

**M Master of Museology
Amsterdam School of Arts /
Reinwardt Academy**

*Report of the limited programme assessment
April 16th and 17th 2015*

Utrecht, The Netherlands
June 2015
www.AeQui.nl
Assessment Agency for higher Education


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Summary

On April 16th and 17th 2015 a committee from AeQui performed an assessment of the master's programme in Museology. The overall judgement of the committee regarding the quality of the programme is satisfactory. The programme aims to give (future) professional practitioners the knowledge and skills needed to contribute to the future of museums and cultural heritage, ranging from traditional institutes to alternative organisations.

Intended learning outcomes

The committee assesses the intended learning outcomes of the programme as **satisfactory**.

The programme aims to deliver key players in the museum and heritage field, which can contribute to the sustainable development and innovation of the field of museums and cultural heritage. The programme's focus on theory, practice and ethics is visible in the competences. The lecturers, advisory committee and structure of the programme also ensure the link with professional practice. Due to the international character of the programme, there are many international contacts. In addition to that there are also ample contacts in the Netherlands. The committee notes that the programme has an explicit view on the field of museology and heritage and the kind of graduates it wants to deliver to this field.

Teaching-learning environment

The assessment committee assesses the teaching and learning environment of the programme as **good**.

The assessment committee is of the opinion that the development of research and academic skills is adequately guaranteed by the programme. The programme offers ample room for critical discussions about the theory, practice and ethics of museology. In addition to that, the connection to the professional field is explicit in the programme. Lecturers share their professional experience; weekly field trips to institutions are part of the programme and in the project management module, students work on real-life assignments. Additionally, the internship offers students experience with the professional field.

The committee concludes that 'touching ground' is an important part of the programme's philosophy. Even though new and groundbreaking theories can be discussed, the relevant question always remains how this relates to the students' future professional practice. The literature used is cutting-edge, according to the committee. In recent years, research has

become more of a part of the programme. The committee is, however, of the opinion that this is not yet reflected in the studied theses (see also standard 4).

The programme is truly international. Students and lecturers come from different international backgrounds. The committee considers the structure of the programme to be good. The programme offers a small-scale environment with personal contact and interactive teaching methods. Lecturers are competent, inspiring and enthusiastic. They are also recognized in the field of museology and heritage. The programme is feasible and fits the needs of international students who usually combine their studies with a job and a family. The facilities and guidance are adequate.

Assessment and achieved learning outcomes

The assessment committee concludes that an adequate system of assessment is in place, and assesses this standard as **satisfactory**.

The assessment committee concludes that an adequate though somewhat informal system of assessment is in place. The programme uses a variety of assessment methods. In most modules, two forms of assessment are used. Even though the Board of Examiners has taken some steps to further improve the assessment system, the committee advises the board to be more proactive.

Achieved learning outcomes

The committee assesses this standard as **satisfactory**.

The committee notes that the programme has an adequate thesis procedure. The committee concludes that the overall quality of the theses is satisfactory and graduates of the master's programme achieve the required level. The committee also concludes that reflection on the methodology and formulation of research questions deserves attention. In general, the committee is of the opinion that the scope and definition of the theses needs to be redefined. The committee recommends that the pro-

programme involve lecturers and the Advisory Board in this discussion. The Board of Examiners is involved in the quality assurance of the assessments and theses.

Recommendations

The committee believes that the vision underlying the programme can be voiced more, and more explicitly, to the outside world. The focus on cutting-edge education and the training of critical thinkers (and research) could be much more present in the way the programme presents itself.

The committee also recommends that the programme invests in creating a professional and social community of Reinwardt students and graduates.

These first two recommendations will support the positioning of the programme and its alumni in the field.

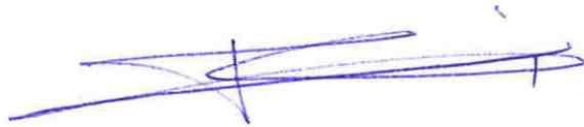
Furthermore, the committee recommends that the programme formalizes its assessment system. The committee also advises to formalize the requirements for the internship report. More generally, the committee is of the opinion that the scope and definition of the theses needs to be redefined, to better fit the mission and vision underlying the programme.

All standards of the NVAO assessment framework are assessed positively, hence the review committee awards a positive recommendation for the accreditation of the programme.

On behalf of the entire assessment committee,
Utrecht, June 2015,



Drs. R. van Aalst
Chair



Drs. T. Buising
Secretary

Colophon

Institute and programme

Amsterdam School of the Arts / Reinwardt Academy

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Status institution: publicly funded

Result of institutional assessment: positive

Programme: Master of Museology

Level: University of applied sciences (HBO) master

Number of credits: 90 EC

Nomenclature: Master of Museology (after accreditation: Master of Arts)

Location: Amsterdam

Mode of study: fulltime

ISAT: 70038

Data on intake, graduates and drop-outs: see attachment 3.

Responsibility for the quality of the institute: B. Crezee

Responsibility for the quality of the programme: H. Dibbits

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Assessment committee

R.R. van Aalst, chair

J. Reeve, domain expert

S. Bak, domain expert

S. Legêne, domain expert

D. Janssen, student

T. Buising, secretary

The Committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of

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Introduction

The Reinwardt Academy is part of the Amsterdam School of the Arts. In addition to the master's programme in Museology, the academy also offers a bachelor's programme in Cultural Heritage. The academy is comprised of around 600 students, 50 staff members and numerous guest lecturers.

The institute

The Reinwardt Academy has a professorship of Cultural Heritage. The professorship contributes to the reinforcement of the social position of heritage institutions and the further development of the curriculum of heritage education for both the bachelor's and master's courses. The framework of the research programme is determined by the relationship between the field of operations, theoretical reflection and its application to education.

The Reinwardt Academy not only trains students but also contributes to national and international knowledge production and dissemination. For example, the academy organizes the Heritage Arena debates, the annual Reinwardt Memorial Lecture, on-the-job training and symposia. Reinwardt staff is active in the international field of cultural heritage and museums, as lecturers at international conferences and in museum and heritage programmes in various countries.

The programme

The international master's programme in Museology is an 18-month programme comprised of 90 EC. The first nine months consist of modules; the second nine months include the internship and the thesis.

The self-evaluation report defines museology as a practice-oriented study of musealisation and heritagisation processes that take place all over the world.

The programme aims to give (future) professional practitioners the knowledge and skills needed to contribute to the future of museums and heritage, ranging from traditional institutes to alternative organisations.

The programme is based on theory, practice and ethics. Combining these three elements ensures, according to the self-evaluation report, an inspiring,

internationally oriented and socially engaged environment in which students can develop competencies.

In the programme, students learn to reflect on new ways of collecting, conservation, exhibition and education, communities, strategic decision-making, knowledge-sharing and participation. Museum and heritage work is always connected to societal developments. These societal developments (for example globalisation, regionalisation, technological developments, etc.) impact the museum and heritage field and can lead to new organisations, less institutionalised practices and new connections between museums, heritage and society.

Students and lecturers from different cultural backgrounds, the relationship with the international professional field and the use of international literature and cases reflect the international character of the programme. Incoming students often work in the field of museums and heritage.

The assessment

The Amsterdam School of the Arts / Reinwardt Academy (from now on the academy) has assigned AeQui VBI to perform a quality assessment. In close co-operation with AeQui, the academy has convened an independent and competent assessment committee. A preparatory meeting with representatives from the programme has taken place.

The site-visit took place on April 16th and 17th in accordance with the program in attachment 2. The committee assessed in an independent manner. At the conclusion of the assessment, the results were presented to representatives from the programme. The concept of this report was sent to the programme representatives; and, their reactions have led to this final version of the report.

1. Intended learning outcomes

Based on interviews and the examination of underlying documentation, the assessment committee qualifies this standard as **satisfactory**. The programme aims to deliver key players in the museum and heritage field, which can contribute to the sustainable development and innovation of the field of museums and cultural heritage. The programme's focus on theory, practice and ethics is visible in the competences. The lecturers, advisory committee and structure of the programme also ensure the link with professional practice. Due to the international character of the programme, there are many international contacts. In addition to that there are also ample contacts in the Netherlands. The committee notes that the programme has an explicit view on the field of museology and heritage and the kind of graduates it wants to deliver to this field. This vision becomes particularly clear in the teaching and learning environment. The committee is, however, of the opinion that this vision can be voiced more and explicitly to the outside world and in the intended learning outcomes. The focus on cutting-edge education and the training of critical thinkers (and research) could be much more emphasized in the way the programme presents itself.

Orientation

The programme has a professional orientation. It focuses on the ways in which museum and heritage professionals can best respond to (developments in) the world. The programme's three pillars are theory, practice and ethics. Researching the impact of developments in the world and reflecting on the professional practice is done with the use of theory and theoretical reflection, and by reflection on practices during excursions and in workshops. Students learn to conduct practice-oriented research in which reflection and practice are integrated. In their research, students are expected to reflect on the societal and ethical implications of museum and heritage work.

The self-evaluation report states that the programme distinguishes itself from other programmes in:

- focus and domain: The main focus of the programme is to train students to make a difference in the broader field of museums and heritage.
- approach: students learn to develop a critical perspective towards museums and heritage. Students learn to critically question and discuss management decisions, but also everyday working practices, down to the level of the texts on object labels..
- professionalism: the programme reflects on the role of ethics in the field of museums and heritage. In addition to that, the range of professional roles that students can fulfil is also discussed.

The site-visit showed that a benchmark study has been performed recently. The committee supports this. Even though the results have not yet been shared within the Reinwardt Academy, it revealed that graduates can be said to have a Reinwardt signature. In addition to that, graduates also take pride in studying at the academy. Students with a specific motivation for studying at the Reinwardt Academy are most successful. Alumni confirmed that the institute is well known in the professional field.

Links with professional practice

All lecturers involved in the programme maintain close contact with the professional field. The vast majority of the (guest) lecturers combine teaching at the academy with professional activities in the museum and heritage field.

In addition to that, the academy has an Advisory Committee. The Advisory Committee consists of representatives from the professional fields. The Advisory Committee advises the director on the content of the programme and relevant developments in the field. During the site visit, the committee also spoke with representatives from the Advisory Committee. It became clear that the Advisory Committee meets four times per year and discusses all relevant topics for the programmes (both master's and bachelor's). The Advisory Committee also discusses developments in the field, for example digitalisation. The programme acts on these discussions (and the subsequent ideas for improvement).

The Advisory Committee is also invited for meetings with and presentations from students. The representatives of the Advisory Committee are in general positive about the level of the students. Students at the academy represent a different approach to museology than students from comparable university-based programmes. Students are characterized as engaged, critical-thinking young professionals.

The committee recognises the programme's prominent place in the international field of museum and heritage education. This position is reflected in its cooperation with the International Council of Museums, other (inter) national organisations, universities and vocational training programmes. Additionally, the academy provides training programmes for international museums and educational institutions.

The committee concludes that the programme has an explicit vision in the field of museology. This is also what distinguishes the programme from others and it is what Reinwardt Academy and its graduates are recognized for. The committee is, however, of the opinion that the programme can make this vision clearer (the Reinwardt characteristic) and voice its cutting edge and relevant approach as well as its focus on theory, practice and ethics. In addition to that, the committee is of the opinion that the critical and engaged mind-set that students develop, including their research skills, could be stressed more.

Intended learning outcomes

The intended learning outcomes (competencies) were originally derived from the competencies formulated by the Canadian Museums Association. The competencies were reviewed in 2009 and will again be reviewed in the academic year 2015 – 2016. This is related to the new teaching policy plan that will be formulated for the period 2016 – 2020. The competencies are clustered into four groups:

1. philosophical and ethical competencies;
2. public focus;
3. organisational awareness;
4. self-management.

The self-evaluation report states that being able to think and act methodically in an institutional, professional and social context is the programme's main competency.

Each cluster is comprised of several competencies. The course book describes (the level) of the competencies. The competence 'ethics and values' (part of the philosophical and ethical cluster) is, for example, described as 'the ability to espouse the core ethics and values appropriate for a museum under public trust, and to act in a manner which is in keeping with those values'. The level is described as 'the student understands the long term implications of acting in accordance with specific ethics and values and the relationship of professional, personal and societal values; the student acts in a manner which promotes socially responsible values and balances communal differences with common needs'.

The professional orientation of the programme is visible in the intended learning outcomes (competencies). Not only are students expected to capitalize on and generate new and innovative business opportunities that create public value or result in financial advantage but also to identify and effectively solve problems by using a range of analytical and creative approaches. In addition to that, the project management module is also an example of the professional orientation of the programme (see also standard 2).

The committee also notes that the focus on theory, practice and ethics is visible in the competencies. Students learn for example to espouse the core ethics and values appropriate for a museum under public trust and to act accordingly. In addition to that, students learn to incorporate change and new visions.

Previous visitation

The self-evaluation report describes which changes have been made based on the recommendations from the previous site visit. The current committee confirms that a large number of the recommendations have been satisfactorily implemented. In addition to that, an internal midterm review in March 2014 also led to several improvements in the programme. For example, the thesis process is described more clearly in the course book and the introduction module has been reviewed. Additionally, the formulation of learning tasks is standardised

and lecturers prepare the modules at an earlier stage.

Dublin Descriptors

In the self-evaluation report, the intended learning outcomes are related to the Dublin Descriptors. Also, the Dublin descriptors have been concretised, and it is clear to the committee how the Dublin descriptors are translated in the programme. The committee concludes that the Dublin descriptors are reflected in the programme.

2. Teaching – learning environment

Based on interviews and the examination of underlying documentation, the assessment committee qualifies this standard as **good**. The assessment committee is of the opinion that the development of research and academic skills is adequately guaranteed by the programme. The programme offers ample room for critical discussions about the theory, practice and ethics of museology. In addition to that, the connection to the professional field is explicit in the programme. Lecturers share their professional experience; weekly field trips to institutions are part of the programme and in different modules (project management module and collections & collecting), students work on real-life assignments. Additionally, the internship offers students experience with the professional field.

The committee concludes that ‘touching ground’ is an important part of the programme’s philosophy. Even though new and groundbreaking theories can be discussed, the relevant question always remains how this relates to the students’ future professional practice. The literature used is cutting-edge, according to the committee. In recent years, research has become more of a part of the programme. These students are still working on their thesis, so the committee cannot verify the effects of the intensified research programme in the theses.

The programme is truly international. Students and lecturers come from different international backgrounds. The committee considers the structure of the programme to be good. The programme offers a small-scale environment with personal contact and interactive teaching methods. Lecturers are competent, inspiring and enthusiastic. They are also recognized in the field of museology and heritage. The programme is feasible and fits the needs of international students who usually combine their studies with a job and a family. The facilities and guidance are adequate. The committee recommends that the programme further invest in creating a professional and social community of Reinwardt students and graduates.

Content and structure

As mentioned before, the 18-month programme consists of modules, the internship and the research project, resulting in a thesis.

The first nine months of the programme cover seven courses:

1. Museological theories and functions (5 EC)
2. Ethics and strategies (7 EC)
3. Expectations and experiences (7 EC)
4. Project management (5 EC)
5. Collecting and collection mobilities (7 EC)
6. Society and transformations (7 EC)
7. Changes and challenges (7 EC).

The first module is an introductory module. It focuses on the societal developments and dynamics in the museum and heritage field. The goal is to position museology in a wider world. This is done by addressing a different theme every week (for example, contemporary museology and heritage theories, historical theories and digital contexts). The second module focuses on ethics and decision-making. Students’ ethical skills are developed by critically analysing real-life cases and by reflecting on positions in the

professional field. The first two courses aim to create a common ground for students (and for lecturers as well).

During the next modules, students deliver different products for the museum and heritage field. These vary from a policy to advice to a digital strategy to a researched academic blog and exhibitions.

Most modules consist of two workshops. The expectations and experiences module, for example, is comprised of the workshops on ‘Visitor Studies and Experience Economy’. The first workshop focuses on different aspects of visitor research and the use of the results of this research. Students learn to use visitor research as a tool for preparing and evaluating exhibitions and other audience-oriented activities. Students also apply different aspects (observation, questionnaires, market research) during the workshop. The final (group) assessment of the workshop is a visitor study or market research in the Netherlands.

Regarding the content of the programme, students revealed during the site visit that they value the combination of theory and practice that is offered by

the programme. Also, the students appreciate the projects and the international contacts. The students also indicated that some form of follow-up after the internship would be nice. With regard to that, students also realise that the fact that most students return to their home countries for the internship and thesis makes this difficult to organize.

Students also indicated that for students with a background in museology, the first introductory module is somewhat overlapping.

The committee reviewed the literature and finds that it is up-to-date and cutting-edge. Regarding the readings, students indicated that follow-up on this during classes could be improved. The lecturers confirmed this during the site-visit.

The committee also discussed the combination of teaching new theoretical developments as well as more standard, regular aspects of museology with the lecturers. The lecturers indicated that both are an important part of the programme. For example, in the Changes and Challenges module not only new theories but also standard aspects, such as fundraising, are discussed. This is needed so that students learn to implement new formulas and strategies. Touching ground, as was mentioned by the lectures, is an important part of the programme.

The alumni with whom the committee spoke are also positive about the programme. The programme has met their expectations, for alumni already working in the field of museums as well. Alumni also appreciated the balance between practice and theory in the programme.

Professional field

The project management module is one of the modules in which students work on a real-life project for real-life clients. The module aims to give students insight into their organisational skills and to learn about project management theory. In recent years, projects have been organised for the Amsterdam Museum, the Museum Bronbeek in Arnhem, the Alvar Aalto Museum in Helsinki, the MAS museum in Antwerp and the Biblical Museum in Amsterdam.

During the site visit, the committee discussed several projects with students and their clients. The committee noticed the quality of the projects and the satis-

faction of the clients with both the students and the deliverables from the projects.

The internship is defined as a supervised work experience that complements the theoretical part of the programme. The internship is a minimum of ten weeks (full time). During the internship, students will have a role comparable to that of a museum consultant. Students work independently on a small (policy making) project with a research component. Students are expected to find their own internship. The internship can be in the Netherlands but also in the student's home country. The internship proposal has to be approved by the internship institute as well as the student's supervisor.

As mentioned before, the lecturers also ensure contacts with and input from the professional field. All (guest) lectures are actively involved in the museum and heritage field.

The site-visit revealed that students feel well prepared by the programme for the internship and working in the professional field. Students are also of the opinion that following the programme enhances their chances in the professional field. The alumni shared this opinion, as became clear during the site-visit. They also felt prepared for different roles in the professional field.

Research

According to the self-evaluation report, students start researching at the beginning of the programme. This is reflected in the constant focus on discussing, analysing and investigating relevant issues in the museum and heritage field. The practical assignments in the different modules enhance the development of critical thinking and reflective skills.

The module "Changes and Challenges" prepares students further for their internships and research projects (resulting in a thesis). Students expand their academic skills and learn to strategically position themselves in a highly dynamic professional field. One of the assignments (of the workshop Changes) is to write a paper proposal for a conference. This proposal discusses (amongst other aspects) relevant literature and research methodology. Students apply their academic skills in the internship and research project (thesis).

Research group

The programme is directly linked to the Reinwardt's research group: the Professorship in Cultural Heritage. Both professors are actively involved in different modules and students participate in activities from the research group. In addition to that, the research group organises two international debating events per year for the museum and heritage field. Students of the master's programme are actively involved.

During the site visit, the committee discussed the role of research in the programme with different representatives. It became clear that the research tutorials prepare students for the thesis. In addition to that, the conference proposal and the different written assignments also prepare students. The management defines students' research as academic research with a professional focus. Critical reflection is an important aspect of the expected research attitude and is a constant factor in the programme, according to the management. Moreover, social engagement is an important aspect of the research definition.

Intended learning outcomes - programme

The committee examined whether or not and how the competences (intended learning outcomes) have been translated in the programme. It studied the correspondence between the competences and the modules. In addition, it gained insight into the way the competencies are translated within the modules by studying the description, objectives and assignments of the modules. The committee concludes that all competences are cross-matched to modules within the programme.

Up-to-date

The committee concludes that the programme is regularly updated. Part of the institute's quality assurance cycle is an internal midterm review. The last review (2014) revealed that organisational aspects could be improved. This has been addressed by organising the administration of marks and standardizing learning tasks.

The committee also notes that the small scale of the programme ensures direct contact and interaction between students and lecturers. Therefore, points of

improvement can be addressed promptly. The site visit revealed that the programme answered a recent need from students for presentation skills by offering training on this matter.

The site-visit revealed that all modules are evaluated and the results are discussed with class representatives.

The committee values the international character of the programme. The international character is reflected in the international students, international lecturers and the use of international literature. In addition to that, an international excursion is part of the programme. The site visit clarified that students appreciate the international character and the international stature of the programme. It also made clear that many Dutch examples are used during lectures. The committee recommends that the programme also use international examples and cases.

Didactical concept

The didactical concept of the programme aims to stimulate critical and philosophical reflection. In addition to that, the input from the professional practice is an important feature. This includes the lecturers, who draw on their own professional experience, and the use of realistic practice situations. Also, independent study is an important aspect of the didactical concept. Next to the mandatory literature, students are expected to search for relevant information themselves.

The programme's small scale ensures a committed, personal and safe learning environment with ample room for interactive discussions. As mentioned before, the first two modules are used to set a common ground for students. Students also get acquainted with the expected discussions and debates in the lectures.

The programme uses teaching formats, such as lectures, group work, individual work, excursions, individual tutoring, external advice, peer learning and peer feedback. During the lectures, theoretical concepts are discussed and debated. In addition to that, specific cases and real-life practices are explored.

Weekly field trips are an important part of the programme. During these trips, students are expected to conduct research. Moreover, the field trips offer students the opportunity to meet with professionals. Field trips are held throughout the Netherlands. Each year an international trip is planned. In recent years, this has been to Berlin.

The first nine months of the programme consist of 15 contact hours per week. After that (during the internship and research project), individual guidance is offered (7 hours for supervision during the internship and 15 for the research project (thesis)).

Feasibility

The committee concludes, based on the interviews and an examination of the underlying documentation, that the programme is feasible.

The first nine months of the programme (the modules) take part in Amsterdam. In the second nine-month period, students are free to choose the location of their internship and thesis. The self-evaluation report states that many students extend the second phase of the programme since they combine the thesis with projects or a job in the professional field. This leads to rather low completion rates. Some of the alumni that the committee spoke to during the programme shared that their theses were also delayed. This was due either to personal circumstances or the need to address an extra case study in the thesis. It became clear, however, that the alumni appreciate the extra time and flexibility available for handing in the thesis.

Reinwardt Academy regards the students of the master's programme as 'colleagues in training'. This implies that students are in charge of and expected to have a professional attitude regarding their own learning progress.

Students commented, during the site visit, that the planning of courses sometimes overlaps. This means that occasionally deadlines for assignments are scheduled when modules are in full swing with lectures and classes.

The committee noted during the site visit that the design of the programme (9 months of courses and 9

months of internship and thesis) is attractive for international students. The fact that students stay in the Netherlands for only 9 months can be over-viewed.

Supervision

In the beginning of the programme, all students are interviewed by the course director and course coordinator. During this interview, students' expectations and the programme's possibilities are discussed. Based on this interview, all students are assigned an individual supervisor for the duration of the whole programme (including the internship and thesis).

The supervisor focuses on academic aspects as well as career planning. The supervisor assesses the student's internship proposal as well as the internship report. During the first nine months of the programme, students and supervisors meet on a regular basis. During the internship and thesis phase of the programme, students and supervisor keep in touch via Skype and e-mail. Students can also address other lectures for advice.

During the internship, a coach from the internship institute also assists students. The interpretation of the role of coach varies per internship assignment. However, in any case, the coach involves students in their daily work and provides opportunities for students to participate in decision-making.

Students revealed during the site-visit that they appreciate the fact that they are assigned a supervisor early in the programme. They also feel supported by the programme.

Based on the documentation received and the interviews conducted, the committee ascertained that the student supervision is adequate.

Incoming students

The programme is directly accessible to students with a Bachelor's degree (from a university of applied science or other university in any field). In addition to that, fluency in English is expected. Candidates without a relevant degree but with at least five years of work experience in the field can also apply.

The admissions committee assesses all candidates. The assessment consists of a written essay regarding motivation, expectations, interests and goals in the field and the way the programme can help to meet these goals. The assessment committee assesses whether the programme can match the candidate's ambitions in terms of content, culture and didactics. If deemed necessary, an interview with the candidate is organised.

The number of incoming students varies. In 2009, 25 students enrolled in the programme, whereas in 2012, 16 students enrolled.

During the site visit, the committee spoke to students about the different (levels and) backgrounds of the students. It became clear that students experience this as a positive and learn to look at aspects of museology from multiple viewpoints. Lecturers also perceive students' different cultural backgrounds as positive. As one lecturer revealed, it is also very humbling to work with students with different cultural backgrounds.

Staff

Based on the self-evaluation report and interviews during the site visit, the assessment committee concludes that the staff is inspiring and equipped with the correct expertise and level. During the site visit, the students and alumni confirmed this.

The self-evaluation report states that lecturers are professionals and academics with different backgrounds, perspectives and stem from different museological traditions. The common ground between lecturers is defined by an international orientation and social engagement. The self-evaluation report characterizes the lecturers as professionals with an intellectual and/or theoretical interest. Lecturers from the core team come from the Netherlands, Brazil, Indonesia and Germany.

The core team consists of 19 lecturers (including 7 regular guest lecturers). In addition to that 23 professionals gave a guest lecture in 2014 – 2015. The

committee ascertained that there is currently an acceptable staff-to-student ratio of 1:23. 30% of the lecturers hold a PhD, 55% have a master's degree. All lecturers have professional experience. Guest lecturers also have different origins. Most guest lecturers have been involved in the programme for many years.

Regular study days are organised during which relevant themes (for example, assessment) are discussed. In the self-evaluation report, reference is made to the staff's need for scheduled feedback time. During the site visit, the lecturers confirmed this. The input of guest lecturers keeps the programme topical and provides inspiration for other lecturers. However, a need for more staff meetings was also expressed during the site visit.

For guest lecturers or new lecturers, a framework about teaching at the Reinwardt Academy is available. In addition to that, new (guest) lecturers are teamed up with an experienced lecturer. The module coordinator also provides context for new lecturers. Lecturers are also stimulated to get their didactical credentials.

The committee met enthusiastic and inspiring lectures during the site visit. Lecturers seem to love to teach at the academy and are committed to the diversity of students in the programme.

In addition, it was understood from students during the visit that lecturers are easily accessible and approachable. Students and alumni appreciate lecturers' enthusiasm and passion about the topics.

Facilities

The programme is located in Amsterdam at the facilities of the Reinwardt Academy. The programme occupies its own floor with student workstations and rooms for group work. The academy's multimedia library has a large collection of literature on theoretical and historical museology and related subjects. In 2015, the academy will move to another building.

3. Assessment

Based on interviews and the examination of underlying documentation, the assessment committee qualifies this standard as **satisfactory**. The assessment committee concludes that an adequate though in places somewhat informal system of assessment is in place. However, the committee also recommends that the programme further formalize its assessment system. The programme uses a variety of assessment methods. In most modules, two forms of assessment are used. The committee recommends that the programme formalize the requirements for the internship report. Even though the Board of Examiners has taken some steps, the committee advises the board to be more proactive.

Valid and reliable

The programme follows the Reinwardt assessment framework. The framework sets out the criteria regarding the assessment formats and the role of assessments in the programmes.

The programme uses different forms of assessment. An individual written assignment assesses the introduction module. The content as well as the academic writing skills of the individual student are assessed.

The other modules are assessed with an oral presentation, essay, paper, policy paper, blog, project proposal or paper proposal. Within the modules, the different workshops have separate forms of assessment. For example, the workshop “Visitor Studies” (from the Expectations & Experiences module) is assessed with a group visitor project. The workshop “Experience Economy” from the same module is assessed with a group project and an individual essay.

The workshop “Collection Mobilities” (from the Collecting & Collection Mobilities) also takes the active participation of students into account in its assessment. When multiple forms of assessment are used for the module or workshop, the weight is accounted for in the course book.

The assessment of the internship includes the result/product of the internship, a report on the internship and a written report from the coach at the internship institute. The last aspect, however, is not mandatory. The internship report needs to include a reflection on the acquired competences and a report on the realisation of the product. The student’s internal internship advisor is responsible for the final

assessment. Students receive a written assessment report.

The committee studied several internship reports and noted that the reports do not always reflect the contents of the internship. In addition to that, the reports are very different in style and content. The committee recommends that the programme formalize the requirements for the internship report.

During the site visit, the committee discussed the different forms of assessment used with the lecturers. It became clear that in the assessments, students are expected to take on different professional roles. The assessments challenge students to write critical reflections, to write policy papers or a blog and also to interact with a client in redesigning a museum.

Board of Examiners

The Board of Examiners is responsible for organising and coordinating examinations and assessments. The board addresses formal complaints about exams and advises the management about the assessment policy as well as the programme and exam regulations. The self-evaluation states that recently the board has become more involved in the master’s programme. The board reviewed three theses and concluded that these showed the required master’s level. The board also made some recommendations to include an additional assessment phase during the research process and to enhance the proper use of rubrics (by the assessors).

During the visit, the committee spoke with representatives of the Board of Examiners about their role in monitoring the quality of assessment and the above-mentioned recommendations. It became clear that the board is involved in assuring the quality of the theses and other assessments. The assess-

ment of the internship and the use of rubrics in that process is now the subject of discussion for the board. The board aims to review theses and assessments on a yearly basis.

During the site visit, students revealed that they are content with the ample feedback they receive on their assignments. In addition to that, students see the improvement that lecturers have made in meeting deadlines for marking assessments.

Transparent

For each course, learning tasks are formulated. The learning task prepares students for the course. It describes the background, aims/competencies, products, assessment and assessment criteria, literature and other sources and relevant information.

4. Achieved learning outcomes

Based on interviews and the examination of underlying documentation, the assessment committee qualifies this standard as **satisfactory**. The committee notes that the programme has an adequate thesis procedure. The committee concludes that the overall quality of the theses is satisfactory and graduates of the master's programme achieve the required level. The committee also concludes that reflection on the methodology and formulation of research questions deserves attention. In general, the committee is of the opinion that the scope and definition of the theses needs to be redefined. The committee recommends that the programme involves lecturers and the Advisory Board in this discussion. The Board of Examiners is involved in the quality assurance of the assessments and theses.

The Reinwardt Academy is a well-known institute in the field of museology and heritage. Alumni of the programme are recognised and work all over the world. Standard 2 already revealed that alumni and students feel prepared for fulfilling different roles in the field. During the site visit, the committee was impressed with the students and alumni. The committee is of the opinion that they are able to challenge the field of museology.

Thesis

After finishing all modules and the internship, students can embark on the research project for the thesis.

The course book states that the thesis aims to give students the opportunity to prove that he or she can carry out a sustained piece of original museological research based on the knowledge and skills acquired during the programme.

Students are free to choose a topic for the thesis, as long as the theme is relevant to the development of the field of museology. Students are obliged to write and submit a thesis proposal. The proposal outlines the subject, the objectives, the methodology and the time schedule. An assessment committee, consisting of the course director and the proposed thesis supervisor, assesses the proposal.

During the research project and the writing of the thesis, a supervisor guides students. The student is expected to inform the thesis supervisor on a regular basis. The supervisor has 15 hours available for each individual student.

During the site visit it became clear that most international students work on the thesis in their home country. In addition to that, students usually combine writing the thesis with a job and a family.

Lecturers indicated during the site visit that formulating a relevant, researchable and verifiable research question is very important and sometimes a challenge for students. On this matter, students are advised to 'touch ground' quite often. To prepare students for the thesis, four preparatory meetings are organised.

Students are responsible for deciding when they hand in their final thesis for assessment. Supervisors can give advice, however the student decides.

Assessment

An assessment committee assesses the thesis. This committee consists of a lecturer from the programme (chair), an external expert and the student's thesis supervisor. The chair and the external expert both determine 40% of the final grade. The student's supervisor determines 20%.

Within three months after submission, students receive a written assessment of the thesis, including motivation.

During the site visit, the assessment committee discussed the thesis process with several representatives from the programme. The timeliness of the thesis assessment, which takes 3 months, was explained by the involvement of an external assessor, as external assessors sometimes have to review several theses in the same period.

The committee reviewed fifteen theses. It noted that the three pillars of the programme, practice, theory

and ethics are not always explicitly connected in the studied theses. In addition to that, research questions mostly address a student's interest instead of a state-of-the-art problem or subject. During the site visit, the lecturers confirmed this.

Even though the committee concludes that the overall quality of the theses is satisfactory, the committee also concludes that the reflection on methodology and the formulation of researchable research questions could be improved. In a broader sense, the committee is of the opinion that the definition and scope of the thesis needs to be redefined. In what form will the thesis best fit the vision and goals of the programme; what is a 'Reinwardt thesis' (or: end-work)? The committee also invites the programme to involve lecturers and the Advisory Board in this redefinition process.

Alumni

The self-evaluation report reveals that alumni of the programme work all over the world, for example as deputy DG for Heritage in the People's Republic of China, SG of Sao Paulo province in Brazil and as Na-

tional Coordinator of Cultural Heritage in Mexico. Since job opportunities are limited, alumni often also work on project base. In addition to that, some alumni pursue a career in research. Also, students get invited for jobs during their internship.

The programme stays in touch with alumni through the website, events, LinkedIn and Facebook. Additionally, an alumni conference was held in 2014.

The site visit revealed (see also standard 1) that representatives from the professional field are in general very positive about the alumni and the students. The committee shares this opinion. The students and alumni that the committee spoke with during the site visit showed critical thinking and were able to challenge the field of museology.

Appendices

Appendix 1. Assessment Committee

1	Raoul van Aalst frequently chairs assessments by AeQui
2	Saskia Bak is Director of Keramiekmuseum Princessehof and the Fries Museum, in Leeuwarden
3	Susan Legêne is Professor of political history and Head of the History department Faculty of Arts, VU Amsterdam
4	John Reeve is an International museum consultant and trainer, author and lecturer
5	Dirk Janssen is a masterstudent Innovation Sciences at Eindhoven University of Technology

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	<p>Mrs Legêne is a professor of political history and Head of the History department Faculty of Arts, VU Amsterdam, and in this position responsible for research with a focus on Global History and Heritage in a Post-Colonial World.</p> <p>Mr Reeve researches on Asian cultures, religion in museums and current museum learning practice and pedagogy. He is a lecturer in museum and gallery education, UCL Institute of Education, London.</p> <p>Mrs Bak holds several positions in advisory boards in the field of museums.</p>
b. internationale deskundigheid	<p>Mrs Legêne researches in the field of Global History and Heritage in a Post-Colonial World. She holds international positions in the working field (a.o. UNESCO).</p> <p>Mr Reeve is a lecturer at the UCL Institute of Education, London. He is a (former) visiting Professor, Colgate University & Hobart and William Smith Colleges, New York, Florida State University. He is an international museum consultant, advising to museums in a wide variety of countries.</p> <p>Mr Janssen holds several positions in international student advisory boards.</p>
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	<p>Mr Reeve is a renown international museum consultant.</p> <p>Mrs Bak is Director of Keramiekmuseum Princessehof and the Fries Museum, in Leeuwarden. She holds several positions in advisory boards in the field of museums.</p> <p>Mrs Legêne was head of the Curatorial Department at the Royal Tropical Institute.</p>
d. recente ervaring met het geven of ontwikkelen van onderwijs op het desbetreffende opleidingsniveau (bachelor of master) en oriëntatie (hbo of wo) alsmede deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en) ¹	<p>Mrs Legêne is a Professor of political history and is involved in teaching and testing in BA, MA and Researchmasters. As a Head of the History department Faculty of Arts she has final responsibility for the testing policy and is the principal for the examination committee.</p> <p>Mr Reeve is a lecturer at the UCL Institute of Education, London.</p>

¹ Hieronder worden bijvoorbeeld verstaan afstandsonderwijs, werkplekgerelateerd onderwijs, flexibel onderwijs, competentiegericht onderwijs of onderwijs voor excellente studenten.

	don. He is a (former) visiting Professor, Colgate University & Hobart and William Smith Colleges, New York, Florida State University.
e. visitatie- of auditdeskundigheid	Mr van Aalst is an auditor at TenneT and a regular chair at AeQui
f. studentgebonden deskundigheid	Mr Janssen is a masterstudent Innovation Sciences at Eindhoven University of Technology and holds several positions in international advisory bodies

Appendix 2 Programme site-visit

Day 1: Thursday 16 April 2015: Orientation

12.30 h: Receiving the panel, lunch & internal panel consultation (room 605)

14.00 h: **Management** (room 606)

- Teus Eenkhoorn, director
- Hester Dibbits, course director Master of Museology
- Jorna Kniese, management Bachelors, year 1/2

14.45 h: Tour through the building and consulting documents

15.15 h: **Advisory Board** Reinwardt Academy (room 606)

- Steph Scholten, chair (director of Heritage Collections at UvA)
- Marco Streefkerk (senior consultant ICT and digital heritage DEN)

15.45 h: Introductions & presentations

Students/programme (5th floor)

- Workshop Ethics with students and Indonesian Heritage professionals – Paula dos Santos and Arjen Kok

- Film Berlin excursion (room 601)

Professional field with students & alumni (room 601)

- Imagine IC: Marlous Willemsen (Imagine IC) & Daniëlle Kuijten (alumnus)
- Tropenmuseum: Claire Bown (alumnus)
- Museum aan de Stroom (Antwerpen): Leen Beyers & Jorna Kniese (lecturer)
- Rijksdienst voor het Cultureel Erfgoed: Hasti Tarekat & Thijs van Roon (2nd year)
- Bijbels Museum: Hermine Pool (curator) & students (1st year)

17.00 h: Closure, internal evaluation panel, any adjustments for the 2nd day (through Bob Crezee & Barbara Gelissen, 603)

Day 2, Friday 17 April 2015: In depth

9.00 h: Internal panel consultation (room 605)

9.30 h: Consulting hour (room 604)

10.00 h: **Lecturers** (room 606)

- Paula dos Santos (heritage theory)
- Ruben Smit (museum learning)
- Riemer Knoop (professor cultural heritage)
- Martijn de Ruijter (care of collections)
- Gerdie Borghuis (information management)
- Arjen Kok (contemporary collecting)
- Annette Löseke (visitor & reception studies)
- Irina Leifer (internships, thesis supervision)

11.30 h: **Examination Committee** (room 606)

- Edwin van der Veldt (chair)
- Marc Pil
- Marieke van der Duin
- Barbara Gelissen

12.30 h: Lunch & internal discussion panel (605)

13.30 h: **Students & Faculty Council** (room 606)

- Anneke Groen (NL) 2nd year
- Maria Yasnova (Russia) 2nd year
- Hannah Fraza (NL) 1st year, member Faculty Council, student representative
- Nina de Deus (Brazil) 1st year
- Agnes Lian (China) 1st year
- Herman Voogd (NL) 1st year, modules

14.30 h: **Alumni** (room 606)

- Guido Gerrichhauzen (NL), year of entry 2010
- Claire Bown (United Kingdom), 2010
- Ingun Jónsdóttir (Iceland), 2009
- Silvia Cuervo Copete (Colombia), 2011
- Priscila Jaramillo (Equador), 2012

15.30 h: Internal consultation of the panel (605)

16.30 h: Feedback to all attendees and closure (606)

17.00 h: Drinks on the 5th floor

Appendix 3 Quantitative information about the programme

Provided by the programme

Table 1: Performance indicators (see explanation below)

Cohort	2008	2009	2010	2011	2012
Number of students	14	25	17	14	16
	%	%	%	%	%
Diploma pass rate	diploma	diploma	diploma	diploma	diploma
*within 18 months (nominal)	0%	0%	0%	0%	0%
18 > < 30 months (nominal plus 1)	21%	12%	18%	21%	19%
30> < 42 months (nominal plus 2)	36%	28%	18%	36%	n.a.
42 > months	7%	12%	0%	n.v.t.	n.a.
Total pass rate (as at 1-1-2015)	64%	52%	36%	57%	19%

* There are students who complete the programme, including the thesis, within 18 months, but the degree certificates are not awarded until after this (marking period).

Table 2: Teachers' qualifications

Degree (n=20)	BA	MA/MM/MSc	PhD
	3	11	6
Percentage	15	55	30

Table 3: Student-teacher ratio

Ratio 1:23

Table 4: Contact hours

Year of studies	1st 9 months	2nd 9 months
Contact hours	15	1

Explanation of the performance indicators

The programme is designed so that the students spend nine months in Amsterdam taking modules. This is followed by an internship and thesis. In practice, many students return home during or after the internship. Some of them return to jobs from which they have taken a break to follow the programme in Amsterdam. Often, it is also the case that students following an internship are asked to work on a project basis for the internship provider or another institution. In such cases, the writing of the thesis has to be combined with a job. Consequently, in practice, the six months scheduled for the thesis is often extended to one year. Therefore the second year of study, which in theory takes six months, often takes twelve months in practice, also because the degree is not awarded until approximately three months after the thesis has been submitted.

Appendix 4 Intended learning outcomes (competences)

Philosophical and ethical competencies:

- Ethics and values: The ability to espouse the core ethics and values appropriate for a museum under public trust, and to act in a manner which is in keeping with those values.
- Vision and purpose: The ability to recognize the vision and to understand the mission and values of the institution, and to develop, communicate and obtain commitment for the museum vision both internally and externally.
- Museum sense: The ability to demonstrate knowledge of the museum, its functions and roles, its basic issues and questions, and its place in the socio-cultural, economic and political environment.
- Balancing new vision and best traditions: The ability to maintain respect for the core practices and values of the museum while incorporating change and new visions.

Public focus:

- Valuing diversity: The ability to understand and value diversity and to contribute to an inclusive social and work environment.
- Anticipating needs: The ability to discover and address the needs and expectations of the public and serve the public interest.
- Public promotion: The ability to engender public respect and appreciation for the museum, and to stimulate and motivate people to use the museum's programmes, products and services.

Organisational awareness:

- Strategic awareness: The ability to understand how organisations function and interact with the external environment, and to act effectively within that framework to achieve work objectives.
- Planning and organising: The ability to establish goals, organise work, bring together the necessary resources, evaluate processes and results and make adjustments.
- Managing change: The ability to recognise the need for change and to adapt and alter courses of action to operate effectively in an unpredictable environment.
- Process management: The ability to establish alternative courses of action and organise people and activities to achieve results more effectively.
- Enterprise: The ability to capitalize on and generate new and innovative business opportunities that create public value or result in financial advantage.
- Evaluation: The ability to assess performance and results and identify steps to overcome obstacles, improve performance and results.
- Priority-setting: The ability to analyse a comprehensive range of options, select the most important actions necessary to achieve goals and ensure these actions take place.
- Problem-solving: The ability to identify and effectively solve problems using a range of analytical and creative approaches.
- Information gathering/research: The ability to acquire general or specific information using efficient, informal or formal methods to produce information necessary to meet job responsibilities.
- Sharing knowledge and experience: The ability to create and share knowledge and experience through individual, institutional and community learning and dialogue.

Self-management:

- Achieve personal goals: The ability to effectively and responsibly manage one's own actions to achieve organisational and personal goals.
- Personal initiative and leadership: The ability to take initiative and provide leadership through action to achieve results and long-term goals within the museum and the museum community.
- Innovation: The ability to foster and contribute to a creative work environment that values new ideas and leads to innovative programmes and practices.
- Life-long learning: The desire to learn and the ability to improve continuously through the acquisition of new knowledge, skills and abilities.
- Technological literacy: The ability to acquire skills and use technological tools to create improved museum programmes, services and products.
- Communication: The ability to effectively listen, speak, write or present (orally and visually) and to identify and reach an audience with a clear and meaningful message.
- Team work: The ability to work co-operatively with others, in a participatory or leadership role, to create teams that use the combined strengths of individual members to accomplish organisational goals.

Appendix 5 Programme overview

			COURSE SCHEDULE 2014-2015
	Week	Topic	Lectures & Discussions
Museological Theories and Functions	35	General Introduction	On the history of the Netherlands (Knoop) Tour through the building Practical instructions
	36	Current debates	Concepts (Dibbits & Dos Santos) Learning (Smit) Exhibitions (Jellema) Information Management (Borghuis) Care of Collections (De Ruijter)
	37	Historical background	History of museums (Van der Duin) History of exhibiting (Jellema) Inform. Management: historical context (Borghuis) Introduction to the Storage Collections (De Ruijter)
	38	Globalisation	Globalisation (Dibbits & Dos Santos) Management Strategies in a Global World (Pil) Unesco & World Heritage (Hafstein, video) World Heritage (Knoop) Mutual Cultural Heritage (Jinna Smit) Documenting Intangible Heritage (Borghuis) Treatment of objects: ethical issues (De Ruijter)
	39	Bottom up	The grass root perspective (Dos Santos) Museums as places of encounter (K.Singh, video) Communities and Learning (Smit) Exhibitions and Sustainability (Jellema) Documentation planning & communities (Borghuis) Collections Risk assessment (De Ruijter)
	40	The Digital World	Introduction (Knoop); Gaming and Exhibiting (Jellema) Objects & Authenticity in Digital Age (E. Bruinsma) The information Society (Gert-Jan van Bussel) Open Data (Lizzy Jongma) Social Media (Simone Stolz)
	41	The Professional	Lecture about the RCE (Arjen Kok, Tessa Luger) Lecture New Governance policies (prof. M.Walz) Wrapping up session on the role of the professional museologist in the 21st Century (Dibbits & Walz)
	42	Autumn Break	
Ethics & Strategies	43	Ethics	2 lectures -The Drama of Decision Making (Deborah Stolk, Prins Claus Fund) -The ICOM Code of Ethics for Museums: its potential and its limitations" (Steph Scholten) 2 workshops - meaning of ethics in today's society and field of work (opening case study, discussion about ethics, mapping ethical dilemmas in the museum and heritage field - ethical decision making. With the help of three models for ethical analysis and ethical decision making, students are asked to analyse in groups real museum ethical dilemmas and draw conclusions/recommendations.
	44	Strategies	- Opening lecture by Riemer Knoop on strategic thinking in and about museums in general. Comparison of the Dutch Museum Association Approach (Agenda 2026) with the British Museums

			Association one (Museums 2020). - Preparation for the Enschede workshop/excursion.
	45	Ethics & Strategies	Guest Lecture "The ethics of restoration", by Prof. Anne Grevenstein, University of Amsterdam. Lecture by Riemer Knoop on the Wereldmuseum case: history, policy change, managerial, political and ethical dilemmas.
	46	Ethics & Strategies	Lecture by Riemer Knoop on the history and background of the Stedelijk Museum, and similar modern/contemporary art institutions. lecture Bridging museum ethics to the commercial world, by Jasmin Alley (alumna, Brazil/Germany) wrapping up session workshop ethics: prepare short presentation lecture Susanna Pettersson (director Ateneum Museum, Finland)
Expectations & Experiences	47	Visitor Studies, Museum Experiences and start up Project (8 weeks)	- general introduction on the project (Smit & Pil) - lecture on project management (Pil) - lecture deconstructing Museum Experience (Smit) - workshop brainstorming - general introduction and introduction to methodology visitor studies (2x Löseke)
	48	Visitor Studies & Museum Experience & Project	- lecture curating for target groups and market segmentation audiences (Smit) - assessing Museum Visitor's Experience Toolkit (Smit) - presentation 2 casestudies visitor studies (lecture and discussion, Loeseke) - project consultation (Pil) - research tutorial (Dibbits)
	49	Research Tut. & Project	2 ⁿ and /3 rd Research Tutorials (Dibbits) and Lecture Barbara Consolini (research case studies & experiences)
	50	Experience & Visitor Studies & Project	Lect. Storytelling: Exhibition Development (P. Arieze) Visitor Studies workshop (Loeseke) Business modeling Workshop (Pil) Internship meeting Dos Santos
	51	Experience & Visitor Studies & Project	Lecture Deconstructing the Museum Experience 2 (Smit) Workshop Museum Texts Ekarv (Smit) Workshop Practical Museum Text Writing (Smit) Pressure Cooker Presentations (Pil & Smit)
	52, 1	Christmas	
Collecting & Collecting Mobilities	2	Collecting & Project	Workshop Collection Mobility (Dos Santos & Van Rappardt) Workshop Contemporary Collecting (Kok) Lecture on Collecting Intangible Heritage by Valdimar Hafstein (University of Iceland) Project Management Consultation
	3	Collecting & Project	Lecture on Collection Mobility by S. Pettersson Workshops Deaccessioning (presentations) & Contemporary Collecting (discussion literature) Project Consultation
	4	Collecting & Project	Project Presentations with Biblical Museum
	5	Collecting & Project	Lecture Deaccessioning Dieuwertje Wijsmuller Workshop Contemporary Collecting (on blogs) Wrapping up session Wrapping up session project management
Society & Trans-	6	Human Rights & Digital Engagement	Intrr. Human Rights, workshop with Quetzal Tzab Introduction & Workshop Jasper Visser 4 th Research Tutorial (Dibbits)
	7	Human Rights & Digital	Workshops Digital Engagement

		Engagement	
	8	Human Rights & Digital Engagement	Lecture Dos Santos, Lecture Helle Porsdam Lecture Monica Lechner (DEN) workshop digital engagement
	9	Midterm Break	
	10	Human Rights & Digital Engagement	Lecture Pepijn Reeser Lecture Laura van Broekhoven Final Seminar with Dos Santos and Visser
	11	Berlin Excursion	Meetings and discussions with Loeseke, Dibbits, Meijer-Van Mensch and others
Changes & Challenges	12	Academic papers	Lecture Susanna Pettersson on Art and Ethnography Workshop academic papers (discussion on themes of upcoming large conferences ICOM, Inclusive Museum, Association of Critical Heritage Studies) Video lect. Future Ethnographic Museums Conference
	13	Academic papers	Lecture Han Yin on Travelling Ideas Workshop Academic papers
	14	Academic papers Project ideas	Lecture Amareswar Galla on the Journal of Intangible Heritage + Paperproposal presentations + wrapping up Start Project workshop with Hasti & Kok
	15	Project ideas	Introduction & Assignment Lecture Hasti Tarekat
	16	Project ideas	Workshops Funding & Presentation Skills
	17	Project ideas	Project presentations & Final panel
	From week 18	Internship	(50 days)
		Thesis	(6 months)

Appendix 6 Documents studied

- Critical reflection
- Course book
- Academic and Examination Regulations
- Reinwardt Academy toetskader
- Annual reports examination board
- Module evaluations
- Student satisfaction reports
- Employee satisfaction reports
- Reports faculty council
- Alumni survey
- Kwaliteitszorgplan Reinwardt Academy
- Kwaliteitszorgplan onderzoek Reinwardt Academy
- RWA Beleidsplan en profile
- RWA Beleidsplan (2004 – 2008 en 2013 – 2018)
- RWA Evaluatie Beleidsplan (2004 – 2008)
- MT-verslagen
- RWA Formatieplan 2012
- RWA Organogram 2012
- Learning outcomes, literature, competencies and partners March 2015
- RWA Competences per module 2014
- Assignments per module
- Verslagen Board of Examiners
- Curriculum Vitae lecturers

Appendix 7 Declarations of independence

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the Masterprogramme Museology, at the Amsterdam School of the Arts.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

JOHN REEVE

Place:

UCL/IOE, LONDON

Date:

16.04.15

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the Masterprogramme Museology, at the Amsterdam School of the Arts.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

T. Buisning

Place:

Amsterdam

Date:

16-4-2015

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the Masterprogramme Museology, at the Amsterdam School of the Arts.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal mature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

Susan Legêne

Place:

Amsterdam

Date:

16 - 4 '15

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the Masterprogramme Museology, at the Amsterdam School of the Arts.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal mature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
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- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

Raoul van Aalst

Place:

AMSTERDAM

Date:

16 April 2015

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the Masterprogramme Museology, at the Amsterdam School of the Arts.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

Gert-Jan Baas

Place:

Leeuwarden

Date:

16-04-2015

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the Masterprogramme Museology, at the Amsterdam School of the Arts.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

Dick Anton Janssen

Place:

Amsterdam

Date:

16-04-2015