Master Arts and Heritage: Policy, Management and Education

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Master's Programme

Semester 1

Faculty of Arts and Social Sciences

Entering the Field: Valuation and Evalua

Full course description

This course introduces you to key research on, as well as practices in, the fields of arts and heritage. We take an interdisciplinary approach by building on insights from cultural sociology, cultural economics, and cultural policy studies. By examining theories on valuation, in past and present, you will come to view arts and heritage practices primarily as sites of value creation and value contestation. This will provide you with a solid basis for the themes and topics in your courses later in the year.

Throughout these eight weeks, you will develop an understanding of the main characteristics of the arts and heritage fields. Together, we'll find out what these characteristics mean for how these fields are organized, for the position of arts and heritage in society, and what the implications are for (your) professional practice. You will deepen such understanding by applying your insights in a research project on current arts and heritage practices in the Netherlands.

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

Course objectives

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

- demonstrate knowledge and understanding of relevant academic disciplines studying the field of arts & heritage and key debates, definitions, theories, methods and concepts in these disciplines;
- critically analyse and understand the position and role of the various actors and factors in professional arts and heritage practices;
- critically analyse and understand the role of evidence and data in arts and heritage policy;
- demonstrate knowledge and understanding of policy programmes (in different levels of government as well as private foundations) in the field of arts and heritage;
- identify, describe, contextualize, analyse and compare issues related to developing policy goals, choosing policy instruments and measuring effects;
- demonstrate general understanding of discourse analysis as a research method

- produce and justify an independent critical judgement related to the topics and practices mentioned above;
- use design thinking skills as an approach to creative problem solving.

Prerequisites

None

Recommended reading

- Bell, D. & K. Oakley (2015). Cultural Policy. London: Routledge
- Hutter, M., & D. Throsby eds. (2011). Beyond Price: Value in Culture, Economics and the Arts. Cambridge UK: Cambridge University Press
- Maanen, H. van (2009). How to Study Art Worlds: On the Societal Functioning of Aesthetic Values. Amsterdam: Amsterdam University Press

AHE4035
Period 1
2 Sep 2024
25 Oct 2024
Print course description
ECTS credits:
11.0
Instruction language:
English
Coordinator:

- C. Rasterhoff

Teaching methods:
Assignment(s), Lecture(s), PBL, Presentation(s), Work in subgroups, Working visit(s)
Assessment methods:
Final paper, Participation, Presentation
Keywords:
Arts, Culture, cultural heritage, cultural policy, values, evaluation, expertise, authenticity, contested heritage, lieu de mémoire
Faculty of Arts and Social Sciences

Research and Writing I

Full course description

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

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students.

Course objectives

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

- use library resources and online catalogues
- read and summarise academic texts
- write a literature review
- give formal peer feedback

Recommended reading

- Abbott, A. (2014). Digital Paper. A Manual for Researching and Writing with Library and Internet Materials. The University of Chicago Press.
- Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). The Craft of Research. University of Chicago Press.
- Nygaard, L. (2015). Writing for Scholars: A Practical Guide to Making Sense & Being Heard. Sage

MAC4501
Period 1
2 Sep 2024
25 Oct 2024
Print course description
ECTS credits:
1.0
Instruction language:
English
Coordinator:

- T. Viola

Teaching methods:
PBL, Assignment(s), Lecture(s)
Assessment methods:
Presentation and paper
Keywords:
Online catalogues, reading and summarising, literature review, referencing, plagiarism, peerfeedback
Faculty of Arts and Social Sciences

Researching the Field: Practice and Power

Full course description

In this course you examine and engage with arts and heritage practices and their relations to power. In doing so, you will be acquainted with the tools to study arts and heritage practices as they take place in organisations and institutions. This course aims to further introduce you to working as an arts and heritage researcher and professional. In groups, as well as individually, you will explore

what it is that arts and heritage institutions, organisations, collectives, and individuals do. You will investigate questions like: What drives these actors? How do they try to realise their mission? What holds them back? Thereby, you will learn about the dynamics and processes of the arts and heritage field: you will learn to understand arts and heritage practices as the result of dynamic and often contested cultural processes and power relations. These power relations herald practices or modes of cultural production, shaping issues such as identity, ethics, and aesthetics.

The course combines theories about some of the important nexuses of practice in the arts and heritage field – management, conservation/care, decoloniality/inclusivity, and participation/learning – with a commissioned research project for an arts and heritage organisation in Maastricht. This means that you will engage with 'real life' case studies. These will help you to understand how 'doing arts and heritage' is cemented in institutions and their management strategies. You will work towards a research paper in which you reflect on your project experiences through one of the four thematic or theoretical lenses abovementioned. Furthermore, by actively participating in lectures, tutorials, and workshops, you learn how established arts and heritage frameworks are challenged, contested, and disrupted by other cultural practices. Subsequently, you will investigate arts and heritage practices as the result of a field of contestations between actors. After completing this course, you will be able to research arts and heritage practices as dynamic processes in which power relations are key. This will also help you to develop your own research trajectory as part of the elective courses and finally, the thesis.

Course objectives

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

- demonstrate advanced knowledge of key debates, definitions, theories and methods with regards to management, conservation/care, decoloniality/inclusivity, and learning in the fields of arts & heritage;
- critically analyse and understand the practices of the various actors in professional arts and heritage contexts;
- critically analyse and understand how arts and heritage practices are situated and the result of relations to power;
- understand and employ relevant research methods to research arts & heritage practices, notably ethnography, including observation and interviewing, thus collecting and analysing empirical data;
- perform commissioned research and communicate its results to specialist and non-specialist audiences;
- demonstrate knowledge and understanding of the practice and functioning of a particular organisation (in the field of arts and heritage) through providing strategic recommendations;
- synthesising practice-based insights with academic research by designing and writing a scholarly paper on arts and heritage practices

AHE4036
Period 2
28 Oct 2024
20 Dec 2024
Print course description
ECTS credits:
11.0
Instruction language:
English

Master Arts and Heritage: Policy, Management and Education

Coordinators:

- D. Petzold
- L. Đaković

Teaching methods:
Assignment(s), PBL, Presentation(s), Research, Work in subgroups
Assessment methods:
Presentation, Final paper
Keywords:
Arts & Culture, heritage, Cultural management, Art and Heritage Practices, ethnography, Comissioned Research
Faculty of Arts and Social Sciences

Research and Writing II

Full course description

The skills training will teach students how to analyse primary and secondary sources in an original way. Students will learn how to formulate a research question. They will also learn how to construct convincing arguments, and how theories are used to create an analytical or interpretative framework. As a preparation for the writing of the thesis proposal in period 3, students will work on the topic and research question for their MA thesis.

Course objectives

At the end of the course, you are able to

- make academic and original use of primary and secondary sources
- formulate a research question
- understand how arguments are constructed
- write a research paper proposal
- understand how theories are used to construct an analytical framework/interpretation
- formulate a thesis research question.

Prerequisites

Research and Writing I

Recommended reading

- Abbott, A. (2014). Digital Paper. A Manual for Researching and Writing with Library and Internet Materials. The University of Chicago Press.
- Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). The Craft of Research. University of Chicago Press.
- Nygaard, L. (2015). Writing for Scholars: A Practical Guide to Making Sense & Being Heard. Sage

MAC4502
Period 2

Master Arts and Heritage: Policy, Management and Education

28 Oct 2024
20 Dec 2024
Print course description
ECTS credits:
1.0
Instruction language:
English
Coordinator:

- T. Viola

Teaching methods:
Assignment(s), Lecture(s), PBL
Assessment methods:
Final paper
Keywords:
Primary and secondary sources, research question, argumentation, research proposal, Analytical Framework
Faculty of Arts and Social Sciences

Arts and Audiences 1

Full course description

This course focuses on the relationship between arts and audiences. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, and critical museology as well as professional practices such as education, policy, marketing and curatorship. It aims to show students the diverse ways in which art institutions relate to, interact with and impact audiences. The course is firmly grounded both in academic scholarly works and professional practices. Lectures will offer overviews on the topics at hand and present diverse positions and dominant theories in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training and real site analysis (visitor research, space analysis, etc). Debates will train your critical thinking and introduce you to controversial topics in the field, allow you to form an opinion and defend it through structured argumentation.

In period 3 you will be introduced to key developments concerning the ever-changing relationship between arts and their audiences. First you will study changing notions of ‘visitors’, ‘audiences’, ‘users’ and ‘the public’ looking at the historical and sociological context of the various definitions of the concepts and the implications of varying terminologies on academic and professional ways of studying audiences. You will study and critically question concepts such as ‘audience engagement’ and ‘cultural participation’ by drawing on literature from a range of fields. In your investigations, you will also consider the existence of a non-audience and why one would be interested to study non-participants. You will debate around issues related to cultural participation, authority in the art institutions and agency in the museum. Building on such considerations, you will continue your investigations looking at questions related to recent developments and broader notions of audience engagement. You will investigate and debate topics such as inclusion, representation in the arts and multivocality in the museum. Following on the different forms of engagement, you will then consider the impact of space on audiences, including traditional white cubes, post-industrial and public spaces as well as digital spaces. Particular attention will be paid to multi-sensory exhibition strategies.

Course objectives

At the end of this period students will be able to:

- Demonstrate knowledge and understanding of the key theories, approaches, concepts and methodologies in Museum Studies, Audience research, curatorial Studies, and Cultural Education
- Demonstrate advanced knowledge of and insight into important issues in the fields of audience research, education, curatorship

Recommended reading

- Duncan, C. (1995). 'From the princely gallery to the public Art Museum' Civilizing Rituals: Inside Public Art Museums, London: Routledge, pp. 21-47.
- Abt, J. (2011) The Origins of the Public Museum. In: Sharon Macdonald (ed.). A Companion to Museum Studies. Malden, USA; Oxford, UK; Victoria, Canada: Blackwell, pp. 115-134.
- Hooper-Greenhill, E. (2000) Changing Values in the Art Museum: rethinking communication and learning, International Journal of Heritage Studies, 6:1, 9-31.

AHE4029
Period 3
6 Jan 2025
31 Jan 2025
Print course description
ECTS credits:
5.0
Instruction language:
English
Coordinator:

- E.L. Sitzia

Teaching methods:
PBL, Lecture(s), Work in subgroups, Working visit(s)
Assessment methods:
Assignment
Keywords:
engaging audiences, participatory practices, Innovation, audience research, Cultural Education, Curatorship
Faculty of Arts and Social Sciences

Heritage and Society

Full course description

This course addresses the question of how society deals with the past. In doing so, it draws from heritage studies, public history and archeology studies, memory studies and museum studies. The course discusses the transformation in heritage from an expert driven, nation-state and western oriented authorized heritage discourse to a more open, society oriented and therefore contested approach. Heritage is thus not understood primarily as a 'site' or 'object' but as a cultural process of meaning and memory making with tangible social and political consequences.

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

Course objectives

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

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

Prerequisites

None

Recommended reading

- Macdonald, S. (ed.) (2006). A Companion to Museum Studies. Malden, USA; Oxford, UK; Victoria, Canada: Blackwell.
- Merriman, N. (2004). Public archaeology. London and New York: Routledge.
- Olick, J.K., Vinitzky-Seroussi, V. and Levy, D. (eds.) (2011). The Collective Memory Reader. Oxford: Oxford University Press.
- Smith, L. (2006). The Uses of Heritage. London and New York: Routledge.

AHE4030
Period 3
6 Jan 2025
31 Jan 2025
Print course description
ECTS credits:
5.0
Instruction language:
English
Coordinator:

- I.L.J. Melchior

Teaching methods:
PBL, Lecture(s), Work in subgroups
Assessment methods:

Master Arts and Heritage: Policy, Management and Education

Assignment
Keywords:
Collective memory, Identity, heritage, cultural policies, commemoration, collecting and conservation
Faculty of Arts and Social Sciences

Research and Writing III: Thesis Proposal Presentation

Full course description

This skill training builds on Research and Writing I and II and aims at further preparing students for the writing of their final thesis. During the first two sessions, students will revisit and reformulate their problem statements and research questions and further develop links to appropriate methods and theories. At the same time, they start working on a draft version of their research proposal for the thesis. In week 4, students present their work-in-progress and critically evaluate each other's research proposals. Feedback on the presentation should be used to finalize the thesis proposal. The thesis proposal will be assessed by the respective thesis supervisor (to be assigned by the thesis coordinator).

The goal of the initial group meetings and tutor feedback in period 1 and 2 is to endow students with reading and writing skills which will be invaluable as they proceed through the Arts & Culture programme. In period 3, students will have to master significant stages in writing an academic paper. The tutorials will support students in formulating a research question, structuring their paper and writing about their insights. Students will have to present their research results, while likewise providing and receiving peer feedback on oral as well as written presentations of their research.

Course objectives

At the end of the course, you are able to

- formulate a research problem and question on the topic of your specialization;
- devise a research strategy and choose appropriate methods and theories to fit with the research question;
- approach and plan a thesis research project at MA level;
- present and write a complete research proposal for a MA level thesis project.

AHE4503
Period 3
6 Jan 2025
31 Jan 2025
Print course description
ECTS credits:
1.0
Instruction language:
English
Coordinator:

- T. Viola

Teaching methods:
Assignment(s), PBL, Presentation(s)
Assessment methods:

Presentation
Keywords:
research design, Thesis, presentation
Faculty of Arts and Social Sciences

Cultural Industries of Tomorrow: Towards Postgrowth Prosperity and Sustainability

Full course description

The cultural industries are usually understood as 'those institutions (mainly profit-making, but also state … and non-profit organisations) that are most directly involved in the production of social meaning' (Hesmondhalgh 2007). As such, they comprise not only culture in the narrower sense – such as the fine and visual arts – but also areas such as broadcasting, architecture, film, music, fashion, lifestyle, and content-related aspects of the internet. This elective offers a cutting-edge exploration of the current transformation of cultural industries by exploring the ways in which academic research, policymaking, and actual practice have sought to change the sector.

In the last four decades, scholars and policymakers alike have paid great attention to the cultural industries. Considered as harbingers of post-industrial economic growth, the cultural industries have been constructed in public discourse as tools to foster urban regeneration, social inclusion, and cultural diversity. Increasingly, however, this highly positive vision is being questioned. Many studies point to issues of precarity and exclusion in cultural work. Meanwhile, creative urbanism is associated with problems of gentrification and social inequality. This critique of the cultural industries and their social impact coincides with a more general societal and scholarly debate on the desirability of economic growth as a social and political goal. In light of the negative impact of economic growth on planetary ecosystems and its questionable correlation with collective prosperity, researchers increasingly call for a postgrowth transformation, which prioritizes collective wellbeing and ecological regeneration over economic growth.

Cutting across these two debates, this elective explores what cultural industries of tomorrow might look like. To that end, we will not just analyze problems but also look at emerging solutions. How do different cultural industries seek to reinvent themselves to solve issues of work precarity, social exclusion, and economic inequality? How do creative workers seek to respond to pressing problems of global heating and biodiversity loss? Which new forms of social cooperation and ecological cohabitation do the cultural industries innovate and experiment with?

To address these and related questions, the elective explores case studies that include – yet are not limited to – cultural cooperatives, creative urban living labs, decolonial tourism, museum activism, the sustainable lifestyle industries (e.g. minimalism and zero waste), crafts and craftivism, and the Fashion Revolution movement. Students will be given the chance to focus on case studies that are relevant to their interests and future professional plans. By applying their new insights on cultural industries research and practice to specific sectors and institutions, students will have the opportunity to prepare themselves for their internships in period 4, as well as for their future careers in the cultural industries and in cultural policy.

Course objectives

At the end of this course, you will be able to:

- distinguish, compare and interrelate different concepts and theories of the cultural industries
- identify and historically contextualize contemporary challenges and trends in the cultural industries (socio-political, economic, and environmental)
- grasp and theorize how the cultural industries and its actors respond to and seek to intervene in contemporary social and environmental challenges
- analyze the cultural industries using a range of relevant theoretical approaches

Recommended reading

- Banks, M. (2018). Creative economies of tomorrow? Limits to growth and the uncertain future. Cultural Trends, 27(5), 367-380.
- Hesmondhalgh, D. (2007). The cultural industries. London: Sage.
- Jackson, T. (2016). Prosperity without growth: Foundations for the economy of tomorrow. Taylor & Francis.
- Oakley, K., & Banks, M. (2020). Cultural Industries and the Environmental Crisis: New Approaches for Policy. Springer.
- Oakley, K. (2006). Include us out—economic development and social policy in the creative industries. Cultural trends, 15(4), 255-273.
- Soper, K. (2023). Post-growth living: For an alternative hedonism. Verso Books.

AHE4038
Period 3
6 Jan 2025
31 Jan 2025
Print course description
ECTS credits:
5.0
Instruction language:
English
Coordinator:

- M.M. Meissner

Teaching methods:
Lecture(s), PBL, Work in subgroups
Assessment methods:
Assignment
Keywords:
cultural industries, creative cities, cultural policy, environmental sustainability, postgrowth, social justice
Faculty of Arts and Social Sciences

Cultural Industries & Social Change 1

Full course description

The course explores the relationship between cultural industries and social change. In period 3, the elective focuses on giving students theories and background knowledge that will allow them to critically understand this relationship. We start with the definition of cultural industries as ‘those institutions (mainly profit-making, but also state … and non-profit organisations) that are most directly involved in the production of social meaning’ (Hesmondhalgh 2007). As such, the cultural

industries comprise not only culture in the narrower sense, such as the fine or visual arts, but also broadcasting, content-related aspects of the internet, music, fashion, lifestyle, and the list goes on. Via theories and examples, we further profile the cultural industries, explore their history, and critically discuss the role cultural industries play in society. We examine how the advent of neoliberalism and globalization have, throughout the past decades, changed the ways in which cultural industries organize themselves and contribute to the economy. What are the benefits and challenges of this re-organization? Which advantages and which challenges have emerged for different actors and social groups that either belong to or are affected by the cultural industries? To answer these and related questions, we focus in particular on questions of labor and inclusivity in the cultural industries; on the clustering of cultural industries in cities and regions (‘creative cities’); on the interplay between cultural policy and the cultural industries; and on issues of power, logistics and value creation on the global art markets.

Course objectives

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

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

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

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

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

analyze the cultural industries using a range of relevant theoretical approaches

Recommended reading

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

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

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

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

AHE4028
Period 3
6 Jan 2025
31 Jan 2025
Print course description
ECTS credits:

Master Arts and Heritage: Policy, Management and Education

5.0
Instruction language:
English
Coordinator:

- M.M. Meissner

Teaching methods:
Lecture(s), Work in subgroups
Assessment methods:
Assignment
Keywords:
cultural industries, social transformation, creative cities, art markets, cultural policy, social justice, environmental sustainability, digitization

Semester 2

Faculty of Arts and Social Sciences

Arts and Audiences 2

Full course description

This course focuses on the relationship between arts and audiences. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, and critical museology as well as professional practices such as education, policy, marketing and curatorship. It aims to show students the diverse ways in which art institutions relate to, interact with and impact audiences. The course is firmly grounded both in academic scholarly works and professional practices. Lectures will offer overviews on the topics at hand and present diverse positions and dominant theories in the field. Workshops will offer focused work on academic literature related to the topics as well as hands-on professional training and real site analysis (visitor research, space analysis, etc). Debates will train your critical thinking and introduce you to controversial topics in the field, allow you to form an opinion and defend it through structured argumentation.

In period 4 the programme will be tailored to the student's interests and co-created with them. Hands-on projects, in collaboration with societal partners, will be offered, allowing students to further specialize. The course consists of 2 parts running simultaneously. The first part combines guest lectures from professionals and specialists, site visits, seminars on key topics and professional workshops. Topics that can be addressed are for example: various forms of audience experiences (e.g. immersive experiences), knowledge creation in art institutions, senses in the museum, decolonizing museum collections, representation and working with communities, matters of authority in cultural institutions, trends in cultural participation, ethical issues of audience research, etc.

The second part is a hands-on project in collaboration with a societal partner. It can take the form of designing an exhibition, designing an art education activity, event or programme for a specific target group and institution, evaluating an education program, exhibition, or app. The focus of period 4 is on the critical analysis of cultural practices with a focus on the relationship between art and audiences, and the implementation of the results into practice.

Course objectives

At the end of this period students will be able to:

- Demonstrate knowledge and understanding of the key theories, approaches, concepts and methodologies in Museum Studies, Audience Research, Curatorial Studies, and Cultural Education
- Demonstrate advanced knowledge of and insight into important issues in the fields of audience research, education, curatorship
- Critically analyse cultural practices with a focus on the relationship between art and audiences
- Use professional skills to work with audiences in the fields of arts and culture and apply their knowledge to specific real life cases.

Prerequisites

Arts and Audience 1

Recommended reading

To be announced

AHE4032
Period 4
3 Feb 2025
4 Apr 2025
Print course description
ECTS credits:
11.0
Instruction language:
English
Coordinator:

- E.L. Sitzia

Teaching methods:
PBL, Lecture(s), Work in subgroups, Working visit(s)
Assessment methods:
Portfolio
Keywords:
engaging audiences, participatory practices, Innovation, audience research, cultural education, Curatorship
Faculty of Arts and Social Sciences

Time to Act: Cultural Interventions and Artivism

Full course description

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

Course objectives

Upon completion of this course, students are able to:

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

apply concepts and theories of cultural intervention and artivism to (self-)selected artistic and literary case studies;

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

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

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

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

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

Recommended reading

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

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

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

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

Engler, M., & Engler, P. (2016). *This is an uprising: How nonviolent revolt is shaping the twenty-first century.* Bold Type Books.

CLA4003
Period 4
3 Feb 2025
4 Apr 2025
Print course description
ECTS credits:
11.0
Instruction language:
English
Coordinator:

- M.M. Meissner

Teaching methods:
Lecture(s), Presentation(s), Project-Centered Learning
Assessment methods:
Presentation, Portfolio
Keywords:
Contemporary literature, contemporary arts, artivism (art activism), social movement studies, cultural politics, performance, social justice, environmental sustainability
Faculty of Arts and Social Sciences

A Dark Century: Political Violence and its Legacies

Full course description

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

Course objectives

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

Recommended reading

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

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

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

MPC4003
Period 4
3 Feb 2025
4 Apr 2025
Print course description
ECTS credits:
11.0
Instruction language:
English
Coordinator:

- G.J.M. Verbeeck

Teaching methods:
Lecture(s), PBL, Skills, Work in subgroups
Assessment methods:
Final paper, Written exam
Keywords:
Mass violence in the 20th and 21st centuries, introduction into peace and conflict studies, transitional justice
Faculty of Arts and Social Sciences

Internship

Full course description

When you choose to conduct an academic internship, you are advised to link this to your thesis. Using the internship work in your thesis can take different forms. One of the options is a research internship. In that case you will carry out a research project as your internship task, the results of which you can use to (partly) answer the research question of your thesis. Another option is that the internship organization will function as a case study in your thesis research. This requires that the internship will give you the opportunity to make an in-depth study of the functioning of (part of) the internship organization. This requires access to documents, meetings and the possibility to interview key figures in the organization. It is also possible that you test out a theory in practice during your internship, for example by designing and carrying out certain programmes or projects and testing

the results.

MAC4992
Period 4
3 Feb 2025
4 Apr 2025
Print course description
ECTS credits:
11.0
Instruction language:
English
Coordinator:

- T. Viola

Faculty of Arts and Social Sciences

Research and Writing IV: Thesis Proposal

Full course description

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

Course objectives

At the end of the course, you are able to

- respond to feedback by thesis supervisor;
- respond to peer feedback;
- rewrite and finalize a complete thesis proposal at MA level.

Prerequisites

Research and Writing I & II & III

Recommended reading

- Nygaard, L. (2015). Writing for Scholars: A Practical Guide to Making Sense & Being Heard. Sage.
- Booth, W. C., Colomb, G. G., & Williams, J. M. (2003).The Craft of Research. University of Chicago Press

AHE4504
Period 4
3 Feb 2025
7 Feb 2025
Print course description
ECTS credits:
1.0

Master Arts and Heritage: Policy, Management and Education

Instruction language:
English
Coordinator:

- T. Viola

Teaching methods:
Assignment(s)
Keywords:
Research, Thesis
Faculty of Arts and Social Sciences

Thesis

Full course description

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

devise and conduct research of a limited size with the use of methods and techniques relevant to the discipline or domain of the research question;

formulate a clear and feasible research question;

collect and use in a meaningful way the sources and literature that are required to answer the research question;

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

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

Students write a thesis of 15.000 to 18.000 words.

MAC4800
Period 5
7 Apr 2024
20 Jun 2025
Print course description
ECTS credits:
18.0
Instruction language:
English
Coordinator:

- T. Viola

Teaching methods:
Research
Assessment methods:
Final paper
Keywords:
research
Faculty of Arts and Social Sciences

Decolonising Heritage and Memories

Full course description

This course centers around the question of how societies deal with their colonial heritage and the memories of colonialism. Students will engage with scholarship in the fields of Heritage and Memory Studies to be able to reflect critically on ongoing struggles for the decolonization of societies and their arts and cultural institutions. The course starts with an overview of decolonial and postcolonial theories. In the weeks thereafter, different themes connected to the histories of colonialism, colonial heritage, and memories of colonialism will be covered in great depth. Students will engage with practices related to the transformation of colonial heritage and explore memories of colonialism, postcolonial trauma, as well as questions around identity, restitution, and historical justice. They will investigate case studies dealing with the contestations surrounding the decolonization of museum exhibitions, colllections, institutions, and public sites. Academic, political, legal, and ethical questions around the restitution of cultural artifacts will be as much subject of investigation as broader systems of power that were shaped by colonialism and still dominate knowledge production and consumption today.

This interdisciplinary course draws on approaches and contributions from the fields of memory studies, heritage studies, cultural studies, archaeology, anthropology, postcolonial studies, history, law, and political science. Students will not only read primary and secondary sources but also use novels and film to understand decolonization and its challenges. During the course, students are expected to work on one specific case study that they will present in class.

Course objectives

At the end of this course, you will be able to:

- Reflect critically on contemporary debates on decolonization and postcolonialism in the fields of Memory and Heritage;
- Compare and reflect critically on different theories that deal with colonialism, coloniality and decoloniality;
- Identify and explain legacies of colonial domination and oppression;
- Understand actors, issues and institutions engaged in decolonization;
- Reflect critically on systems of power.

Recommended reading

- Gensburger, S. & Wüstenberg, J. (Eds.) (2023). De-Commemoration. Removing Statues and Renaming Places. New York: Berghahn
- Settele, V. (2015), Including exclusion in European memory? Politics of remembrance at the House of European History. Journal of Contemporary European Studies, 23(3), 405-416.
- Sierp, A. (2020). EU Memory Politics and Europe’s Forgotten Colonial Past. Interventions, 22(6), 686–702.
- Timm Knudsen, B., Buettner, E., Zabunyan, E., Oldfield, J. (Eds.) (2021). Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and Beyond Europe. London: Taylor & Francis.
- Trouillot, Michel-Rolph (1995). Silencing the Past. Power and the Production of History. Boston: Beacon Press. pp. xvii-xix, 1-30, 70-107.

- Tuensmeyer, V. M. (2022). Repatriation of Sacred Indigenous Cultural Heritage and the Law: Lessons from the United States and Canada. Berlin: Springer.

AHE4043
Period 4
3 Feb 2025
4 Apr 2025
Print course description
ECTS credits:
11.0
Instruction language:
English
Coordinator:

- A. Sierp

Teaching methods:
PBL, Lecture(s), Work in subgroups, Working visit(s)
Assessment methods:
Final paper, Presentation
Keywords:
Colonialism, heritage, Memory, trauma, postcolonialism, historical justice, restitution