

MA Arts and Herit.: Policy, Manag. & Edu  
**Faculty of Arts and Social Sciences**

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# Seminar Cultural Policy: Analysis & Ev

Academic year 2014-15

## **Date last modified**

30-4-2015 1:20

## **Period**

Period 1 Startdate: 01-Sep-14 Enddate: 24-Oct-14

## **Code**

AHE4002

## **ECTS credits**

5.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.G.A. van Mierlo

## **Description**

This seminar engages in a systematic comparison and evaluation of public policies. Comparative public policy analysis means the study of how, why and to what effect different governments pursue particular courses of action and inaction. The aim is to gain a general understanding of how government institutions and political processes operate as they deal with concrete problems, for instance with respect to arts, culture and heritage. In particular this course concentrates on the choices made by governments concerning: - the scope of intervention: whether and where lines are drawn between public and private responsibilities? - policy instruments: what different structures and tools do governments use? - distributional consequences: who pays and who profits? - innovation: the ability of governments to deal with change, innovation and adaptation. The focus of this seminar is on the design of public policy programs, in particular on the analysis of policy contents and the evaluation of policy results in a multi-agent framework. In such a political framework, the role and contribution of and the links between (quasi-) public organizations, private parties and social institutions are important. The best way to learn to conduct evaluation research is by doing it: this is the famous process of learning by doing. Hence, in this seminar the students are considered to work as an evaluation team. Their assignment is to evaluate a specific cultural policy program in order to find out whether the evaluated policy program works or not. If it does not work at all or not satisfactorily, the next question is: how come, in order to find the answer to the final question: how can the evaluated cultural policy programme be improved?

## **Goals**

At the end of the seminar students will be able to: \* outline the main structures and processes through which governmental decisions are reached; \* relate public policies to underlying political cultures; \* understand and analyse the various stages of cultural policy-making, including various linkages and feedback mechanisms between the stages; \* understand and apply various models of public policy analysis and evaluation to the process of cultural policy-making; \*

understand and apply the tools of public policy-making and of public policy analysis in principle and in the field of cultural policy; \* make a qualitative and quantitative cultural policy analysis and evaluation of an empirical cultural policy case.

**Instruction language**

EN

**Prerequisites****Recommended literature****Teaching methods**

PBL

LECTURE(S)

**Assessment methods**

PARTICIPATION

PRESENTATION

FINAL PAPER

**Key words**

public policy, cultural policy,

# Seminar Studying Arts and Heritage:Enter

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 1 Startdate: 01-Sep-14 Enddate: 24-Oct-14

## **Code**

AHE4040

## **ECTS credits**

7.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

In this seminar students will learn about different ways of studying arts and heritage and how to apply relevant theories and concepts on arts and heritage practices. This seminar consists of: a series of lectures and required reading on different perspectives on and ways of studying arts and heritage such as sociology of culture, cultural economics, history and art history, conservation studies, memory studies and heritage studies; some lectures and suggested reading on art history from prehistory till the eighteenth century; and a workshop. The seminar introduces and explores key issues and themes of the master's programme such as the appreciation, interpretation and use of arts and heritage. During the workshop students learn to apply relevant theories and concepts on professional practices related to value, meaning, function, use, interpretation and representation of arts and heritage; cultural policy and/or market; conservation; authenticity; cultural heritage (tangible and intangible); dissonant heritage; world heritage and lieu de mémoire. The students are also trained to analyze and understand the position and role of the various actors and factors in professional arts and heritage practices in a systematic way and from an international comparative perspective.

## **Goals**

- Students are able to translate and apply knowledge, concepts and approaches from art history, history, sociology of culture, cultural economics, museum, memory and heritage studies on professional practices related to the arts, culture and cultural heritage. - Students have knowledge and understanding of the broader and interdisciplinary context of the fields of arts and heritage and its professional and policy practices.

## **Instruction language**

EN

**Prerequisites**

None

**Recommended literature**

To be announced

**Teaching methods**

PBL

LECTURE(S)

WORKING VISIT(S)

ASSIGNMENT(S)

PAPER(S)

**Assessment methods**

PARTICIPATION

PRESENTATION

FINAL PAPER

**Key words**

Art, culture, heritage, cultural policy, value, authenticity, memory, lieu de, mémoire, conservation, world heritage,

# Seminar Marketing and Management

Academic year 2014-15

## **Date last modified**

30-4-2015 1:20

## **Period**

Period 2 Startdate: 27-Oct-14 Enddate: 19-Dec-14

## **Code**

AHE4005

## **ECTS credits**

4.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

A. Elffers

## **Description**

This seminar is about Marketing & Management of Arts & Culture. The subject of marketing will take up most of the seminar. Among the topics that will be discussed are strategic marketing, market analysis, positioning, relationship marketing and education & outreach. During three longer meetings students will take a quick, but intensive training in different management topics. The focus of the seminar is practice-oriented. Students will learn all the basic principles they need to practice marketing & management in the cultural sector. During the course, students work in small groups and individually on real-life cases from museums and performing arts organizations in Amsterdam. During a study trip they will also have the chance to visit these organizations and discuss the case study with the responsible marketing managers. Marketing and management in the cultural sector will also be discussed from an academic point of view: what is and what could be the role of marketing in the cultural sector from a more theoretical point of view? Students are challenged to come up with their own view on this subject and connect this view to the work they do on the case studies, thereby making a connection between theory and practice.

## **Goals**

- Students are able to discuss marketing and management of arts and culture in a critical way. - Students are prepared to work in the field of marketing and management of arts and culture.

## **Instruction language**

EN

## **Prerequisites**

None

### **Recommended literature**

Colbert, F. (1994) *Marketing Culture and the Arts* (Third edition) Montreal: HEC Montreal  
Byrnes, W. (2009) *Management & the Arts* (Fourth edition) Oxford: Focal Press  
Boorsma, M. (2006) 'A strategic logic for arts marketing' In: *International Journal of Cultural Policy*, 12:1, 73-92  
McCarthy, K. & K. Jinnett (2001) *A new framework for building participating in the arts*. Santa Monica: RAND

### **Teaching methods**

PBL

LECTURE(S)

ASSIGNMENT(S)

WORKING VISIT(S)

### **Assessment methods**

PRESENTATION

FINAL PAPER

PARTICIPATION

### **Key words**

Cultural management, arts marketing, audience, outreach, sponsoring,, relationship marketing, project management,



# Seminar Researching Arts and Culture

Academic year 2014-15

## **Date last modified**

30-8-2014 1:30

## **Period**

Period 2 Startdate: 27-Oct-14 Enddate: 19-Dec-14

## **Code**

AHE4041

## **ECTS credits**

8.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

E.L. Sitzia

## **Description**

This course aims to reinforce the student's knowledge and understanding of the role of theories, methods and concepts in the field of Arts and Culture. This course will focus on 19th to 21th century arts and cultural practices and how to research them. Each week a different theme and academic approach (main theories, concepts and/or research methodology) will be presented in 2 lectures (mandatory readings will be given) and applied in the workshop. One lecture will be by a specialist/practitioner and the other by an academic/researcher to clarify the methods being used to research the field presented. In the workshop session the assignment or project will require the application by the students of theories, concepts and methodologies acquired through these lectures and the mandatory reading. After a general opening workshop on researching arts and culture and aspects of quantitative and qualitative research, the course will focus on specific pairings of important current themes or debates in the art world with methods such as Audiences and education / Biographical approach, Objects and performances/ Critical visual analysis, Selection processes and value of art / Actor network theory, Globalization of the art world / Conceptual analysis, Issues of Spaces (recycled, public, virtual) and museology / Ethnographic fieldwork methods. The fieldtrip to Amsterdam will allow us to organize extra sessions with professionals relating to the themes studied in class.

## **Goals**

- Students are able to choose relevant theories/concepts/method and pair them to areas of research in the field of arts and culture. - Students have increased their knowledge and understanding of aspects of the field of arts and culture (linked to specialization electives).

## **Instruction language**

EN

**Prerequisites**

None

**Recommended literature****Teaching methods**

PBL

LECTURE(S)

WORKING VISIT(S)

**Assessment methods**

ASSIGNMENT

PARTICIPATION

PRESENTATION

FINAL PAPER

**Key words**

Art, culture, artistic selection, value, cultural education, performance,, analysis, research,

# Art Market I

Academic year 2014-15

## **Date last modified**

1-5-2014 1:27

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4007

## **ECTS credits**

3.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

The celebrated art critic Robert Hughes observed that 'after periods of exhaustion fresh creative art cycles have often fallen in each century between the years '90 and '30'. With similar historical vision others have noted that upward steps in civilisation have occurred during periods of internationalism. Today, there is evidence of both as globalisation runs into its third decade. The international trade in art has grown over three times in the last twenty years to over \$40bn with the major auction houses now operating in 42 countries. More people are visiting museums than ever before and the number of artists has also grown substantially. In 2007 visits to Paris's three main museums were one and half times greater than the population in this densest of European cities. In the developing world, China plans on building 1,000 museums by 2015, in some cases dedicated to new artists. While in New York the number of artists has tripled to 100,000 in the last two decades. In the three years to October 2008 prices of the top 10% of paintings rose by 300% in real US Dollar terms. This followed ten years growth after the 1987-90 boom and bust ending in 1995. In the wake of the economic crisis which started in July 2007 art prices fell by over a third. Many see this as a necessary correction before the art market spreads worldwide driven by emerging market economies. The market began to recover in the 2nd quarter of 2010. The course, which is one of few worldwide, will introduce students to the art market in many of its guises beginning with its origins nearby in 15th century Antwerp to present day emerging art markets. It will involve discussion of art valuation, market operation, legal aspects and crime and include a visit to the TEFAF exhibition (March 2014), Christies in Amsterdam and other events depending on availability. Each seminar will be supplemented by lecture slides.

## **Goals**

Students will learn to understand the development and operation of the art market. As a result of the course, students may be equipped to work in the art market or able to study this evolving subject at a higher academic level.

**Instruction language**

EN

**Prerequisites**

None

**Recommended literature**

-

**Teaching methods**

LECTURE(S)

PBL

WORKING VISIT(S)

**Assessment methods**

FINAL PAPER

PARTICIPATION

PRESENTATION

**Key words**

Art Market,

# Creative Cities I

Academic year 2014-15

## Date last modified

26-2-2015 1:21

## Period

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## Code

AHE4008

## ECTS credits

3.0

## Organisational unit

Faculty of Arts and Social Sciences

## Coordinator

## Description

Recent decades have seen a dramatic shift away from a notion of culture as a public good to one that understands culture to be at the core of the economic development of post-industrial spaces. Cities in particular are understood as important hubs due to their critical mass of artists, cultural entrepreneurs, intellectuals and other knowledge workers. This tutorial investigates the reasons behind this shift and analyzes its theoretical and practical consequences. Through reading and discussing key publications on the creative city in the fields of urban studies, cultural and media studies, policy analysis and economic sociology, students will gain a basic understanding of the role of culture and creativity in urban economic development. In this course, students will learn about the origins, theories, and policy implications of the concept of the 'creative city'. The course is broken down into four themes: 1): Origins, Evolution and Theories; 2): Place; 3): People and Economy; 4): Policies and Planning. By the end of the course, students should be able to connect the various elements of the four different themes. This includes the role of artists and other 'creative actors' within urban transformation, the role of arts and cultural policy in urban regeneration, and the broader significance of 'culture' in the political economy of city development.

## Goals

-

## Instruction language

EN

## Prerequisites

None

## Recommended literature

-

### **Teaching methods**

LECTURE(S)

PBL

WORKING VISIT(S)

### **Assessment methods**

FINAL PAPER

PARTICIPATION

PRESENTATION

### **Key words**

Creative City, Creative Industries, Culture and Urban Development,

# Cultural Education I

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4009

## **ECTS credits**

3.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

E.L. Sitzia

## **Description**

Cultural education has enjoyed a global boost of attention during the last decade. This attention spreads out from local village schools up to national governments and international organizations like UNESCO. More and more school-educators, social workers, politicians and other stakeholders embrace the benefits of art and cultural education on youth and adults, being it for the claimed effects on either aesthetic, personal, moral, artistic or social development. But cultural education has a wide range of forms and contents, a broad variety of objectives and claimed effects, and various theoretical underpinnings and didactic foundations. In this elective students will take an introductory look at this diversity. They will also analyze different points of view upon cultural education, like: education in the arts or through the arts; cultural education at schools compared to extramural cultural activities; the various didactic possibilities of active, receptive and reflective forms of cultural education. Furthermore students will study some important theories which are adapted by cultural education: Gardner's Theory of Multiple Intelligences, the different Learning Styles of Kolb, the typologies of Hein and Lindauer concerning Museum Education and Lois Hetlands Project Zero at Harvard. Besides studying theories the students will do some practical work on possibilities how to use these theories in real-life practice of cultural education projects.

## **Goals**

- Students have a basic knowledge and understanding of theories, goals and methods of cultural education. - Students are able to create educational material underpinned by strong educational strategies.

## **Instruction language**

EN

**Prerequisites**

None

**Recommended literature**

-

**Teaching methods**

PBL

WORK IN SUBGROUPS

LECTURE(S)

**Assessment methods**

PARTICIPATION

ASSIGNMENT

PRESENTATION

**Key words**

Cultural Education,



# Curatorship I

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4010

## **ECTS credits**

3.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

E.L. Sitzia

## **Description**

In this tutorial students learn to analyze and understand the role and work of a curator. The first part of this tutorial on curating provides an introduction into the following topics: the history of curating; interpretation and selection; curating and space (white cube, virtual space, public space); and audiences and diversity. This period will combine lectures, guest lectures from professionals, and working visits. During the working visit(s) we will be critically analyzing specific aspects of exhibitions and curatorial choices.

## **Goals**

The students will - be introduced to the history and main theories of curatorship; - gain a basic understanding of the role and work of a curator; - learn to recognize different curatorial voices.

## **Instruction language**

EN

## **Prerequisites**

None

## **Recommended literature**

To be announced

## **Teaching methods**

PBL

LECTURE(S)  
WORK IN SUBGROUPS  
WORKING VISIT(S)

**Assessment methods**

PARTICIPATION  
PRESENTATION  
ASSIGNMENT

**Key words**

Curatorship, museum, exhibition,

# Collection Management and Conservation 1

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4012

## **ECTS credits**

3.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

V.E.J.P. van Saaze

## **Description**

Students will be introduced in current issues surrounding collection management and conservation such as: ownership, authenticity, assessing value, registration and documentation, collection mobility and biography of artworks. The course is developed in collaboration with the Bonnefantenmuseum and aims to develop theoretical insights and professional skills related to collecting and conservation. By working on-site and examining concrete cases from the collection, you will discover what goes on behind the scenes of a museum organization.

## **Goals**

- Acquire a basic knowledge of collection management and conservation; - Learn to apply theoretical insights to practical cases; - Gain insight in the organizational structures of collecting institutions and the responsibilities of their staff.

## **Instruction language**

EN

## **Prerequisites**

None

## **Recommended literature**

To be announced

## **Teaching methods**

PBL

LECTURE(S)  
WORK IN SUBGROUPS  
ASSIGNMENT(S)  
WORKING VISIT(S)

**Assessment methods**

PARTICIPATION  
PRESENTATION  
FINAL PAPER

**Key words**

Collection management, Conservation, Contemporary art, Museums,

# Visitor Research I

Academic year 2014-15

## **Date last modified**

17-7-2014 1:30

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4013

## **ECTS credits**

3.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

A. Elffers

## **Description**

An introductory workshop about visitor research in cultural organizations. Most cultural organizations use this tool every now and then. It can serve many goals: from 'knowing who is visiting' to 'evaluating a special exhibition or program' to 'getting more information about specific target groups'. In this workshop we will go into the different goals as well as into the different methods that can be used researching visitors. And especially into the choices cultural organizations have to make in this. When is visitor research necessary? What questions can be answered by visitor research? What methods are right to answer these questions?

## **Goals**

### **Instruction language**

EN

### **Prerequisites**

None

### **Recommended literature**

-

### **Teaching methods**

LECTURE(S)

PBL

WORKING VISIT(S)

## **Assessment methods**

ASSIGNMENT

FINAL PAPER

## **Key words**

Visitor research, museum,

# Cultural Entrepreneurship I

Academic year 2014-15

## Date last modified

10-9-2014 1:20

## Period

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## Code

AHE4014

## ECTS credits

3.0

## Organisational unit

Faculty of Arts and Social Sciences

## Coordinator

## Description

Today the importance of an entrepreneurial mindset is becoming more and more relevant for artists and arts institutions. In the Western world the cultural sector is facing an overall decrease in government funding and an increasing demand to prove its relevance and societal impact. This means that the process of fundraising and applying for grants is becoming more crucial and that artists and their institutions need to become more innovative in obtaining the necessary funds. During this elective the concept and relevance of "cultural entrepreneurship" will be discussed. The students will be introduced to "Effectuation", a model of entrepreneurship that does not focus on business and financial aspects of artistic plans and applications but that builds on the way of working and thinking of successful entrepreneurs, both in the cultural world and beyond. In the course of the elective, the students will be asked to develop a plan for an interdisciplinary cultural event targeting (partly) new target groups. They will learn how to present a clear, coherent and convincing artistic plan and application. But also, they need to be able to describe the relevance of the cultural event both for a grant providing institution as well as for the traditional and new target groups the event focuses on.

## Goals

- introducing "cultural entrepreneurship" as an essential concept which is gaining more relevance in today's cultural world.
- introducing students to "effectuation": an approach of entrepreneurship that is based on the way successful (cultural) entrepreneurs work and think
- making students familiar with methods that can help them to plan, organize and finance an interdisciplinary cultural event.
- teaching students how to present a convincing plan and application for a cultural project.

## Instruction language

EN

## Prerequisites

None

### **Recommended literature**

-

### **Teaching methods**

PBL

ASSIGNMENT(S)

LECTURE(S)

WORKING VISIT(S)

### **Assessment methods**

FINAL PAPER

PARTICIPATION

PRESENTATION

### **Key words**

Cultural Entrepreneurship,



# The Politics of (Collective) Memory I

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4015

## **ECTS credits**

3.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

A. Sierp

## **Description**

Memory is a multilevel concept that comprises individual, social, cultural and political aspects. With its inherent link to identity, it is closely related to questions of culture and tradition constituting thus a worthwhile topic of investigation for practitioners in the field of heritage studies. How can we define (collective) memory? Where is the difference between cultural and social memory and how does it relate to national or political memory? Students will get a firm grounding in the theoretical and conceptual frameworks, but they will also look at various 'memory agents' working with /and producing public memory for museums, memorial sites and public commemoration rituals. What is their agenda setting power and what are the social and political constraints they have to deal with? How does the situation look like in the different European countries? The second part of the course will consider more in detail different fields where memory gets expressed, used and abused politically. Possible topics comprise: Memory and Literature, Memory and Music, Memory and Art. Students will consider the reception of different projects by a larger public. Which concepts work and which are the ones less successful and why? What happens for example if museum visitors from abroad are confronted with national representations of history? What implications does this have for questions of identity? This part of the course furthermore moves from the national to the supranational level, asking the question if despite the evident variation in memory in different European countries a European memory framework is developing. Can we observe some kind of convergence of different memory cultures on the national level? What does the EU do to support or frame this development? The first part of the course (period 3) will be devoted to acquiring in-depth knowledge in the field of memory studies (i.e. concepts of cultural memory, politics of history).

## **Goals**

## **Instruction language**

EN

**Prerequisites**

None

**Recommended literature**

To be announced

**Teaching methods**

PBL

LECTURE(S)

**Assessment methods**

PARTICIPATION

FINAL PAPER

**Key words**

Memory, policy, identity, heritage, commemoration,

# Community Art 1

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4016

## **ECTS credits**

3.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

P. de Bruyne

## **Description**

The course 'Community Art' researches the theory and practices of a type of art that came into existence during the last two decades. Community Art is characterized by a collaborative production process between professionals and amateurs and an educational, healing or political intention of the involved practitioners and financiers. Practices of community art are spread worldwide, can be found in all art disciplines and come in countless aesthetic forms. The rise of community art should be understood in a societal context where the legitimization of subsidies (by governments or foundations) of autonomous art is under attack and practices of (artistic) participation are hailed as valuable for society. The course 'Community Art' presents and evaluates the debate that surrounds the practices of community art. How can community art be defined? Are these practices to be labeled 'art' at all? What is its relation to the discourse of autonomous art? What are the historical roots of these practices? How are they financed? What is the effect of community art?

## **Goals**

Students gain a critical insight into the current discourses of community art.

## **Instruction language**

EN

## **Prerequisites**

None

## **Recommended literature**

De Bruyne & Gielen ed. 2011. Community Art. The Politics of Trespassing. Valiz Amsterdam. Gielen & DeBruyne ed. 2009.

Being an artist in post-fordist times. Valiz Amsterdam.

### **Teaching methods**

LECTURE(S)

PBL

WORKING VISIT(S)

### **Assessment methods**

FINAL PAPER

### **Key words**

Community art, autonomous art, socio-artistic practice,

# Research and Writing Skills

Academic year 2014-15

## **Date last modified**

6-12-2014 1:18

## **Period**

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## **Code**

AHE4500

## **ECTS credits**

1.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

E.L. Sitzia

## **Description**

This skills training aims to prepare students for their final work in the second semester. First they will be attending a series of seminars on research methods, building a bibliography, how to prepare a research plan and how to write a thesis or an internship report. Students will then be producing a detailed research proposal to be submitted to their supervisor. The main part of the research proposal will be focused on the problem statement, methodology and literature research.

## **Goals**

Students are prepared for the thesis/project research and writing

## **Instruction language**

EN

## **Prerequisites**

None

## **Recommended literature**

-

## **Teaching methods**

PBL

LECTURE(S)

WORK IN SUBGROUPS

## **Assessment methods**

PARTICIPATION

ASSIGNMENT

## **Key words**

Research methods, writing skills,

# Publieksgeschiedenis en de culturele bio

Academic year 2014-15

## Date last modified

1-5-2014 1:27

## Period

Period 3 Startdate: 05-Jan-15 Enddate: 30-Jan-15

## Code

KCE4011

## ECTS credits

3.0

## Organisational unit

Faculty of Arts and Social Sciences

## Coordinator

P.A.J. Calje

## Description

Geschiedenis is niet alleen een zaak van vakspecialisten. Ook de samenleving heeft zo zijn eigen omgang met het verleden. In de zogenaamde Publieksgeschiedenis staat niet zozeer de dynamiek van de discipline maar de behoefte aan geschiedenis in de samenleving centraal. Een goed voorbeeld is het Maastrichtse project De Culturele Biografie van Maastricht. In 2003 zette de gemeente Maastricht in op een geheel nieuw erfgoedbeleid rond het begrip de Culturele Biografie van Maastricht. Inmiddels is dat ook door de provincie Limburg overgenomen in De Culturele Biografie van Limburg. In dit tutorial zullen we ons primair richten op de wijze waarop Maastricht het erfgoedbeleid heeft proberen te vernieuwen. De essentie daarvan is dat de nadruk veel meer op de stad dan op musea en op verhalen in plaats van objecten komt te liggen. De instrumenten van dit erfgoedbeleid zijn tot dusverre vooral evenementen en een multimediale presentatie geweest. Juist omdat dit concept nogal vernieuwend bleek, heeft dat - tot op de dag van vandaag - voor veel discussie gezorgd. Studenten van de Faculteit der Cultuur- en Maatschappijwetenschappen hebben in de vorm van stages een belangrijke rol bij de ontwikkeling van dit project gespeeld. Het afgelopen jaar was dat vooral op de verhalen van mensen in de woonwijken buiten het centrum gericht. Ook het komende jaar zullen er weer mogelijkheden zijn voor stageplekken gerelateerd aan de elective. Men kan het tutorial echter ook volgen zonder een stage bij de Culturele Biografie van Maastricht te doen.

## Goals

## Instruction language

NL

## Prerequisites

Geen

## **Recommended literature**

-

## **Teaching methods**

PBL

ASSIGNMENT(S)

LECTURE(S)

WORKING VISIT(S)

## **Assessment methods**

FINAL PAPER

PRESENTATION

PARTICIPATION

## **Key words**

Publieksgeschiedenis, Culturele Biografie,



# Art Market II

Academic year 2014-15

## Date last modified

1-5-2014 1:27

## Period

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## Code

AHE4017

## ECTS credits

11.0

## Organisational unit

Faculty of Arts and Social Sciences

## Coordinator

J.J. de Jong

## Description

The celebrated art critic Robert Hughes observed that 'after periods of exhaustion fresh creative art cycles have often fallen in each century between the years '90 and '30'. With similar historical vision others have noted that upward steps in civilisation have occurred during periods of internationalism. Today, there is evidence of both as globalisation runs into its third decade. The international trade in art has grown over three times in the last twenty years to over \$40bn with the major auction houses now operating in 42 countries. More people are visiting museums than ever before and the number of artists has also grown substantially. In 2007 visits to Paris's three main museums were one and half times greater than the population in this densest of European cities. In the developing world, China plans on building 1,000 museums by 2015, in some cases dedicated to new artists. While in New York the number of artists has tripled to 100,000 in the last two decades. In the three years to October 2008 prices of the top 10% of paintings rose by 300% in real US Dollar terms. This followed ten years growth after the 1987-90 boom and bust ending in 1995. In the wake of the economic crisis which started in July 2007 art prices fell by over a third. Many see this as a necessary correction before the art market spreads worldwide driven by emerging market economies. The market began to recover in the 2nd quarter of 2010. The course, which is one of few worldwide, will introduce students to the art market in many of its guises beginning with its origins nearby in 15th century Antwerp to present day emerging art markets. It will involve discussion of art valuation, market operation, legal aspects and crime and include a visit to the TEFAF exhibition (March 2014), Christies in Amsterdam and other events depending on availability. Each seminar will be supplemented by lecture slides.

## Goals

Students will learn to understand the development and operation of the art market. As a result of the course, students may be equipped to work in the art market or able to study this evolving subject at a higher academic level.

**Instruction language**

EN

**Prerequisites**

None

**Recommended literature**

-

**Teaching methods**

LECTURE(S)

PBL

WORKING VISIT(S)

**Assessment methods**

FINAL PAPER

PARTICIPATION

PRESENTATION

**Key words**

Art Market,

# Creative Cities II

Academic year 2014-15

## **Date last modified**

26-2-2015 1:21

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4018

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

## **Description**

Recent decades have seen a dramatic shift away from a notion of culture as a public good to one that understands culture to be at the core of the economic development of post-industrial spaces. Cities in particular are understood as important hubs due to their critical mass of artists, cultural entrepreneurs, intellectuals and other knowledge workers. This tutorial investigates the reasons behind this shift and analyzes its theoretical and practical consequences. Through reading and discussing key publications on the creative city in the fields of urban studies, cultural and media studies, policy analysis and economic sociology, students will gain a basic understanding of the role of culture and creativity in urban economic development. In this course, students will learn about the origins, theories, and policy implications of the concept of the 'creative city'. The course is broken down into four themes: 1): Origins, Evolution and Theories; 2): Place; 3): People and Economy; 4): Policies and Planning. By the end of the course, students should be able to connect the various elements of the four different themes. This includes the role of artists and other 'creative actors' within urban transformation, the role of arts and cultural policy in urban regeneration, and the broader significance of 'culture' in the political economy of city development.

## **Goals**

## **Instruction language**

EN

## **Prerequisites**

AHE4008 Creative Cities I

## **Recommended literature**

-

**Teaching methods**

LECTURE(S)

PBL

WORKING VISIT(S)

**Assessment methods**

FINAL PAPER

PARTICIPATION

PRESENTATION

**Key words**

Creative City, Creative Industries, Culture and Urban Development,

# Cultural Education II

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4019

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

E.L. Sitzia

## **Description**

Cultural education II will be dedicated to thematic theoretical issues geared towards student's MA thesis or specific interest (to be agreed upon with the students), hands on application of the theories studied in the first period (such as creating and developing educational resources special interest groups; collating, analyzing and applying feedback on various educational activities; developing programmes of talks, activities and workshops around particular exhibitions or in response to particular themes or annual festivals; liaising with schools, colleges and teachers to promote the use of the collections and activities of a museum in line with the national curriculum; delivering talks) and the development of a full-fledge educational project for an institution of your choice.

## **Goals**

- Students have in depth knowledge and understanding of cultural education theories and methods - Students are able to create a broad range of cultural education material

## **Instruction language**

EN

## **Prerequisites**

Cultural Education I

## **Recommended literature**

-

**Teaching methods**

PBL

LECTURE(S)

WORK IN SUBGROUPS

WORKING VISIT(S)

**Assessment methods**

ASSIGNMENT

PARTICIPATION

PRESENTATION

FINAL PAPER

**Key words**

Cultural Education,

# Curatorship II

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4021

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

E.L. Sitzia

## **Description**

During the second part of the tutorial (period 4) the skills and knowledge obtained in period 3 will be put into practice. We will focus on exhibition practice and work closely together with several local cultural organizations. Each student will be paired up with an institution and conduct an assignment related to one of the themes introduced in period 3. In addition to the assignments, the students will have regular class meetings and visits to discuss their work and the issues related to the selection, interpretation and exhibiting of art and historical artefacts.

## **Goals**

The students will - further develop their knowledge on the history and theories of curatorship; - put the skills of selecting, interpreting and exhibiting art and historical artefacts into practice

## **Instruction language**

EN

## **Prerequisites**

Curatorship I

## **Recommended literature**

To be announced

## **Teaching methods**

PBL

WORK IN SUBGROUPS

WORKING VISIT(S)

**Assessment methods**

PARTICIPATION

ASSIGNMENT

FINAL PAPER

**Key words**

Curatorship, museum, exhibition,



# Conservation of Contemporary Art II

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4022

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

V.E.J.P. van Saaze

## **Description**

Description: During this period students will be further introduced in key issues surrounding collection management and conservation. Students will conduct a research project in collaboration with the Bonnefantenmuseum and will present the results during a student conference.

## **Goals**

- Gain substantial knowledge on issues related to collection management and conservation; - Practice their research skills and learn to put the obtained skills and knowledge on collection management and conservation into practice.

## **Instruction language**

EN

## **Prerequisites**

Collection Management and Conservation I

## **Recommended literature**

To be announced

## **Teaching methods**

PBL

LECTURE(S)

WORK IN SUBGROUPS

ASSIGNMENT(S)  
WORKING VISIT(S)

**Assessment methods**

PARTICIPATION  
PRESENTATION  
FINAL PAPER

**Key words**

Collection management, Conservation, Contemporary art, Museums,

# Visitor Research II

Academic year 2014-15

## **Date last modified**

17-7-2014 1:30

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4023

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

A. Elffers

## **Description**

In this tutorial we will focus on the role of visitor and market research in cultural organizations. How has the use of visitor research developed in cultural organizations and art institutions, in the Netherlands and in other countries? What is being researched and how are organizations like museums and theaters using the results? What exactly is the difference between visitor and market research? We will learn to choose the right research method for answering the questions an organization has. And we will practice to carry out an original research project from beginning to end. The final goal is to enable everybody who takes this tutorial to use visitor research as a useful tool in their future jobs in the cultural sector, whether it is as marketeer, programmer or financial manager. By the end of the 8 week period all tutorial students are supposed to have carried out an individual research project, if necessary with help from the other tutorial students, and have written a report about the results.

## **Goals**

### **Instruction language**

EN

### **Prerequisites**

AHE4013 Visitor Research I

### **Recommended literature**

-

### **Teaching methods**

PBL

LECTURE(S)

WORKING VISIT(S)

**Assessment methods**

FINAL PAPER

PARTICIPATION

PRESENTATION

**Key words**

Visitor Research, Art Marketing,

# The Politics of (Collective) Memory II

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4024

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

A. Sierp

## **Description**

See description of The Politics of (collective) Memory I. The second part (period 4) will be reserved for the more practical application in the form of various excursions, documentary movie screenings, and smaller group or individual projects linking theory and practice.

## **Goals**

## **Instruction language**

EN

## **Prerequisites**

The Politics of (collective) Memory I

## **Recommended literature**

To be announced

## **Teaching methods**

PBL

LECTURE(S)

WORK IN SUBGROUPS

ASSIGNMENT(S)

WORKING VISIT(S)

**Assessment methods**

PARTICIPATION

PRESENTATION

FINAL PAPER

**Key words**

Memory, policy, identity, heritage, commemoration,

# Cultural Entrepreneurship II

Academic year 2014-15

## **Date last modified**

1-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4025

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

Today the importance of an entrepreneurial mindset is becoming more and more relevant for artists and arts institutions. In the Western world the cultural sector is facing an overall decrease in government funding and an increasing demand to prove its relevance and societal impact. This means that the process of fundraising and applying for grants is becoming more crucial and that artists and their institutions need to become more innovative in obtaining the necessary funds. During this elective the concept and relevance of "cultural entrepreneurship" will be discussed. The students will be introduced to "Effectuation", a model of entrepreneurship that does not focus on business and financial aspects of artistic plans and applications but that builds on the way of working and thinking of successful entrepreneurs, both in the cultural world and beyond. In the course of the elective, the students will be asked to develop a plan for an interdisciplinary cultural event targeting (partly) new target groups. They will learn how to present a clear, coherent and convincing artistic plan and application. But also, they need to be able to describe the relevance of the cultural event both for a grant providing institution as well as for the traditional and new target groups the event focuses on.

## **Goals**

Today the importance of an entrepreneurial mindset is becoming more and more relevant for artists and arts institutions. In the Western world the cultural sector is facing an overall decrease in government funding and an increasing demand to prove its relevance and societal impact. This means that the process of fundraising and applying for grants is becoming more crucial and that artists and their institutions need to become more innovative in obtaining the necessary funds. During this elective the concept and relevance of "cultural entrepreneurship" will be discussed. The students will be introduced to "Effectuation", a model of entrepreneurship that does not focus on business and financial aspects of artistic plans and applications but that builds on the way of working and thinking of successful entrepreneurs, both in the cultural world and beyond. In the course of the elective, the students will be asked to develop a plan for an interdisciplinary

cultural event targeting (partly) new target groups. They will learn how to present a clear, coherent and convincing artistic plan and application. But also, they need to be able to describe the relevance of the cultural event both for a grant providing institution as well as for the traditional and new target groups the event focuses on.

### **Instruction language**

EN

### **Prerequisites**

AHE4014 Cultural Entrepreneurship I

### **Recommended literature**

-

### **Teaching methods**

PBL

ASSIGNMENT(S)

LECTURE(S)

WORKING VISIT(S)

### **Assessment methods**

FINAL PAPER

PARTICIPATION

PRESENTATION

### **Key words**

Cultural Entrepreneurship,



# Community Art II

Academic year 2014-15

## **Date last modified**

13-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4026

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

P. de Bruyne

## **Description**

The course 'Community Art' researches the theory and practices of a type of art that came into existence during the last two decades. Community Art is characterized by a collaborative production process between professionals and amateurs and an educational, healing or political intention of the involved practitioners and financiers. Practices of community art are spread worldwide, can be found in all art disciplines and come in countless aesthetic forms. The rise of community art should be understood in a societal context where the legitimation of subsidies (by governments or foundations) of autonomous art is under attack and practices of (artistic) participation are hailed as valuable for society. The course 'Community Art' presents and evaluates the debate that surrounds the practices of community art. How can community art be defined? Are these practices to be labeled 'art' at all? What is its relation to the discourse of autonomous art? What are the historical roots of these practices? How are they financed? What is the effect of community art?

## **Goals**

## **Instruction language**

EN

## **Prerequisites**

Community Art I

## **Recommended literature**

-

## **Teaching methods**

LECTURE(S)

PBL

WORKING VISIT(S)

**Assessment methods**

PRESENTATION

FINAL PAPER

**Key words**

Community art, autonomous art, socio-artistic practice,

# Internship

Academic year 2014-15

## **Date last modified**

1-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4910

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

There is a list of all organisations (over 130) where previous students did their internship to help inspire you. In a special information meeting in October this list will be handed out and illustrated. And all members of the Master's programme teaching staff have useful contacts in the cultural sectors in the Netherlands, Flanders and also further afield. Do not hesitate to request an appointment with a member of the teaching staff to ask him or her about ideas and contacts. Internship options are also regularly announced to all students via MAS mail. Internship duration can vary. Minimum internship duration is 6 weeks at 40 hours per week (9 credits or ects). It is possible, however, to opt for a part-time internship of, for instance, 12 weeks of 20 hours per week. Undertaking a longer internship, or more than one internship, or outside module 4 is allowed.

## **Goals**

## **Instruction language**

## **Prerequisites**

## **Recommended literature**

## **Teaching methods**

TRAINING(S)

## **Assessment methods**

ATTENDANCE

FINAL PAPER

**Key words**

Internship,

# Project

Academic year 2014-15

## **Date last modified**

1-5-2014 1:27

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 02-Apr-15

## **Code**

AHE4965

## **ECTS credits**

11.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

A student or a group of students may choose to do a research project in compliance with the relevant articles in the teaching and examinations regulations. A project may be developed in co-operation with an external corporation/ institution.

## **Goals**

### **Instruction language**

EN

### **Prerequisites**

### **Recommended literature**

### **Teaching methods**

PBL

RESEARCH

### **Assessment methods**

FINAL PAPER

### **Key words**

Research,

# Thesis

Academic year 2014-15

## **Date last modified**

30-4-2015 1:20

## **Period**

Period 5 Startdate: 07-Apr-15 Enddate: 29-May-15

## **Code**

AHE4800

## **ECTS credits**

18.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

E.L. Sitzia

## **Description**

The thesis is an academic thesis. That means that scientific theories on the subject are an integral part of the thesis, in the shape of a theoretical framework. It is appreciated when the student is able to choose an 'approach of his or her own'. Reflecting on the subject is essential. Including a practical component in the thesis is allowed, but the connection between practice- or case study and theory will have to be clearly explained. A student writes a thesis of approximately 12,000-16,000 words.

## **Goals**

### **Instruction language**

EN

### **Prerequisites**

### **Recommended literature**

### **Teaching methods**

PBL

RESEARCH

### **Assessment methods**

FINAL PAPER

### **Key words**

Research,

# Preparation Academic Internship

Academic year 2014-15

## **Date last modified**

14-8-2014 1:28

## **Period**

Period 4 Startdate: 02-Feb-15 Enddate: 06-Mar-15

## **Code**

AHE4050

## **ECTS credits**

5.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

Students who choose to go on an academic internship are required to take the Academic Internship Self-Study Module (5 ECTS). This module helps you in preparing yourself for the internship and for the use of your internship work in your thesis by analysing the internship organization, researching important academic and societal debates relating to the internship work and studying methods that might be used in the thesis research. This independent study module requires writing a portfolio of approximately 5000 words for your university supervisor of the internship.

## **Goals**

### **Instruction language**

EN

### **Prerequisites**

### **Recommended literature**

### **Teaching methods**

### **Assessment methods**

### **Key words**



# Internship Thesis

Academic year 2014-15

## **Date last modified**

14-8-2014 1:28

## **Period**

Period 4 Startdate: 09-Mar-15 Enddate: 26-Jun-15

## **Code**

AHE4890

## **ECTS credits**

12.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

The internship thesis of minimum 12.500 words (12 ECTS) is an essential part of the final work you do in the Master. It is the decisive test at the end of your educational programme. 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 you are able to: - devise and conduct research of a limited size with the use of methods and techniques relevant to the discipline or domain of the research question - articulate a clear and feasible research question - collect the sources and literature that are required to answer the research question - use the results to articulate a well-rounded conclusion The internship thesis is an academic thesis. This means that academic theories on the subject are an integral part of the thesis, in the shape of a theoretical framework. It is appreciated when the student is able to choose an 'approach of his or her own'. Reflecting on the subject is essential. Including a practical component in the thesis is allowed and even expected in case of an internship thesis, but the connection between practice- or case study and theory will have to be clearly explained.

## **Goals**

## **Instruction language**

EN

## **Prerequisites**

## **Recommended literature**

## **Teaching methods**

## **Assessment methods**

## **Key words**

# Internship

Academic year 2014-15

## **Date last modified**

13-8-2014 1:30

## **Period**

Period 4 Startdate: 09-Mar-15 Enddate: 26-Jun-15

## **Code**

AHE4990

## **ECTS credits**

10.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

Going on an academic internship (10 ECTS) means that your internship and thesis are connected. A large part of the work that you do in the internship will be used in your thesis. It requires that you will be well prepared before you start the internship and that you will be able to influence what you work on during the internship. Using the internship work in your thesis can take different forms. One of the options is a research internship. In that case you will carry out a research project as your internship task, the results of which you can use to (partly) answer the research question of your thesis. Another option is that the internship organization will function as a case study in your thesis research. This requires that the internship will give you the opportunity to make an in-depth study of the functioning of (part of) the internship organization. This requires access to documents, meetings and the possibility to interview key figures in the organization. It is also possible that you test out a theory in practice during your internship, for example by designing and carrying out certain programmes or projects and testing the results.

## **Goals**

### **Instruction language**

EN

### **Prerequisites**

### **Recommended literature**

### **Teaching methods**

### **Assessment methods**

### **Key words**

# Internship report

Academic year 2014-15

## **Date last modified**

14-8-2014 1:28

## **Period**

Period 4 Startdate: 09-Mar-15 Enddate: 26-Jun-15

## **Code**

AHE4991

## **ECTS credits**

2.0

## **Organisational unit**

Faculty of Arts and Social Sciences

## **Coordinator**

J.J. de Jong

## **Description**

After finishing the academic internship students are required to write an internship report of 4000 - 5000 words (2 ECTS) that presents and reflects upon the work done in the internship and functions as the starting point for the thesis writing process.

## **Goals**

## **Instruction language**

EN

## **Prerequisites**

## **Recommended literature**

## **Teaching methods**

## **Assessment methods**

## **Key words**