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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

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.

Spring
Retreat 2015

Head,
Department of
Art History
and Art
Conservation

Vice-Provost and
Dean, School of
Graduate Studies
annual report to
the provost 2016

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.

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

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.

Art History: f1t . « " «µ

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