

# Arts and Heritage: Policy, Management and Education

Master's Programme

## Semester 1

Faculty of Arts and Social Sciences

## Culture and Economy 1

### Full course description

The course explores the relationship between culture and economy with regard to three main topics: cultural industries, art markets and creative cities. In period 3, the Culture and Economy elective focuses on giving students theories and background knowledge that will allow them to critically understand and analyze these three topics. Particular attention will be given to the different theories of cultural 'value' that exist within critical cultural theory, art markets and cultural policy – and to the historical transformation of cultural industries, art markets and creative cities throughout the twentieth and twenty-first centuries. Students learn how – in the late twentieth century – the creation and marketing of cultural products transformed from mass-industrial production (the culture industry) to economies of scope (cultural industries). We discuss economic challenges that the cultural industries face and how they deal with them. In this context, we also discuss the role of media convergence and digital participation ('prosumption'). Moreover, we explore the historical development of the art market, the value-chain, the current players and institutions in the art market, and their strategies and positioning. Finally, we discuss the special role cultural industries play in urban development and critically examine advantages and disadvantages of this development.

### Course objectives

At the end of the course, students will be able to:

- Understand and theorize the relationship between culture and economy in the context of the cultural industries, art markets, and creative urbanism;
- Grasp and distinguish between different concepts and theories of cultural 'value';
- Identify and historically contextualize key challenges and trends within contemporary cultural industries, art markets and creative urbanism;
- Apply concepts and theories of culture and economy to examples and case studies of your choice;
- Build and substantiate in academic writing a critical argument on contemporary developments within the cultural industries, art markets and creative urbanism.

### Prerequisites

There are no pre-requisites for this module.

## Recommended reading

Hesmondhalgh, D. (2007). *The cultural industries*. London: Sage.

Duncan, D. & Raymond, R. (2016-20). *Upstream podcast: Unlearn everything you learned about economics*. Available at: <https://www.upstreampodcast.org>

### AHE4028

#### Period 3

4 Jan 2021

29 Jan 2021

[Print course description](#)

#### ECTS credits:

5.0

#### Instruction language:

English

#### Coordinator:

[M.M. Meissner](#)

#### Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

#### Assessment methods:

Final paper, Assignment

#### Keywords:

Culture, Economics, cultural industries, creative cities, art markets, cultural policy, critical cultural theory

## Faculty of Arts and Social Sciences

# Seminar Studying Arts and Heritage: Entering the Field

## Full course description

This module introduces the fields of arts & heritage from an interdisciplinary perspective. Important theories, concepts and debates in arts & heritage are introduced, studied and discussed. Students will encounter research and debates from history and art history, sociology of art, cultural economics, heritage studies, memory studies and conservation studies. The module makes an explicit connection between academic research and practices in the field: how can we critically study arts & heritage practices, what are the implications of the findings of academic research for practice and what are the implications of developments in practice for academic research? The core topic of the seminar is the value, meaning, function, appreciation, use, interpretation and presentation of arts and heritage. Practices that are covered are: funding: state and/or market; studying the field: cultural statistics; cultural policy; conservation and authenticity: tangible and intangible heritage; dissonant heritage, world heritage and lieu de mémoire. The practice of cultural policy will also be studied in a hands-on way in the professional workshop.

## Course objectives

At the end of the course, students are able to:

- demonstrate knowledge and understanding of relevant academic disciplines studying the field of arts & heritage and key debates, definitions, theories, methods and concepts in these disciplines;
- critically analyse and understand the position and role of the diverse actors and factors in professional arts and heritage practices;
- demonstrate knowledge and understanding of policy programmes (in governments and private foundations) in the field of arts and heritage;
- identify, describe, contextualize, analyse and compare issues related to developing policy goals, choosing policy instruments and measuring effects;
- produce and justify an independent critical judgement related to the topics and practices mentioned above;
- use management skills in the areas of policy evaluation and fundraising.

## Prerequisites

None

## Recommended reading

Klamer, A. (ed) (1996). *The Value of Culture. On the relationship between economics and arts*. Amsterdam: Amsterdam University Press and Ann Arbor: University of Michigan Press

Maanen, H. van (2009). *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values*. Amsterdam: Amsterdam University Press.

Smith, L. (2006). *Uses of Heritage*. Abingdon: Routledge.

### **AHE4040**

#### **Period 1**

1 Sep 2020

23 Oct 2020

[Print course description](#)

#### **ECTS credits:**

12.0

#### **Instruction language:**

English

#### **Coordinator:**

[J.J. de Jong](#)

#### **Teaching methods:**

PBL, Lecture(s), Assignment(s), Presentation(s), Work in subgroups, Working visit(s)

#### **Assessment methods:**

Participation, Presentation, Final paper

#### **Keywords:**

Arts, Culture, cultural heritage, cultural policy, cultural values, authenticity, contested heritage,

## Faculty of Arts and Social Sciences

# Arts and Audiences 1

### Full course description

This course focuses on the relationship between arts and audiences. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, museum and media studies as well as professional practices such as education, policy, marketing and curatorship. It aims to show students the diverse ways in which art institutions relate to and interact with audiences. The course is firmly grounded both in academic scholarly works and professional practices. Lectures will offer overviews on the topics at hand and present diverse positions in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training.

In period 3 you will be introduced to key developments concerning the ever-changing relationship between arts and its audiences. First you will study changing notions of 'visitors', 'audiences', 'users' and 'the public' looking at the historical and sociological context of the various definitions of the concepts and the implications of varying terminologies on academic and professional ways of studying audiences. We will then study and critically question related concepts of 'audience engagement' and 'public participation' by drawing on theories from education and media studies with a special focus on digital practices in museums. Following on the different forms of engagement, we will then consider the impact of space on audiences, including traditional white cubes, post-industrial and public spaces as well as digital spaces. Period 3 will conclude with questions related to recent developments and broader notions of audience engagement, such as social inclusion (and exclusion) and the role of the arts in processes of social innovation.

### Course objectives

At the end of the course, students are able to:

- demonstrate knowledge and understanding of the key theories, approaches, concepts and methodologies in museum studies, audience research, curatorial studies, and cultural education;
- demonstrate advanced knowledge of and insight into important issues in the fields of audience research, education, curatorship with an emphasis on participatory practices;
- differentiate between the relevant stakeholders, actors and factors in diverse practices related to audiences;
- use professional skills to work with audiences in the fields of arts and culture;
- collaborate with a societal partner within a research assignment;
- critically analyse cultural practices with a focus on the relationship between art and audiences, and the implementation of the results into practice.

### Prerequisites

There are no pre-requisites for this module.

### Recommended reading

Duncan, C. (1995). 'From the princely gallery to the public Art Museum' *Civilizing Rituals: Inside Public Art Museums*, London: Routledge, pp. 21-47.

Abt, J. (2011) The Origins of the Public Museum. In: Sharon Macdonald (ed.). *A Companion to Museum Studies*. Malden, USA; Oxford, UK; Victoria, Canada: Blackwell, pp. 115-134.

Eilean Hooper-Greenhill (2000) Changing Values in the Art Museum: rethinking communication and learning, *International Journal of Heritage Studies*, 6:1, 9-31.

## **AHE4029**

### **Period 3**

4 Jan 2021

29 Jan 2021

[Print course description](#)

### **ECTS credits:**

5.0

### **Instruction language:**

English

### **Coordinator:**

[E.L. Sitzia](#)

### **Teaching methods:**

PBL, Lecture(s), Work in subgroups, Working visit(s)

### **Assessment methods:**

Final paper, Presentation

### **Keywords:**

engaging audiences, participatory practices, Innovation, audience research, cultural education, Curatorship

## **Faculty of Arts and Social Sciences**

# **Research and Writing Skills**

## **Full course description**

This skill training module aims at preparing students for the writing of their final thesis. During the first two sessions, students will formulate and reformulate their research questions and link them to appropriate methods and theories. At the same time, they start working on a draft version of their research proposal for the thesis. In week 3, students participate in a peer-review workshop, during which they critically evaluate each other's research proposals and exchange in-depth feedback. At the end of the module, students hand in a research proposal. This research proposal will be assessed by the respective thesis supervisor.

## **Course objectives**

Upon completion of this course, you will be able to:

- formulate a research problem and question;
- devise a research strategy and choose appropriate methods and theories to fit with the research question;
- critically evaluate the research choices and strategies of your peers;

- approach and plan a research project at MA level;
- write a complete research proposal for a MA level thesis project.

## Prerequisites

There are no pre-requisites for this module.

## Recommended reading

Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). *The Craft of Research*. Chicago and London: University of Chicago Press.

Nygaard, L. (2015). *Writing for Scholars: A Practical Guide to Making Sense & Being Heard*. London: Sage.

## AHE4500

### Period 3

4 Jan 2021

29 Jan 2021

[Print course description](#)

### ECTS credits:

1.0

### Instruction language:

English

### Coordinator:

[V.E.J.P. van Saaze](#)

### Teaching methods:

Work in subgroups, Lecture(s), PBL, Training(s)

### Assessment methods:

Final paper

### Keywords:

Thesis, Research proposal, research skills, peer-review

## Faculty of Arts and Social Sciences

# Seminar Researching Arts and Culture

## Full course description

This module focuses on the role of research in academic and professional environments within the field of arts and culture. Theories and methods which are considered to be of crucial importance for conducting research into arts and culture will be introduced and discussed in relation to a current issue in the cultural field which emerged in the modern/contemporary period. The topics of creative cities, museum studies, arts marketing, audience and education, digital heritage, and participatory practices are central in this module. A lot of attention will be given to different research methods and how they relate to different research questions and disciplines. Quantitative and qualitative approaches like secondary data analysis, surveys, qualitative interviews, (virtual) ethnography, and visual analysis will be discussed and experimented with. The topic of audience and education will also

be studied in a hands-on matter when developing an audience/marketing strategy for a cultural institution in the professional workshop.

## Course objectives

At the end of the course, students are able to:

- demonstrate advanced knowledge about key definitions, theories on creative cities, museum studies, arts marketing, audience and education, digital heritage, and/or participatory practices, within a written research design;
- differentiate between and apply different qualitative and quantitative approaches and methods, like surveys, qualitative interviews, (virtual) ethnography, and visual analysis;
- perform commissioned research and communicate research results to specialist and non-specialist audiences;
- use quantitative and/or qualitative research data as the basis for the writing of an audience/marketing strategy for a cultural institution;
- design a research plan in which you select a suitable research method to a relevant topic from the field of arts and culture in order to develop an independent critical judgement on academic and/or societal debates.

## Prerequisites

There are no pre-requisites for this module.

## Recommended reading

Booth, W. C., Colomb, G. G. & Williams, J. M. (2008). *The Craft of Research*. Chicago and London: University of Chicago Press.

Bryman, A. (2012). *Social Research Methods*. Oxford: Oxford University Press.

Culler, J. (1994). What's the point? In M. Bal, I. E. Boer, K. Silverman, B. McHale, N. Bryson, G. Pollock & K. Moxey (Eds.), *The Point of Theory: Practices of Cultural Analysis* (pp. 13-17). Amsterdam: Amsterdam University Press.

## AHE4041

### Period 2

26 Oct 2020

18 Dec 2020

[Print course description](#)

### ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

C. Ernsten

### Teaching methods:

PBL, Lecture(s), Assignment(s), Paper(s), Presentation(s), Research, Skills, Work in subgroups, Working visit(s)

**Assessment methods:**

Presentation, Final paper

**Keywords:**

methods, Theory, Arts, Culture, heritage, marketing and management

## Faculty of Arts and Social Sciences

# Heritage and Society 1

### Full course description

This course will address the question of how society deals with the past. In doing so, it will draw from Heritage Studies, Public History and Archeology Studies, Memory Studies and Museum Studies. The course discusses the transformation in heritage from an expert driven, nation-state and western oriented authorized heritage discourse to a more open, society oriented and therefore contested approach. Heritage is thus not understood primarily as a 'site' or 'object' but as a cultural process of meaning and memory making.

In Period 3 students will get an overview of the main theoretical concepts and methodologies used in the various fields. They will furthermore be introduced to the dominant stakeholders, actors and institutions operating in the heritage arena. In addition, they will discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived.

### Course objectives

At the end of the course, students are able to:

- discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived;
- possess advanced knowledge of and insight into important issues and practices in the fields of memory, culture and heritage;
- use key theories, approaches, concepts and methodologies in Heritage Studies, Public History and Archeology Studies, Memory Studies and Museum Studies to discuss and understand key transformations in heritage and society;
- differentiate between the relevant stakeholders, actors and factors in memory and heritage practices.

### Prerequisites

None

### Recommended reading

Connerton, P. (1989). *How Societies Remember*. Cambridge: Cambridge University Press.

Kopytoff, I. (1986). The cultural biography of things: Commoditization as a process. In A. Appadurai (ed.), *The social life of things. Commodities in cultural perspective* (pp. 64–91). Cambridge: Cambridge University Press.

Merriman, N. (2004). *Public archaeology*. London and New York: Routledge.



Smith, L. (2006). *The Uses of Heritage*. London and New York: Routledge.

## AHE4030

### Period 3

4 Jan 2021

29 Jan 2021

[Print course description](#)

### ECTS credits:

5.0

### Instruction language:

English

### Coordinator:

[A. Sierp](#)

### Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

### Assessment methods:

Final paper

### Keywords:

Collective memory, Identity, heritage, cultural policies, commemoration, collecting and conservation

## Semester 2

Faculty of Arts and Social Sciences

## Culture and Economy 2

### Full course description

This elective builds on the insights from Culture and Economy 1 to analyze specific examples and case studies from the fields of cultural industries, art markets and creative urbanism. The course sets a clearer focus on questions regarding the social and ecological implications of current practices within the cultural industries, art markets and creative urbanism. Case studies to be discussed include public art, starchitecture and urban branding, the art fair TEFAF, minimalist lifestyle culture, creative urban biotechnology labs, sharing initiatives and circular economy projects in cities. The course includes a field trip to Amsterdam, during which we visit creative projects with a socio-ecological goal. During the site visit to European Fine Art Fair TEFAF in Maastricht, students get the opportunity to develop their understanding of the interrelated network of relationships between the players and institutions in the art market. This knowledge will be developed in the field, in dialogue and interaction with various actors coming together at TEFAF, such as galleries, auctioneers, art dealers, etc. Through theory and collective PBL debate, we examine how these various cultural and economic practices shape social inclusion and equality, sustainable development, and economic growth (which we discuss critically) at the local and global scales. In this course, students will co-design and conduct a group project that relates to cultural industries, art markets and/or creative urbanism and has a social and/or environmental objective. Project design workshops will be offered in weeks 1 and 3, during which students explore common interests, form groups, and develop and articulate a project

proposal. The independent group project work will take place in weeks 4-7. In the end of the course, students will hold group presentations, and reflect on their projects via an individually written critical commentary.

## Course objectives

At the end of the course, students will be able to:

- Identify and critically discuss key strategies and developments in contemporary cultural industries, art markets and creative urbanism, and differentiate between relevant actors and stakeholders in these domains.
- Identify and critically discuss economic, socio-political and environmental challenges that art markets, creative cities, creative industries currently face.
- Use relevant literature, theories and concepts in order to discuss and critically assess the role of cultural practices in the context of post-industrial restructuring, national and municipal policymaking, as well as sustainable development.
- Translate their critical reflections on the current state and challenges of art markets, creative cities or creative industries into informed strategies and advice for actors and stakeholders in these fields (project work).
- Professionally present a self-designed cultural project with a social and or environmental objective (presentation).
- Critically comment on current strategies and decisions in the fields of art markets, creative urbanism and cultural industries in the format of academic writing (using the theories and concepts acquired in this course).

## Prerequisites

Culture and Economy 1

## Recommended reading

Hesmondhalgh, D. (2007). *The cultural industries*. London: Sage.

Duncan, D. & Raymond, R. (2016-20). *Upstream podcast: Unlearn everything you learned about economics*. Available at: <https://www.upstreampodcast.org>

## AHE4031

### Period 4

1 Feb 2021

2 Apr 2021

[Print course description](#)

### ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[M.M. Meissner](#)

**Teaching methods:**

PBL, Lecture(s), Work in subgroups, Working visit(s)

**Assessment methods:**

Final paper, Presentation

**Keywords:**

culture and economy, cultural industries, creative cities, art markets, social justice, Sustainability

## Faculty of Arts and Social Sciences

# Arts and Audiences 2

### Full course description

This course focuses on the relationship between arts and audiences. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, museum and media studies as well as professional practices such as education, policy, marketing and curatorship. It aims to show students the diverse ways in which art institutions relate to and interact with audiences. The course is firmly grounded both in academic scholarly works and professional practices. Lectures will offer overviews on the topics at hand and present diverse positions in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training.

In period 4 the programme will be tailored to the student's interests and hands-on projects with societal partners allowing students to further specialize will be offered. The course consists of 2 parts running simultaneously. The first part combines guest lectures from professionals and specialists, seminars on key topics and professional workshops. Topics that can be addressed are: impact of immersive and discursive experience on the learning experience, knowledge creation in art museums, measuring the intrinsic and extrinsic values of the arts, trends in cultural participation, ethical frameworks for digital engagement, the use of mobile apps in museums, digital archives and projects such as the Google Art Project asking for public participation, darker sides of (problematic aspects of) participation/participatory culture, ethical issues of audience research, combining offline and online research, etc.

The second part is a research assignment in collaboration with a societal partner. It can take the form of designing an exhibition, designing an art education activity, event or programme for a specific target group and institution, evaluating an education program, exhibition, presentation or app.

The focus of period 4 is on the critical analysis of cultural practices with a focus on the relationship between art and audiences, and the implementation of the results into practice.

### Course objectives

At the end of the course, students are able to:

- demonstrate knowledge and understanding of the key theories, approaches, concepts and methodologies in museum studies, audience research, curatorial studies, and cultural education and an ability to transfer this knowledge into the field;
- demonstrate advanced knowledge of and insight into important issues in the fields of audience research, education, curatorship with an emphasis on participatory practices;

- differentiate between and negotiate the interests of relevant stakeholders, actors and factors in diverse practices related to audiences;
- use professional skills to work with audiences in the fields of arts and culture;
- collaborate with a societal partner within a research assignment;
- critically analyse cultural practices with a focus on the relationship between art and audiences, and the implementation of the results into practice.

## Prerequisites

Arts and Audience 1

## Recommended reading

To be announced

### AHE4032

#### Period 4

1 Feb 2021

2 Apr 2021

[Print course description](#)

#### ECTS credits:

12.0

#### Instruction language:

English

#### Coordinator:

[E.L. Sitzia](#)

#### Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

#### Assessment methods:

Final paper, Presentation

#### Keywords:

engaging audiences, participatory practices, Innovation, audience research, Cultural Education, Curatorship

## Faculty of Arts and Social Sciences

# Heritage and Society 2

## Full course description

Period 4 will focus on the practical application of the theoretical insights developed during Heritage and Society I. During this course, the link with the professional heritage world will be established through guest lectures and project engagement. The lectures and seminars will revolve around the following questions: How can we understand the processes that turn historical events, cultural objects and practices into heritage? What gives meaning to the past? Who are the experts? Whose heritage is it? The main focus in this part of the course rests on discussing and understanding key transformations in heritage and society. This includes the transition from the local to the global (and

back), the move from social to cultural memory, altering views on expertise and the shifting role of experts. Discussing those transformations will allow students to understand why heritage has become such an important aspect of contemporary society. Towards the end of the course, students will hold group presentations, and reflect on their projects via an individually written paper.

## Course objectives

At the end of the course, students are able to:

- discuss the most influential policies on the local, national and international level that have shaped the way heritage is defined, identified, produced, valued, managed, conserved and perceived;
- demonstrate advanced knowledge of and insight into important issues and practices in the fields of memory, culture and heritage - and apply those insights in the context of a cultural project;
- use key theories, approaches, concepts and methodologies in Heritage Studies, Public History and Archeology Studies, Memory Studies and Museum Studies to discuss and understand key transformations in heritage and society;
- differentiate between the relevant stakeholders, actors and factors in memory and heritage practices;
- professionally present a cultural project in which meaningful connections are made between theory and practice.

## Prerequisites

Heritage and Society 1

## Recommended reading

Connerton, P. (1989). *How Societies Remember*. Cambridge: Cambridge University Press.

Kopytoff, I. (1986). The cultural biography of things: Commoditization as a process. In A. Appadurai (ed.), *The social life of things. Commodities in cultural perspective* (pp. 64–91). Cambridge: Cambridge University Press.

Merriman, N. (2004). *Public archaeology*. London and New York: Routledge.

Smith, L. (2006). *The Uses of Heritage*. London and New York: Routledge

## AHE4033

### Period 4

1 Feb 2021

2 Apr 2021

[Print course description](#)

### ECTS credits:

12.0

### Instruction language:

English

### Coordinator:

[A. Sierp](#)

### Teaching methods:

PBL, Lecture(s), Work in subgroups, Working visit(s)

**Assessment methods:**

Final paper, Presentation

**Keywords:**

Collective memory, Identity, heritage, cultural policies, commemoration, collecting and conservation

**Faculty of Arts and Social Sciences**

## Internship

### Full course description

Going on an academic internship (12 ECTS) means that your internship and thesis are connected. A large part of the work that you do in the internship will be used in your thesis. It requires that you will be well prepared before you start the internship and that you will be able to influence what you work on during the internship. Using the internship work in your thesis can take different forms. One of the options is a research internship. In that case you will carry out a research project as your internship task, the results of which you can use to (partly) answer the research question of your thesis. Another option is that the internship organization will function as a case study in your thesis research. This requires that the internship will give you the opportunity to make an in-depth study of the functioning of (part of) the internship organization. This requires access to documents, meetings and the possibility to interview key figures in the organization. It is also possible that you test out a theory in practice during your internship, for example by designing and carrying out certain programmes or projects and testing the results. You will be writing a report at the end of the internship.

## AHE4992

**Period 4**

1 Feb 2021

2 Apr 2021

[Print course description](#)

**ECTS credits:**

12.0

**Instruction language:**

English

**Coordinator:**

C. Ernsten

**Faculty of Arts and Social Sciences**

## Thesis

### Full course description

A Master Thesis should consist of a well-argued research paper that presents the findings of an independent methodical scholarly enquiry. It should demonstrate that students are able to:

- devise and conduct research of a limited size with the use of methods and techniques relevant to the discipline or domain of the research question;
- articulate a clear and feasible research question;
- collect and use in a meaningful way the sources and literature that are required to answer the research question;
- analyse and make an argument in a critical way;
- write academically;
- use the results to articulate a well-rounded and convincing conclusion.

Students write a thesis of 15.000 to 18.000 words.

## **AHE4800**

### **Period 5**

6 Apr 2021

30 Jun 2021

[Print course description](#)

### **ECTS credits:**

18.0

### **Instruction language:**

English

### **Coordinator:**

C. Ernsten

### **Teaching methods:**

Research

### **Assessment methods:**

Final paper

### **Keywords:**

research