Queen’s University

Executive Summary of the Review of the Academic Programs in the Department of Art History and Art Conservation

In accordance with Queen’s University Quality Assurance Processes (QUQAP), the Department of Art History and Art Conservation submitted a self-study on September 25, 2014 to the School of Graduate Studies and the Office of the Provost and Vice-Principal (Academic) to initiate the cyclical program review of its undergraduate and graduate programs. The approved self-study presented program descriptions, learning outcomes, library report and analyses of data provided by the Office of Institutional Research and Planning and the School of Graduate Studies. Appendices to the self-study contained CVs for each full-time member in the Department of Art History and Art Conservation and the library report.

Four arm’s-length reviewers (Dr. Julie Codell, Professor, School of Art, University of Arizona; Dr. Oliver Botar, Professor, School of Art, University of Manitoba; Professor Michele D. Marincola, Conservation Center of the Institute of Fine Arts, New York University; and Dr. Glenn Willmott, Department of English, Queen’s University) examined the materials and conducted a site visit on November 3-4, 2014. The site visit included interviews with the vice-provost (teaching and learning), vice-provost and dean and associate dean graduate studies, dean and vice-dean faculty of arts and science and meetings with undergraduate students, graduate students, cognate heads, staff and faculty.

In their report (November 23, 2014), the review team provided feedback that describes how the Department of Art History and Art Conservation’s programs meet the QUQAP evaluation criteria and are consistent with the university’s mission and academic priorities. The review team noted that Department of Art History and Art Conservation was committed to providing a rich and valuable student learning experience. In particular, the review team noted that overall students were happy with their programs which is reflected in low attribution rates and strong times to completion.

The review team did report on a number of challenges including: the lack of international students enrolled in the Art History and Art Conservation programs; the lack of tenured professors in the Art Conservation program; and, students’ concerns about inadequate supervision and mentoring in the Art History graduate programs.

Based on all of the above documentation, a Final Assessment Report and an Implementation Plan were prepared by the vice-provost (teaching and learning) and approved by the provost (April 10, 2015).

The academic programs in the Department of Art History and Art Conservation have been approved to continue and are scheduled for their next review in eight years (2021-2022)

Prepared by the vice-provost (teaching and learning) April 6, 2015
### Implementation Plan:

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| 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. | A curriculum mapping of all courses to DLEs, LOs and other indicators of achievement, Polling of current and past students | Head, Department of Art History and Art Conservation | Dean of Arts and Science’ annual report to the provost 2016  
Vice-provost and dean, graduate studies’ annual report to the provost 2016 |
| 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 | 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 |
| Conservation with technical art history. |   |   |