

**Cyclical Program Review of Academic Programs in the Department of Art History and Art Conservation**  
**One Year Progress Report on Implementation Plan**

**Date:** May 16, 2017

<b>Recommendation</b>	<b>Proposed Follow-up</b>	<b>Responsibility for Leading Follow-up</b>	<b>Timeline for Addressing Recommendation</b>	<b>Please indicate whether the implementation is on target and on time, and provide a brief description.</b>
<p>1. A complete curriculum review of all programs in the Department of Art History and Art Conservation should be undertaken in consultation with the Centre for Teaching and Learning. The aim of the review should be to determine that the Program Learning Outcomes are aligned with the Degree Level Expectations. Input should be sought from both current and past students to determine what transferrable skills they will need to be successful in their chosen professions and career paths.</p>	<p>A curriculum mapping of all courses to DLEs, LOs and other indicators of achievement</p> <p>Polling of current and past students</p>	<p>Head, Department of Art History and Art Conservation</p>	<p>Dean of Arts and Science' <i>annual report</i> to the provost 2016</p> <p>Vice-provost and dean, graduate studies' <i>annual report</i> to the provost 2016</p>	<p>In the Fall of 2013, in preparation for the Cyclical Program Review in 2014-15, Faculty reviewed their course offerings and prepared charts matching DLEs to Learning Outcomes and Indicators of achievement. These DLEs are incorporated into course syllabi and continue to shape and reshape course offerings. Plans for polling students are underway.</p> <p>See memo attached for further details of achievements and issues in this area.</p>

<p>2. The Department should explore to the fullest, opportunities to develop curricular innovations in the Master of Art Conservation program that reflect current directions in the field, e.g. greater integration of Art Conservation with technical art history.</p>	<p>Spring Retreat 2015</p>	<p>Head, Department of Art History and Art Conservation</p>	<p>Vice-Provost and Dean, School of Graduate Studies <i>annual report</i> to the provost 2016</p>	<p>ARTC completed new DLEs as part of the 2013-14 CPR. Part of this process included identifying degree level expectations, as well as transferable skills. This work was also used for the SGS ARTC Grad Map. Further work is anticipated with the arrival of the new 3-yr NR in Painting Conservation.</p> <p>Please note, the Department is trying to achieve synergies, <u>not</u> integration, between Art Conservation and Technical Art History.</p> <p>See memo attached for further details of achievements and issues in this area.</p>
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## MEMORANDUM

To: QUQAP

From: Joan M Schwartz, Head, Art History and Art Conservation

Date: 15 May 2017

re: CPR follow-up: achievements and issues affecting progress

### 1. Curriculum review of all programs in the Department of Art History and Art Conservation

In preparation for the Cyclical Program Review in 2014-15, faculty in Art History (ARTH) reviewed their course offerings and prepared charts matching DLEs to Learning Outcomes and Indicators of achievement. These DLEs are incorporated into course syllabi and continue to shape and reshape course offerings. Similarly, faculty in Art Conservation (ARTC) completed new DLEs, identifying degree level expectations, as well as transferable skills. This work has been used to produce the SGS ARTC Grad Map.

Retirements have meant that, for the last two years in both Art History and Painting Conservation, a succession of term adjuncts has delivered core courses, making it difficult to assess and address curricular concerns in several areas. As a result, and complicated by the change in department head, reduced faculty capacity, and unforeseen circumstances (including crippling physical plant issues in Art Conservation and emergency hiring of term adjuncts in Art History necessitated by the illness of faculty colleague Dr Allison Sherman), this recommendation and its two proposed follow-up actions have not yet been fully undertaken. While the Department remains understaffed to do such a review, initial plans are now in place to pursue this recommendation in the coming academic year. Alumni affairs has offered assistance and we now have access to contact information for students, and consultation with other departments regarding their success with such polling is planned.

Nevertheless, the Department has responded to concerns about career opportunities and transferrable skills by offering Professional Development workshops to expand and diversify student expectations. The mapping of DLEs to PLOs already undertaken has placed greater emphasis on critical thinking and raised awareness of visual analysis and other transferrable skills in the planning of course delivery, assignments, and evaluation on a course-by-course basis.

## 2. Curricular Innovations in Art Conservation:

Work undertaken by the ARTC curriculum committee aimed at reviewing curriculum and fostering change was reflected in the Self Study document. Since the CPR, curricular innovations at the undergraduate level have been undertaken to promote interest in Art Conservation and its connections to Technical Art History.

The Department is trying to achieve synergies, not integration, between Art Conservation and Technical Art History. Many Art Conservation students now take an Art History seminar (ARTH402/807) in technical art history as their one required elective, and Art History students are now eligible to take lecture courses in the three treatment streams and in ARTC 804: Microscopy. The Department is taking advantage of faculty expertise wherever it crosses over programs.

To attract science students to Art History, to highlight Technical Art History in the absence of Professor Spronk's introductory course, and to support and promote Art Conservation as a graduate program, the Department has developed a 2<sup>nd</sup>-year undergraduate "introduction" to Art Conservation "at the intersection of art and science"; ARTH211 will be taught for the first time in 2017-18 by Heidi Sobol, Senior Paintings Conservator at the Royal Ontario Museum and is expected to attract science students to UG courses in AH/TAH and possibly encourage them to pursue graduate work in Art Conservation.

ARTC has developed a new curriculum for ARTC 802: Properties of Materials. Previously, this one-year full time course was only offered every other year. This placed students entering the program on an 'off' year at a disadvantage. ARTC 802 will now be offered every year as a one-term course in the fall. The ARTC 802 curriculum change was lead by Professor Murray and undertaken in collaboration with all ARTC faculty and supported by CTL. Three four-hour workshops have been developed and are jointly taught by all ARTC faculty to increase integration between scientific theory and laboratory practice.

Several new research, curriculum, and experiential learning initiatives have been developed in Art Conservation specific to the indigenization of curriculum as recommended by the Truth and Reconciliation Task Force Final Report. Collaboration with Janice Hill and the Four Directions Aboriginal Student Centre has taken the form of smudging ceremonies, the KAIROS blanket exercise, and materials technology seminars. ARTC students in collaboration with AEAC curators are undertaking conservation of Indigenous collections in the Agnes Etherington Art Centre. In the Artifacts lab, Professor Anastassiades and her students are applying CT scanning and Photogrammetry to investigate the materials, manufacturing, and deterioration of Egyptian coffins, and are utilizing Secondary Ion Mass Spectrometry (SIMS) to investigate the authenticity of ancient Roman coins in collaboration with U of T's Ontario Centre for the Characterization of Advance Materials (OCCAM) as part of the Matariki Network Digitization of University Coin Collections initiative. She has also introduced into her seminar, presentations on history, policy and current practice of repatriation of indigenous artifacts in Canada and globally.

Recent efforts to maintain, diversify, and expand the Art Conservation curriculum have been hindered by an inability to undertake long-term planning resulting from the nature of the faculty complement, a situation which has now more or less been resolved. Despite longterm uncertainties and unforeseen circumstances, the faculty in ARTC have responded enthusiastically with several curricular innovations in the Master of Art Conservation program. These reflect not only current technical directions in the field, but also, more broadly, strategic concerns for equity and diversity, and for experiential learning.

Upgrading and acquisition of laboratory and digital imaging equipment is critical to cutting edge research, curriculum development, and greater collaboration between Art Conservation and Technical Art History. Further curricular innovations in Art Conservation will be, to a large extent, tied to the acquisition and availability of expensive equipment. To that end, the FAS, V-P Research, and Advancement agreed, in the Fall of 2016, to make Art Conservation a priority for fund-raising. The Department has submitted a “blue-sky” plan, suggested a new Research and Innovation Fund be established, and submitted to Advancement a list of key contacts and a document that costs out the program’s equipment/research needs.

In the CPR Final Assessment Report & Implementation Plan, the Vice-Dean stated that “sustaining this unique and prestigious program was a priority for the Faculty and the University.” The Department remains hopeful that FAS/Advancement will run a successful campaign in support of the Art Conservation program *that sustaining this unique and prestigious program was a priority for the Faculty and the University.*

In 2015, the Department, in collaboration with the Library, submitted a proposal for a QNS in Advanced Digital Imaging Technologies, a position designed “to reflect current directions (e.g. digital conservation formats).” The submission was not approved; it will be revised and re-submitted in 2017.

### **3. Curricular Innovations in Art History:**

In Art History, there has also been ongoing work in curriculum diversification, indigenization, and innovation, especially at the 200-level, with courses on “Culture and Conflict” and “Art Worlds” (both introduced for the first time in 2014-15) now up to speed. New courses in “Art and Medicine”; “The Visual Culture of Slavery”: “Art and Popular Culture”; and “The Business of Art” (in conjunction with the Business School) are currently in development. We are also reviewing the titles of existing courses with a view to achieving greater campus-wide appeal.

Faculty have made concerted efforts to increase global and indigenous content within existing courses, and the addition of QNS Dr. Norman Vorano as professor of Indigenous Art has not only added new courses with indigenous focus but has also facilitated and encouraged indigenization initiatives, support for indigenous students, and collaborative efforts within and beyond the University. Professor Gauvin Bailey’s work in Africa, the Caribbean, and South

America breaks with the traditional focus of the Bader Chair in Southern Baroque Art and encourages students at both the UG and graduate level to think more globally. Dr Allison Morehead's SSHRC-funded research shifts UG and graduate student attention to the visual imagination of the Scandinavian countries of northern Europe; her current focus on Art and Medicine, with an emphasis on psychiatric issues and the material cultures of medicine, transcends traditional approaches to western art. In her 2<sup>nd</sup>-year introduction to the history of photography, Professor Joan Schwartz presents a global perspective on the invention and spread of photography, beginning with early experimentation in Brazil and devoting classes to the image-making of and by aboriginal photographers and to photography in India, Japan, Korea, China, and other non-Western countries.

In his 3<sup>rd</sup>-year ARTH375 course "Early Netherlandish Painting: From Van Eyck to Bruegel," Professor Ron Spronk has introduced technical examinations to the course content and is also developing ambitious plans for graduate students within QUMoLTAH (Queen's Mobile Laboratory in Technical Art History).

The Department is also seeking greater academic engagement with the Agnes Etherington Art Centre collections. Dr Norman Vorano teaches a course in the David McTavish Study Room in the AEAC and in the Winter 2018 term, Dr. Jacqueline Coutre, the Bader Curator of European Art in the AEAC will be teaching a 4<sup>th</sup>-yr seminar (as an term adjunct in addition to her curatorial responsibilities) based on the Bader collection, when Professor Stephanie Dickey is on sabbatical in 2017-18.

With the illness and recent passing of Dr Allison Sherman, the department was left to determine the future of two courses taught in Venice: the 2<sup>nd</sup>-yr, 6-unit Venice Summer School and the 3<sup>rd</sup>-year 6 credit Venice and Its Biennale. We were fortunate to benefit from the willingness and expertise of Dr Jennifer Kennedy, Bader Fellow in the Humanities, to assume the leadership of the Venice and Its Biennale course this year; this has resulted in a valuable partnership with the National Gallery of Canada and a remarkable internship opportunity for our students. It is currently taking place in Venice from 8 May to 5 June 2017. Plans for the Venice Summer School in the spring of 2018 are underway.

#### **4. Issues affecting progress:**

##### **4.1. Faculty Renewal:**

*Art History:* Critically important positions became vacant with the retirement of senior tenured faculty, leaving the department in a very vulnerable position. Over the past two years, retirements in two key areas - Modern/Contemporary Art and Visual/Material Culture - have left the department in a vulnerable position and made it difficult to present a well-balanced curriculum. Coupled with course release for major service positions as head and graduate chair, faculty offerings in 19<sup>th</sup>- to 21<sup>st</sup>-century art and visual/material culture have been reduced and a

succession of term adjuncts have been engaged. With this instability in key areas, curriculum review and mapping of no fewer than a dozen regularly offered courses has not been possible. For the past two years, we have been fortunate to have Dr Jen Kennedy as a Bader Fellow in the Humanities and Dr. Karla McManus as SSHRCC Postdoctoral Fellow teaching courses in the department. However the ongoing employment of term adjuncts in this key growth area leaves the department without the capacity for graduate supervision, service, and continuity. Students in our undergraduate program are unable to stay on to pursue studies in these two areas, which have been identified by the College Art Association as key growth areas in Art History. In anticipation that current talk of faculty renewal will translate into tenure-track positions, the Art History faculty have unanimously designated Contemporary Art and Visual/Material Culture (in that order and with a global outlook) as priorities for the next faculty hires.

*Art Conservation:* Between June 2013 and 2015, three of four long-serving faculty in the Art Conservation program retired, and it is only as of 1 July 2017 that the program will have achieved a measure of, albeit short-term, stability. With the renewal of the 3-year NRs in both Paper and Artifact Conservation and the arrival of the 3-year NR in Painting Conservation, along with the addition of a full-time lab technician, the program is now better positioned to pursue opportunities for collaboration with Art History, Technical Art History, and the Agnes Etherington Art Centre to create a unique program in object-based technical study. The drawback that remains is the faculty workload of 18 or more student lecture/lab hours per week in the three treatment streams, not including preparation time.

#### **4.2. Popular perceptions:**

*Art History:* “In the area of curricular innovation, the Department of Art History has instituted far reaching transformations that begin to redress issues of equity and diversity on campus, while challenging the public perception of art history as a traditionally-minded Eurocentric discipline. This transformation—ongoing but incomplete—is the result of internal discussions within Art History, and reflect the department’s efforts to re-imagine its potential to create relevant knowledge, effect social transformation, and raise global and environmental awareness in today’s world. Our efforts are hampered by the lack of full-time tenured and tenure-track faculty in contemporary art and in visual/material culture; this, in turn, has had the effect of perpetuating the impression that the department is primarily focused on Medieval, Renaissance, and Baroque art, and is not engaged in contemporary concerns. This is far from the case and we are doing our best with the reduced faculty we have to ensure we meet student demand for courses in the modern and contemporary fields and in visual/material culture. New course content, new course development, exciting SSHRC-funded research, and a spate of exhibitions and publications amply demonstrate that the department is creating innovative research and teaching with a 'real-world' impact for museums, publishing, policy and learning. Further initiatives in curriculum review and innovation will flow once tenure track positions in Contemporary Art and in Visual/Material Culture are approved and filled.

**Summary statement:**

The Department of Art History and Art Conservation remains committed to providing a rich and valuable student learning experience, building on its particular strengths, as noted in the CPR:

- accomplished and internationally recognized faculty with excellent research programs, publication records, funding and supervisory skills;
- excellent and dedicated students at both the undergraduate and graduate levels;
- a strong relationship with the Agnes Etherington Art Centre including the joint Queen's National Scholar position in Indigenous Art and Material Cultures of the Americas;
- multiple opportunities for experiential learning including summer courses in Venice and internships that foster the development of professional and transferable skills;
- successful expansion of the Art History program from traditional areas of strength in European Art History to include streams on Central and South American, Aboriginal and Canadian Art History; art institutions; interdisciplinary and theoretical topics;
- effective preparation of Masters' students for both doctoral study and non-academic careers;
- innovative pathways for Master of Art Conservation graduates to enter the PhD program in Art History.

Opportunities for enhancement identified by the SCPRC have been explored and discussed and implemented to the degree possible under the existing circumstances. The Department continues to expand course offerings that, for a decade or more, have reflected new, exciting, and interdisciplinary directions, and seeks to dispel any impression that Art History is traditional in outlook. The faculty are exploring ideas for new online courses, although we understand that no new courses are currently being added to the CDS offerings. An exit survey for the current Venice and its Biennale course will be implemented to gather information on its effectiveness as an experiential learning opportunity, and final reports on internship opportunities at both the undergraduate and graduate level are in various stages of implementation.

The Department is justifiably recognized for its strengths in Renaissance and Baroque art history, as well as studies in technical art history. Over the past five years, we have been actively developing new geographical and conceptual areas of focus that build on the Department's many strengths and its reputation for producing rigorous scholarship with an international impact. This has resulted in a more integrated approach towards the study of global arts that encourages students to build knowledge across otherwise disparate areas of inquiry, from Europe to Latin America, from Indigenous America to Africa. This approach offers a conceptual model for future positions in Contemporary Art and Visual/Material Culture, which will enhance our efforts to expand our global scope while redressing equity and diversity issues in the university.