



Postbus 5050  
NL-3502 JB Utrecht  
+31 30 87 820 87  
[www.AeQui.nl](http://www.AeQui.nl)  
[info@AeQui.nl](mailto:info@AeQui.nl)

## Research Master Arts & Culture Utrecht University

*Report of the limited programme assessment  
24 March 2021*

Utrecht, The Netherlands  
July 2021  
[www.AeQui.nl](http://www.AeQui.nl)  
*Assessment Agency for Higher Education*

## Colophon

### Programme

Utrecht University

Postbus 80125

3584 CS Utrecht

Result of the institutional quality assurance audit: positive

Programme: Research Master Arts & Culture

EC: 120

Tracks: Art History  
Gender Studies  
Musicology  
Religious Studies

Mode of study: Fulltime

Croho-registration: 60829

### Assessment committee

prof. dr. Annick Schramme, chair

prof. dr. Liedeke Plate, domain expert

prof. dr. Adriaan van Klinken, domain expert

prof. dr. Manfred Sellink, domain expert

prof. dr. Thomas Schmidt, domain expert

Rachael Fletcher, MA, student member

drs. Titia Buising, secretary

The committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of

AeQui Nederland

Postbus 5050

3502 JB Utrecht

The Netherlands

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

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## Summary

On 24 March 2021 an assessment committee of AeQui visited the research master programme Arts & Culture at Utrecht University. The committee assesses that the quality of the programme is high and that it meets all standards. The research master programme Arts & Culture is offered as a two-year full-time programme of 120 ECTS. The programme consists of four tracks: Art History, Gender Studies, Musicology and Religious Studies.

### Intended learning outcomes

The committee concludes that the intended learning outcomes meet the standard. The intended learning outcomes have been concretised with regard to content, level and orientation and therefore meet international requirements for arts and culture and are appropriate with the demands from the (academic) field. The programme has a strong focus on fundamental academic research and educating students for a research career both inside and outside academia.

The interdisciplinary focus of all tracks is also visible. The programme is quite unique in its combination of the four different tracks and the focus within the tracks on cultural dimensions and humanities. Moreover, the Religious Studies and the Gender Studies tracks are cutting edge and operate at the international forefront of their field. The Gender Studies track is also strongly embedded in societal discourse and developments.

### Teaching-learning environment

The committee assesses that the programme meets the standard. The committee concludes that the programme (and all four tracks) enables students to realise the intended learning outcomes. The programme's focus on research is reflected in the structure and content of the four tracks and (core) courses. The programme is very closely integrated with the research of different research institutes and the lecturers involved. This provides clarity to the strong academic focus and topicality of the tracks and the courses.

The programme has adjusted well to the introduction of 5 EC courses. This structure contributes to the richness in content of the programme.

The Musicology track has a broad character and offers richness in content, also considering the small team of lecturers involved. The Art History track also

offers students a broad perspective on the field, through numerous specialisms and research topics.

The programme is strongly student-centred. Students have ample opportunity to create their own learning path. The electives, profiles, internship and individual supervision contribute to this. The interdisciplinary set-up of the four tracks allows for students to gain different perspectives within and outside their field. The maturity of the students and their ability to create their own path within their chosen field was impressive. The interactive and small-scale teaching methods allow for in-depth discussions that meet the level and intensity of a research master programme.

The international character of the programme is reflected in the international profile of the staff involved, the international students attending, the international character of the fields of study and research and the opportunity to go abroad and to participate in an international scholarly and professional environment. The committee therefore concludes that the international name of the programme is more than appropriate. In addition, lecturers are experienced in English-language teaching to students from diverse disciplinary and cultural backgrounds.

Lecturers are very competent, strongly qualified and engaged. The staff involved is highly international and very active in (international) research and renowned research schools as well. The legal enrolment criteria are applicable to the programme.

### Student assessment

The committee concludes that an adequate system of assessment is in place and that the programme meets this standard. The quality assurance of the assessment system is solid and effective measures are

taken to guarantee the validity, reliability and transparency of the assessments. These include using the four-eye principle, the use of assessment plans, assessment criteria and written feedback.

The level of the different assessments studied by the committee was good and an appropriate variety in forms of assessment is used. Students value the feedback they receive from their lecturers. The board of examiners and the assessment committee are active in safeguarding the quality of the assessments.

#### **Achieved learning outcomes**

The committee assesses that the programme meets this standard. An adequate graduation procedure is in place. In assessing students' master thesis two examiners are involved, the second of whom has an independent role.

Based on the studied documents and the interviews, the committee concludes that graduates of the programme achieve the required research masters level and the intended learning outcomes. It was confirmed in the meeting with students and alumni that they are prepared to develop their own career path as PhD or researchers within their specific field.

The committee concludes that the quality of the studied theses is high and agreed with the grades given. The studied theses are thorough, the themes discussed are overarching and cover a broad range of topics and research methodologies.

The assessment forms provide students with thoughtful and elaborate qualitative feedback, that

reflects the grades given and does justice to the thesis.

#### **Recommendations**

To further improve the programme, the committee has made the following suggestions:

- to make explicit a shared vision of the programme (other than organisational and historical collaboration). Emphasising interdisciplinarity as a fundamental academic skill could for example be a part of this.
- to make the preparation of students for a career outside academia more explicit in the intended learning outcomes.
- to continuously ensure the connection of the Musicology track to relevant research schools.
- to bring more focus to the Art History track, also related to the staff available and the competition in this specific field.
- to consider the introduction of a common interdisciplinary course for all tracks. Especially for students who already have a clear vision of their path and research topic this could provide new insights, inspiration and perhaps even a paradigm shift.
- to strengthen the connectedness of students to the programme as a whole (and to students from other tracks).
- to actively monitor and safeguard the lecturers' workload.
- to ensure that for the Musicology track sufficient staff is available.
- to include an even more external perspective from outside the university to the board of examiners. This is currently met with an external member from within the university.

All standards of the NVAO assessment framework (2018), including the Specification of Additional Criteria for Research Master's Programmes, are assessed positively; the committee therefore awards a positive recommendation for the accreditation of the programme.

On behalf of the entire assessment committee,  
Utrecht, July 2021

Annick Schramme  
Chair

Titia Buising  
Secretary

## Introduction

This report reflects the assessment of the research master programme in Arts & Culture of Utrecht University. The programme offers four tracks (Art History, Gender Studies, Musicology and Religious Studies) in which students are prepared for a research career both inside and outside academia.

### The institute

The programme is part of the Faculty of Humanities of Utrecht University (UU). UU comprises seven faculties, 49 bachelor programmes and 147 master programmes. The university has over 7,000 employees and 30,000 students.

The Faculty of Humanities is a broad research faculty for teaching and research in various fields including history, art, philosophy, musicology, literature, language, communication, religious studies, media, artificial intelligence, and gender studies. The Faculty offers 21 bachelor programmes and 32 master programmes, including eleven research master programmes. The Faculty has about 6,000 students and comprises four departments, five schools, four research institutes and support services.

The programme is part of the Departments and Schools of Philosophy and Religious Studies (F&R), History and Art History (GKG) and Media and Culture Studies (MCW). The programme is closely connected to the international UU research institutes. The Gender Studies and Musicology tracks are embedded in the Institute for Cultural Inquiry (ICON). The Art History track is incorporated in the Research Institute for History and Art History (OGK), while the Religious Studies track is part of the Research Institute for Philosophy and Religious Studies with its research groups in Religious Studies and Islamic Studies. These research institutes were reviewed following the assessment system as specified in the Standard Evaluation Protocol for Public Research Organisations by the Association of Universities in The Netherlands (VSNU), the Netherlands Organisation for Scientific Research (NWO), and the Royal Netherlands Academy of Arts and Sciences

(KNAW). The assessment reports of the international peer review of these research groups show that these meet the criteria of a top-tier research university. For the Religious Studies research group the scores 'excellent' (for research quality) and 'good' (for relevance to society and viability) are given. Regarding the Research Institute for History and Art History (OGK) the review report notes a score of 'very good' for research quality and impact and a score of 'good' for viability. The assessment of the Institute for Cultural Inquiry (ICON) has also resulted in the scores 'excellent' or 'good' for the different research programmes.

### The programme

The English-taught research master programme in Arts & Culture comprises 120 EC and is offered in a fulltime variant. The programme offers four tracks:

- Art History (previously Art History of the Low Countries);
- Gender Studies (previously Gender and Ethnicity);
- Musicology;
- Religious Studies (started in 2016).

Within the Educational and Examination Regulations, the above-mentioned specialisations are called 'programmes'. To avoid confusion with the overall research master programme, this report will refer to 'tracks'.

All tracks are research oriented and aim to prepare students for an academic career and / or a research-oriented profession outside of academia. Each track has a set structure. The first two semesters consist of compulsory courses and electives. In the third semester students are encouraged to go 'across the border' for courses or

an internship elsewhere. The tracks are finalised in the fourth semester with a thesis.

The different tracks participate in several national research schools, such as Art History (OSK), Gender Studies (NOG; NICA), Islamic Studies (NISIS) and Theology and Religion (NOSTER). The Musicology track participates in the Huizinga Institute, the Research School for Media Studies (RMeS) and the Netherlands Institute for Cultural Analysis (NICA). This allows students to become familiar with current theory and research in their chosen field of expertise, and provides them with the opportunity to meet national and international experts as well as fellow research master students and PhD researchers.

In 2016 all master programmes (faculty-wide) have been restructured and courses of 5 EC have been introduced (replacing the former courses of 7,5 EC). The programme has also made several changes based on the results of the former assessment. These include identifying the aims and objectives of the tracks more clearly and the introduction of electives for students to take across tracks. In addition, mentorship from programme coordinators, peer mentors and study advisors has increased, a core team of lecturers has been installed and career events are organised regularly.

The focus of the Art History track has been broadened since the last accreditation. The track focuses on technical, transcultural (or global), and digital art history, as well as the modern and contemporary periods, to reflect new developments in the field. This has also led to the change of the former name 'Art History of the Low Countries' into the current name 'Art History'.

In addition, the name of the former Gender and Ethnicity track has been changed to Gender Studies. With this change the track wants to emphasise that gender studies is a discipline in its own right and streamline the one-year and the two-year master programmes of the Graduate Gender Programme. In the Musicology track new courses have been introduced since the last accreditation.

The Religious Studies track was added to the programme in 2016.

### **The assessment**

Utrecht University assigned AeQui to perform a quality assessment of its research master programme Arts & Culture. In close cooperation with the programme management, AeQui convened an independent and competent assessment committee. A preparatory meeting with representatives of the programme was held to exchange information and plan the date and programme of the site visit.

The visitation and assessment took place in an online format. The committee agreed unanimously to this. The preparatory meeting of the committee and the discussions with representatives of the programme took place digitally, but did not differ from an onsite assessment. The online programme provided the committee with good insights regarding the quality of the programme.

No use was made of the (digital) open consultation hour. The committee explicitly oriented itself to the cluster the programme is part of. This was done with the full committee, during the preparatory consultations and at the conclusion of the assessment. The knowledge required for this was present in (part of) the committee.

The online assessment took place on March 24 2021 in accordance with the programme in appendix 2. In the present document, the committee reports on its findings, considerations and conclusions according to the 2018 NVAO framework for limited programme assessment (including the Specification of Additional Criteria for Research Master's Programmes). The committee assessed in an independent manner. At the conclusion of the online assessment, the results were presented to representatives of the programme. The draft version of this report was sent to the programme representatives; their reactions have led to this final version of the report.

Initiated by the programme, a development dialogue has taken place. The results of this development dialogue did not influence the assessment presented in this report.



## 1. Intended learning outcomes

The committee concludes that the intended learning outcomes have been adequately concretised with regard to content, level and orientation and that they meet international requirements. The intended learning outcomes reflect the Dublin descriptors. The programme has a strong focus on fundamental academic research and educating students for a career in research, both inside and outside academia. In addition, the programme's interdisciplinary focus is also clear. The Religious Studies track and the Gender Studies track are cutting edge and operate at the international forefront of their field. The committee is of the opinion that a shared vision on the positioning of the programme as a whole could be made more explicit. Emphasising interdisciplinarity as a fundamental academic skill could for example be a part of this. In addition, the committee suggests to make the preparation of students for a research career outside academia more explicit in the intended learning outcomes. The committee concludes that the programme meets the criteria for this standard.

### Findings

In general, the programme aims to educate students in their chosen field of expertise. The programme provides students with specialised knowledge, skills and insight in their chosen field. In addition, the programme aims to prepare students for a PhD programme and / or for an alternative career demanding research and analytical skills. According to the self-evaluation report, the different tracks are unique but also interrelated.

#### *Art History*

The Art History track focuses on technical, trans-cultural and digital art history. Students learn different art historical methods, with a focus on these three new approaches that allow them to address art and material culture in terms of making, circulation, and display. The technical art history approach highlights the material aspects and making processes of works of art, craft, and architecture. Special attention goes to how the practical and theoretical expertise of artists, artisans, and architects is related to the history of knowledge. Mainstay of the approach is the ARTECHNE project, which collaborates with the Netherlands Institute for Conservation, Art and Science.

Within transcultural art history students learn to analyse Dutch and European art and material culture in a wider geographical framework that re-

veals how individual works are determined by migration, interaction, and intermediality. The approach connects to the Netherlands Interuniversity Institute for Art History (NIKI) in Florence and includes topics such as Chinese-Dutch exchange and the collection of Islamic art in Europe. Regarding digital art history students get acquainted with the latest digital methods, from mapping migration patterns to 3D modelling, allowing them to engage in current debates and in competitive fundraising. According to the programme, this approach is closely connected to digital initiatives of the Netherlands Institute for Art History and the ARTDATIS project. In addition, the university's Heritage Lab explores new manners of museum public involvement.

#### *Gender Studies*

The Gender Studies track is unique in the Netherlands and is characterised by an intersectional, international, and interdisciplinary approach. The track starts from an intersectional understanding of gender as a perpetually emerging factor in the structuring of society and culture which interacts with other social categories and which impacts everyday lives. Students learn to analyse and problematise structurally embedded concepts about gender while also considering them alongside race/ethnicity, religion, age, class, ability and sexuality. Students learn about subjectivity, representation and power dynamics from feminist and

queer epistemological, political, and ethical perspectives.

The track aims to combine a thorough grounding in the historiography and contemporary state of Gender Studies as a discipline with intensive training in the critical practice of cultural theories and epistemologies from feminist, postcolonial, critical race, and queer perspectives. Students learn to apply these theories to the analysis of representations of gender in artistic practices, literary texts, political discourses and (new) media and technology.

### *Musicology*

The Musicology track aims to cultivate a comprehensive, critical and interdisciplinary approach to the study of western music from the middle ages to the present. In addition, the track focuses on the impact of media on the reception and conceptualisation of music and digital musicology. Traditional tools of musicology are blended with the latest digital humanities developments, to offer students the opportunity to critically consider the impact of music and its media on social interactions. The track aims to train students in advanced research and provide them with academic insight into the theoretical and artistic principles underpinning music across history and cultures. Students investigate the contextual circumstances influencing the production, distribution, and reception of music. The track has an interdisciplinary character and is connected to Medieval and Renaissance Studies, New Media & Digital Culture, Gender Studies, Postcolonial Studies, Computational Humanities and Game Research. The track is unique in the Netherlands.

### *Religious Studies*

Within this track, religion is approached as a cultural, historical and social phenomenon which interacts with other phenomena like art, media and politics and is itself transformed by these interactions. This track emphasises theoretical development with strong input from the social sciences and a focus on the cultural-historical developments and material aspects of religion. The track

aims to offer a transnational approach and systematic integration of themes and approaches from Religious Studies and Islamic Studies together with theories and methods from anthropology, history and philosophy. The track offers students opportunities to develop their own specific expertise related to the key research areas. These include religious texts and interpretative practices, materiality and physicality of lived religion and religious diversity in contexts of globalization and migration. The first research area focuses on the study of religious traditions from the perspective of sacred texts: their interpretation and the religious rituals and practices associated with them, and discussions on the authority of religious texts.

The second area addresses the use of the body and the senses in religious practices, such as praying, dancing, fighting, and fasting, and the function of objects within the context of religion, such as images, buildings, food, clothing, money, movies, and digital media. The third research area focuses on the role of religion in public controversies and political developments concerning, for instance, gender equality, sociocultural transformation, political and religious fundamentalism, and conflict resolution.

The aforementioned general aims have been translated into a set of objectives for the programme. These include thorough knowledge and insight into the chosen field and a specialisation within that field, academic skills regarding research and problem-solving and communication skills.

During the online assessment, the committee discussed the common denominator between the four programmes with several representatives. It became clear that the 'cultural studies approach' and the research-driven character of all programmes are important in this. The intended learning outcomes of the four programmes are aligned, students can take courses in the four tracks. Also, thesis and internship regulations and assessment are shared and track coordinators meet on a regular basis. In addition, it was noted

that the combination of these four tracks in one degree programme is also the result of organisational choices within the faculty.

Regarding this discussion, lecturers noted that the combination of tracks also contributes to the interdisciplinarity of the different tracks and contact between lecturers of the different tracks. It was also remarked that a shared vision between the four tracks is currently not a topic of discussion.

### Considerations

Based on the interviews and the examination of underlying documentation, the committee concludes that the intended learning outcomes tie in with (inter)national requirements for this field. In addition, the committee concludes that the intended learning outcomes are in tune with the Dublin descriptors. For each track the relation between the Dublin descriptors and the intended learning outcomes is made clear in the assessment plan.

Based on an overview of the relation between courses and intended learning outcomes (as provided in the assessment plans) and the course descriptions in course manuals or syllabus, the committee notes that in all four tracks, all intended learning outcomes are covered.

The programme (and the four tracks within) has a strong focus on fundamental academic research

and educating students for a research career inside and outside academia. In addition, the interdisciplinary focus of all tracks is also visible. The committee is of the opinion that the programme is quite unique in its combination of the four different tracks and the focus within the tracks on cultural dimensions and humanities. Moreover, the committee regards the Religious Studies and the Gender Studies tracks as cutting edge and operating at the international forefront. In addition, the committee finds that the Gender Studies track is strongly embedded in societal discourse and developments.

The committee is of the opinion that a shared vision of the programme (other than organisational and historical collaboration) as a whole could be made more explicit. Emphasising interdisciplinarity as a fundamental academic skill could for example be a part of this.

Since the programme also prepares students for a career outside academia, the committee suggests that the programme makes this more explicit in the intended learning outcomes.

The committee establishes that the intended learning outcomes of the programme (and all four tracks) **meet the standard**.

## 2. Teaching-learning environment

The committee concludes that the programme of the different tracks enables students to achieve the intended learning outcomes. The focus on fundamental research is reflected in the structure and content of all four tracks and the (core) courses. The tracks are closely tied in with the research of several research institutes and the lecturers involved. This contributes to the academic focus and topicality of the tracks and (core) courses. All four tracks have a student-centred focus and offer students ample room for making their own choices within their field. The (optional) internship prepares students for their future academic or professional career. The interdisciplinary set-up of the four tracks allows for students to gain different perspectives within and outside their field. The committee values the broad character of the Musicology track and the richness in content it offers. The committee supports the need expressed by students for more connection to research schools. The committee is of the opinion that the Art History track could benefit from more focus, also related to the staff available and the competition in this specific field. Even though students are quite connected to the community of their track, the connectedness to the programme as a whole (and students from other tracks) could be strengthened. The committee appreciates the interactive and small-scale teaching methods used in the programme. The staff is very international, competent and engaged. Lecturers are very active in research and make their ample contacts inside and outside academia available to their students. The committee recommends to actively monitor and manage the lecturers' workload. In addition, the committee strongly recommends the programme to ensure that for the Musicology track sufficient staff is available. The committee notes that the legal enrolment criteria are applicable to the programme and that the tutoring of students is individual and sufficient. The committee concludes that the programme meets the criteria for this standard.

### Findings

As mentioned before, the programme has a set structure. The first two semesters consist of compulsory courses and electives. In the third semester students are encouraged to go 'across the border' for courses or an (research) internship elsewhere. The programme is completed in the fourth semester with a thesis.

The compulsory courses are offered in the form of interactive seminar groups aimed at providing a theoretical and research-based foundation (40 EC). In addition, students complete 10 EC of courses (or 5 EC if they go abroad) offered by a national research school. In addition, students deepen their knowledge within their chosen track, acquire additional hands-on research skills either abroad, in the field (internship, fieldwork), or in further courses (e.g., seminars and tutorials). In the fourth semester, students conduct individual research and write their thesis.

Regarding the transition from 7,5 EC courses to 5 EC courses it was noted during the online assessment that this took some getting used to by lecturers and students. Especially the workload for students was an issue in the beginning. This has however changed over the years. Currently, the programme is looking into finding an appropriate place for students to write more substantial papers.

All tracks consist of three comparable trajectories or learning paths which are derived from the intended learning outcomes. For the Musicology, Gender Studies and Religious Studies tracks, these include knowledge and insight, academic skills and professional (or communication) skills. In the first, students deepen their knowledge in their chosen field by studying, analysing, contextualising and debating academic literature. In the second, academic skills such as research methods, bibliographic skills, analytical techniques, philo-

sophical grounding and language skills are addressed. The third trajectory focuses on professional skills, including skills such as written and oral communication skills, critical thinking, collaboration and problem solving.

The Art History track has the following learning trajectories: 1) theory, methodology and research, 2) in-depth exploration and specialisation and 3) future fields of employment and valorisation. The latter includes the internship and the Art History: institutions and current research course.

In all tracks, academic integrity and research ethics are discussed. In the Religious Studies track for example, this part of the Doing Research course, where academic integrity and research ethics are addressed, as well as peer review, how to write a book review, how to connect theory with empirical findings, and how to write a good thesis. In addition, in all tracks scholarly integrity is part of the master's thesis.

#### *Art History*

The Art History track comprises six compulsory courses, including Trends and shifts in art history 2000 - 2015 (5 EC), Digital Perspectives: a course on computational art history and its development (5 EC) and Research design (5 EC). In addition, students are introduced to institutions and current research in art history (5 EC). In the Research design course students set up their own research plan, which they will develop in the second year. The electives include the aforementioned courses of the national research schools, electives or a master-apprentice. The master-apprentice is for students who, as a preparation for their internship or thesis, need a special arrangement that cannot be covered by the current electives. The master-apprentice includes topics such as medieval art, renaissance art, art of the golden age, art of the nineteenth century, modern and contemporary art, and technical art history. The exact content and format of a master-apprentice is decided by the students together with their lecturer. This can include compiling a reading list or actively engaging in the lecturer's research.

In the first semester of the second year students can opt for either an internship (30 EC) in a major art museum or for study abroad (30 EC). Dutch students go abroad, while non-Dutch students go to a major Dutch or Flemish art museum. The internship aims for students to come in contact with their future field of employment. In preparing their internship, students write an internship plan. During the internship students are guided by an internal supervisor and an external supervisor from the internship institution.

As an alternative, students can go to a university abroad to study for one semester. The choice of museum or university abroad must be approved by the programme coordinator. The second semester encompasses the thesis (30 EC). This is further elaborated on in standard 4.

Students value the Art history: institutions and current research course, the committee learned during the online assessment. In this course, students engage in conversations with the professional field and learn new perspectives. Students stated that the internship is mandatory and that they are encouraged to find an internship themselves. In doing so, students can use the networks of their lecturers.

#### *Gender Studies*

The Gender Studies track comprises compulsory core courses (40 EC in total) such as Advanced introduction to gender studies (5 EC) Contemporary feminist debates (5 EC), Humanities today (5 EC) and several courses on research. In the second phase of the track, students choose one of three profiles. The first profile focuses on specialisation by means of electives (40 EC) and courses from the national research school (10 EC). The second profile comprises an internship (15 EC), electives (25 EC) and courses of the national research school (10 EC). The third profile, across the border, includes study abroad (30 EC), electives (15 EC), and courses at the national research school (5 EC).

In the second semester students from all profiles write their thesis (30 EC). This is further elaborated on in standard 4.

Students also participate in extracurricular 'Doing Gender' lectures. During these lectures the importance of doing gender work is combined with an active involvement in the practice of gender theory and research and students are taught hands-on approaches to gender issues in the sense of social and political engagement. In addition, students participate in the Postcolonial Studies Initiative (PCI) and the Terra Critica Network, both hosted by the track. This includes a year-long film series, masterclasses, lecture events and conferences.

Students whom the committee met value the interdisciplinarity of the Gender Studies track. The track allows them to combine their own background in the field of gender studies with other fields. The first course, Humanities Today, is appreciated as this course is also attended by students from other tracks and students gain insights from different perspectives. Students feel supported in finding a matching internship.

#### *Musicology*

The Musicology track includes nine compulsory courses in the first year, for example Humanities Today (5 EC), Musical Encounters (5 EC), Digital Music Cultures (5 EC) and Research Design for Musicologists (2.5 EC). After completing the core curriculum, students choose from three different profiles. The first consists of a combination of elective courses, tutorials, and courses at national research schools. The second includes a research internship of 15-30 EC, which can take place either in the Netherlands or abroad. The third profile (study abroad) features an international exchange programme totalling 30 EC. The capstone of all three profiles is the thesis (30 EC). This is further elaborated on in standard 4.

Extracurricular activities include participating in the monthly Musicology Research Forum, with (international) guest speakers and research presentations of Utrecht's Musicology Research

Group. At the beginning of the thesis-writing process, students present their ideas to the group during a special thesis feedback session. Students are also actively involved in conferences and student research days co-sponsored by the Royal Society for Music History of The Netherlands and the Benelux branch of the International Association for the Study of Popular Music.

Musicology students whom the committee met appreciate the broad and interdisciplinary character of the track and the opportunities to attend courses from the other tracks. Students noted that the internship is not mandatory. Students have to find their internship themselves. If needed, the track has an overview of available internships and lecturers and programme coordinator are willing to write letters of recommendation. Students also value the extracurricular workshop on transferable skills.

Students expressed a need for more connection to research schools or the establishment of a research school for their specific field.

#### *Religious Studies*

The Religious Studies track consists of five mandatory courses in the first year. These include Doing research in religious studies (10 EC), Theories and methods in the study of religion (15 EC) and Corporeality and materiality of religion (5 EC). In addition, students can choose one of two profiles. The first comprises electives and/or an internship (35 EC) and courses of the national research schools (10 EC). The second includes electives (10 EC), courses of the national research schools (5 EC) and study abroad (30 EC). In the final semester both profiles are finalised with the Thesis lab (no credits) and the thesis (30 EC). This is further elaborated on in standard 4.

Religious studies students can also opt for fieldwork as an elective. The track notes that certain research projects in the field of religious studies require field work, for instance in religious groups and institutions. During the fieldwork, students train and enhance their empirical research skills

by applying anthropological methods and techniques. Students are expected to arrange their fieldwork themselves, supported by the designated thesis supervisor. Permission to go on fieldwork is conditional on approval of the research proposal and on a positive assessment by the supervisor and programme coordinator about its feasibility and safety in the chosen country or location.

The extracurricular activities for Religious Studies students include research colloquia organised by the research groups Religious Studies and Islamic Studies. In these colloquia students and senior scholars engage on a par with each other with work in progress by staff members. In addition, students visit relevant exhibitions or films and undertake excursions to possible employers outside academia. Students are also invited to the bi-weekly lunch meetings where staff, students and (international) visitors present research in an informal setting. And once a year a student conference is organised together with staff and fellow students in Religious Studies in Amsterdam and Leiden.

Students whom the committee met value the opportunities in the Religious Studies track to follow their own interests. In addition, they feel well prepared for pursuing a PhD. Students noted however that preparation for a career outside academia could receive more attention. Due to the Covid pandemic internships, for example, were cancelled. In general, the internship coordinator and the lecturers are very supportive in finding a matching internship.

Students from all four tracks stated that during the programme they are 'gently' geared towards their thesis. In different courses research skills are addressed and students are encouraged to find their own topic of interest. In addition, students write their research proposal. When writing the thesis extra classes are available if needed and students meet their supervisor on a regular basis (depending on the student's needs). Students also noted that their own research interests are

helpful in creating a coherent programme. For students who are not sure yet of their research topic, the broad character of the programme enables them to discover this.

Alumni of all four tracks, the committee learned during the online assessment, felt in general well prepared for the start of their career after graduation, whether inside and outside academia. The internships are helpful in this, as well as the extensive research experience students gained during the programme. In addition, job opportunities were shared by the programme. Alumni pursuing a PhD position were supported in writing their PhD proposal during the programme. Alumni in a PhD position also value the internship.

Alumni also noted that the programme is primarily focused on research and research skills. And that during the programme, they learned how to put these skills to use in a non-academic environment and to transfer these skills to professional skills.

Alumni also remarked that during their studies, the tracks' connection with alumni was very strong. Alumni were for example involved in (formal and informal) meetings with students regarding career opportunities.

During the online assessment, the committee discussed the topic of diversity with lecturers and students. Lecturers noted that their broad and global networks allow them to bring in different perspectives, guest lecturers and literature. In addition, students bring in their diverse backgrounds. It was also remarked that creating a more diverse staff is an ongoing process. Students confirmed that a more diverse staff is desirable and is acted upon by the programme.

Students specified that current relevant topics are actively discussed in the programme, for example in how the history of musicology is connected to racism. Or in the Global art history course in the Art History track, where the new exhibition of the Rijksmuseum on slavery is discussed.

### *Learning environment*

The programme is designed to link research and teaching. According to the programme, this takes shape through the involvement of lecturers with a proven track record within their research area, the opportunities for lecturers to bring their own research and areas of expertise into their teaching (research-led), the attention for the skills students need to engage in research (research-oriented) and the opportunities for students to actively engage in research projects (research-based). Tutorials and apprenticeships are used to help students connect to the different research groups.

The programme is based on the didactic design of student-centred teaching, strongly focusing on a learning approach with interactive classroom settings (seminars) and individual or small-group tutorials. Seminars are held with groups with a maximum of 20 students. With this, the programme aims to ensure active personal learning experiences. According to the programme, the variety of courses allows for a variety of assignments, including mock conference papers, funding proposals, peer reviews, and poster presentations, in addition to research papers.

### *Recent developments*

In 2020 the programme was offered online for the larger part. Changes in the programme were subject to three principles: 1) the intended learning outcomes will remain the same, 2) the course goals will remain the same and 3) any alterations to the form and number of graded assignments will be based on reasonable expectations of the challenges of the digital environment. For students living in the Netherlands, the programme organised small scale and hybrid education on campus when possible. In addition, extra attention was paid to strengthening social ties and fostering community. The programme notes that in general attendance was high and students managed to successfully complete their courses during this time.

The students whom the committee met noticed the hard work their lecturers put in the online

classes. They also value their lecturers' flexibility in adapting their classes to the students' needs.

### *Incoming students*

The legal enrolment criteria apply to the programme. The programme has a selective admission procedure in place. Students are selected based on their motivation and potential, their level of required knowledge and mastery of methods and techniques used in their chosen field, their level of professional and intellectual ability and their command of English. Each track has its own admissions committee. A faculty-wide Graduate Admissions Committee evaluates the process of admission. The yearly intake varies between the different tracks. In academic year 2020 – 2021 the enrolment is highest in Art History and Gender Studies (15 and 19 students). In Musicology and Religious Studies 11 and 6 students were enrolled in academic year 2020 – 2021. The number of international students varies also, from two in the Religious Studies track to ten in the Art History track.

### *Staff*

For all tracks a dedicated programme coordinator is the point of contact for students and lecturers. The programme coordinator is responsible for recruiting new students and for providing interested parties with information regarding the track. The programme coordinator is supported by internship and alumni coordinators and study advisers. For each course, a course coordinator is appointed. For each track, regular team meetings are held.

Lecturers are involved in internationally recognised research institutes and research schools and have experience with nationally- and internationally-funded research projects. Lecturers are also active in other university programmes. All core staff members have obtained the basic teaching qualification and many also the senior teaching qualification. Lecturers are encouraged to obtain a university qualification in English. Lecturers work across tracks as thesis co-supervisors or second readers.



In total 50 lecturers are involved in the programme, of whom 17 are involved in the Art History track, 13 in the Gender Studies track, 8 in the Musicology track and 12 in the Religious Studies track. The Musicology track is currently understaffed. It was made clear during the online assessment that this is the result of increasing student numbers.

The programme notes in the self-evaluation report that the general level of work pressure is high. During the online assessment, the committee discussed this with the lecturers. Lecturers appreciate that the research master programme is connected to their own research, this allows them for example to discuss their research with students. It was noted that the workload is do-able but especially high for lecturers with temporary appointments.

#### *Tutoring and student information*

Personal guidance of students takes place through direct supervision, mentorship, extracurricular community activities and in the provision of clear information to students.

The students' first point of contact is the programme coordinator. In addition, personal supervision is provided, primarily in the final phase of the programme. To ensure that students stay on course with their research project, thesis supervision is offered. Study progress is monitored during feedback sessions with students.

A faculty-wide and voluntary preventive training is available for students regarding dealing with stress and pressure. If needed, students can also contact the programme's study advisor. Students are informed about the programme, the courses and the assessments by the programme book, course syllabi, their lecturers and the digital learning environment.

As mentioned before, each track organises extracurricular activities to create a research-oriented community of students and other scholars. In ad-

dition, the Graduate School also organises an annual interdisciplinary conference run by and for research master students and publishes a peer reviewed and open access journal.

The international students the committee met during the online assessment feel well supported in finding housing and studying in the Netherlands. It was however noted that international students struggled financially during the Covid-19 pandemic and that support in this would be welcomed.

The online assessment learned that for the Gender Studies track students are currently setting up a student association. It is expected that this will help in creating a community for students, also during the current situation of online education. Students noted in general that the programme is very committed to creating a student community. For the Art History track for example, a student has been appointed to promote the community. In the discussions whether a common course to start the programme with would be helpful, students noted that this could be helpful for international students in meeting students from other tracks. Students however want to follow their own interests and are not sure that a common course would be interesting for them.

#### **Considerations**

The committee concludes that the programme (and the four tracks within) enables students to realise the intended learning outcomes. For all tracks, the intended learning outcomes are translated into course-specific learning objectives which are stipulated in the course manual or syllabus. The syllabus also stipulates the intended learning outcomes that are addressed in the course as well as the learning trajectory of which the course is a part.

The committee is of the opinion that the programme has adjusted well to the introduction of 5 EC courses, and that this structure also contributes to the richness in content of the programme.

The programme is academically grounded and supported. The focus on fundamental research is reflected in the structure and content of all tracks and (core) courses. The programme is closely tied in with the research of different research institutes and the lecturers involved. This contributes to the strong academic focus and topicality of the tracks and the courses.

In addition, the committee concludes that topics such as research ethics are addressed. And that students complete the whole research cycle during the programme in formulating their own research project which leads to their thesis.

As mentioned before, the committee also establishes that the research institutes involved were reviewed positively. For the Religious Studies research group the scores 'excellent' (for research quality) and 'good' (for relevance to society and viability) were given. The Research Institute for History and Art History (OGK) received a score of 'very good' for research quality and impact and a score of 'good' for viability. And the Institute for Cultural Inquiry (ICON) scored 'excellent' or 'good' for the different research programmes.

Regarding the Musicology track, the committee values the broad character of the track and the richness in content it offers. Also considering the small team of lecturers involved. The committee supports the need expressed by students for more connection to research schools.

The Art History track also offers students a broad perspective on the field, through numerous specialisms and research topics. The committee is of the opinion that this track could benefit from more focus, also related to the staff available and the competition in this specific field.

The committee concludes that the programme is strongly student-centred. Students have ample opportunity to create their own learning path. The electives, profiles, internship and individual supervision contribute to this. The interdisciplinary set-up of the four tracks allows for students to gain different perspectives within and outside their field. The committee was impressed by the

maturity of the students and their ability to create their own path within their chosen field.

Even though students whom the committee met are not in favour of a common interdisciplinary course for all tracks, the committee is of the opinion that such a course could be helpful. Especially for students who already have a clear vision of their path and research topic this could provide new insights, inspiration and perhaps even a paradigm shift.

The committee appreciates the interactive and small-scale teaching methods used. This allows for in-depth discussions that meet the level and intensity of a research master programme. Based on the studied documents, the committee concludes that relevant and up-to-date literature and articles are used in the programme.

Based on the interviews and the underlying documentation the committee concludes that students are quite connected to the community of their track. The connectedness to the programme as a whole (and students from other tracks) could be strengthened.

The international character of the programme is reflected in the international profile of the staff involved, the international students attending and the international character of the fields of study and research. Moreover, in the second year, students have the opportunity to go abroad and to participate in an international scholarly and professional environment. The committee therefore concludes that the international name of the programme is more than appropriate. In addition, the committee establishes that the lecturers involved are experienced in English-language teaching to students from diverse disciplinary and cultural backgrounds.

The legal enrolment criteria are applicable to the programme. The selection procedure ensures that motivated students enrol in the programme. The committee notes that the enrolment numbers are quite small and fluctuating.

During the online assessment, the committee was impressed by the competent, strongly qualified and enthusiastic staff members. Lecturers are very committed to their students and the programme. The committee was also impressed by the mutuality of appreciation and commitment between lecturers, students and alumni during the online assessment.

The committee values the highly international character of the staff, the varied disciplinary backgrounds of lecturers and that lecturers are very active in (international) research and renowned research schools. As said before, this is also reflected in the courses. Lecturers put their contacts inside and outside academia to good use for their students so that students can build their (academic) network.

The committee however also noted that the workload is very high and recommends the programme to actively monitor and safeguard the lecturers' workload. In addition, the committee strongly recommends the programme to ensure that for the Musicology track sufficient staff is available.

In general, the committee concludes that the high quality of the staff and of the students attending contribute to the high standard of the programme.

Based on the interviews and examination of the underlying documentation, the committee establishes that the programme **meets this standard**.

### 3. Student assessment

The committee concludes that the programme has an effective assessment system in place. The intended learning outcomes are at the basis of this system. Effective measures are taken to guarantee the validity, reliability and transparency of the assessments, by using the four-eyes principle, assessment plans, a variety of assessment methods, assessment criteria and written feedback. Students value the feedback from their lecturers. The board of examiners and the assessment committee are effectively organised and safeguard the quality of the assessments and the end level of the programme. The committee recommends the examination board to include a more external perspective from outside the university. The committee concludes that the programme meets the criteria for this standard.

#### Findings

The programme adheres to the faculty and university regulations for examination and assessment. The different tracks are responsible for assuring, assessing, monitoring and improving the quality of examination. The assessment plan (which is drawn up yearly for each track) is important in this.

The assessment plan describes and visualises the alignment of the assessments with the intended learning outcomes for each track. Assessment of internships and theses is performed according to faculty regulations, using standardised forms. During the annual faculty-wide workshop for programme coordinators, elements of assessments are regularly discussed and problematised, and good practices are shared. In developing assessments and assessment criteria, the four-eyes principle is used. The different tracks organise intervention or meetings for thesis supervisors.

The nature of the assessments varies per track and/or within the courses so as to be able to appropriately assess whether a student has achieved the various learning outcomes. Different assessment methods are used in the tracks, including written assignments (paper, essay, report, research proposal or research plan), presentations, portfolio, assignments and participation. For most courses a minimum of two assessment methods is used. The assessment is stated in the course syllabus.

In the self-evaluation report, the programme notes that the relatively small scale of the programme allows for intensive supervision and feedback. As a result, students are encouraged to improve their academic writing and presentation skills. Students are also encouraged to submit their work as a conference paper or journal article: in some cases, this has resulted in actual conference presentations and publications.

Tutorials (or master-apprentice courses) are assessed by the tutorial supervisor. Assignments are set on an individual level and documented in an individual tutorial protocol, according to a faculty-wide form. Taking courses outside the regular programme and/or offered by a different university has to be approved by the board of examiners.

Internships are assessed by the academic internship supervisor. Feedback from the internship provider, obtained via a standardised form and through a conversation with the academic supervisor, is considered in the overall assessment. This assessment, by means of a faculty-wide assessment form, evaluates the quality of the student's final internship report. This report includes an original research product and a critical reflection on the internship activities.

The Musicology track has adopted the principle of providing more formative feedback than summative feedback to students. In doing so, the

track has created opportunities in courses for extensive peer feedback or feedback from lecturers on draft versions of assignments. In addition, various digital feedback methods are used.

The programme notes in the self-evaluation report that to ensure that all lecturers share the same evaluation standards, assessment and assessment criteria are discussed regularly. Lecturers can be appointed as an examiner after having obtained a PhD and a university teaching qualification, or if they are in the process of obtaining the latter. The board of examiners monitors the qualifications annually.

Since the aforementioned transition to 5 EC courses, the programme also coordinates deadlines between courses in order to keep the workload manageable. In addition, the length of final course papers in the core curriculum has been reduced to no more than 3.000-5.000 words.

Students are informed about the assessments and the criteria for grading at the beginning of each course in the course syllabus. Students stated during the online assessment that even though they sense that the lecturers' workload is high, they receive a lot of valuable feedback from their lecturers.

#### *Board of Examiners*

The programme resides under the board of examiners for the faculty's research master programmes. The board of examiners monitors the quality of the programme and whether the intended learning outcomes are achieved. The faculty assessment committee advises about assessment within the programme. The board of examiners and the assessment committee report to the faculty board in their joint annual report.

The board of examiners monitors the quality of the assessment by annually reviewing the assessment plan. The board ensures that the assessments are in line with the learning objectives and the final attainment levels of the course and that the assessment plans are implemented. The

board also regularly reviews programme assessment plans, grades, and the assessment forms of courses and theses. The outcomes of the analysis and subsequent recommendations are discussed with the programme coordinators. Implementation of recommendations is the responsibility of the programme coordinators.

The meeting with representatives from the board of examiners made clear that the use of external second examiners in assessing the thesis is checked by the board of examiners. The board checks the expertise and academic level of the external examiners before appointing them.

Regarding the length of the thesis (between 30.000 – 40.000 words) the board of examiners noted that there are no faculty regulations in place for this, other than tracks being responsible for the set-up of the graduation process. This also applies to the oral defence that is only part of the Religious Studies track; this is the choice of the track. The board of examiners checks whether the track lives up to its own promises and whether the intended learning outcomes are realised.

#### *Recent developments*

In 2020 the programme was offered online for the larger part. Changes in assessments (compared to assessments stated in the course syllabi) were submitted to and approved by the board of examiners. In general, there were few changes, as the assessment formats (papers, reviews, etcetera) could also be used in an online setting. During this period internships were also changed to internal internships where students participated as assistants in research projects of their lecturers. Internal internships also involve two supervisors.

#### **Considerations**

The committee concludes that an adequate system of assessment is in place. The quality assurance of the assessment system is solid and effective measures are taken to guarantee the validity, reliability and transparency of the assessments. These include using the four-eyes principle, the use of an assessment plan, assessment criteria and written feedback.

In general, the level of the different assessments studied by the committee during the online assessment was good. The committee also notes that an appropriate variety in forms of assessment is used. Students value the feedback they receive from their lecturers.

The board of examiners and the assessment committee are active in safeguarding the quality of the assessments. The committee notes that even though the board of examiners is 'external' to the programme and corresponds to the legal requirements in this, the board could benefit from external expertise from outside the university. The committee therefore recommends the board of examiners to include a more external perspective from outside the university.

In addition, the committee is of the opinion that being one programme could also lead to a shared vision on assessment (for example on the use of an oral defence).

Based on the interviews and examination of the underlying documentation, the committee establishes that the programme **meets this standard**.

## 4. Achieved learning outcomes

Based on the studied documents and the interviews, the committee concludes that graduates of the research master programme achieve the required level and the intended learning outcomes. It was confirmed in the meeting with students and alumni that they are capable of creating their own career path as a PhD or researcher within their specific field both inside and outside academia. The committee concludes that the overall academic quality of the studied theses is high and agreed with the grades given. The theses studied cover a broad range of topics and research methodologies. The feedback given to students is elaborate and thoughtful. The committee concludes that the programme meets the criteria for this standard.

### Findings

All tracks are finalised with the research master's thesis. The thesis is expected to be an original, individual, well-researched scholarly project within the chosen discipline, written on a relevant subject chosen by the student and approved by the supervisor. The thesis is supervised by researchers with expertise in the chosen topic.

The different tracks offer students a series of sessions that stimulate exchange and interaction among students, provide students with feedback and advice on general issues and help them to plan ahead. These sessions are complementary to the students individual supervision. Students are also encouraged to participate in thesis writing and research workshops offered by the university.

The thesis is supervised by an experienced staff member. The thesis is assessed by two examiners: the supervisor as well as an independent second (external) reader whose expertise aligns with the field of the thesis. The thesis is assessed using a standardised assessment form which lists the procedure, criteria, and descriptors for evaluation. Students are informed about the criteria and descriptors via the programme book and the digital learning environment. In assessing the thesis, both examiners complete their own form, providing sufficient detail to justify the suggested mark for the thesis. The final mark is determined in consultation between the examiners. On behalf of the examiners, the supervisor provides the student

with written feedback regarding the final assessment.

For the Religious Studies track an oral defence of the thesis is part of the graduation procedure. During the oral defence students demonstrate their ability to 'do Religious Studies'. The assessment of the oral defence is part of the assessment of the thesis and involves the same two examiners.

The programme offers different opportunities for students to orientate themselves on their career. These include faculty-wide advice regarding CV's or application letters reviewed and different workshops. In addition, meetings with alumni and students are held each month for students to get to know different areas of work ranging from traineeships, journalism and working for NGOs. Moreover, meetings are held for students interested in pursuing a PhD.

The different tracks also organise activities for students. For example, within the Art History track, the contacts with internship organisations are used for future collaborations including scholarly contributions to exhibition catalogues. The Gender Studies track offers two workshops per year, focusing on self-analysis for career development and exploring the job market and on 'The Art of Application'. And students of all tracks are encouraged to publish their thesis.

In the self-evaluation, the programme notes that graduates from all tracks find their way to (international) PhD positions (for example 50% of Musicology graduates), to cultural institutions, to curatorial or research positions in art museums or related institutions, to traineeships or to the policy and governmental sector.

### **Considerations**

The committee concludes that, for all tracks, the programme has an adequate graduation procedure in place. In assessing students' master theses two examiners are involved, the second of whom has an independent role.

To assess whether students achieve the required end-level and the intended learning outcomes, the committee studied 15 theses, representing the different tracks. Based on this, the committee is of the opinion that the quality of the studied theses is high and that students achieve the required master's level.

In general, the committee concludes that the studied theses are thorough and that the themes discussed are overarching and cover a broad range of topics and research methodologies.

The assessment forms provide students with thoughtful and elaborate qualitative feedback, that reflects the grades given and does justice to the thesis. The committee notes however that the amount of feedback varies between supervisors.

The meetings with students and alumni during the online assessment confirmed the good level of the programme. The students and alumni whom the committee met are capable of creating their own career path within their chosen field, inside and outside academia.

Based on the interviews and examination of the underlying documentation, the committee establishes that the programme **meets this standard**.



## Attachments

## Attachment 1 Assessment committee

Prof. dr. A. (Annick) Schramme	Annick Schramme is professor cultural management at Antwerp University. She is academic director of the Master Cultuurmanagement and of the Summerschool in Fashion Management in cooperation with l'Institut de La Mode (IFM) in Paris.
Prof. dr. M. (Manfred) Sellink	Manfred Sellink is director and curator of the Royal Museum of Fine Arts in Antwerp and (guest) professor Museum Studies and Art Policy, at Ghent University, department Art Studies.
Prof. dr. T. (Thomas) Schmidt	Thomas Schmidt is Dean of Music, Humanities and Media and Professor of Musicology at University of Huddersfield, UK
Prof. dr. A. (Adriaan) Klinken	Adriaan Klinken is Associate Professor of Religion and African Studies in the School of Philosophy, Religion and History of Science, and Director of the Centre of Religion and Public Life and of the Leeds University Centre for African Studies at University of Leeds, UK.
Prof. dr. L. (Liedeke) Plate	Liedeke Plate is Full Professor of Culture and Inclusivity at the department of Literary & Cultural Studies at Radboud University.
R.L. (Rachael) Fletcher, MA	Rachael Fletcher graduated in 2020 at the Research Master Literary and Cultural Studies at University of Groningen and is now researcher and teacher at Groningen University.

The panel was supported by Titia Busing, MSc.

## Attachment 2 Programme of the assessment

<b>Time</b>	<b>Meeting</b>
9.00 - 9.30	Opening remarks and pitch
9.30 - 10.15	Interview with programme management
10.15 - 10.45	Break
10.45 - 11.45	Interview with students
11.45 - 12.30	Lunch break
12.30 - 13.45	Interview with teaching staff
13.45 - 14.00	Break
14.00 - 14.45	Interview with board of examiners
14.45 - 15.15	Break
15.15 - 16.00	Interview with alumni
16.00 - 17.00	Panel deliberation
17.00 - 17.15	Presentation of findings
17.15 - 17.30	Break
17.30 - 18.30	Development meeting

## Attachment 3 Documents

- Self-evaluation report, including appendices
- Addendum Appendix 1 – Education and Covid-19
- Course manuals, assessments and essays of several courses of each track
- Assessment plans and tables
- Assessment Reports Research Institutes
- Overview of staff members of all tracks
- Teaching and Examination Regulations
- GKG Lecturer Manual (English) 2018-2019
- Self-evaluation OGK 2012-2017
- Annual report Board of Examiners, Faculty of Humanities 2018-2019
- Faculty assessment guidelines
- Guidelines for Writing a Research MA Thesis
- Internship Instructions for Teachers
- Internship Regulations for Students
- MCW Lecturer manual 2019
- MCW Newsletter December 2019.msg
- Conference Posters students RMA Religious Studies
- RMA Religious Studies Students' contributions to websites and Blogs
- RMA Religious Studies UU impressions
- Thesis-Guidelines RMA Religious Studies UU\_Feb\_2021
- Internship reports of each track
- Minutes teaching evaluation meetings of each track
- UU Advisory Report ITK 2018 (Dutch)
- UU Diversity and Inclusion: Highlights 2018-2019 (Dutch)
- UU Education Guideline 2017
- UU Strategic Plan 2016-2020
- Theses of 15 students, including assessment forms