e.g. Internet) for museums.

Format

Information Management is a course of 5 sessions during the introductory module. Students are expected to prepare themselves for the lectures through private study.

General contents of the sessions

Students will learn the importance of Information Management for all other aspects of working in a museum. Registration and documentation of the information about an object is a basic requirement for professionalism in museum. Students broaden their understanding about documenting objects and implementing procedures, based on international standards. Information Managers should always consider the variety of needs of the users of the information: both inside the museum (e.g. director, researcher, conservation specialist and educator) and outside the museum (e.g. real and virtual visitors and other museums). An important aspect of Information Management is the use of the Internet.

Programme

- 2 September a.m.
 - Introduction to Information management
 - Registration
 - Please read in advance the article in the reader Information Management:
 - *Statement of principles of museum documentation*. (2005). CIDOC Documentation Standards Working Group. Draft 0.2
<http://www.smartgroups.com/vault/cidoc-members/Public/principles1.pdf>
 - Holm, S.A. (2002). *Cataloguing made easy*. Second edition. Cambridge: Museum Documentation Association. ISBN 1-900642-09-3.
- 2 September
 - Terminology control

a.m.	Standards and procedures Please read in advance the article in the reader Information Management: McKenna, G. and E. Patsatzi (ed.) (2005). <i>SPECTRUM: The UK Museum Documentation Standard</i> . Third edition. Cambridge: MDA. http://www.mda.org.uk/spectrum.htm
23 September a.m.	Collection Information Plan Please read in advance the article in the reader Information Management: <i>How to write a documentation plan</i> . (2005) Cambridge: MDA. (MDA Fact Sheets) http://www.mda.org.uk/plan.htm
23 September p.m.	Internet - Prepare a five-minute presentation based on the practical assignment on Internet as delivered to you in an earlier session. - Read in advance the article from Leonard Bearman as delivered to you in an earlier session.
1 October a.m.	Information Management Policies Please read in advance the article in the reader Information Management: Museum Documentation Association (1997). <i>SPECTRUM: The UK Museum Documentation Standard</i> . Second edition. Cambridge: MDA. ISBN 1-900642-01-8. Documentation issues for collection management policies.

7.1.5 Museum Communication, Exhibiting & Education (Ruben Smit)

Museum communication, exhibiting and learning are probably the most exciting parts of what museums are about. It is the crossroads of the institution's content (collections and know-how) with its (target) audiences and actual visitors. Exhibiting and presenting collections in such a way that diverse audiences feel both challenged and at ease, is what this is all about. Questions raised here are: to what extent are museums places for learning, contemplation, play or even excitement. Failing here could mean the complete failure of the museum's mission.

Presenting, exhibiting, and interpreting collections will be at the heart of this series of lectures and practical workshops. Knowing the museum's audiences and understanding their individual needs, provide for an essential challenge. Therefore, we need to look at some theories of communication and we need to understand the nature of learning.

In a rapidly changing world museums need to adapt new strategies to play a convincing and essential socio-cultural role in society — a role that shifts the focus from a merely collecting and sometimes backward looking organisation, to one that is actively participating in the frontline of a living and changing society.

Aims and objectives

- to provide students with an introduction to communication theory and its application to exhibiting and learning from objects
- to introduce students to some key models and current thinking in learning psychology which is especially related to informal learning in the museum
- to introduce issues of physical, intellectual and cultural access in museums
- to familiarise students with the theory and practice of communicative (old and new) media used in museums with museum texts as an example
- to be aware of the potential and range of educational materials, interpretation techniques and communicative media (including new media) used by museums and also be able to critically evaluate it and as such be aware of its limitations
- to have some hands-on experience with issues mentioned above

Format

Museum Communication and Education is a four days course and a days visit to a museum which is part of the Introductory Module of the Reinwardt Academy's Master's Degree Programme. Literature will be provided as hand-outs. Students can collect them in the especially provided binder.

Programme

Wednesday 3

September

Introduction, Learning from objects & Communicating with the Museum Visitor

- a.m.
 - Introduction to group and programme
 - Poster Session (communication processes)
 - Lecture Museum Communication
- p.m.
 - Visitor's Care and Services (video and discussion)
 - Learning from Objects, an exercise in interpretative collection handling
 - The communication process in the post-modern Museum (short lecture)

Wednesday 10

September

Learning Theory & Some Principles for Museum Display

- a.m.
 - Learning theories (lecture)
 - Thinking about constructivist learning in relation to theorists like Piaget, Bruner, Kolb, Gardner and Csikszentmihalyi.
- p.m.
 - Basics in exhibiting (lecture)
 - Routing, pacing and visitor's comfort in theory

Tuesday 16

September

Exhibiting in the Museum

- a.m.
 - Exhibiting and interpretive principles for museum display (lecture and discussion)
 - Exhibiting and interpreting collections in practice (visiting the Tropenmuseum)
- p.m.
 - Video and discussion on Learning in the Museum
 - Asking the right questions. How to Develop Educational Materials and Activities.

Wednesday 17

September

(Work in progress – date may be altered depending on availability of staff)
Field Excursion Open Air Museum Arnhem

Wednesday 24

September

Texts in Exhibitions

- a.m.
 - Writing readable museum texts some principles (lecture and workshop)
- p.m.
 - Outwriting the Rijksmuseum - Ekarv text technique in practice
 - Sampling of each others rewritten texts

7.1.6 Project management (Jorna Kniese and Natasja Wehman)

In a working environment, there are several ways of working towards a goal; structured project work is one approach. What is a 'project' and when is it appropriate? Projects differ from everyday work, because they are time-bound with strict deadlines, they are on a pre-set budget, they have prescribed quality standards and the multi-disciplinary team consists of employees from different departments in the organisation.

How are all these aspects managed? How and where do you begin? The first step is to gain knowledge about the different steps and the second is to manage those steps. This part of the Master's Programme is about gaining knowledge and an understanding what it means to manage a project.

The goal of the project management course is to gain an inside view of project management by carrying out practical on a project yourselves.

The assignment consists of a network project as part of the development of a broader, long-term initiative with global scope.

Hugues de Varine is frequently referred to as one of the most prestigious museologists of our time and the Reinwardt Academy Master's Degree Programme is pleased to be working with him to re-develop the website www.interactions-online.com that he started.

The aim is to build the existing website into a global knowledge network in the field of heritage and development—offering information, various services, and other possibilities of cross-cultural co-operation.

The re-development of the website, called "Interactions Project", consists of two main perspectives: one relating to the human aspect by means of network development, and the other connected with information management and technical development. These two aspects cannot be separated; they synthesize and integrate the broader and long-term cooperation between Varine and the MDP.

The Project management and Professionalism workshops (see Professional Development Module) will focus on the human aspect, i.e. network development, as a starting point, without disregarding other important aspects of the "Interactions Project".

During the workshop on Professionalism, it will be possible to reflect more in depth on the content of networks; and in the Project Management workshop we will examine and reflect on the application of network ideas and means related to the demands and constraints of the project.

The assignment for the Project Management workshop is as follows:

Advise on a 1-year plan to build and strengthen networks for the "Interactions Project" and organize a meeting to raise awareness and involve key persons in the launching of the website project. The bidder of this project is Hugues de Varine.

Students will work in two teams, each with their own coach. Theory and practice will be inter-linked during the 10 weeks course.

The content will be a part of the workshop Professionalism.

Aims and objectives:

- to gather knowledge about the different aspects of Project Management (time, money, quality, means)
- to gain insight into the different roles of project team members
- to gain insight into the relationship between the goals of a project, the target-audience and the outcome
- to gain skills in organisation and working as a intercultural team

Programme: 10 Wednesday, the details of the programme will be announced later.

7.2 Core Subjects (Capita Selecta) (35 ECs)

Five modules will be offered as core subjects for a period of four / five weeks. Each week there is one lecture and two workshops, each lasting half a day (two hours); in total every week a student has to attend classes on Monday morning and afternoon and on Tuesday morning, plus an excursion in the afternoon. Students are supposed to prepare themselves by reading and studying literature. Sometimes they have to prepare a short presentation on a specific topic or to write a paper. Students can communicate with the lecturer via the Intranet (Blackboard).

Aims and objectives

- to enable the student to give a general account of the history of museums and the museum profession;
- to recognise ideological biases in museum practice;
- to propose improvements following the principles of ICOM Code of Professional Ethics;
- to describe and analyse the social role and the physical and organisational structure of a museum as well.

Competencies

At the end of the Core Subjects modules a student should:

- be aware of the current social, political and economic forces at work in the museum field and the impact these forces had in the past, have at present and will have in the future;
- develop a thorough understanding of current theories as to the role and functioning of museums;
- be able to identify, describe and analyse tendencies in museum work.

Assessment

At the beginning of each module (core subjects) the form of assessment will be announced for each workshop. The final mark will be an average of the workshops marks. In general for all modules the standard will be:

- attendance

Students are expected to attend all classes and workshops of a module (a less than 80% attendance can lead to failing this module)

- active participation

During classes and workshops active participation in discussions and by case studies can be expected. Other requirements like oral or written presentations have to be fulfilled.

7.2.1 Reflective Analysis Workshops (Felicity Eliot)

Form:

'Reflective Analysis' is a series of four Workshops spread over the Master's Programme at intervals throughout.

Aims:

To analyse and discuss the Core Subjects module contents, providing a forum for in-depth discussion of issues raised

To reflect on the significance and implications of these issues for the heritage sector

To reflect on the significance and implications of these issues for the students as future heritage professionals

To achieve a level of critical thinking and academic rigour and arrive at challenging and possibly critical observations, comments and questions

These comments and questions will be compiled and distributed to the Master's Programme participants, and to the lecturers; they will eventually be put to various panels of experts in debate and discussions.

Requirements:

1 As a prelude to the discussions with panels of experts, all students will be asked to present a brief statement, giving their insights and opinions. These comments should be such that a thought-provoking, satisfying and intellectually challenging exchange of ideas and views is sparked.

Students will work in groups of four and prepare a challenging statement, a critical comment and a probing, thought-provoking question. A spokesperson for the group will put these comments to the panel and audience to launch the discussion. Your comments should be incisive.

As a centre for the promotion of cultural heritage and the development of museology, the Reinwardt Academy wishes to see intellectual clarity, academic rigour and critical thinking brought to important current museological developments. Theoretical and practical museology and the cultural heritage sector will gain by the rigour brought to it by new young professionals.

Reading:

A reading list will be made available via the Reinwardt Academy intranet system.

Written assignment:

Students will be expected to write a short paper based on reading and previous workshop discussions. The paper will be presented and analysed in the subsequent (3rd) Workshop.

7.2.2 Professional Development

This module focuses on the museum worker as a professional and on the museum as a professional organisation. The stages of development of museum work as a profession will be clarified in the context of the evolution of museums. Current developments like organisational structures, professional competencies, co-operation and inter-disciplinarity are topics of discussion. Museum ethics play a central role in the definition of professionalism.

Lectures:

- 1 The origins of new museology (Peter van Mensch)
- 2 Ecomuseums and community museums (Paula Dos Santos)
- 3 Remembrance Culture (Léontine Meijer)
- 4 Reflective Analysis: discussion about the module (Felicity Eliot)

Exhibition review contest:

Being able to analyse and criticise is an important professional competence. Students will be asked to write a review of an exhibition. The winner will be announced before Christmas.

Workshop 1: Professional Ethics (Léontine Meijer)

Aims and content:

This workshop aims to study and to reflect on various aspects of professional ethics. We will be focusing on international developments and/or discuss national differences. In this workshop we will be working closely with the *NiNsee* (The National Institute for Dutch Slave History and Heritage <http://www.ninsee.nl/>)

Means and modes:

Workshops, lectures and discussions. Guest speakers from the *NiNsee* will also participate in the workshop

Module requirements and student assessment:

I. Research requirements:

Students will have the unique possibility to reflect on various ethical questions and dilemmas from a culturally diverse, post-colonial and hybrid perspective (Detailed requirements to be given out at a later date.)

II. Presentations: Participants will be required to make group presentations of the outcome of their research. (See detailed requirements.)

III. Paper: Students have to write a group paper on a specific ethical case study within the framework of the *NiNsee*. (Detailed requirements to be given out at a later date.)

Session 1 Ethics and Society

Lecture and workshop: Overview of philosophical and ethical traditions in general and of the heritage field specifically.

Session 2 Codes and Presentation

Workshop on ICOM Code of Ethics and several other Codes of Ethics

Lecture on Ethics and Exhibitions

Session 3 Presentation and Conservation

Workshop on the Ethics of Presentation

Lecture on the Ethics of Conservation

Session 4 Ethics and Post Colonialism

Lecture and Workshop: Role of ethics in a post-colonial society

Ethics and Slavery

National and international trends.

Recommended reading: Tristram Besterman, "Museum Ethics", in: A Companion to Museum Studies, and Patty Gerstenblith, "Museum Practice: Legal Issues", in: A Companion to Museum Studies.

Workshop 2: Professionalism (Paula dos Santos)

This workshop aims to discuss major competencies for the future of the museum and heritage profession. The focus will be on reflecting critically about the role of professionals in the heritage field and on network management and development as a vital professional competence for the 21st Century.

Module requirements and student assessment:

I- Research and preparation:

Students will be asked to collect data and prepare readings (details will be given at a later date)

II- Discussion and assignments:

The sessions are mainly based on active discussion, brainstorming and small assignments or presentations during classes

III- Final paper:

Students will be asked to write an individual paper reflecting on an aspect of network development in connection to the professional development in the heritage field.

Session 1 Contextualization- The Network Society

Discussion about the texts "Space of Flows" and "Building of Identity", by Manuel Castells in: The Rise of the Network Society and The Power of Identity. Texts will be posted on Blackboard.

Discussion about networks in the heritage field and professional practice

Session 2 What is a network?

Lecture on networks

Workshop on network strategies for the "Interactions Project"

Session 3 Museology and networks

- Presentation and discussion on networks and museology (network at the service of museology)
- Presentation and discussion on community museology and networks (network as a community)
- Session 4 Network development instruments
- Brainstorm on the “Interactions Project” focusing on the analysis and testing of various network building instruments

7.2.3 Collection development

Collection management is one of the basic functions of the museum. From a museological perspective it is important to optimise the collection according to the mission statement of the museum. Therefore collection management should aim at collection development. This encompasses acquisition and collecting policy, but also de-accessioning (restitution, repatriation), conservation, restoration and information management. The present interest is to develop an integrative perspective on collection management.

This module consists of:

Lectures and Analysis:

Practice & Theory of collecting (Peter van Mensch)

Practice & Theory of restoration (Anne van Grevenstein)

Cultural Biography (Léontine Meijer)

Collecting & Natural History: Michiel van Praet

Reflective Analysis: discussion about the module (Felicity Eliot)

Workshop 1: Theory and Ethics of de-accessioning (lecturer will be announced later)

In this workshop will consider de-accessioning as an active tool of collection development. Different aspects of de-accessioning will be discussed. , following the framework of a de-accessioning guideline.

Module requirements and student assessment:

During the workshop we will work together on de-accessioning guidelines for a de-accessioning policy.

- I. Presentations: . During the first part of each session there will be short individual presentations (based on texts and cases that will be given in a later date) on specific aspects related to the theme of the day (which corresponds roughly to a part of the policy)
- II. Report: After the presentations, there will be a discussion with the whole group about the subjects presented, aiming at developing the de-accessioning policy. The people who made the presentations that day will be asked to write a report with the outcomes of the discussion and give it to the class the next week.
- III. Policy: As the final assignment, the students (in groups of 2 or 3) will be asked to refine the policy created during the workshop, using the discussion reports.

Session 1 What is de-accessioning?

Introduction

Start organizing the policy

Session 2 Reasons for de-accessioning I

Session 3 Reasons for de-accessioning II

Session 4 De-accessioning procedures

Session 5 Methods of disposal

Workshop 2: Documenting the present (Arjen Kok & Peter van Mensch)

In this workshop students will consider different approaches to documenting the present. On the basis of discussions on appropriate methodologies, a few areas will be explored in depth, leading to the study of strategies to document one particular type of “new heritage”.

Means and modes:

Workshops, lectures and discussions.

Module requirements and student assessment:

- I Research and preparation:
Students will be asked to compare different methodologies to documenting the present. During the workshop sessions the differences will be discussed. At the end of the workshop students have to make a study of appropriate strategies to document one particular type of “new heritage”.
- II Presentations:
Participants will be required to make group presentations of the study of different methodologies as mentioned under I. The case studies will be presented after completion of the paper.
- III Paper:
Students have to write a group paper on a specific case study, i.e. a reflection on the appropriate strategies to document one particular type of “new heritage”.

Session 1	Lecture on the theory of collecting
Session 2	Lecture on the theory of documenting the present
Session 3	Student presentations & discussion <ul style="list-style-type: none">- the SAMDOK model- the SCEN model
Session 4	Student presentations & discussion <ul style="list-style-type: none">- the biographical approach- the “guide fossil” approach
Session 5	Student presentations & discussion <ul style="list-style-type: none">- the “time capsule” approach- the “co-curatorship” approach

7.2.3 Audience Development

In this module, the role between museums and society will be researched. The focus is on the knowledge of its audience, its composition, its expectations and his behaviour (visitor studies), and the issue of social inclusion as well. The starting point is optimising “audience” in relation to the mission statement of the museum and the existing preconditions.

This module of five weeks consists of:

Lectures:

- 1 Beyond New Museology (Peter van Mensch)
- 2 Understanding your audience (Juliette Fritsch VAM, London)
- 3 Children’s museums (Petra Katzenstein)
- 4 Museums and Tourism (Siobhan Wall)
- 5 Event Culture (Léontine Meijer)

Workshop 1: Social Inclusion (Paula Dos Santos)

In this workshop, the theory of social inclusion will be discussed, particularly on the basis of literature from the UK. The active role of museums as “agents of social change” will be emphasized. From the English literature this concept can be discussed in close connection with the situation in the country of origin of the students.

Means and modes: The sessions will be divided in two parts. During the first part we will cover some theoretical aspects regarding the work of museums with social inclusion. This will be done by means of four seminars presented by four groups. During the second part we will engage in practices related to the issue of multiculturalism and the inclusion of ethnical minorities (an important issue of social inclusion). One of these practices will take place in the Tropen Museum and will serve as preparation for the last day, when three groups will be asked to do a critical guided tour in the exhibitions of the museum and propose changes (if necessary) based on a more inclusive approach. The final assignment will make use of this experience, combined with the subjects of the Visitor Studies workshop (below).

- Session 1 The meaning of the social inclusion
- Session 2 The role and impact of museums
- Session 3 Strategies for inclusion
 - Use of collections
- Session 4 Strategies for inclusion 2
 - Building relationships
- Session 5 Back to the Museum
 - Three groups will do critical guided tour in the exhibitions of the museum and propose changes (if necessary) based on a more inclusive approach.

Final assignment: Divided in groups, students you will be asked to choose a museum, think of a (preferably long-term) social inclusion initiative for this museum and draw a strategy for this museum.

Workshop 2: Visitor Research (Anna Elffers)

In this workshop the students will be introduced to different aspects of visitors research and the use of the outcomes of this research. The focus is on visitor research as a tool to prepare and evaluate exhibitions and other public-orientated activities.

This workshop is about visitor research in museums. Most museums use this tool from time to time. It serves many goals:

- from knowing who is visiting the museum
- to evaluating a special exhibition
- to gathering more information about special target groups.

In this workshop, we will examine the different goals, as well as the different methods that can be used in researching visitors. We will focus in particular on the choices museums have to make in this regard. When is visitor research necessary? What questions can be answered by visitor research? What methods would best elicit answers to these questions?

The five sessions will consist of short lectures and discussions, as well as short presentations by the students. Between sessions, students are expected to do homework: reading, assignments or both. The results of the assignments will form the basis of the next session.

The course will be rounded off with a final assignment: a combination of the workshops on social inclusion and on visitor research. In this assignment, students will have to make use of visitor research in the social inclusion strategy they are designing for the museum they have chosen to study in the social inclusion workshop.

Students will receive two grades: one for their class participation and assignments, one for the visitor research part of their final assignment. The first grade will be an individual grade and the last grade will be a group grade, since the paper is written as a group. The final mark will be an average of the two combined and will count as the final individual grade for this course.

Session 1	Introduction to visitor studies
Session 2	Who is the museum visitor?
Session 3	Defining and studying target groups
Session 4	Evaluating the building, services and exhibitions
Session 5	Conclusion: discussion about museums and visitors

7.2.4 Product Development

This module has the focus on developing an integrative perspective on the output of a museum. The classical products of a museum are exhibitions and educational projects. Today other products, like the museum shop and the restaurant are contributing to the financial revenues.

This module of five weeks consists of:

Lectures & workshops:

- 1 A systems dynamic approach to museum (Peter van Mensch)
- 2 The role of research in museums (Daan van Dartel)
- 3 New Developments in Museum Marketing (Frans van de Avert)
- 4 Two days Workshop on Middle European perspectives on remembrance and representation, organized by the Masterlehtgang für Ausstellungstheorie & Praxis (University of Applied Arts, Vienna Austria)

Workshop 1: Portfolio Analysis (Marjan Otter)

To be announced.

Workshop 2: Museums and the Experience Economy (Ruben Smit)

This workshop focuses on how museums operate in a competitive environment where (potential) visitors are becoming more used to fully engaging state-of-the-art experiences. Current theories of - amongst others - Pine and Kotler) are suggesting that we have entered another phase in socio-cultural economics. Delivery of goods and services are not longer enough, the customer wants to be engaged in (life changing) experiences. But are museums able to deliver? A lecture, self study based on literature, some museum visits and practical workshops will lead to a developed opinion on the successes and drawbacks of making use of ideas and approaches derived from Experience Economy concepts.

Assessment:

1. Four opposing teams will make each a proposal to 'revamp' the Biblical Museum into a more experienced base venue.
2. Each individual student will re-assess the presentation of their own team (in comparison to the other proposals) and critically analyze at least one pitfall and one success.

Session 1	Introduction on 'Museums and the Experience Economy'
Session 1a	Visiting the Bijbels Museum
Session 2	Assessing the experience potential at New Railway Museum
Session 2a	Visiting Catherijne Convent in Utrecht
Session 3	Workshops on brainstorming and dramatic narrative structure
Session 4	Presenting the case study

7.2.5 Sustainable Development

Sustainability has been defined by the United Nations as a process “that meets the needs of the present without compromising the ability of future generations to meet their own needs”. This workshop will work with a two-fold approach: the role of heritage in societal development; and the sustainable development of museums, heritage organizations and the museum profession itself.

This module of four weeks consists of:

Lectures: Heritage and sustainable cultural tourism

- 1 Future oriented research (Peter van Mensch)
- 2 Performance Measurement (Jelle Verhoeks)
- 3 The Anne Frank Huis and Tourism (Jane Redman)
- 4 Museums and their communities (Jette Sandahl)

Workshop 1: Heritage Movement (Hasti Tarekat - Piek)

The module will focus on Social Inclusion in Heritage Movement, Regulations and law enforcement in Heritage Movement.

Details are to be given out on a later date.

Workshop 2: The future of museums (Felicity Eliot)

This module will focus mainly on Trends in the Museum world and Heritage sector. However, challenging topics which arise during the year will also be addressed and brought together in final workshops.

Means and modes: Workshops, lectures, debates and panel discussions will analyse and attempt to formulate ideas on putative developments. Guest speakers will also participate in such discussions and debates.

Module requirements and student assessment:

- I. Research requirements: Students will be required to research (past) current and developing museological trends. Research should discern broad, general trends but include specific and detailed examples. (Detailed requirements to be given out at a later date.)
- II. Presentations: Participants will be required to make individual presentations of the outcome of their research. (See detailed requirements.)
- III. Paper: An analysis of influential factors such as economic, social, historical, political, psychological which impact museums and general cultural trends (See detailed requirements.) Paper should include a forecast trends in a country of your choice. Each session should lead to the formulation of thorough, challenging, thought-provoking statements and questions in order to spark an inspiring and informative panel discussion with guest speakers in Session 5.

Session 1	Heritage and Society.
Session 2	The Future of Heritage Institutions
Session 3	Heritage Professionalism/ Professionals in Future
Session 4	A Global future – globalization and internationalization
Extra	Museological Forecasting:
Session	Panel discussion with speakers/guest lecturers.

7.3 Museum Internship (15 ECs)

During a period of ten weeks (April-June) all students have to fulfil a museum internship either in the Netherlands or abroad in their country of origin. Students are supposed to take themselves initiatives to find a work placement in a museum or another heritage institution.

Aims and objectives of the museum internship:

- to put into practice the theoretical contents of the course;
- to get insight in the coherence between the different policy sectors in the museums and other heritage institutions;
- to be introduced to the daily leading of a department/museum and to the functioning in a management team;
- to acquire skills in the field of project oriented working.

Competencies

After the internship the student should be able:

- to interpret the functioning of a museum on a policy level;
- to function as a professional in a heritage institution as regards attitude;
- to interpret the different policy sectors of a museum and to discover their coherence;
- to initiate innovative policies from a museological perspective.

The internship can take place in a museum or in another heritage organisation and can consist of:

- a small project on a policy making level with a research component. The student can take a subject matter within his personal interest in the field of collections, visitors or management;
- a period of assisting an executive by reporting meetings, drawing up plans and budgets and doing budget controls.

Foreign students are advised to take a museum internship in their country of origin. The minimum duration of the internship is ten weeks full time; on a part-time basis the internship can be extended to a longer period in good consultation with the host museum. During the internship the student can also start with the research project related to the contents of the internship.

A co-ordinator for internships will start in September 2006 to monitor possible internship with each individual student. A lecturer of Reinwardt Academy or another expert will supervise every student during his internship.

The museum, Reinwardt Academy and the Master's student will formulate the concrete contents of the internship by mutual agreement.

Time schedule of the internship

September 2008	introduction to the internship by the internship co-ordinator
September- January	recruitment of a museum internship by the student hand-in date for internship proposals
March 2009	finalising and approval of the proposal, appointment of a
March-April 2009	supervisor
April-June 2009	internship
September 2009	hand-in date of the internship report

Assessment

The supervisor will assess the internship on the basis of:

- the final product of the internship/project
- the internship report consisting of:
- the foundation and the report of the realization of the final product;

- all required competencies, whereby the student indicates what s/he has done to achieve these, how the museum activities were carried out, and what could be improved;
- a written report from the internship supervisor of the museum concerning the attitude and professionalism of the student
- a final discussion with the student and the internship supervisor of the museum.

A more detailed “Internship Note” will be given at the beginning of the course.

7.4 Thesis (30 ECs)

During the third semester the student starts a research project resulting in a thesis. The student is free to choose a research topic after consultation of the Course Director and of other lecturers. Reinwardt Academy will stimulate the candidate to combine the research project with outcomes of the museum internship.

For detailed guidance on presentation students are advised to consult the reader ‘Guidelines for writing Papers and Thesis’ and the appropriate reference works in the library.

Aims and Objectives

The thesis must be an original piece of work and not simply a synthesis of existing knowledge. It must demonstrate the ability to collect and analyse new data, to develop original reasoning and to present conclusions and recommendations. The submitted work is a research report on a chosen aspect of museology.

The aim of the thesis is to give the student the opportunity to prove that he or she can carry out a sustained piece of museological research on the basis of the acquired knowledge and skills during the course.

Competencies

At the end of the research project the student should be able through a research report on a chosen aspect of museology:

- to demonstrate the ability to collect and analyse new data;
- to develop original reasoning;
- to present conclusions and recommendations;
- to demonstrate an academic attitude towards museology.

Procedure

The candidate is free to choose his/her own subject. The candidate will be encouraged to start a research project in connection with the internship. In consultation with the lecturer in the subject (or field) the candidate should determine the parameters of the subject in terms of scale, and time. The candidate should develop a problem/hypothesis, which can form the core of the research proposal. A brief description (approx. 300 words) of the thesis proposal, including a time schedule, a list of objectives and an account of the methodology to be employed must be presented to the Course co-ordinator.

NB: The proposal should be handed in not later than 15 June 2009.

The proposal will be submitted to the examination committee, consisting of the course director, the lecturer Theoretical Museology and a lecturer in the subject. The examination committee grants approval to proceed with the thesis within three weeks. If the proposal fails to meet with approval, the candidate has to submit another proposal, or improve the original proposal on the basis of the comments given by the committee. Submission to any other person or administrative body is considered as non-submission.

During the research period, the lecturer or another expert in the subject will supervise the candidate. The candidate is expected to keep his/her supervisor informed on a regular basis.

The thesis should be 15,000-20,000 words long, excluding bibliography, footnotes and appendices. The submitted text must be printed on good quality A4 paper.

NB: The final thesis is to be handed in not later than 1 March 2010 to the MDP Course Coordinator (5 copies!). Submission of the thesis to any other body of administration or person is considered as non-submission. The submitted copies of the thesis become the absolute property of the Reinwardt Academy. The copyright in all material submitted remains with the candidate.

Submission of the thesis without the fulfilment of the following requirements is considered as non-submission:

- pass mark for all modules and internship
- full payment of the tuition fee
- full payment of the additional fee (€ 1000,-) after 24 months.

The thesis is submitted to the Board of Examiners (the course director, the lecturer Theoretical Museology, the supervisor, and an external examiner). The Board of Examiners will grade the thesis. The final mark awarded for the thesis will be discussed either at a meeting of the Board or by other means of communication (telephone or email).

In the case of disagreement with the decision of the Board of Examiners, the candidate has the possibility to lodge an appeal with the Committee of Appeal against the decision.

The degree of Master of Museology is issued to the candidate, if possible at the Reinwardt Academy, otherwise by mail.

8 Contacts

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9 important dates

Introduction programme	27, 28, 29 August
Introduction module	1 September – 1 October
Professional development	6 October – 5 November
Project management	2/3 October – 17 December
Collection development	10 November – 9 December
Audience Development	15 December – 27 January
Product Development	2 February – 3 March
International Excursion	9 – 13 March
Sustainable Development	16 March - 8 April
Internship period	start: mid April

Holidays

Autumn holiday	20 – 14 October (RWA open for students)
Christmas holiday	22 December – 4 January
Winter term	16 – 21 February (RWA open for students)
Good Friday	10 April
Easter Monday	13 April
Queen's Birthday	30 April
Liberation day	5 May
Accession weekend	21 and 22 May
Whit Monday	1 June

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