

Master's Programme

## **Semester 1**

Faculty of Arts and Social Sciences

# **Cultural Industries & Social Change 1**

### **Full course description**

The course explores the relationship between cultural industries and social change. In period 3, the elective focuses on giving students theories and background knowledge that will allow them to critically understand this relationship. We start with the definition of cultural industries as ‘those institutions (mainly profit-making, but also state ... and non-profit organisations) that are most directly involved in the production of social meaning’ (Hesmondhalgh 2007). As such, the cultural industries comprise not only culture in the narrower sense, such as the fine or visual arts, but also broadcasting, content-related aspects of the internet, music, fashion, lifestyle, and the list goes on. Via theories and examples, we further profile the cultural industries, explore their history, and critically discuss the role cultural industries play in society. We examine how the advent of neoliberalism and globalization have, throughout the past decades, changed the ways in which cultural industries organize themselves and contribute to the economy. What are the benefits and challenges of this re-organization? Which advantages and which challenges have emerged for different actors and social groups that either belong to or are affected by the cultural industries? To answer these and related questions, we focus in particular on questions of labor and inclusivity in the cultural industries; on the clustering of cultural industries in cities and regions (‘creative cities’); on the interplay between cultural policy and the cultural industries; and on issues of power, logistics and value creation on the global art markets.

### **Course objectives**

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

distinguish, compare and interrelate different concepts and theories of the cultural industries

understand and conceptualize how the cultural industries have been impacted by socio-economic, political, technological developments of the late twentieth and early twenty-first century

identify and historically contextualize contemporary challenges and trends in the contemporary cultural industries (socio-political, economic and environmental)

apply concepts and theories of the cultural industries to examples and case studies of their choice

analyze the cultural industries using a range of relevant theoretical approaches

## Recommended reading

Hesmondhalgh, D. (2007) *The Cultural Industries*. Sage.

McRobbie, A. (2018). *Be creative: Making a living in the new culture industries*. John Wiley & Sons.

Oakley, K. (2006). Include us out—economic development and social policy in the creative industries. *Cultural trends*, 15(4), 255-273.

Banks, M. (2018). Creative economies of tomorrow? Limits to growth and the uncertain future. *Cultural trends*, 27(5), 367-380.

AHE4028

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

5.0

Instruction language:

English

Coordinator:

- [M.M. Meissner](#)

Teaching methods:

Lecture(s), Work in subgroups

Assessment methods:

Final paper, Presentation

Keywords:

cultural industries, social transformation, creative cities, art markets, cultural policy, social justice, environmental sustainability, digitization

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, and critical museology 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, interact with and impact 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 and dominant theories in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training and real site analysis (visitor's research, space analysis, etc). Debates will train your critical thinking and introduce you to controversial topics in the field, allow you to form an opinion and defend it through structured argumentation.

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. You will study and critically question concepts such as 'audience engagement' and 'public participation' by drawing on literature from a range of fields. In your investigations, you will consider who is not participating and why it matters and ask yourself why do audience research. You will debate around issues related to Art participation, authority in the art institutions and Agency in the museum. Period 3 will continue with questions related to recent developments and broader notions of audience engagement. You will investigate the topic and debate on topics such as inclusion, representation in the arts and multivocality in the museum. Following on the different forms of engagement, you will then consider the impact of space on audiences, including traditional white cubes, post-industrial and public spaces as well as digital spaces. Particular attention will be paid to multi-sensory exhibition strategies.

## Course objectives

At the end of this period students will be 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

## 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.

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

AHE4029

Period 3

9 Jan 2023

3 Feb 2023

[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:

## Heritage and Society 1

### Full course description

This course addresses the question of how society deals with the past. In doing so, it draws 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 with tangible social and political consequences.

In Period 3, students get an overview of the main theoretical concepts and methodologies used in the various fields. They furthermore are introduced to the dominant stakeholders, actors and institutions operating in the heritage arena. In addition, they 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.

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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

9 Jan 2023

3 Feb 2023

[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

Faculty of Arts and Social Sciences

## Research and Writing I

### Full course description

This skills training runs parallel to the content course Entering the Field. The skills training focuses on finding, exploring and summarising the readings that students will use when they write their library research paper in the content course. Through interactive lectures and tutorial sessions, students will learn how to use online catalogues, how to read and summarise academic texts, how to write a literature review, and how to give formal peer feedback. Attention will be given to the use of bibliographic software, the principles of correct referencing, and how to avoid plagiarism. To practice their reading and writing skills, students will write a literature review of three readings. The skills training is assessed through writing peer feedback on two literature reviews of fellow students.

### Course objectives

Upon completion of this course, students are be able to:

use library resources and online catalogues

read and summarise academic texts

write a literature review

give formal peer feedback

## Recommended reading

Abbott, A. (2014). *Digital Paper. A Manual for Researching and Writing with Library and Internet Materials*. The University of Chicago Press.

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

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

MAC4501

Period 1

5 Sep 2022

28 Oct 2022

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

- [P.F. Peters](#)

Teaching methods:

PBL, Assignment(s), Lecture(s)

Assessment methods:

Presentation and paper

Keywords:

Online catalogues, reading and summarising, literature review, referencing, plagiarism, peerfeedback

Faculty of Arts and Social Sciences

## Research and Writing II

### Full course description

This skills training is related to the content course *Researching the Field*. The skills training will teach students how to analyse primary and secondary sources in an original way. Students will learn how to formulate a research question. This research question guides the writing of their research paper in the content course. They will also learn how to construct convincing arguments, and how theories are used to create an analytical or interpretative framework. These skills will be practiced in the writing of a two page proposal for the paper that students write in the content course. This paper will be assessed as E/P/F. As a preparation for the writing of the thesis proposal in period 3, students will work on the topic and research question for their MA thesis.

### Course objectives

At the end of the course, you are able to

make academic and original use of primary and secondary sources

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formulate a research question

understand how arguments are constructed

write a research paper proposal

understand how theories are used to construct an analytical framework/interpretation

formulate a thesis research question.

## **Prerequisites**

Research and Writing I

## **Recommended reading**

Abbott, A. (2014). *Digital Paper. A Manual for Researching and Writing with Library and Internet Materials*. The University of Chicago Press.

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

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

MAC4502

Period 2

31 Oct 2022

23 Dec 2022

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

- [P.F. Peters](#)

Teaching methods:

Assignment(s), Lecture(s), PBL

Assessment methods:

Final paper

Keywords:

Primary and secondary sources, research question, Argumentation, Research proposal, Analytical Framework

Faculty of Arts and Social Sciences

## **Entering the Field: Valuation and Evalua**

### **Full course description**

This course introduces you to key research on, as well as practices in, the field of arts and heritage.

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The approach we take is characterized by a combination of theories regarding values and valuation and practice-oriented research on cultural policy programs. This way, you will come to view arts and heritage primarily as sites of value creation and value contestation. This will provide you with a solid basis for the themes and topics in your courses later in the year.

The course takes an interdisciplinary approach by building on insights from cultural sociology, cultural economics, and cultural policy studies, and will provide insights into relevant past, current and future developments. Throughout these eight weeks, you will develop an understanding of the main characteristics of the arts and heritage fields. Together, we'll find out what these characteristics mean for how these fields are organized, and what the implications are for (your) professional practice and for the position of arts and heritage in society. You will deepen such understanding by practicing hands-on with a key approach in arts and heritage studies: discourse analysis.

For your own research project in this course, you will analyse a cultural policy program in relation to themes that are current in both research and professional practice (i.e. participation, inclusion, sustainability). By identifying and analysing key themes, values and discourses in your research on a current policy program, you learn to distinguish between structural and context-specific characteristics and conditions, and to compare across different periods, as well as geographical and social contexts. By the end of the course, you and your peers will apply your newly developed academic and professional skills by designing a funding proposal for a cultural project that fits with your research topic and policy program.

### **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 various actors and factors in professional arts and heritage practices;
- critically analyse and understand the role of evidence and data in arts and heritage policy;
- demonstrate knowledge and understanding of policy programmes (in different levels of government as well as 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;
- demonstrate general understanding of discourse analysis as a research method
- produce and justify an independent critical judgement related to the topics and practices mentioned above;
- use design thinking skills as an approach to creative problem solving.

### **Prerequisites**

None

### **Recommended reading**

Bell, D. & K. Oakley (2015). *Cultural Policy*. London: Routledge



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Hutter, M., & D. Throsby eds. (2011). *Beyond Price: Value in Culture, Economics and the Arts*. Cambridge UK: Cambridge University Press

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

AHE4035

Period 1

5 Sep 2022

28 Oct 2022

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [C. Rasterhoff](#)

Teaching methods:

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

Assessment methods:

Final paper, Participation, Presentation

Keywords:

Arts, Culture, cultural heritage, cultural policy, values, evaluation, expertise, authenticity, contested heritage, lieu de mémoire

Faculty of Arts and Social Sciences

## Researching the Field: Practice and Power

### Full course description

In this course you take a deeper dive in the field of arts and heritage: it is a further introduction into working as an arts and heritage researcher. You zoom in on – and engage with – practices. In groups and individually, you explore what it is that arts and heritage institutions, organizations, collectives, or individuals do. By exploring questions as - What drives these actors? How do they try to realize their mission? What holds them back? - you will come to an understanding of the dynamics of the arts and heritage field. And you get a grasp of which processes arts and heritage practices emerge from.

The approach we take is characterized by a combination of theories on some of the current practices in the field - management, conservation, learning and inclusivity – and a commissioned research project for an arts and heritage organization in Maastricht. As such, you will come to understand arts and heritage practices as a field of contestations. After completing this course, you will be able to research arts and heritage practices as dynamic processes in which power relations surrounding issues as identity, ethics and aesthetics are key. This will assist you in developing your own research trajectory as part of the thesis and elective courses.

Researching the arts and heritage field by exploring relations between practice and power, this course builds mainly on key academic debates in the subfields of heritage and museum studies. Throughout the eight-week period, you will combine these academic insights with your own research

experiences in the professional field. In weeks three and four, you will be embedded in an arts or heritage organization with the assignment to design a strategic advice regarding their marketing, education or presentation practice. During the project, you will gain hands-on experience as an arts and heritage research-practitioner: you learn about the everyday operations of an organization and you observe how policy gets translated into practice. You will strengthen your research skills by practicing ethnographic research methods such as interviewing and direct observation.

Through lectures, close readings sessions and workshops you will bring theory and practice together. You will work towards a mini research paper in which you reflect on your project experiences through one of the thematic lenses: management, conservation, learning or inclusivity. You will practice your academic writing and research design skills individually and share your experiences via peer review sessions. As such, this course sets you up to further develop as a reflexive practitioner and to make an informed decision about how to further specialize.

## **Course objectives**

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

demonstrate advanced knowledge of key debates, definitions, theories and methods with regards to management, conservation, inclusivity and learning in the fields of arts & heritage;

critically analyze and understand the practice of the various actors in professional arts and heritage practices;

critically analyze and understand how all arts and heritage is situated and the result of its relation to institutions of power;

understand relevant research methods to research arts & heritage practices, e.g. discourse analysis, ethnography, interviewing;

demonstrate knowledge of how to collect empirical data about arts & heritage practices;

demonstrate knowledge and understanding of the practice and functioning of a particular organization (in the field of arts and heritage) through strategic recommendations;

perform commissioned research and communicate research results to specialist and non-specialist audiences;

write an academic paper on arts and heritage practices that draws on the knowledge and skills acquired in the course.

## **Prerequisites**

None

## **Recommended reading**

Fairclough, G., Harrison, R., Jameson Jnr, J.H. & J. Schofield eds. (2008). *The Heritage Reader*. Routledge.

Karp, I., Kratz, C. A., Szwaja, L., & T. Ybarra-Frausto, T. eds. (2006). *Museum frictions*. Public

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cultures/Global transformations. Duke University Press.

Walsh, D. & Seale, C. (2018). Doing ethnography. In C. Seale (Ed.), *Researching Society and Culture* (4th ed., pp. 257-274). Sage.

AHE4036

Period 2

31 Oct 2022

23 Dec 2022

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [C. Ernsten](#)

Teaching methods:

Assignment(s), PBL, Presentation(s), Research

Assessment methods:

Final paper, Participation, Presentation

Keywords:

Arts, Culture, heritage, practices, Ethnography, commissioned research

Faculty of Arts and Social Sciences

## Research and Writing III: Thesis Proposal Presentation

### Full course description

This skill training builds on Research and Writing I and II and aims at preparing students for the writing of their final thesis. During the first two sessions, students will revisit and reformulate their problem statements and research questions and further develop links 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 4, students present their work-in-progress and critically evaluate each other's research proposals. Feedback on the presentation should be used to finalize the thesis proposal which is due in the second week of Period 5. The thesis proposal will be assessed by the respective thesis supervisor (to be assigned by the thesis coordinator).

### Course objectives

At the end of the course, you are able to

formulate a research problem and question on the topic of your specialization;

devise a research strategy and choose appropriate methods and theories to fit with the research question;

approach and plan a thesis research project at MA level;

present and write a complete research proposal for a MA level thesis project.

## Prerequisites

Research and Writing I & II

## Recommended reading

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

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

AHE4503

Period 3

9 Jan 2023

3 Feb 2023

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

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

Teaching methods:

Assignment(s), PBL, Presentation(s)

Assessment methods:

Presentation

Keywords:

research design, Thesis, presentation

## Semester 2

Faculty of Arts and Social Sciences

## Cultural Industries & Social Change 2

### Full course description

This elective examines the cultural industries as change-makers in society. Early analyses of the cultural industries have set a strong focus on the role of cultural industries as engines of economic growth and valorization. More recent analyses critically question this focus, and so do actors in the cultural industries. Is economic growth still a desirable goal to pursue given its ongoing negative impacts on planetary ecosystems, and its disputable correlation with collective social wellbeing? What other values do the cultural industries contribute to society? For instance, how do cultural industries respond to and intervene in urgent issues of social justice and the environment? To examine these questions, we explore examples and talk to actors in the field. Case studies to be discussed include - yet are not limited to - cultural cooperatives, museum activism, urban (st)architecture, sustainable tourism, creative urban living labs, fashion initiatives (e.g. the Fashion Revolution movement), the lifestyle industry (e.g. minimalism and zero waste), et cetera. Through

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theory and collective debate, we examine how these various practices shape social justice and inclusion, sustainability, and economic redevelopment at the local and global scales. Throughout the course, students are required to actively establish and maintain contact with actors in the cultural industries and beyond. Building on theory, examples and their interactions with societal partners, students co-design and conduct a group project that combines research and creativity to pursue a social and/or environmental objective. In the end of the course, students submit a portfolio of their work, and they critically reflect on their project via an individually written commentary.

### **Course objectives**

Upon completion of the course, students will be able to:

understand and contextualize past and ongoing scholarly debates on the cultural industries and their meaning in society.

grasp and theorize how the cultural industries and its actors respond to and seek to intervene in contemporary socio-environmental challenges and dynamics.

critically reflect on contemporary practices in the cultural industries vis-à-vis questions of social justice and environmental sustainability, and translate these reflections into informed advice for actors in the fields.

actively liaise with fellow students and stakeholders of the cultural industries, and collaborate with them on a self-designed project.

professionally co-develop and present a self-designed research and creative project with a social and/or environmental objective, using digital media.

critically comment on current strategies and decisions in the cultural industries in the format of academic writing (using the theories and concepts acquired in this course).

### **Prerequisites**

Cultural Industries & Social Change 1

### **Recommended reading**

Oakley, K., & Banks, M. (2020). *Cultural industries and the environmental crisis: new approaches for policy*. Springer.

Janes, R. R., & Sandell, R. (2019). *Museum activism*. Routledge.

Mould, O. (2018) *Against Creativity*. Verso

Boyle, D., & Oakley, K. (2018). *Co-operatives in the Creative Industries: Think-piece*. <https://culturalworkersorganize.org/co-operatives-in-the-creative-industries/>

AHE4031

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [M.M. Meissner](#)

Teaching methods:

Lecture(s), Work in subgroups

Assessment methods:

Final paper, Presentation

Keywords:

cultural industries, social transformation, cultural policy, creative cities, art institutions, environmental sustainability, social justice, economic growth/post-growth

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, and critical museology 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, interact with and impact 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 and dominant theories in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training and real site analysis (visitor's research, space analysis, etc). Debates will train your critical thinking and introduce you to controversial topics in the field, allow you to form an opinion and defend it through structured argumentation.

In period 4 the programme will be tailored to the student's interests and hands-on projects 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, site visits, seminars on key topics and professional workshops. Topics that can be addressed are for example: various forms of audience experiences, knowledge creation in art institutions, senses in the museums, decolonizing museum collections, representation and working with communities, matters of authority in cultural institutions, trends in cultural participation, Ethical issues of audience 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, 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 this period students will be able to:

Demonstrate advanced knowledge of and insight into issues in the fields of audience research, education or curatorship depending on their own interests

Differentiate between relevant stakeholders, actors and factors in diverse practices related to audiences

critically analyse cultural practices with a focus on the relationship between art and audiences

Use professional skills to work with audiences in the fields of arts and culture and apply their knowledge to specific real life cases.

## Prerequisites

Arts and Audience 1

## Recommended reading

To be announced

AHE4032

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

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

This course focuses on 'Challenges to contemporary heritage'. Its aim is to discuss and understand

key transformations in - and challenges to - 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 material expressions of heritage, the problem of ownership and the shifting role of experts.

The lectures and seminars in period 4 will revolve around the following questions: What gives meaning to the past? How can we understand the processes that turn historical events, cultural objects and practices into heritage? Whose heritage is it? How to deal with controversial heritage? Discussing those transformations will allow students to understand at the end of the course why heritage has become such an important aspect of contemporary society. The link with the professional heritage world will be established through guest lectures and project engagement, allowing for the practical application of the theoretical insights developed during Heritage and Society I.

## 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 Critical Heritage and Museum Studies, Public History and Archaeology Studies, and Memory 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 develop and present a cultural project in which meaningful connections are made between theory and practice;
- communicate research to professional stakeholders.

## Prerequisites

Heritage and Society 1

## Recommended reading

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

Dominguez Rubio, F. (2021). *Still Life: Ecologies of the Modern Imagination at the Art Museum*. Chicago: The University of Chicago 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

6 Feb 2023



7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

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

## **Time to Act: Cultural Interventions and Artivism**

### **Full course description**

This course provides students with the skills to self-reflexively put their critical understanding of art and literary interventions into practice. To that end, the course is focused on a group project in collaboration with societal partners. Structured in the format of a portfolio, this project mobilizes research, analysis, and communication to (co-)design, (co-)facilitate, and/or comment on a cultural intervention regarding an issue of social justice. This can be in the format of a creative workshop, a podcast, a video, an exhibition, a handbook, a toolkit, a reading group, a social media campaign, et cetera. To prepare for the project, students will explore concepts and case studies that address how literary and artistic practices activate new socio-political imaginaries, and how they transform contemporary modes of struggle for social justice. Students will elaborate on concepts such as artivism (art activism), emotion work, counterpublics, postcritique, queer and decolonial performance, prefiguration, and radical care, among others. Case studies change from year to year, depending on topical issues. Examples range from the adaptation of science-fiction theory in anti-racist organizing, to participatory arts in residential dementia care, from environmental artivism to the anti-colonial appropriation of urban monuments, from anti-capitalist interventions to punk-feminist craftivism, et cetera. Drawing on these studies and on their liaison with societal partners, students will – in the second half of this course – finalize their group projects, and critically reflect on this process via an individually written commentary. The course prepares students for their future work and public engagement in the social and creative sectors, organizing and campaigning, as well as public outreach, journalism, and critique.

### **Course objectives**

Upon completion of this course, students are able to:

understand and distinguish between current interdisciplinary theories and concepts of cultural intervention and artivism;

apply concepts and theories of cultural intervention and artivism to (self-)selected artistic and

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literary case studies;

select and integrate qualitative and empirical research methods in a collaborative and goal-oriented manner;

identify and take part in topical academic and societal debates on strategies and best practices in art and literary interventions/activism;

develop an informed and critical perspective on contemporary examples of artistic and literary interventions/activism;

translate their informed understanding of artistic and literary interventions into a research- and creativity-led intervention in relation to contemporary issues of social justice;

critically reflect on their own cultural intervention and that of others, including questions of agency, inclusiveness and positionality vis-à-vis different local and global contexts, publics, and scales.

## **Recommended reading**

Shiner, L. (2001) *The invention of art: A cultural history*. The University of Chicago Press.

Serafini, P. (2018). *Performance action: The politics of art activism*. Routledge.

Staal, J. (2019). *Propaganda art in the 21st century*. The MIT Press.

Garrido Castellano, C. (2021). *Art activism for an anticolonial future*. SUNY Press.

CLA4003

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [M.M. Meissner](#)

Teaching methods:

Lecture(s), Presentation(s), Project-Centered Learning

Assessment methods:

Final paper, Assignment

Keywords:

Contemporary literature, contemporary arts, activism (art activism), social movement studies, cultural politics, performance, social justice, environmental sustainability

Faculty of Arts and Social Sciences

## **A Dark Century: Political Violence and its Legacies**

## Full course description

War and mass violence have shaped the contours of society immensely. This holds true for modern and contemporary history, and will most likely continue to be the case in the future. While some have argued that, when seen from a long-term perspective, more recent history has witnessed a dramatic decline in human violence of any kind, a vast majority of scholars refute this perception and draw attention to the uninterrupted realities and to the new and multifaceted forms of mass violence. Its huge impact and long-term consequences cannot be denied, neither for the individual lives of millions, nor for societies as a whole. This course will examine the origins and nature of some pivotal examples of collective and political violence throughout recent history (20th-21st centuries), such as modern warfare, revolution, genocide, civil war, ethnic cleansing, terrorism, and state repression. But it will also take a step further by looking at the mechanisms of overcoming the legacies and effects of mass violence. Which measures have been taken to come to terms with the past and prepare societies for a new post-conflict arrangement? Societies have explored various tools and models to master violent pasts: by promoting forms of transitional justice, by civic education and public debate, through museums and monuments, by renegotiating heritage sites and landscapes, and by creating new political, social and legal frameworks. In exploring these questions, the course introduces students to the wider field of peace and conflict studies.

## Course objectives

This course aims to introduce students into the recent history and contemporary challenges of war, conflict and peace, as well as in efforts to reconstruct societies after traumatic experiences of mass violence.

## Recommended reading

Donald Bloxham and Robert Gerwarth, *Political Violence in the 20th Century Europe*, Cambridge University Press, 2011.

Paul Hollander, *Political Violence. Belief, Behaviour, and Legitimation*, Palgrave, 2008.

Julian Lindley-French and Yves Boyer (Eds.), *The Oxford Handbook of War*, Oxford University Press, 2012.

MPC4003

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

- [G.J.M. Verbeeck](#)

Teaching methods:

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

Assessment methods:

## Internship

### Full course description

When you choose to conduct an academic internship, you are advised to link this to your thesis. 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.

MAC4992

Period 4

6 Feb 2023

7 Apr 2023

[Print course description](#)

ECTS credits:

11.0

Instruction language:

English

Coordinator:

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

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;

formulate 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;

Master Arts and Heritage: Policy, Management and Education

analyse relevant research data and and develop a coherent argumentation write academically;

use the results to articulate a well-rounded and convincing conclusion.

Students write a thesis of 15.000 to 18.000 words.

MAC4800

Period 5

11 Apr 2023

23 Jun 2023

[Print course description](#)

ECTS credits:

18.0

Instruction language:

English

Coordinator:

- [C. Ernsten](#)

Teaching methods:

Research

Assessment methods:

Final paper

Keywords:

research

Faculty of Arts and Social Sciences

## **Research and Writing IV: Thesis Proposal**

### **Full course description**

This two-week course is focused on rewriting and finalizing the thesis proposal and responding to the feedback by the thesis supervisor. There are no tutorial sessions.

### **Course objectives**

At the end of the course, you are able to

respond to feedback by thesis supervisor;

respond to peer feedback;

rewrite and finalize a complete thesis proposal at MA level.

### **Prerequisites**

Research and Writing I & II & III

## **Recommended reading**

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

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

AHE4504

Period 4

6 Feb 2023

17 Feb 2023

[Print course description](#)

ECTS credits:

1.0

Instruction language:

English

Coordinator:

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

Teaching methods:

Assignment(s)

Keywords:

research, Thesis