



FOR APPROVAL

PUBLIC

OPEN SESSION

TO: UTSC Academic Affairs Committee

SPONSOR: Prof. William Gough, Interim Vice-Principal Academic and Dean
CONTACT INFO: 416-208-7027, vpdean@utsc.utoronto.ca

PRESENTER: Prof. Mark Schmuckler, Vice-Dean, Undergraduate
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DATE: Thursday, February 25, 2016

AGENDA ITEM: 4b

ITEM IDENTIFICATION:

Major modifications to introduce a freestanding Minor in Curatorial Studies (Arts)

JURISDICTIONAL INFORMATION:

University of Toronto Scarborough Academic Affairs Committee (AAC) “is concerned with matters affecting the teaching, learning and research functions of the Campus” (*AAC Terms of Reference, Section 4*). Under section 5.6 of its terms of reference, the Committee is responsible for approval of “Major and minor modifications to existing degree programs.” The AAC has responsibility for the approval of Major and Minor modifications to existing programs as defined by the University of Toronto Quality Assurance Process (*UTQAP, Section 3.1*).

GOVERNANCE PATH:

1. UTSC Academic Affairs Committee [For Approval] (February 25, 2016)

PREVIOUS ACTION TAKEN:

No previous action in governance has been taken on this item.

HIGHLIGHTS:

The Department of Arts, Culture and Media (ACM) is proposing a new freestanding Minor in Curatorial Studies (Arts).

The proposed Minor will combine innovative knowledge with foundational skills for curatorial scholarship and practice, which is a rapidly developing field of academic, creative and institutional opportunity. It has three primary goals:

1. To give students the opportunity to develop the skills they need to engage critically with the field of curatorial studies; as such it will be of value to anyone who has an interest in understanding how culture functions in contemporary society.
2. To function as a complement to existing UTSC offerings in Art History, Arts Management, Media Studies, and Studio Art programs, and provide students with the opportunity to add a curatorial perspective to their chosen major. This intersection of knowledge and training constructs a two-way flow of comprehension and proficiency that enhances and develops critical thinking across programs.
3. To provide graduates with a comparative advantage in both the labour market and in applying to graduate school; this goal is in alignment with the College Art Association Standards and Guidelines, *Guidelines for Curatorial Studies Programs*, which suggests that curatorial studies must be linked to another visual arts program, such as studio art or art history.

There is a growing interest from the general public and students in the discipline of curating, and the ways in which curating contributes to and shapes our engagement with visual art and culture. Interest is also evident from the popularity of courses already available within Art History and Studio Art that address specific features of curatorial theory and practice. Gathering these courses into a coherent Minor offering responds to student interest in focusing on curating across a wider variety of perspectives, and provides them with a fuller understanding of the interdisciplinary nature of both curatorial scholarship and practice.

The proposed Minor will leverage existing strengths and expertise in ACM faculty complement and course offerings, while providing an important new focus and approach to fields of study such as Art History, Arts Management, Media Studies, and Studio Art. With its strong connections to these existing ACM programs, and emphasis on humanities-based skills of visual analysis, written and oral communication, networking, collaboration, research as well as management, and organization and planning critical to large and small-scale project building, graduates of the proposed Minor, who combine it with an appropriate Specialist or Major, will be well equipped upon completion of their degree to move ahead into a variety of higher-level academic or professional pursuits.

This proposal has been approved by the ACM Departmental Curriculum Committee. There has been extensive consultation within ACM, including with the departmental student association (ARTSA). The proposal has also been reviewed by the Dean's Office, the Decanal Undergraduate Curriculum Committee and the Provost's Office.

FINANCIAL IMPLICATIONS:

There are no net implications to the campus operating budget.

RECOMMENDATION:

Be It Resolved,

THAT the major modification to introduce a new freestanding Minor in Curatorial Studies (Arts) as described in the proposal dated December 15, 2015 and recommended by the Interim Vice-Principal Academic and Dean, Professor William Gough, be approved effective April 1, 2016 for the academic year 2016-17.

DOCUMENTATION PROVIDED:

1. Major Modification to Introduce a New Freestanding Minor in Curatorial Studies (Arts), dated December 15, 2015.



University of Toronto Major Modification Proposal: New Freestanding Minor where there is no Existing Specialist or Major

What is being proposed:	New Freestanding Minor in Curatorial Studies (Arts)
Department / Unit where the program will be housed:	Arts, Culture and Media
Start date of the program:	April 1, 2016
Faculty / Academic Division:	University of Toronto Scarborough
Faculty / Academic Division Contact:	Annette Knott, Academic Programs Officer aknott@utsc.utoronto.ca
Department/Unit Contact:	Milene Neves, Undergraduate Administrative Assistant, neves@utsc.utoronto.ca
Date of this version of the proposal:	December 15, 2015

1 Summary

This is a proposal to introduce a new freestanding Minor in Curatorial Studies (Arts), which will be housed in the Department of Arts, Culture and Media (ACM) at the University of Toronto Scarborough (UTSC). There are no existing Specialist or Major programs in Curatorial Studies at UTSC.

The proposed Minor will combine innovative knowledge with foundational skills for curatorial scholarship and practice, which is a rapidly developing field of academic, creative and institutional opportunity. It has three primary goals:

1. To give students the opportunity to develop the skills they need to engage critically with the field of curatorial studies; as such it will be of value to anyone who has an interest in understanding how culture functions in contemporary society.
2. To function as a complement to existing UTSC offerings in Art History, Arts Management, Media Studies, and Studio Art programs, and provide students with the opportunity to add a curatorial perspective to their chosen major. This intersection of knowledge and training constructs a two-way flow of comprehension and proficiency that enhances and develops critical thinking across programs.
3. To provide graduates with a comparative advantage in both the labour market and in applying to graduate school; this goal is in alignment with the College Art Association Standards and Guidelines, *Guidelines for Curatorial Studies Programs*,¹ which suggests that curatorial studies must be linked to another visual arts program, such as studio art or art history.

Students in the proposed Minor will learn about the role of speculative exhibition models in the curatorial process, how to construct such models, and how to test them at all stages of their development. They will research, speculate about, and analyse art and its presentations, creating discursive and inter-subjective spaces. Through their studies they will develop skills and complete tasks relevant to exhibition-making, and the care and interpretation of collections including: research, concept development, administration, ethical and theoretical issues, consideration of audiences, negotiation, and outreach.

The proposed Minor includes a substantial experiential learning component that will strengthen opportunities for practical knowledge and understanding of professional challenges, responsibilities, ethics and relationships. The objects, performances and ideas that curators work with are often outside of the academic canon: experiential learning opportunities will put students in contact with professional and academic experts who model the production and communication of knowledge across this divide. Specific skills, including curatorial research, connoisseurship, visual analysis and visual memory will be integrated into the projects, exhibitions, and texts that are the tangible outcomes of studio visits, readings, discussions,

¹ College Art Association Standards and Guidelines, *Guidelines for Curatorial Studies Programs*. Adopted by the CAA Board of Directors on October 24, 2004; revised on October 25, 2009.
<http://www.collegeart.org/guidelines/curatorial>

workshops, and visits to institutions. Guest experts will include appointed ACM faculty, visiting artists and senior fellows, local arts professionals, and related specialists from fields such as digital humanities. These outcomes will be available to audiences on-line, and in galleries and alternative spaces.

Academically, the proposed Minor incorporates recent changes in the way we study the visual arts and culture in institutions and practices. Scholarship and professional activity in curating has grown significantly over the past couple of decades, and understanding intellectual and professional contributions has become an essential component of visual study. There is a substantial need to develop particular expertise in the study and application of curatorial knowledge in visual art and culture; in fact, in current scholarship, display, collection, care, conservation, planning, space, physical engagement and audience are only some of the curatorial issues that affect interpretation and study of visual art and culture. Upon completion of the proposed Minor, students will be able to understand and move beyond the material and skills from visual arts-related programs to expand and exercise that critical knowledge, theory and practice through the discipline of curating. The proposed Minor ensures students develop greater depth and breadth in their understanding of how and why the intersection of curating and the visual arts plays a significant role in visual culture and in turn, how that intersection changes the ways in which we study these disciplines.

There is a growing interest from the general public and students in the discipline of curating, and the ways in which curating contributes to and shapes our engagement with visual art and culture. Both popular and academic cultures explore curating through media such as publications, movies and digital resources, and our students are aware, and are users, of these media. ACM has also hosted a set of workshops related to curatorial issues (art handling, introduction to technical art history, curators' talks, field trips, etc.) in response to student demand. Interest is also evident from the popularity of courses already available within Art History and Studio Art that address specific features of curatorial theory and practice. Gathering these courses into a coherent Minor offering responds to student interest in focusing on curating across a wider variety of perspectives, and provides them with a fuller understanding of the interdisciplinary nature of both curatorial scholarship and practice.

The proposed Minor will leverage existing strengths and expertise in ACM faculty complement and course offerings, while providing an important new focus and approach to fields of study such as Art History, Arts Management, Media Studies, and Studio Art. With its strong connections to these existing ACM programs, and emphasis on humanities-based skills of visual analysis, written and oral communication, networking, collaboration, research as well as management, and organization and planning critical to large and small-scale project building, graduates of the proposed Minor, who combine it with an appropriate Specialist or Major, will be well equipped upon completion of their degree to move ahead into a variety of higher-level academic or professional pursuits.

There are very few undergraduate programs in Curatorial Studies in Canada, none of which introduce students to the unique issues and approaches of curating both historical and contemporary visual culture. Given that intensive debate and critical attention to theoretical development of curating practice are increasing across both the museum and the academy, now

is an excellent time to re-define and re-build the field of Curatorial Studies. Moreover, based on student feedback to existing curatorial-focused courses, and from ACM's Departmental Students' Association (ARTSA), it is evident there is significant interest in this field of study at UTSC.

Two new courses in Curatorial Studies are associated with this proposal:

- CURB01H3 Introduction to Curating Art
- CURC72H3 Art, the Museum, and the Gallery (to be double-numbered with existing course VPHC72H3)

Three new courses in Art History are associated with this proposal

- VPHB78H3 Our Town, Our Art: Local Collections I
- VPHB79H3 Our Town, Our Art: Local Collections II
- VPHC75H3 The Artist, Maker, Creator

In addition:

- VPHB71H3 is being changed to CURB02H3 Exhibiting Art
- VPHD43H3 is being changed to CURD43H3 Curating Contemporary Art
- VPHD44H3 is being changed to CURD44H3 Curating Historical Art

2 Academic Rationale

This is a proposal to introduce a new freestanding Minor in Curatorial Studies (Arts), which will be housed in the Department of Arts, Culture and Media (ACM) at the University of Toronto Scarborough (UTSC). There are no existing Specialist or Major programs in Curatorial Studies at UTSC.

The proposed Minor in Curatorial Studies will fill a gap in ACM's offerings and in this field of study across Canada. Curatorial studies that focus on the visual are an important and rapidly expanding area that bridge academic and institutional approaches to studying and displaying art and visual culture. The proposed Minor will equip students with the fundamental skills necessary to understand and participate in this still-emerging field. They will acquire the basic knowledge needed to question, understand and create exhibitions, interventions, and texts in diverse communities, within a globalized world. The proposed Minor will broaden the foundations that students receive in Art History, Arts Management, Media Studies or Studio Art, drawing upon and expanding core material of these programs, as well as exploring new approaches that parallel the increased significance attached to curatorship in the contemporary art world. The proposed Minor will address theories and questions that arise from the intersections of ACM disciplines, equipping our students with basic awareness of contemporary approaches to these areas.

The ACM academic plan recognizes four critical themes that unite our programs and goals: contemporary culture in flux; cultural history, theory and ethics; (re)making art and culture; and, media, institutions and the politics of participation. The proposed Minor is a good fit with these aims, and offers ACM students the opportunity to broaden their core programs so that they encompass a wider perspective, exploring aspects of all four themes through both study and practice. This proposal is also clearly aligned with Departmental and University goals to

augment student learning through interdisciplinary and experiential approaches.

Context:

Curatorial practice and methods have been present in the study of art from its origins in the academy in the eighteenth century, but the divide between academic and curatorial scholarship has recently been brought into much sharper focus. Who holds authority to define, select, present and interpret art – and why? How do art world professionals create and contribute to strategic frameworks for viewing and valuing art? What skills and types of knowledge are essential in order to further academic and professional ambitions? This divide is being addressed through a number of new scholarly and program initiatives across a variety of institutions, and most university-based art programs are beginning to implement at least an introductory course in curatorial practice. Exploration of these issues will strengthen our student’s understanding of, and participation in, the visual culture of the societies they move through now and in the future.

Because the term ‘curating’ has become a catch-all for organization and presentation in popular culture, students need to understand the particular meanings and practices that this discipline holds with respect to the visual culture of our global world. The proposed Minor allows students to gain a basic understanding of our relationships with the rapidly changing roles of cultural institutions such as galleries and museums as well as the role of cultural heritage. Study of art and its interpretations requires that we question the physical object in relation to its original and current contexts: understanding what we preserve, present and display within these contexts affords greater awareness of the cultural codes, restrictions, challenges and biases that we bring to acts of interpretation and display. Particularly now, with the growing emphasis on the digital and the virtual, we must explore and question the necessity of studying the actual object not just its simulacra.

This proposed Minor harmonizes with the UTSC Strategic Plan in facilitating engagement and exploration beyond the classroom², raising questions about communication and learning strategies in a variety of environments, and ways of analyzing, presenting, viewing, interpreting and understanding art and visual culture. It will function as an important bridge between theory and practice in ACM offerings, as well as more broadly at UTSC and the wider University of Toronto. The theoretical and critical analytic components of curatorial courses, as well as of courses in the core disciplines of Art History, Arts Management, Media Studies and Studio Art, will be enhanced by the emphasis on experiential learning and object-based study. Object-based learning trains students to strategize about the creation of meaning through art works in-and-of themselves, as well as when situated in proximity to other works. Students will generate and present ideas through the visual relationships created by selecting and placing artworks within a given space. By providing students with curatorial practice opportunities, the program will allow them a forum to experiment with the cohesive or sometimes interruptive presentations of ideas about visual culture that result from their research and critical reflections.

Courses that address specific features of curatorial theory and practice are already available within Art History and Studio Art and these form the basis of the proposed Minor. Gathering

² UTSC Strategic Plan,
https://www.utsc.utoronto.ca/~vpdean/documents/UTSC_Strategic_Plan-1.pdf pages 7 and 14.

these courses into a coherent Minor focused on curatorial studies addresses a clear gap in our programs. By extending and contextualizing the knowledge and skills they gain in related programs, students will be able to synthesize and activate cultural and critical interventions that will feed back into, and enhance their primary disciplines.

The proposed Minor makes use of existing Departmental and University resources, such as the Doris McCarthy Gallery and the University art collections in new and meaningful ways that focus on experiential learning, and interdisciplinary research and learning. Our faculty possess strong connections with local, national and international art institutions and galleries, and these will allow us to leverage local partnerships and relationships with cultural institutions, and provide substantial connections with current and leading practice.

Distinctiveness

The proposed Minor is designed in accordance with the leading academic and professional visual arts association (College Art Association) guidelines and standards, and represents a unique opportunity for undergraduate students in Canada. Other existing Canadian university programs do not adhere to the College Art Association guidelines and tend to offer only limited aspects of curating. For example, OCAD's Criticism and Curatorial Practice (undergrad) focuses on curating contemporary art from the perspective of studio artists only; the University of Western Ontario Major in Museum and Curatorial Studies offers a limited number of general courses that focus on art and heritage institutions; Brock University's Minor in History of Art and Visual Culture Concentration in Curatorial Studies focuses on available historical art courses that are mostly taught by adjunct instructors; and the University of Calgary has a Minor in Museum and Heritage Studies but it is designed for students interested in working at zoos or national parks, and does not contain any art content.

The proposed Minor is unique in adhering to the highest possible academic and professional standards, engaging permanent faculty and university resources such as the Doris McCarthy Gallery, and the University permanent art collection, as well as local arts institutions. Our students will be introduced to the fundamentals of curatorial practice and theory, to the specialized requirements of different types of curating (historical art vs. contemporary art, permanent collections vs. temporary exhibitions, institutional vs. freelance, etc.) and to connecting these fundamentals to core disciplines in areas of visual studies. These connections will augment and expand student understanding of research, communication, and professional opportunities beyond the traditional academic boundaries.

3 Need and Demand

Discussions with fellow art world specialists suggests there is a real need for a university-level program that educates and trains students to think outside of discipline-related boundaries. The proposed Minor will prepare students for deeper engagement with the institutions and other producers of visual culture, resulting in members of society who are able to participate with greater fluency in visual culture, and who in turn are more likely to invite others to participate as well. We have already seen this happen in courses with an experiential component, where students once unfamiliar with the art world develop the confidence and expertise they need to become involved in it, and then go on to act as ambassadors for friends and family. Sadly, there

is a wide social perception that the art world, in some way, is not fully accessible; the proposed Minor directly challenges, and therefore helps to address, this perception

UTSC graduates already regularly receive recognition, including awards, internships and employment from local arts institutions. Moreover, several graduates who have taken existing ACM courses related to curatorial studies have gone on to pursue post-graduate study or careers in a variety of fields, including Art History, Curatorial Studies, Museum Studies, Law, History, Education and Medicine. The proposed Minor will capitalize on, and develop, this recognition and interest.

Consultation with the ACM Departmental Student Association (ARTSA), and discussion with our graduates who have gone on to pursue interests related to curating, suggest that there is strong interest in the development of the proposed Minor. Moreover, existing curatorial studies-focused courses already offered by ACM are popular, and feedback indicates that students quickly came to see them as essential to their education:

- “I was able to link theories to practices. Seeing theories at work in the real world gave me a concrete understanding of how these theories actually worked. Although UofT tends to favour the theoretical aspects of this field - it really is a practical field as well. In order for students to get a concrete understanding of the museum environment (a possible workplace environment for graduates) - we need to know how our theories connect to our potential work environments.”³

Students who complete the proposed Minor in Curatorial Studies will receive the essential training and knowledge they will need to make decisions regarding their academic and professional futures – whether their interests are in post-graduate study or professional activity. Awareness of the necessary skills, development of communication, research, analytic and networking abilities, introduction to the range and variety of curatorial practice and experiential learning grounded in professional standards will establish our students at the forefront of preparedness for their futures. Already, curatorial mentors and top graduate programs have accepted students from ACM who have taken some of the curatorial-focussed courses; the proposed Minor will better prepare and develop students for such programs and positions.

The proposed Minor will offer a level of expertise in conceptualizing, organizing, and communicating ideas about visual culture across a wide range of audiences — transferable skills that will enhance students’ studies in Art History, Arts Management, Media Studies, and Studio Art or other programs emphasizing visual culture. This is in accordance with the thinking of the College Art Association guidelines for Curatorial Studies programs.⁴ These creative and critical thinking skills will broaden the scope of available career opportunities, and provide students with a voice in the art community. These skills, combined with the development of curatorially-focused analytical and writing skills, alongside practical experience, will give students a competitive advantage in the job market and in graduate studies.

³ Student course responses from Course Evaluation, Winter 2015 VPHC72 Art, Museum and the Gallery.

⁴ College Art Association Standards and Guidelines, *Guidelines for Curatorial Studies Programs*. Adopted by the CAA Board of Directors on October 24, 2004; revised on October 25, 2009.
<http://www.collegeart.org/guidelines/curatorial>

Table 1: Undergraduate Enrolment Projections

Provide details regarding the anticipated yearly in-take and projected steady-state enrolment target including a timeline for achieving it. (Please adjust the table as necessary)

Level of study	Academic year 2016-17	Academic year 2017-18	Academic year 2018-19	Academic year 2019-20	Academic year 2020-21	Academic year 2021-22	Academic year 2022-23
1 st year	0	0	0	0	0	0	0
2 nd year	5	7	8	9	9	9	9
3 rd year	0	5	7	8	9	9	9
4 th year	0	0	5	8	8	9	9
Total enrolment	5	12	20	25	26	27	27

Students will enter the program in their 2nd year of studies. The program will reach steady state in 2021-22.

4 Admission / Eligibility Requirements

Because of the philosophical approach of the program, and the relationship between the programs that support this mode of study, students need to declare a Major or Specialist in one of Art History, Arts Management, Media Studies, or Studio Art in order to benefit from and fully participate in Curatorial Studies. Consequently, students will be able to enrol in the proposed Minor only after they have completed 2.0 credits, including 0.5 credit from the following: [ACMB01H3, MDSA01H3, VPAA10H3, VPHA46H3, VPSA62H3, VPSA63H3].

5 Program Requirements

Complete Calendar Entry

MINOR PROGRAM IN CURATORIAL STUDIES (ARTS)

The Minor in Curatorial Studies will provide an introduction to students interested in understanding and creating exhibitions, interventions, and texts in diverse communities, within a globalized world. Students will work toward a creative cultural practice through the study of media, materials and techniques, research methodologies, cultural theory, training in connoisseurship, critical analysis of art and social relationships, and in the organization of exhibitions, interventions and on-line projects. Students will be familiarized with current trends in practice, theories, and criticism, and will study the artistic production of historical and diverse cultures of the modern and contemporary world. Emphasis will be placed on experiential education through studio visits, gallery visits, technical workshops, exhibitions, installations, and fieldwork. Practical experience and collaborative skills will be developed as critical components of the learning process in Curatorial Studies courses, according to the established professional and academic guidelines for Curatorial Studies Programs.

The Minor in Curatorial Studies is designed primarily for students majoring in Art History, Arts Management, Media Studies or Studio Arts programs. Students interested in enrolling in the

Minor must have completed the foundation courses in their major discipline before they can begin taking Curatorial Studies courses.

Program Admission

This program is restricted to students who are enrolled in the Major in Art History, Specialist in Arts Management, Major in Media Studies, and Specialist or Major in Studio. Students may apply to the Minor in Curatorial Studies after completing 2.0 credits, including 0.5 credit from the following: [ACMB01H3, MDSA01H3, VPAA10H3, VPHA46H3, VPSA62H3, VPSA63H3].

Program Requirements

The program requires completion of 4.0 credits as follows:

1. 0.5 credit from the following:

ACMB01H3 Critical Reading, Thinking and Writing for ACM Programs (new)
MDSA01H3 Introduction to Media Studies
VPAA10H3 Introduction to Arts Management
VPHA46H3 Ways of Seeing: Introduction to Art Histories
VPSA62H3 Foundation Studies in Studio
VPSA63H3 But Why Is It Art?

2. 1.0 credit as follows:

CURB01H3 Introduction to Curating Art (new)
VPSB73H3 Curatorial Perspectives I

3. 1.0 credit as follows:

CURC72H3/VPHC72H3 Art, the Museum, and the Gallery
VPSC51H3 Curatorial Perspectives II

4. 0.5 credit from the following:

MDSB62H3 Visual Culture and Communication
MDSC61H3 Alternative Media
MDSD01H3 Seminar: Topics in Media and Art
VPHB78H3 Our Town, Our Art: Local Collections I (new)
VPHB79H3 Our Town, Our Art: Local Collections II (new)
VPHC75H3 The Artist, Maker, Creator (new)

5. 1.0 credit as follows:

CURD43H3 Curating Contemporary Art (formerly VPHD43H3)
CURD44H3 Curating Historical Art (formerly VPHD44H3)

List of Courses

ACMB01H3 Critical Reading, Thinking, and Writing for ACM Programs (new)

Academic study in the Department of Arts, Culture and Media is distinguished by critical, historical and practice-based approaches to text, image, sound and performance. ACMB01H3 focuses on critical reading, thinking and writing skills while introducing students to humanistic inquiry through lectures, readings, discussions, and attendance of campus performances and gallery exhibits. This is a writing intensive course that offers students regular constructive feedback on their work.

Prerequisite: Any 2.0 credits

Exclusion: ACMA01H3 (if taken in any session prior to April 1, 2016)

Breadth Requirement: Arts, Literature & Language

Note: Priority will be given to students enrolled in programs offered by the Department of Arts, Culture and Media. Other students will be admitted as space permits.

CURB01H3 Introduction to Curating Art (new)

An introduction to the theory, ethics and contexts of art museum/gallery curatorial practice. Emphasis on communication through exploring interpretations and considering ethical practice. Students will learn specialized knowledge, resources, references and methodologies and explore professional and academic responsibilities of art-based curatorial work.

Prerequisite: Any 2.0 credits at A-level

Exclusion: VPHB72H3, FAH301H5, FAH310H5

Enrolment Limits: Restricted to students who have completed the A-level courses in the Major or Specialist programs in Art History, Arts Management, Studio Art, or Media Studies.

Breadth Requirement: Arts, Literature & Language

Note: Priority will be given to students enrolled in the Minor in Curatorial Studies. Additional students will be admitted as space permits.

CURB02H3 Exhibiting Art [formerly VPHB71H3]

A critical look at ways of exhibiting art, from a variety of international, historical and contemporary perspectives with emphasis on today's displays in public and private institutions, and on beyond-the-gallery installation, performance, and virtual art practices.

Prerequisite: VPHA46 or permission of instructor

Exclusion: VPHB71H3, FAH310H5

Breadth Requirement: Arts, Literature & Language

CURC72H3 Art, the Museum, and the Gallery [new; to be double-numbered with

Art and the settings in which it is seen in cities today. Some mandatory classes to be held in Toronto museums and galleries, giving direct insight into current exhibition practices and their effects on viewer's experiences of art; students must be prepared to attend these classes.

Same as VPHC72H3

Prerequisite: ACMB01H3 and CURB01H3 and CURB02H3

Exclusion: VPHC72H3

Enrolment Limits: 15

Breadth Requirement: Arts, Literature & Language

CURD43H3 Curating Contemporary Art [formerly VPHD43H3]

Curatorial practice and the responsibilities of the curator, such as the intellectual and practical tasks of producing a contemporary art exhibition, researching Canadian contemporary art and artists, building a permanent collection, administrating a public art competition, and critical writing about works of visual art in their various contexts. Studio and/or gallery visits required. Prerequisite: 11.0 credits, including: [VPHB39H3 and CURB01H3 and CURB02H3]

Exclusion: VPHD43H3

Breadth Requirement: Arts, Literature, & Language

CURD44H3 Curating Historical Art [formerly VPHD44H3]

Time and history bring different factors to our understanding and interpretation of artworks. Students will explore both intellectual and practical factors concerning curating historical art, from conservation, research, and handling issues to importance of provenance, collecting, and display, through workshops, critical writing and discussion, field trips, and guest speakers. Prerequisite: 11.0 credits, including: [VPHB39 and CURB01H3 and CURB02H3]

Exclusion: VPHD44H3

Breadth Requirement: Arts, Literature, & Language

MDSA01H3 Introduction to Media Studies

Introduces students to key terms and concepts in media studies and provides an overview of theoretical and critical understandings of media. Students develop their understanding of the political, economic, social and cultural contexts in which mediated images and texts are produced, distributed, and consumed.

Exclusion: (NMEA20H3)

Breadth Requirement: History, Philosophy & Cultural Studies

MDSB62H3 Visual Culture and Communication

Visual Culture studies the construction of the visual in art, media, technology and everyday life. Students learn the tools of visual analysis; investigate how visual depictions such as YouTube and advertising structure and convey ideologies; and study the institutional, economic, political, social, and market factors in the making of contemporary visual culture.

Prerequisite: MDSA01H3 and MDSA02H3

Exclusion: (NMEB20H3)

Breadth Requirement: Arts, Literature & Language

MDSC61H3 Alternative Media

This course examines the history, organization and social role of a range of independent, progressive, and oppositional media practices. It emphasizes the ways alternative media practices, including the digital, are the product of and contribute to political movements and perspectives that challenge the status quo of mainstream consumerist ideologies.

Prerequisite: ACMB01H3, [2.0 credits at the B-level in MDS courses] or [2.0 credits at the B-level in JOU courses]

Breadth Requirement: History, Philosophy & Cultural Studies

MDSD01H3 Seminar: Topics in Media and Art

This is a senior seminar that focuses on the connections among media and the arts. Students

explore how artists use the potentials offered by various media forms, including digital media, to create new ways of expression. Topics vary.

Prerequisite: [3.0 credits in MDS courses, including 1.0 credit at the C-level]

VPAA10H3 Introduction to Arts Management

An introduction to the theories and practices of arts management primarily within the not-for-profit sector. It is a general survey course that will introduce the broad context of arts in Canadian society and provide an overview of the artistic and administrative issues currently faced by the arts and cultural community.

Breadth Requirement: Arts, Literature & Language

VPHA46H3 Ways of Seeing: Introduction to Art Histories

How and why are objects defined as Art? How do these definitions vary across cultures and time periods? Studying different approaches to writing art history and considering a wide range of media from photography to printmaking and installation arts.

Exclusion: (FAH100Y), FAH101H

Breadth Requirement: Arts, Literature & Language

VPHB78H3 Our Town, Our Art: Local Collections I (new)

Local arts institutions are often taken for granted but understanding how and why collections are formed, why they are significant, and how they relate to larger art historical contexts provides important object-based learning opportunities. Students will explore these issues using a focused collection in the Royal Ontario Museum, the Aga Khan Museum or the Textile Museum.

Prerequisite: VPHA46H3

Breadth Requirement: Arts, Literature & Language

NOTE: Some classes will be held at the museum; students should be prepared to travel.

VPHB79H3 Our Town, Our Art: Local Collections II (new)

Local arts institutions are often taken for granted but understanding how and why collections are formed, why they are significant, and how they relate to larger art historical contexts provides important object-based learning opportunities. Students will explore these using a focused collection in the Art Gallery of Ontario.

Prerequisite: VPHA46H3

Breadth Requirement: Arts, Literature & Language

NOTE: Some classes will be held at the museum; students should be prepared to travel.

VPHC72H3 Art, the Museum, and the Gallery [to be double-numbered with CURC72H3]

Art and the settings in which it is seen in cities today. Some mandatory classes to be held in Toronto museums and galleries, giving direct insight into current exhibition practices and their effects on viewer's experiences of art; students must be prepared to attend these classes.

Same as CURC72H3

Prerequisite: [ACMB01H3 and CURB01H3 and CURB02H3] or [enrolment in the Minor in Curatorial Studies]

Exclusion: CURC72H3

Enrolment Limits: 15

Breadth Requirement: Arts, Literature & Language

VPHC75H3 The Artist, Maker, Creator [new]

This course focuses on the ideas, career and œuvre of a single artist. Exploration and comparison of works across and within the context of the artist's output provides substantial opportunities for deeper levels of interpretation, understanding and assessment. Students will utilize and develop research skills and critical methodologies appropriate to biographical investigation.

Prerequisite: VPHB39H3 and ACMB01H3 and [an additional 1.0 credit at the B-level in Art History, Studio or Arts Management courses]

Breadth Requirement: Arts, Literature & Language

VPSA62H3 Foundation Studies in Studio

An introduction to the importance of content and context in the making of contemporary art.

Corequisite: VPSA63H3

Exclusion: VIS130H, JAV130H

Enrolment Limits: 20 per section

Breadth Requirement: Arts, Literature & Language

VPSA63H3 But Why Is It Art?

This introductory seminar examines the key themes, concepts, and questions that affect the practice of contemporary art. We will look at specific cases in the development of art and culture since 1900 to understand why and how contemporary art can exist as such a wide-ranging set of forms, media and approaches.

Exclusion: VIS120H, JAV120H, VST101H

Breadth Requirement: History, Philosophy & Cultural Studies

VPSB73H3 Curatorial Perspectives I

This course is designed to offer students direct encounters with artists and curators through studio and gallery visits. Field encounters, written assignments, readings and research focus on contemporary art and curatorial practices. The course will provide skills in composing critical views, artist statements, and writing proposals for art projects.

Prerequisite: [VPSA62H3 and VPSA63H3] and [0.5 credit at the A-level in Studio courses] [or enrolled in Curatorial Studies Minor] Exclusion: VIS320H

Enrolment Limits: 20

Breadth Requirement: Arts, Literature & Language

[note: the prerequisites are being revised to open the course to students in the proposed Minor]

VPSC51H3 Curatorial Perspectives II

This course focuses on the finer details of curating and contemporary art. Students will delve into the work of selected artists and curators with an emphasis on the conceptual and philosophical underpinnings of their projects. Term work will lead to a professionally curated exhibition organized by students.

Prerequisite: VPHA46H3 and VPSB73H3; students enrolled in the Specialist and Major programs in Studio must also complete ACMB01H3

Enrolment Limits: 15

Breadth Requirement: Arts, Literature & Language

[note: the prerequisites are being revised to open the course to students in the proposed Minor]

6 Program Structure, Learning Outcomes, and Degree Level Expectations

Degree Level Expectations	Program Learning Outcomes – e.g. what students will know or be able to do at the completion of the program [Clearly describe how the Program Learning Outcomes will support the degree level expectations]	How the program design / structure supports the degree level expectations [Clearly describe how the program design/structure will support the degree level expectations]
<p>1. Depth and Breadth of Knowledge</p> <p>Depth of Knowledge: is attained through a progression of introductory, core and specialized courses. Specialized courses will normally be at the C and D levels.</p> <p>Breadth of Knowledge: students will gain an appreciation of the variety of modes of thinking, methods of inquiry and analysis, and ways of understanding the world that underpin different intellectual fields.</p>	<p>Our program will introduce and educate students in the research and professional methodologies specific to curating: object-based learning, connoisseurship and visual memory, care and interpretation of collections, object/material/technique identification, provenance research, exhibition planning, negotiation and outreach, ethics and best practices.</p>	<p>The program requirements and optional courses are carefully structured to provide a necessary balance between essential core knowledge and skills in the curatorial field, and strengthening connections with the relevant ACM disciplines of Art History, Arts Management, Media Studies, and Studio Art.</p> <p>The courses listed in requirement One of the proposed Minor establish the necessary disciplinary foundation, and introduce students to the study of that discipline within the context of university-based academic culture. These courses include: ACMB01H3, MDSA01H3, VPAA10H3, VPHA46H3, VPSA62H3, or VPSA63H3</p> <p>Requirement Two introduces the specialized knowledge and required skill set for curatorial studies.</p> <ul style="list-style-type: none"> • CURB01H3 Introduction to Curating Art initiates awareness of curating as a professional occupation, with specific professional guidelines, standards, ethics, methods, skills, histories, techniques and resources. Students undertake assignments and projects that engage and challenge their responses to contemporary and historical issues in order to build up a strong base for future critical thinking and analysis. • VPSB73H3 Curatorial Perspectives I provides an intensive beginning to a curatorial practice in the contemporary art world. Experiential learning through field trips, artist and curator talks, curatorial writing practice and on-going development of critical visual literacy prepares students for the varieties of knowledge, reflection and

		<p>communication that are required expertise for curating.</p> <p>Requirement Three intensifies the experiential learning component necessary in Curatorial Studies.</p> <ul style="list-style-type: none"> • CURC72H3/VPHC72H3 Art, the Museum and the Gallery moves students out of the classroom and into the local arts culture, meeting a wide variety of arts professionals and investigating ways of studying and working with art outside of the canonical standards. Student participation is essential to achievement in this course, as students develop networking and relationship-building skills that are crucial to curating and achieve understanding of ways to build individual curatorial practice. • VPSC51H3 Curatorial Perspectives II focuses on models of contemporary curatorial practice with the end project of curating an exhibition. Students will acquire necessary skills in planning, organization and management, and hone their abilities at visual communication. <p>The courses identified in requirement Four all reinforce the strong connections between curating and the related ACM disciplines of Art History, Arts Management, Media Studies, and Studio Art. Students who complete the proposed Minor in Curatorial Studies will think more critically about cross-disciplinary connections, be aware of wider contexts for further study and practice, and comprehend the ways in which curatorial theory and practice enhance and enrich our engagement and interpretation of visual culture.</p>
<p>2. Knowledge of Methodologies</p> <p>Students have a working knowledge of different methodologies and approaches relevant to their area of study. They are able to evaluate the efficacy of different methodologies in addressing questions that arise in their area of study.</p>	<p>Students acquire specialized Curatorial Studies skills in addition to the methodologies and approaches relevant to their other disciplinary studies.</p> <p>An experiential education focus ensures that students in the proposed Minor will develop essential skills, particularly in types of analysis that enable them to apply interpretative frameworks to objects and our viewings of those objects. Students will gain an introduction to a wide range of scholarly and professional methods that deepen their investigation of art and its</p>	<p>Students will develop and strengthen skills in four essential areas.</p> <ol style="list-style-type: none"> 1. Analysis, particularly visual analysis of objects, and of the presentation of those objects, combined with an understanding of current critical theoretical frameworks for interpreting and displaying visual culture (CURB01H3 Introduction to Curating Art; CURB02H3 Exhibiting Art) 2. Communication: written and oral communication skills are essential, as curators must communicate effectively across a wide range of audiences, academic, public and institutional (ACMB01H3 Critical Reading, Thinking, and Writing for ACM Programs and all CUR courses). 3. Connoisseurship and Visual Memory: Students should be aware of the necessity of

	<p>presentations.</p> <p>For example, students will be taught the basics of how to recognize and evaluate research methodologies specific to curatorial duties, including exhibition planning, object interpretation, object identification (many curated objects are outside of the academic canon so students must be made familiar with materials, and techniques used to create art), provenance research, management and planning methods.</p>	<p>studying the original object and of learning to place that object within a larger cultural and artistic context (VPSB73H3 Curatorial Perspectives I, CURD43H3 Curating Contemporary Art, CURD44H3 Curating Historical Art).</p> <p>4. Collaboration: Curatorial practice is inherently collaborative, and students will learn to develop networking and relationship-building skills to ensure their comprehension of how curatorial work is properly carried out, to build up their own networks for future professional or scholarly practice, and to understand how curatorial practice operates within larger institutional, artistic and academic practice (CURB02H3 Exhibiting Art, CURC72H3/VPHC72H3 Art, Museum and the Gallery, VPSC51H3 Curatorial Perspectives II).</p>
<p>3. Application of Knowledge</p> <p>Students are able to frame relevant questions for further inquiry. They are familiar with, or will be able to seek the tools with which, they can address such questions effectively.</p>	<p>In accordance with existing professional and academic guidelines for the field of Curatorial Studies, students will be introduced to the ideas and issues concerning the theory, ethics and contexts of specialized types of art museum/gallery curatorial practice. Students will be made aware of the macro-and micro-contexts of art institutions through investigations of specific areas of curatorial responsibility and duty, as well as through experiential education opportunities that will expose students to current trends and practices. Emphasis on communication, through written and oral exercises, will assist students in techniques for exploring interpretations of sensitive material, including historical, cultural and religious artworks and in relating these interpretations to existing codes of ethics. Our studies will introduce some of the specialized vocabulary, resources, references and methodologies of the study of art history and studio art in conjunction with an exploration of the professional and academic responsibilities of art-based curatorial work.</p>	<p>The required and optional courses for proposed Minor make connections not only across the relevant disciplines of Art History, Arts Management, Media Studies and Studio Art, but provide students with both specialized curatorial skills and knowledge as well as immersion in broader critical theory and research methodologies of the humanities and social sciences. Students with an interest in connections between art and science will also find an introduction to areas of focus that merge these fields, such as art conservation and the emerging field of technical art history. Students undertaking courses across the B-, C- and D-levels will develop closer focus and experiential opportunities that demonstrate this application of knowledge. At all levels these courses, particularly CURB01H3 Introduction to Curating Art; VPSB73H3 Curatorial Perspectives I; CURC72H3/VPHC72H3 Art, the Museum, and the Gallery; VPSC51H3 Curatorial Perspectives II; CURD43H3 Curating Contemporary Art And CURD44H3 Curating Historical Art, will make these connections clearer and more substantial as students build and develop relevant knowledge.</p>

<p>4. Awareness of Limits of Knowledge</p> <p>Students gain an understanding of the limits of their own knowledge and an appreciation of the uncertainty, ambiguity, and limits to our collective knowledge and how these might influence analyses and interpretations.</p>	<p>Students in the proposed Minor will come to understand the limits and challenges of curatorial practice across academic and institutional settings. They will be introduced to professionally-mandated ethics, curatorial theory and local, national and international curatorial policies to ensure depth and breadth of awareness of challenges and issues and ways of addressing these issues.</p>	<p>Through carefully and deliberately selected contact with arts professionals, field trips, assignments, readings, discussions and research, our students will engage with the challenges and problems that are at the forefront of contemporary curatorial practice in a global society. Students will acquire a solid introduction to theoretical frameworks and practical expertise that will assist them in assessing and evaluating controversial situations.</p> <p>Through workshops, field trips, guest speakers and course content, particularly through the core courses of CURB01H3 Introduction to Curating Art; VPSB73H3 Curatorial Perspectives I; CURC72H3/VPHC72H3 Art, the Museum, and the Gallery; VPSC51H3 Curatorial Perspectives II; CURD43H3 Curating Contemporary Art, and CURD44H3 Curating Historical. Students will also be in contact with professional curators working today, who will further expand our conversations around limits of knowledge.</p>
<p>5. Communication Skills</p> <p>Students are able to communicate information, arguments, and analyses accurately and reliably, both orally and in writing. They learn to read and to listen critically.</p>	<p>Students in the proposed Minor will develop effective written and oral communication skills and be able to communicate effectively across a wide range of audiences, both public and institutional.</p>	<p>Required and optional courses for the proposed Minor focus on developing essential skills in written and oral communication, in visual literacy, analysis and memory, in critical writing, research and argument, and in the strategies and frameworks for determining effective visual communication. ACMB01H3 Critical Reading, Thinking, and Writing for ACM Programs, which becomes a requirement in all ACM programs, and the core CUR courses, will include specific assignments that develop these essential skills, such as research reports, label analysis and writing, development of oral and written presentations and critiques, exhibition and article reviews, catalogue entries and essays, etc.</p> <p>Our required courses target the development and honing of these skills through a variety of written and oral assignments, projects, tests, examinations and student participation.</p>
<p>6. Autonomy and Professional Capacity</p> <p>The education students receive achieves the following broad goals:</p> <ul style="list-style-type: none"> • It gives students the skills and knowledge they need to become informed, independent and creative thinkers • It instills the awareness that knowledge and its applications are 	<p>Students in the proposed Minor will engage with, interrogate and approach visual art from a variety of intellectual perspectives that will allow them to participate in meaningful connections with art for the rest of their lives.</p> <p>Emphasis on networking and relationship-building, communication, and analytical skills ensure students have transferrable knowledge and</p>	<p>The proposed Minor provides an introduction to the highly specialized and intensive world of curatorial practice. Through rigorous standards and course requirements, students are made aware of the very demanding guiding principles of professional curatorial practice and scholarship. Contact with art professionals and related experts ensure that students are offered models for guidance and inspiration, as well as opportunities for networking.</p> <p>The proposed Minor moves students through progressively independent and increasingly experiential learning through requirements One to</p>

<p>influenced by, and contribute to, society</p> <ul style="list-style-type: none"> • It lays the foundation for learning as a life-long endeavour 	<p>abilities for a variety of professional or advanced scholarly settings.</p>	<p>Three, then requirement Four ensures students connect that experience to necessary theoretical and critical analytic thought in relevant disciplines. Students in the proposed Minor will possess substantial training in research methods and critical analysis, specialized skills and knowledge of curatorial practice and relevant issues in contemporary and historical visual culture, and the ability to theorize, understand, question, connect and engage with art and its visual presentations across global contexts.</p>
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7 Assessment of Teaching and Learning

Students will be assessed through a variety of written, oral and visual projects, tests, assignments, examinations and participation that introduces and develops a nuanced knowledge base and critical skill set appropriate to curatorial practice and scholarship.

At the A and D-levels, students select core courses from their home disciplines of Art History, Arts Management, Media Studies, or Studio Art to strengthen the connections between these disciplines and curating. Thus, at the beginning and conclusion of their Major or Specialist programs, a Minor in Curatorial Studies will help students think more critically about cross-disciplinary connections, introduce wider contexts for further study and practice, and make clear the ways in which curatorial theory and practice enhance and enrich our engagement and interpretation of visual culture.

The required B-level courses balance theoretical and ethical foundations of professional practice with experiential and object-based learning. Topics of study and assignments will include exercises designed to help students strengthen visual analysis skills (such as object analysis and display critique, studio critiques, introduction to specialized forms of object-focussed research and professional tasks such as reviews, reports and cataloguing).

At the C-level, VPSC51H3 Curatorial Perspectives II engages students to build and test their curatorial knowledge and skills through planning and producing exhibitions, while VPHC72H3 Art, Museum and the Gallery provides breadth of knowledge by moving students out into the wider arts community through field-trip based learning and visits with local arts professionals in conjunction with readings, discussions and assignments that align these visits with global curatorial theory. Such breadth and depth provides students with emphasis on core skills and foundational knowledge that are essential for curatorial practice, along with enhanced understanding of how these skills are utilized across a variety of professional and academic settings. Students will be assessed on the processes of critical thinking and analysis that are displayed through assignments, discussions, reports and readings that explore the contexts and challenges of these experiential opportunities. These assignments and exercises provide critical knowledge and engage students in modes of thinking and analysis that introduce students to varieties of skills and practices utilized within the contemporary art world.

At all levels, students will focus on strengthening analytic and communication skills that are essential to curatorial scholarship and practice. In-class discussions and scaffolded assignments typical of curatorial work such as research exercises that include oral presentations, writing for

different audiences (podcasts, labels, catalogue entries, website material or exhibition reviews) will support this skill development. Students will be encouraged to understand their own progressive development by contrasting levels of accomplishment from their earlier exercises to their most recent through repetition of certain key exercises and skills (such as label writing) that may appear through B, C and D level courses. Such awareness of their own development will form appropriate cognition of the range of audiences inherent to the curatorial process, thus mirroring professional and academic standards for scholarly training.

8 Consultation

The proposed Minor has been extensively reviewed and discussed by the Chair and Associate Chair of ACM, the ACM Governing Council and faculty within Art History, Arts Management, Media Studies, and Studio Art. It has been discussed with Doris McCarthy Gallery, Gallery 1265, and ARTSA. It has been reviewed and approved by the ACM Departmental Programming and Curriculum Committee.

9 Resources

9.1 Faculty requirements

Three committed faculty members, Professors Webster, MacDonald and Helwig, will be at the core of this program, alongside support from the rest of the complement. Professors Harney, Petit and Irving will join in offering courses on a rotating basis.

Any TA support costs associated with this new Minor will be covered by the Department's existing budget.

Table 2: Detailed List of Committed Faculty

Faculty name and rank	Home unit	Area(s) of Specialization
Sherri Helwig, Senior Lecturer	ACM	Arts Management
Ann MacDonald, Senior Lecturer	ACM	Contemporary Curatorial Studies; Gallery Management; Curatorial Writing
Dr. Erin Webster, Senior Lecturer	ACM	Art History; Museum Studies; Curating Historical Art; Technical Art History; Permanent Collections
Alexander Irving, Senior Lecturer	ACM	Studio Art; Painting; Canadian Art
Dr. Elizabeth Harney, Associate Professor	ACM	Contemporary and Modern Art; African Diaspora; Politics of Exhibiting
Dr. Michael Petit, Senior Lecturer	ACM	Media Studies; Media Theory and New Media; Humanities Academic Writing

9.2 Space/Infrastructure

No additional space is required. Access to the Doris McCarthy Gallery and Gallery 1265 has

been discussed with and granted by the Director/Curator and Faculty Advisor, respectively.

10 Governance Process

Levels of Approval Required	Dates
Departmental Curriculum Committee	June 3, 2015
Decanal Sign-Off	December 15, 2015
DUCC (Undergraduate)	December 21, 2015
UTSC Academic Affairs Committee	February 25, 2016
Submission to Provost's Office	
Report to AP&P	
Report to Ontario Quality Council	