

TO: Members, Fine Arts Faculty Council
FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council
DATE: February 9, 2024

Please be advised that the next meeting of the Fine Arts Faculty Council will be held on
Friday, February 16, 2024, at 9:30 a.m. in EV 2.776

AGENDA

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| 1. Call to Order | Quorum Required |
| 2. Agenda for the Meeting of February 16, 2024 | For Approval |
| 3. Minutes of Meeting of December 15, 2023 | For Approval |
| 4. Business Arising from the Minutes of December 15, 2023 | For Information |
| 5. Chair's Remarks | For Information |
| 6. Appointments (FFAC-2024-02-D1) | For Approval |
| 7. Academic Programs and Pedagogy | |
| 7.1. Curriculum Changes for the Department of Art History
(Dossier FA-ARTH-5506) (FFAC-2024-02-D2) | For Approval |
| 7.2. Curriculum Changes for the Department of Art History
(Dossier FA-ARTH-5507) (FFAC-2024-02-D3) | For Approval |
| 7.3. Report of the Associate Dean, Academic Programs and Pedagogy
(FFAC-2024-02-D4) | For Information |
| 8. Faculty Development and Inclusion | |
| 8.1. Report of the Associate Dean, Faculty Development and Inclusion
(FFAC-2024-02-D5) | For Information |
| 9. Research and Graduate Studies | |
| 9.1. Report of the Associate Dean, Research and Graduate Studies
(FFAC-2024-02-D6) | For Information |

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| 10. Questions | For Information |
| 11. Presentations (10:00 a.m.) | |
| Sustainability of Fine Arts (SoFA) Update
Guest: Alice Jarry, Associate Professor, Design and Computation Arts,
Concordia University Research Chair in Critical Practices in Materials
and Materiality (New Scholar), Design and Computation Arts | For Information
(20 mins. incl. Q&As) |
| 12. Other Business | For Information |
| 13. Advancement Activities Report (FFAC-2024-02-D7) | For Information |
| 14. Next Meeting – March 15, 2024 | |
| 15. Adjournment | |

An update with documents not included here will be sent prior to the meeting.
Faculty Council documents are uploaded on the [Fine Arts Faculty Council web page](#).

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
December 15, 2023
9:30 a.m. – 12:00 p.m.
EV2.776

Present: A. Gérin (Chair), E. Adams, C. Bruce, A. Cappelluto, E. Cheasley Paterson, G. Dimitrov, D. Douglas, N. Drew, S. Ghosh, S. Larmony, M. Lefebvre, H. McLaughlin, M. Medraj, C. Moore, E. Murphy, J. Potvin, S. Romano, M.J. Thompson, V. Venkatesh, H. Wasson

Regrets: F. Figols, T. Khaner, J. Latour, M. McGeough,

1. Call to Order

The meeting began with the Chair's Remarks at 9:35 a.m. and the Chair called the meeting to order when quorum was reached at 10:00 a.m.

2. Approval of the Agenda

MOTION: (V. Venkatesh / A. Cappelluto)

"that the agenda for the meeting of December 15, 2023 be approved."

CARRIED

3. Approval of the Minutes of the Meeting of November 17, 2023

MOTION: (D. Douglas / E. Cheasley Paterson)

"that the minutes of the meeting of November 17, 2023 be approved."

CARRIED

4. Business Arising from the Minutes of November 17, 2023

The business arising from the minutes was covered in the Chair's Remarks.

5. Chair's Remarks

- The Dean thanked the Chairs, UPDs, GPDs and Associate Deans who have stepped up to leadership positions for their dedication, creativity, and collegiality during the challenging recent months. She also thanked MJ Thompson for stepping out of her sabbatical to help by taking on the Associate Dean, Research and Graduate Studies role for the semester.
- The incoming Associate Dean, Research and Graduate Studies is Eldad Tsabary. Joshua Rager the appointed Acting Chair, Department of Music, until a search can be conducted for a new Chair during the winter semester.
- The Dean welcomed Sarah Larmony, FASA General Coordinator and a student in the Department of Theatre, whose appointment as an undergraduate student representative on Faculty Council was ratified during the meeting.
- The Dean reiterated [President Carr's December 14 message](#) to the community regarding the Government of Quebec's confirmation that it is moving forward with the hikes to tuition fees for rest-of-Canada students, as of Fall 2024, but at a minimum fee of \$12,000 instead of the \$17,000 previously proposed. The government will require that 80% of non-francophone undergraduate students achieve intermediate proficiency in French. This is an increase from the 40% that was proposed by the three anglophone universities in their [historic plan to protect and promote French](#). Government funding of the universities will depend on the 80% being attained and it is not clear if there will be funding linked to the universities' francisation efforts. Bishop's University is exempted from the tuition hikes, but it has been imposed a cap of 825 Canadian out-of-province students.

- The Dean will be calling on faculty members at Deans & Chairs and Faculty Council meetings to brainstorm on ways to make francisation attractive to prospective students, such as offering a French-immersion summer school in an artist colony.
- Concordia has already been issuing admissions letters at the graduate level. Since it is very late in the recruitment cycle, the university is maintaining the fees that have been approved by the Board of Governors for 2024-2025, for international students, rather than passing on the impact of any government-mandated claw backs to those students.
- The government's announcement regarding the hike to tuition fees has created a great deal of uncertainty and the university is communicating with prospective students to provide them with as much support as possible.
- The Dean reminded UPDs and GPDs that with the new government processes, students can't start working on their visas until they have received the letter issued by SIS. It is therefore important to enter the information into SIS as soon as possible.
- Concordia has seen an 18% decline in applications to date from Canadian out-of-province students, and a 32% drop in international student applications. The university will be putting in place a few mitigation measures, such as entrance scholarships, and the Dean will keep Council members informed.
- The Dean reminded Council members that the Faculty of Fine Arts has strong programs and a distinctive point of view that attract international and out-of-province students and it is important to continue to be guided by FoFA's [values](#) and [mission](#) to get through this challenging time.
- Provost Anne Whitelaw and Chief Financial Officer Denis Cossette held budget discussions for department Chairs on December 12, and for other faculty members on December 6, and 14. An FAQ is being prepared based on the questions that were asked.
- Every sector at the university level is being asked to make budget cuts: Finances, HR, e-Concordia, Research Centres, the Centre for Teaching and Learning, etc. Campus Safety and Prevention Services have reduced their hours in several buildings and the VA building Security staff is affected by this. The Library is looking at cancelling subscription bundles or sharing them with other institutions. A number of positions are being recast or merged across the university and the Dean will keep Council members informed of any changes.
- The Faculty of Fine Arts will meet the targeted budget cut of 7.8% for this year, through a mix of strategies and circumstances:
 - hiring pause for staff
 - retirements
 - cancelling low-enrollment and unstaffed winter-semester courses
 - 8 out of 333 CUPFA-taught sections that had low enrollment have been cancelled. Of the 6 CUPFA members that were affected, 2 were offered another section and 1 was able to take up the offer. Others were paid indemnity. The Dean's Office worked closely with CUPFA throughout the process.
 - 2 CUFA-taught sections have been cancelled.
 - sharing the Oscar Peterson Concert Hall as a classroom
 - not doing activities that are outside the faculty's mission
- For the long term, the Dean's Office will be looking closely at enrollment for next year, working with CUFA and CUPFA to measure the impact on faculty members. It is working with the Units to find strategies, such as rethinking staffing structures and reducing hours but in ways that won't compromise the FoFA mission. The [CTC Shops](#) are working with the departments to think about usage pattern and staff.
- On February 2nd, the Dean will be holding a Town Hall on the budget for staff and faculty, and a separate meeting with FASA was proposed.

- [Concordia's 2023 Centraide Campaign](#) concluded on November 23 and the university raised just over its goal of \$200,000. The Dean thanked all for their donations and for participating in events organized in support of the campaign.
- [Louise Lecavalier](#), Canadian contemporary dancer, is the guest speaker at the next edition of the [Wild Talks Series on January 29, 2024](#) from 6:00 p.m. to 8:00 p.m. in the Concordia Theatre.
- This is the first 12-week winter term. The university will open on January 8 and classes will begin on January 15, 2024.

6. Appointments (FFAC-2023-09-D1)

MOTION: (N. Drew / G. Dimitrov)

“that the appointment listed in document FFAC-2023-09-D1 be approved.”

CARRIED

7. Academic Programs and Pedagogy

7.1. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2023-09-D4)

Report submitted. Questions/comments may be directed to [Elaine Cheasley Paterson](#).

- The Associate Dean highlighted the links in her report to [remote/blended teaching](#) and the interesting work the [Centre for Teaching and Learning is doing on generative AI](#).
- Also highlighted, but not in the report, was the new website for [supporting a student in distress](#) with resources all in one place.

8. Faculty Development and Inclusion

8.1 Report of the Associate Dean, Faculty Development and Inclusion (FFAC-2023-09-D5)

Report submitted. Questions/comments may be directed to [Haidee Wasson](#).

- The Associate Dean highlighted the December 14 drop-in sessions with [Naj Sumar, Centre for Teaching and Learning](#) and [Lisa White, Equity Office](#) on how to navigate difficult discussions in the classroom about the Middle East. For those who were not able to attend, there will likely be another session in January, as this is an ongoing discussion, and faculty members will be invited.
- The process for the call for LTAs and AIRs has not yet been issued by the Provost's Office but the Dean's Office is expecting an announcement before the holiday break and the Chairs will be informed of the allocations.

9. Research and Graduate Studies

9.1 Report of the Associate Dean, Research and Graduate Studies (FFAC-2023-09-D5)

Report submitted. Questions/comments may be directed to [MJ Thompson](#).

- The Associate Dean highlighted the \$400,000 award Vivek Venkatesh received from the Ministre de l'enseignement supérieure for a project to develop a web interface for communications, public awareness, and training to fulfill mandates on the prevention of sexual violence within higher education institutions.
- Thanks to Cynthia Bruce, Department of Creative Arts Therapies, and Jaret Vadera, Department of Studio Arts who participated in a virtual graduate student recruitment event which focused on research activities and the graduate milieu. They presented their research work to 30 students and Dylan Di Cicco, who helped organize the event, guided them through the admissions process.
- Thanks to Umar Khan and Anastasia Koronis from the research fund management team who held one-on-one sessions with researchers to help them understand and read budgets on the UNITY system. Sessions will continue in the spring.

10. Questions

There were no questions.

11. Other Business

There was no other business.

12. Next Meeting

The next meeting is on January 19, 2024.

13. Adjournment

The meeting was adjourned at 10:45 a.m.

[Fine Arts Faculty Council](#)

Submitted by E. Murphy

Appointments to be ratified

Faculty of Fine Arts Council (FFAC) Voting Member

Staff Representative

- Chris Ready February 16, 2024 - May 31, 2027

Faculty of Fine Arts Council (FFAC) Steering Committee

Staff Representative

- Chris Ready February 16, 2024 - May 31, 2027

Appointments for Council's Information

Evaluation Committee for the Dean of the Faculty of Fine Arts

- Martin Lefebvre, Mel Hoppenheim School of Cinema February 2024 - May 31, 2024
- Vivek Venkatesh, Department of Art Education February 2024 - May 31, 2024
- Juan Ortiz Apuy, Department of Studio Arts February 2024 - May 31, 2024
- Alisi Telengut, Mel Hoppenheim School of Cinema February 2024 - May 31, 2024

Advisory Search Committee for the Vice-President, Research and Graduate Studies

- Jason Lewis, Department of Design and Computation Arts February 2024 - May 31, 2024

Summary and Rationale for Changes

(see the program description and rationale in the program proposal for more details)

This dossier (**ARTH-5506**) proposes the creation of a 15-credit *Graduate Certificate in Curatorial Studies and Practices*.

The accompanying dossier (**ARTH-5507**) proposes the creation of a 12-credit *Microprogram in Curatorial Studies*.

Both programs were proposed in one LOI and the program proposal in both dossiers is the same.

To complete the 15-credit *Graduate Certificate in Curatorial Studies and Practices*, students are required to complete four (4) newly created 3-credit courses: ARTH 676, ARTH 677, ARTH 678, ARTH 679, as well as three credits of electives selected from MA seminars offered from within the department or from across the university. The final 3-credit course (ARTH 679) is a curatorial project/practicum that allows students to apply the theoretical knowledge gained thus far.

The 12-credit *Microprogram in Curatorial Studies* consists of three (3) of the newly created 3-credit courses: ARTH 676, ARTH 677, ARTH 678, and three credits of electives selected from MA seminars offered from within the department or from across the university. The Microprogram does not include the 3-credit practicum course (ARTH 679) and is aimed at students who are already working in the curatorial area. Students receive a letter of attestation upon completion of the microprogram. Students who complete the microprogram can – if they decide to – then complete the practicum course (ARTH 679) and receive the graduate certificate. As such, the microprogram can be ‘stacked’ into the graduate certificate.

The proposal addresses requests made in the memo from the Vice-Provost, Innovation in Teaching and Learning:

1. Clarification of program titles.
2. Greater inclusion and highlighting of skills development within the program.
3. Clarification of admissions requirements.
4. Clarification of scheduling options for working students.
5. Impact of the proposed programs on the existing Art History MA

Resource Implications

There are minimal resource implications which have been reviewed and approved by the Dean of Fine Arts. See the budget (appendix 7) for more details.

New Graduate Program (Fast Track) - FA-ARTH-5506 - VERSION : 2

Summary of Committee Discussion: Faculty Curriculum Approval (FCC/FAPC)

For Submission to:

Dr. Annie Gerin, Dean, Faculty of Arts,
Faculty Council, 16 Feb 2024

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy,
Faculty Curriculum Committee, 17 Jan 2024

The Faculty of Fine Arts Curriculum Committee reviewed and approved the ARTH-5506 curriculum dossier at their meeting of January 17, 2024.

We hereby submit this dossier for review by the Faculty Council on February 16, 2024.

There are minimal resource implications.

NOTE:

Summary of Committee Discussion: Department approval

For submission to:

Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy,
Faculty Curriculum Committee, 17 Jan 2024

Approved by:

John Potvin, Department Chair,
Department Council, 10 Mar 2023

The members of Department Council approved the curriculum changes below at a meeting on March 10, 2023:


- Creation of 12-credit Microprogram in Curatorial Studies
- Creation of 15-credit Graduate Certificate in Curatorial Studies and Practices

NEW PROGRAMS PROPOSAL – FAST-TRACK PROCESS

Letter of Intent for new Programs may enter the Fast-Track Process under the following conditions:

- The program meets an academic, strategic and/or societal need; and
- There are no significant resource demands implied by the process; and,
- The program does not require MEES approval.

GENERAL INFORMATION

Name of Proposed Program and Nomenclature:	1. Graduate Certificate in Curatorial Studies and Practices 2. Graduate Microprogram in Curatorial Studies
Hosting unit(s):	Department of Art History
Proposed Start Date:	Fall 2025
Prepared by:	Alice Ming Wai Jim, Michelle McGeough, Heather Igloliorte, Joana Joachim, Rebecca Duclos, Marie-Ève Marchand, Christopher Cooke
Dean Signature(s):	
Date:	21 December 2023

PROPOSED PROGRAM INFORMATION

1. Program Description (approx. 1 page):

a. Provide a brief description of the program and its rationale.

Description

The Graduate Certificate in Curatorial Studies and Practices is a 15-credit program that consists of the four courses that form the 12-credit Microprogram in Curatorial Studies and a 3-credit practicum course. The Certificate and Microprogram are taught through a decolonized, inclusive, and sustainable lens, providing graduates of the program with the necessary theoretical and practical skills to work successfully in the field. Students who complete the stand-alone Microprogram in Curatorial Studies will receive a letter of attestation. The Microprogram can be stacked into the

Graduate Certificate in Curatorial Studies and Practices with the addition of the 3-credit practicum course (ARTH 679). Alternatively, students may enroll directly into the Graduate Certificate in Curatorial Studies and Practices and complete the five required courses. The 3-credit practicum (ARTH 679) is not a stand-alone course and can only be completed by either completing the 12-credit Microprogram, or by completing the first four courses of the Graduate Certificate.

The Graduate Certificate relies on a core set of pedagogical principles: curating is a malleable and mobile craft with its own histories, practices, and locations that need to be continually reviewed and renewed as part of a larger cultural critique; curating is both a topic of study and a lived practice making the experience, training, acquired wisdom, and place-based knowledges that individuals bring to a graduate program another form of “expertise” to be shared; curating is often site-responsive or site-specific with individuals, often embedded in communities of practice, who require new modes of curriculum delivery to bring research, reflection, analysis, and peer-networks to the learner in-situ.

The planned inclusive, decolonized program design allows us to rethink possible outcomes for diverse groups of learners. As evidenced in the environmental scan (see **Appendix 1**) prepared as part of the development of this program, there is a lack of focus on decolonizing and sustainability efforts in similar curatorial programs which places our proposed Certificate as a leader in this area. The unique program design for the Graduate Certificate in Curatorial Studies and Practices relies upon a set of courses developed in concert with members of the Department of Art History and invited scholars and practitioners.

Rationale

It is an exhilarating, exciting, and challenging time for cultural workers across the globe. As we near the first quarter of the twenty-first century, we can see just how much the field of curatorial practice has expanded and evolved in conjunction with rapid societal change. While museums, galleries, performance and presentation spaces, artist-run organizations, collectives, and collaboratives develop new modes of public engagement, interpretive practice, and community consultation, the role of the “curator” grows increasingly complex. What does it mean to “curate” in today’s world? Attendant to these questions is, of course, the role of training and professional preparation: *what are the most vibrant responsive, and inclusive conditions for curatorial education today?* As traditional modes of collecting and curatorial authority are increasingly challenged by diverse publics and contemporary social movements such as Idle No More, Black Lives Matter and #StopAsianHate, it is urgent that the next generation of curators are trained in research and creating exhibitions which encourage new dialogues between artmakers, curators, community, and the public while encouraging sustainable curating practices in decolonized spaces.

Concordia Fine Arts is one of the largest comprehensive schools of arts, performance, and design in Canada. We are proud to be part of a university which “dares to be different and draws on its diversity to transform the individual, strengthen society and enrich the world.” Our Faculty has the institutional resources, the broad community support, the professional networks, and the international contacts to create a thriving program. The practical, theoretical, scholarly, and community-based expertise represented by faculty members in the Department of Art History is extensive and encompasses strategic areas of interest directly tied to the Certificate’s delivery: diversity, inclusion, Indigenous ways of knowing, anti-oppression pedagogy, social practice, community engagement, archival activation, historical precedents, institutional critique, intercultural and inclusive educational programming, material culture analysis, media production/dissemination, exhibition and interpretive design to name but a few. The Graduate Certificate relies on the research and teaching strengths of the Department and utilizes resources uniquely available within the

Faculty of Fine Arts' eight other academic units and associated cultural spaces within and outside the University.

The inclusion of 'Practices' in the title of the proposed Graduate Certificate highlights the practical nature of the program and importance placed on experiential learning and the goal to prepare program graduates for the reality of working in the field of Curation.

b. Describe the target audience of the program and admissions requirements and targets.

Target audience

The intended audience is plural "audiences" in our case. The Department of Art History's Graduate Certificate in Curatorial Studies and Practices employs a unique stackable program design that would be the first of its kind in Canada (perhaps internationally) to meet advanced, "seasoned" learners *where they are* in their own academic, professional, cultural, geographical moment in order to bring their specific context into the course material and class discussion. The program intends to be accessible to a wide range of learners. We openly welcome a diversity of individuals who choose to pursue advanced training, professionalization, expanded peer networking, and critical deepening of their cultural work within complex societies. Our program would be designed to guide and nurture arts and non-art graduates pursuing historical or material practices; early-career professionals; transitioning cultural workers; non-traditional learners; as well as individuals and those working as part of collectives. The Department of Art History's commitment to equity, diversity, inclusion, sustainability, and accessibility is fundamental to this effort to make this program accessible to as wide a range of students as possible. Students at Concordia may complete all work in French and, as such, these programmes may appeal to both francophone and French-speaking students seeking this approach to pedagogy and the opportunity to complete the practicum in a French-speaking institution.

Admissions requirements

1. In order to achieve the program's goal of being accessible to a wide range of learners, applicants must either:
 - a. Possess a bachelor's degree in museology, art history, curatorial studies, visual arts, art education, cultural/history studies, or a related field.
 - or:**
 - b. Have professional equivalency or have followed a non-traditional educational path or lived experience. This will be evaluated on the basis of a letter of intent that includes:
 - i. An account of the student's professional experience in the fields of museology, art history, curatorial studies, visual arts, art education, cultural/history studies or a related field, focusing on transferable skills obtained through these experiences.
 - ii. A detailed CV that includes the student's educational and professional pathway to date.
 - iii. Two letters of reference from previous employers, collaborators, community members, etc.
 - iv. Students may include a description of any completed curating projects and, if possible, budget and funding information.
2. *Proficiency in English:* applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the Graduate Admission page for further information on the Language Proficiency requirements and exemptions.

Target

Expected number of students:12-16.

2. Curriculum (approx. 2 -3 pages):

- a. Describe the overall program objectives, as well as a description of the specific learning outcomes of the degree. A curriculum map should be included.**

The 12-credit Microprogram in Curatorial Studies, or the first four courses of the Graduate Certificate in Curatorial Studies and Practices, aim to advance studies that are foundational to the specialization in curatorial history, theory, and practice. Participants will examine and discuss major issues and topics across a range of methodological and theoretical approaches through a decolonial lens.

The 3-credit practicum required to complete the Graduate Certificate will allow students to implement the skills they have acquired to design critical, sustainable, accessible curatorial spaces, and to develop inclusive cultural programs and exhibitions.

Program learning outcomes:

By the end of the **12-credit Microprogram in Curatorial Studies, or the first four courses of the Graduate Certificate in Curatorial Studies and Practices**, students will be able to:

1. Call into question and critically discuss historical and current trends in curatorial practice, theory, criticism, and community engagement as case studies and exemplars for contemporary practice;
2. Analyze and critique the conceptual, aesthetic, and ethical challenges of inclusive curatorial practices within a variety of institutional and non-institutional milieus;
3. Develop a critical curatorial practice and apply their knowledge of the milieu to design an independent curatorial, public programming, educational, interpretive, evaluative, or research-based project;
4. Research, identify, construct and evaluate arts programming that is consistent with the vision and mandate of organizations that promote decolonization efforts.

By the end of the **3-credit practicum (ARTH 679)** students will be able to:

1. Demonstrate an ability to realize a physical project in an advanced format that may be exhibited, installed, published, distributed, funded, enacted, or activated in a reportable manner, applying the theoretical principles presented in ARTH 678.
2. Develop strategies to define their own career objectives and understanding of the arts sector through building networks that will inform their professional goals while allowing them to practice advocacy skills on behalf of the arts they represent.

- b. Describe in detail the curriculum of the program, including how students are expected to progress through the program. If the program is designed to be a pathway program (e.g., stacked degrees), please outline what other curricular changes beyond this proposal are needed to support this objective.**

Program structure

To complete the 15-credit Graduate Certificate in Curatorial Studies and Practices, the student is required to complete five (5) 3-credit courses: ARTH 676, ARTH 677, ARTH 678, ARTH 679, and three credits of electives selected from MA seminars offered from within the department or from across the university.

The 12-credit Microprogram in Curatorial Studies consists of four (4) 3-credit courses: ARTH 676, ARTH 677, ARTH 678, and three credits of electives selected from MA seminars offered from within the department or from across the university.

The four courses of the Microprogram - which are the first four courses of the Graduate Certificate - provide a thorough grounding in current decolonized, inclusive, and sustainable curatorial theories and practices. The practicum (ARTH 679) provides the remaining three credits of applied knowledge to complete the Graduate Certificate.

Students in both programs take two 3-credit courses in the Fall session (ARTH 676 + elective), and two 3-credit courses in the Winter session (ARTH 677 + ARTH 678). To complete the Graduate Certificate, students must then also complete the practicum course ARTH 679 in the Summer session. Students who choose only to complete the 12-credit Microprogram (and not to continue with the 3-credit practicum) will most likely be current curatorial practitioners who won't need the practicum experience. Completing the 12-credit Microprogram will allow them instead to apply the theoretical knowledge acquired to their existing professional curatorial practice.

Graduate Certificate and Microprogram:

Certificate		Session	Courses
15-credit Graduate Certificate in Curatorial Studies and Practices	12-credit Microprogram in Curatorial Studies	F	ARTH 676: Introduction to curatorial practice and theory (3 credits) Elective (3 credits)
		W	ARTH 677: Advanced topics in curatorial practice and theory (3 credits) ARTH 678: Exhibition concept design (3 credits)
	3-credit practicum	S	ARTH 679: Curatorial project (3 credits)

Required courses: The new courses ARTH 676, ARTH 677, and ARTH 678 are required courses for students in the Microprogram in Curatorial Studies. The same courses and the new course ARTH 679 are required courses for students in the Graduate Certificate in Curatorial Studies and Practices. Note that ARTH 676 may be cross-listed with the existing ARTH 649 – Aspects of Curatorial Practice, a 3-credit seminar course that the Art History department already teaches in this area.

Elective course: chosen from the roster of MA seminars on offer within the department of Art History or from outside the Department's offering with permission from the GPD in Art History. This will enable students to deepen their knowledge in an area or topic particularly relevant and informative to their curatorial training, approach, or project.

Course sequence and completion schedule: Courses must be taken in the order listed above, as each course builds on the previous course. They function as interconnected knowledge blocks and as a result, must be taken in sequence. The courses are designed to facilitate integration of theory and practice. Each course will reinforce previous learning while introducing new concepts and specialized topics. At the completion of the Microprogram in Curatorial Studies or the first four courses of the Graduate Certificate in Curatorial Studies and Practices, students will have developed a robust understanding of curatorial histories and theories and have the ability to evaluate and critique these notions. Students will also have acquired curatorial design skills that will culminate in the 3-credit summer practicum with ARTH 679.

To provide greater access to students with work or other weekday commitments, seminars may be scheduled once a week in the evenings or alternatively in condensed format, over several weekends or several evenings over fewer weeks for example. Additionally, all courses are able to incorporate hybrid or blended teaching modalities which can increase flexibility and accessibility to the program.

In exceptional circumstances, and with medical or supporting documents and approval of the department, a student may interrupt their studies. All remaining courses must be completed in the subsequent term when the course is offered. Students who are unsuccessful in a given course would need to wait until the course is offered again in another academic year.

(See **Appendix 2** for curriculum mapping)

Course descriptions:

ARTH 676: Introduction to curatorial practice and theory (3 credits)

This seminar introduces the students to the histories and theories of curatorial practices in various local, national, and international contexts. It also explores a range of historical, social, economic, educational, ethical, legal, technological, and administrative issues concerning curation and various types of institutions. The course introduces both theoretical and historical aspects of curatorial practice from an array of perspectives such as, but not limited to, Indigenous, Black, queer, feminist, and decolonial approaches, and methodologies including cultural analysis, institutional critique, and activist interventions, to cite only a few examples. The choice of topics will vary depending on the expertise of the faculty member.

ARTH 677: Advanced topics in curatorial practice and theory (3 credits)

This course integrates both theoretical and practical aspects of curatorial practice through a decolonized, anti-oppression, inclusive, and sustainable lens. Curatorial engagements from an array of theoretical perspectives and methodologies such as cultural analysis, collaboration, institutional critique, performative interventions, and networked interactivity are investigated. Current debates concerning how exhibitions function as forms of research and knowledge production, as well as their ideological and social conditions are also examined. The choice of topics will vary depending on the expertise of the faculty member.

ARTH 678: Exhibition concept design (3 credits)

This course focuses on the research and planning process of a significant project that can be actualized in ARTH 679: Curatorial Project. In addition to developing practical professional skills for exhibition design, such as proposal preparation and budget management, students gain theoretical professional experience by drafting a prospectus or other first deliverable for the project and presenting this to the cohort to refine and strengthen the final work. The course takes advantage of projects, available spaces, planned cultural events or exhibitions taking place in any given year. Students become familiar with the diverse facets and various functions of a given professional environment on a theoretical level.

ARTH 679: Curatorial project (3 credits) [practicum]

Students carry out the project researched and planned in ARTH 678, allowing them to be involved from inception to completion. The goal of this practicum is to provide students with the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work. The hands-on experience and training aspect is enhanced through the supervision and mentorship of the faculty teaching the course as well as the site supervisor. During the practicum course, students gain professional experience through the realization of a significant project.

(See **Appendix 3** for sample syllabi and **Appendix 4** for internship agreement for ARTH 679)

- c. Describe the innovative or distinguishing features adopted in the design, delivery and pedagogy of the program (e.g., ties to future skills development, online/flipped components, experiential learning opportunities, flexibility in design through stacked certificates, etc).**

A key distinguishing feature of this Graduate Certificate is the progression from ‘theoretical’ concepts of curatorial studies and practices in the Microprogram in Curatorial Studies or the first four courses of the Graduate Certificate in Curatorial Studies and Practices to the practical application in the 3-credit practicum (ARTH 679). This flexibility would allow, for example, students with considerable curatorial experience to decide to complete the 12-credit Microprogram in Curatorial Studies in order to remain up to date with current scholarship and approaches to the field and forego the 3-credit experiential practicum. It also allows students to stack the Microprogram into the Graduate Certificate. As can be seen in the environmental scan, similar programs rarely offer this kind of flexibility that allows students to tailor their educational pathway to their individual needs.

The 3-credit practicum (ARTH 679) provides added value as the practical project work undertaken will benefit students who wish to pursue a career in the field by demonstrating that they have both subject matter and application expertise. Those students who complete the 3-credit practicum will leave the program with a strong portfolio which will be invaluable as they seek positions in the curatorial field. The 3-credit practicum is based on principles of experiential learning, the practical nature of which encourages ‘learning by doing’.

Other distinguishing features include (a) a uniquely modular design utilizing multiple pathways to suit students’ individualized needs; (b) an elective chosen from an array of courses covering historical, theoretical, professional, technical, research-based topics, among others; and (c) accessible entrance requirements welcoming students from diverse backgrounds and professional fields who have an interest in curation in its broadest terms. The environmental scan shows that the inclusion of an elective course differentiates this program from many other curatorial programs in that it allows

students to select courses that address their specific area of interest. The scan also shows that most post-graduate programs require all students to have an undergraduate degree. However, our admission requirements will open up the program to a broader, more diverse range of students.

Concordia itself is uniquely valuable as a site for students in this Graduate Certificate to engage with through multiple professional endeavours including the anticipated Curatorial Lab planned with donor support as a space of experimentation and dissemination of the curatorial research of this Graduate Certificate. The initial two years and the set-up of the costs of the Lab will be covered by the donor. There is also the established FOFA Gallery, Leonard & Bina Ellen Art Gallery, Jarislowsky Institute for Studies in Canadian Art, Concordia Film Festival, 60 x 60, Studio 7, MFA Open Studios, Art Matters, among others.

Finally, the power of embedded, localized experience – and the need for guided, reflexive analyses of these experiences – is respected in the program design. Courses will create space for learners to envision their own communities as both “content” and “case study” for analysis, intervention, and reflection.

3. Demand and Societal Need (approx. 1 - 1.5 pages)¹:

- a. Describe how this program will address current or future societal needs, emerging trends in research and/or higher education.

Our proposed Graduate Certificate in Curatorial Studies and Practices would fill two interconnected needs at this time. First and foremost, it will help to professionalize and to diversify our program’s pedagogy and our graduate curriculum. Secondly, it will help improve our graduate students’ employability after they finish their degree.

Traditionally, art history graduate programs have trained students primarily for academic, classroom-based teaching and research (via coursework, teaching and research assistantships, conference presentations, etc.). Although the number of art history graduate programs have increased significantly in recent decades, the number of tenure-track teaching positions in universities, as well as the number of stable teaching positions in colleges and CÉGEPs, have not followed accordingly. Indeed, as noted in a study on the future of the PhD in the Humanities produced by McGill University in 2013, almost 80% of humanities graduates do not find employment in colleges/universities, and thus need to find positions in adjacent fields or in other professional areas. In light of these statistics, we feel that there is a growing need for art history graduates who have transferable skills and are able to communicate research and ideas to diverse publics outside of academia. By becoming active as curators and as researchers, our graduates will thus have greater chances to participate in new forms of knowledge transfer and to actively shape contemporary discourse in the cultural field. The proposed program would also allow the Art History department to address various pressing social questions, such as: the accessibility of museums and other exhibition spaces (disability, neurodivergence, etc.); the diversity in museum and curatorial staff; the structural changes in museums reflecting evolving social values (e.g. equity-deserving groups, LGBTQ+ rights, multiple intersecting histories, sustainability in curatorial practices, Truth and Reconciliation/Indigenous rights), as well as the formative role of various new technologies on museum and exhibitions spaces in a post-COVID world. These social issues are integral to the Faculty of Fine Arts’ Strategic Plan and Concordia’s strategic directions.

¹ The Office of Institutional Planning and Analysis should be consulted. Other possible data points also include labour market data supplied by the provincial and federal governments, other reports that reference future job skills. The Office of the Vice-Provost, Innovation in Teaching and Learning also may be able to provide more refined data.

Furthermore, a new Graduate Certificate in Curatorial Studies and Practices will contribute to Concordia's Faculty of Fine Art's practice-led research streams and to our ongoing efforts towards offering different kinds of experiential learning opportunities. The Graduate Certificate would also encourage students, faculty, local museum professionals and cultural workers to collaborate on a regular, interdisciplinary basis. The Graduate Certificate will offer enrolled students the chance to work on curatorial projects through our associations with local institutions, while the large number of artist-run centres in the city are also potential partners. Indeed, the proposed Graduate Certificate will help emerging artists, art historians, and many other cultural workers to gain a socially grounded and critical understanding of curatorial histories and theories and provide them with a foundational knowledge of the various administrative frameworks, technical procedures and ethical protocols that are an essential part of curating art exhibitions and cultural projects today. The focus of our Graduate Certificate will help consolidate our Department's strong focus on modern-contemporary art and cultures in a global context, and will encourage a hands-on approach to the study of material and visual culture more broadly. The program will also seek to train students in the multiple forms of writing that intersect with curatorial projects: grant-proposals, interpretive panels, exhibition catalogues, etc. The end goal is to help our alumni find gainful employment in various types of professional settings, such as university galleries, museums, commercial spaces, print or online journals/magazines, "maisons de la culture", artists run centres, and not-for-profit organizations.

As can be seen in the environmental scan (**Appendix 1**), our proposed Graduate Certificate would meet a direct need in the Montreal area and in the province of Quebec as it would be the sole English-language curatorial program offered. While there are other similar programs in Quebec, two of them, the Certificat en muséologie et diffusion de l'art at UQÀM and the Certificat en muséologie et patrimoines at UQO Gatineau, are at the undergraduate level (30 credits) and are more focused on museum studies. In terms of graduate programs, there is the Diplôme d'études supérieures spécialisées en muséologie at Université Laval in Quebec City, but it is also focused on museums and is twice as long (30 credits instead of our proposed 15 credits structure). It is also outside of Montreal, and is thus geographically removed from our metropole's extensive network of museums, galleries, etc. The Department of Art History has a well-established bilingual graduate milieu fostered through its inter-university [doctoral program](#) (with UQAM and UdeM). Thus, ideally these programs would attract both English- and French-speaking students who are drawn to Concordia's offerings as a meeting of cultures with the shared goal of discovering and implementing decolonized methodologies. It is to be noted that students are able to submit coursework in both English and French. The proposed program would also be an interesting and affordable alternative for students coming from other Canadian provinces who might otherwise have enrolled in Carleton's, OCAD's or UBC's graduate programs, all of which are longer programs.

(See **Appendix 5** for letters of support from industry and **Appendix 6** for Market Research Report)

- b. Describe the type of students the program is expected to attract (e.g., lifelong learners, international students, etc.).

We anticipate various types of students for these new programs: recent art history graduates; independent curators/cultural workers wanting to sharpen their skills; long-time museum/community workers wanting to update their knowledge of the field; BIPOC arts workers wanting to enter the field, etc. Building on our existing strengths, we intend to develop a program that will be attractive to Indigenous students and students of colour as part of the larger project of ensuring a future of curatorial practice that is more inclusive. The admission requirements will make the Microprogram

and Graduate Certificate open to less traditional learners such as those who may not have an undergraduate degree but who have considerable relevant professional experience.

We expect that a significant number of applicants for this Microprogram and Graduate Certificate will be from Montreal and other towns in the province of Quebec, including some of our current undergraduates and MA in Art History students. Our programs will be open to students coming from other disciplines, such as geography, history, anthropology, science and technology studies, archival studies, etc. We also envision receiving applications from MFA students who are active as independent curators and/or who incorporate the display of archival material as part of their creative/art practices.

- c. Provide a rationale for how there is demonstrable student interest in, demand for and capacity to support the program (e.g., feeder programs at other institutions like cégeps or within Concordia; data indicating hiring trends or areas of growth in industries; data indicating the emergence of an important research field).

It is expected that there will be considerable interest in this Microprogram and Graduate Certificate from Art History, Art Education and Studio Arts students. Students from other Concordia programs in Sociology and Anthropology, History, Geography could be interested in our new programs. There is clear capacity to support the program as a number of the department's current faculty members have been, or are currently, active as curators, such as Dr. Alice Ming Wai Jim, Dr. Rebecca Duclos, Dr. Michelle McGeough, and Dr. Joana Joachim, and would be excellent mentors for our future students. This level of expertise could also lead to the creation of a course in which our various faculty members are invited to give a guest lecture on an important exhibition they have had the chance to study or curate, both in terms of its discourse but also its specific exhibition modalities (display, scenography, text, catalogue, etc.).

4. Institutional Fit (approx. 1 page): Provide an explanation of how the proposed program fits within the Faculty and University at large.

The culture and research output of the Department of Art History is in robust alignment with Concordia University's strategic plan and directions as described in the Strategic Research Plan (2018-23) as well as the Faculty of Fine Arts' [Strategic Plan](#) (2022-2027). With the recent tenure-track hiring of Dr. Balbir Singh for the Canada Research Chair in Art and Racial Justice (Tier 2), we are building upon existing research strengths in the areas of postcolonial approaches, critical race studies, migration studies, Indigenous and decolonizing analyses (May Chew, Alice Ming Wai Jim, Joana Joachim, Michelle McGeough) that align directly with core institutional priorities regarding equity, diversity, and inclusion. These moves to develop decolonized, anti-racist, and sustainable offerings are a cornerstone of the proposed Graduate Certificate. Similarly, we are expanding in new directions within long-established departmental areas of scholarly excellence, including visual and material culture (Elaine Cheasley Paterson, John Potvin, Johanne Sloan, Steven Stowell), Canadian art and architecture (Martha Langford, Nicola Pezolet, Anne Whitelaw), and feminisms and art history (Elaine Cheasley Paterson, Cynthia Hammond, Kristina Huneault, Michelle McGeough). Our department has also shown leadership in research-creation, interdisciplinary methodologies, oral history, and critical curatorial and museological work (Rebecca Duclos, Cynthia Hammond, Alice Ming Wai Jim), and it is precisely this latter cluster that is the direction in which we plan to expand with the proposed Graduate Certificate.

Our funded research projects, publications, and exhibitions are powerful means by which our faculty foster strong relationships with galleries, museums, artist-run centres, archives, publishers, and

community groups in Montreal and Quebec. This work is also a way in which we will be able to engage students in the Graduate Certificate program both in paid, career-relevant work, and in communities of practice that serve to foster professional networks well beyond the end of the program. In this way, our vibrant departmental culture means that students do not just benefit from faculty research; they are an intrinsic part of our research outputs and our knowledge mobilization. It is this dynamic that leads our students to being sought out for professional work in the arts upon graduation. Our alumni are now employed in key positions at the McCord Museum, the Montreal Museum of Fine Arts, the Canadian Centre for Architecture, Artex, the Museum of Jewish Montreal, the Canadian Clay and Glass Museum, the Musée d'art de Joliette, the National Gallery of Canada, and the Canadian Museum of Immigration at Pier 21. As the Graduate Certificate aims to attract students from other disciplines (History, Anthropology, Sociology, among others) this will lead to connections with a wider range of institutions and organizations.

The Department of Art History regularly collaborates with key campus spaces that support state-of-the-art research and research-creation. Our most frequent collaborations take place with the University-recognized research unit, the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art (JI), presently directed by Dr Martha Langford. The JI hosts events and fosters team research initiatives that represent cutting-edge studies in settler-colonial art histories and Indigenous and diasporic art in the geopolitical territory of Canada. We also work frequently with 4th Space, Concordia's trans-faculty, research showcase, until 2023 directed by Dr Anna Waclawek, an alumna of our doctoral program. We co-host events, colloquia, and pedagogical activities in this street-level space, thus putting Art History on the ground and in the eyes and minds of our community. We have also worked with the Centre for Oral History and Digital Storytelling (COHDS), another University-recognized research unit (co-directed for three years by Dr Cynthia Hammond, who remains a core member) that supports oral history research-creation. Several faculty members and many students are affiliates of COHDS, which offers access to significant research facilities, including a computer lab and high-tech performance space, the Acts of Listening Lab, and offers student research. These spaces will prove beneficial to students of the Graduate Certificate program who are seeking professional and hands-on experience, and in turn these spaces will benefit from working with students and graduates who are steeped in current practices in curatorial studies.

Our students are in many ways the best illustration of how the Department of Art History aligns with, indeed, propels the University's strategic directions forward. Students in this Microprogram and Graduate Certificate will benefit from our four active student research groups: the Concordia Undergraduate Journal of Art History; the Art History Graduate Students Association; the Ethnocultural Art Histories Research group (a group that extends beyond Concordia); and Ylara, a student-run, undergraduate feminist art publication. These groups do remarkable work in recruiting future students and, in their well-established mentoring dynamic and community spirit, do much to welcome and retain current students in our programs.

5. Program Alignment within Unit (approx. 1 page): Describe how the program aligns with your unit/department. Please provide the rationale for alignment. Further, please indicate what, if any, programs or courses will be closed in its place, or how programs will be consolidated or re-packaged (e.g., why a new program is necessary, rather than revising an existing program).

- Program Area of Growth (an area of expansion)
- Program Area of Strength (capitalizes on existing strengths)

The Department of Art History offers several undergraduate programs in Art History (a Major and a Minor in Art History, and two combined programs with Studio Art and Film Studies, respectively) as well as an MA degree and a Doctoral degree, the latter of which is part of an inter-university program shared with the Université de Montréal, and the Université de Québec à Montréal. The Graduate Certificate in Curatorial Studies and Practices will complement these programs, all of which offer course content on issues relating to curation. The proposed program will impact most closely on the MA program, since 1 course (3 credits) of the Certificate will be drawn from MA course offerings (students in the Graduate Certificate may choose 3 credits of ARTH courses at the MA level). While students can pursue the Graduate Certificate independently of an MA or a PhD degree, it will serve as a complementary offering to those graduate students who are interested in developing expertise in curatorial issues as a means of gaining experience and knowledge relevant to this professional field.

The addition of the Graduate Certificate in Curatorial Studies to the Department of Art History's current offerings could result in an increase in the number of students within the MA in Art History by creating a bridge from undergraduate studies. Equally, MA graduates may decide to take the Graduate Certificate as an added specialisation to their MA studies. It is worth noting that students may and can enrol for the Graduate Certificate while in the MA History Art History program. At such time as there is a revision of the MA Art History program, consideration will be given to a more structured stacking of the Graduate Certificate within the MA.

Program Area of Growth

To offer this program, the Department will develop four new graduate-level courses. Three of the new courses (ARTH 676, ARTH 677 and ARTH 678) will be taught as part of the 12-credit Microprogram in Curatorial Studies (9 credits, 3 credits each). The remaining new 3-credit course (ARTH 679) constitutes the practicum required to complete the Graduate Certificate. These new courses will build on areas of expertise well established within the Department, as well as an existing internship course at the graduate level. Several faculty members have offered courses on targeted curatorial issues though this program will integrate these specialised classes into a focused curriculum.

The establishment of a 3-credit course that is specifically geared toward curatorial practices will build on existing internship course offerings in the MA program. This new course has the potential to strengthen existing community partnerships with Montreal institutions as well as to build new ties to community, and it will also give students the opportunity to develop their expertise in a more in-depth and intensive summer-long internship. A dedicated faculty supervisor of the 3-credit curatorial project course will foster connections with Montreal and Canadian institutions, which will have the potential to lead to further collaborations and possible employment opportunities for our students.

Program Area of Strength

The proposed Graduate Certificate in Curatorial Studies and Practices capitalises on existing scholarly, curricular, and administrative strengths of the Art History Department. Our MA program is one of the longest standing and leading graduate programs in Canada, noted for its strong focus on critical, contemporary, interdisciplinary, and community engaged approaches to the study of art. The Department boasts faculty with a wide range of research expertise, including those with expertise in curation and museology. Many of these faculty members currently teach courses on curatorial studies and practice in the context of Indigenous, Black, and Global Art Histories. They have supervised master's theses focused on curatorial issues and can serve as instructors and mentors in the Certificate program. Our department is situated within a rich research infrastructure that includes the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian art, the *Journal of Canadian Art History*, the Canadian Women Artists History Initiative, and the Visual Collections

Repository. These provide ample opportunities for collaboration, mentorship, and professional networking. Given the strength of its current programs, the Art History Department is eager to develop this Graduate Certificate in Curatorial Studies and Practices to explore novel pedagogical design models, expand our internship capacity, and reach new student demographics.

6. Consultation (approx. 1 page):

- a. Describe the consultation processes that have been undertaken with potentially affected academic units and/or other stakeholders.

The Graduate Certificate in Curatorial Studies has been framed in consultation with the following members within and beyond Concordia University:

1. Dr. Annie Gérin, Dean, Faculty of Fine Arts
2. Dr. John Potvin, Chair, Department of Art History
3. Camille Pouliot, Department Coordinator, Department of Art History
4. Dr. Elaine Paterson, Associate Dean, Academic Programmes and Pedagogy, Fine Arts
5. Marie-Ève Marchand, Facilitator, Academic Affairs, Fine Arts
6. Christopher Cooke, Facilitator, Academic Programmes and Pedagogy
7. Dalia Radwan, Curriculum Developer, Centre for Teaching and Learning
8. Gina Beltran, Developer, Graduate Academic Programs, School of Graduate Studies
9. Dr. Rachel Berger, Associate Dean, Academic Programs and Development, School of Graduate Studies
10. Dr. Sandra Gabriele, Vice-Provost, Innovation in Teaching and Learning
11. Julie Johnston, Manager, Curriculum Innovation and Development, Office of the Provost and Vice-President

- b. Describe the impact the new program will have on other, existing programs.

We envisage that the proposed Graduate Certificate in Curatorial Studies and Practices will attract recent Art History, Art Education and Studio Arts graduates as well as graduates from Arts and Sciences courses (Anthropology, History, etc.) The program will be a complementary offering to those graduates interested in developing their skills in curatorial issues. The existing Art History program most impacted will be the MA program as 1 course in the proposed program will be chosen as an elective from the MA course offerings.

- c. Describe what further collaborations or partnerships, if any, are being developed in order to support the program, if any.

The Department of Art History has existing collaborations and partnerships with the FOFA Gallery, 4TH Space, the Leonard & Bina Ellen Art Gallery, the Jarislowsky Institute for Studies in Canadian Art, 60 x 60 amongst others which will prove invaluable in the courses offered in this program, particularly with the practicum offered in ARTH 679.

Students in the program will have access to the Elspeth McConnell Critical Curatorial Laboratory, a state-of-the-art facility focused on developing, teaching, and exhibiting innovative perspectives, techniques and technologies in curatorial work. The Lab will be the practical hub of activities for students in the Certificate program where museum-grade preservation, archiving, handling and exhibition practices can be learned. The facility will ensure that Concordia takes a leading national role to foster the next generation of Canadian curators. The Lab will provide technical help and materials to allow for hands-on, problem-solving training.

Students in the program will also be in regular contact with the activities of the new Concordia University Research Chair in Critical Curatorial Studies and Decolonizing Art Institutions (Tier 1, 2023-2028), Dr Alice Ming Wai Jim. This CURC may employ graduate research assistants from the program to assist in, for example, programming and bibliographic research on key curatorial modalities and hard lessons learnt from Black Lives Matter Hires, as well as a conference on global Asian diasporas in the 21st century.

Students in this Graduate Certificate will also benefit from our four active student research groups: the Concordia Undergraduate Journal of Art History; the Art History Graduate Students Association; the Ethnocultural Art Histories Research group (a group that extends beyond Concordia); and Yiara, a student-run, undergraduate feminist art publication. Student research groups such as the Art History Graduate Students Association and Yiara, will help in recruiting future students and welcome and retain current students in our programs.

The network of alumni employed in key positions at the McCord Museum, the Montreal Museum of Fine Arts, the Canadian Centre for Architecture, and many others will be of enormous value when introducing students of the program to the industry and in the organization of internships and will allow for lectures and workshops to be offered by industry experts, to forge links with industry experts and greatly benefit graduate students who will have the opportunity to discuss their projects with seasoned professionals.

7. Resources and Budget: Keeping in mind that the Fast Track Process is meant for programs that have minimal resource implications, please indicate if any resources are required to start the program. Please provide a detailed budget with rationale for each budget line.

(See **Appendix 7**)

Summary of Changes (New Graduate Program (Fast Track))

Course Changes:

	Subject Code Change	Catalogue Number Change	Title Change	Description Code Change	Prerequisite Change	Note Change (any change to any of the items under "Notes")	Credit Value Change	Component Change	Mode of Instruction Change	Cross-listed Course Change
ARTH 676 Introduction to curatorial practice and theory New	X	X	X	X			X	X	X	
ARTH 677 Advanced topics in curatorial practice and theory New	X	X	X	X	X		X	X	X	
ARTH 678 Exhibition concept design New	X	X	X	X	X		X	X	X	
ARTH 679 Curatorial project New	X	X	X	X	X		X	X	X	

Regulation Changes:

- Admission Requirements Change
- Academic Regulations Change

REGULATIONS CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Name:** Admission Requirements**Calendar Section Type:** Regulation**Description of Change:** Admission Requirements Change**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Type of change:** Regulation Change**Path:** Graduate > See Winter 2024 Graduate Calendar > Programs > Fine Arts Programs > Art History Programs > Graduate Certificate > Curatorial Studies and Practices**Present Text calendar**

Admission Requirements

Proposed Text

Admission Requirements

- Bachelor's degree in museology art history, curatorial studies, visual arts, art education, cultural/history studies, or a related field.

- Alternatively, applicants with relevant professional experience, a non-traditional educational path or lived experience will be considered based on their application dossier.

- **Proficiency in English:** applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the English language proficiency page for further information on the requirements and exemptions.

Rationale:

Creation of admission requirements for this new program.

Resource Implications:

None.

PROGRAM CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Name:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Type:** Program**Description of Change:** Graduate Certificate in Curatorial Studies and Practices New**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Program Name:****Program Type:** Course-based**Degree:** Course-based**Calendar publication date:** 2025/2026/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2025**Path:** Graduate > See Winter 2024 Graduate Calendar > Programs > Fine Arts Programs > Art History Programs > Graduate Certificate > Curatorial Studies and Practices > Degree Requirements**Type of Change:** New Program

Present Text calendar	Proposed Text
credits	15 Graduate Certificate in Curatorial Studies and Practices credits
0	0 12 credits:
	ARTH 676 Introduction to curatorial practices and theory (3)
	ARTH 677 Advanced topics in curatorial practice and theory (3)
	ARTH 678 Exhibition concept design (3)
	ARTH 679 Curatorial project (3)
	3 credits chosen from MA seminars within the department of Art History or from across the university.

Rationale:

Degree requirements for new Graduate Certificate.

Resource Implications:

There are minimal resource implications which have been reviewed and approved by the Dean of Fine Arts. See the budget (appendix 7) for more details.

REGULATIONS CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Name:** Academic Regulations**Calendar Section Type:** Regulation**Description of Change:** Academic Regulations Change**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Type of change:** Regulation Change**Path:** Graduate > See Winter 2024 Graduate Calendar > Programs > Fine Arts Programs > Art History Programs > Graduate Certificate > Curatorial Studies and Practices**Present Text calendar**

Academic Regulations Academic Regulations

Proposed Text

Academic Regulations Academic Regulations

1. **Academic Standing.** Please refer to the Academic standing section of the Calendar for a detailed review of the Academic regulations .

2. **Time Limit.** Please refer to the Academic regulations page for further details regarding the Time limits . It is expected that students will normally complete the certificate within one year.

3. **Graduation Requirement.** In order to graduate, students must have a minimum cumulative GPA of 2.70.

Rationale:

Creation of academic regulations for this new program.

Resource Implications:

None.

COURSE CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Name:** ARTH 676**Calendar Section Type:** Course**Description of Change:** ARTH 676 Introduction to curatorial practice and theory New**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2025**Path:** Graduate > See Winter 2024 Graduate Calendar > Courses > Fine Arts Courses > Art History Courses > Curatorial Studies and Practices Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**[ARTH 676 Introduction to curatorial practices and theory \(3 credits\)](#)*Prerequisites:**Prerequisites:**Description :**Description :*

This seminar introduces the students to the histories and theories of curatorial practices in various local, national, and international contexts. It also explores a range of historical, social, economic, educational, ethical, legal, technological, and administrative issues concerning curation and various types of institutions. The course introduces both theoretical and historical aspects of curatorial practice from an array of perspectives such as, but not limited to, Indigenous, Black, queer, feminist, and decolonial approaches, and methodologies including cultural analysis, institutional critique, and activist interventions, to cite only a few examples. The choice of topics will vary depending on the expertise of the faculty member.

*Component(s):**Component(s):*

Seminar

*Notes :**Notes :***Rationale:**

This course has been created as part of the new Graduate Certificate in Curatorial Studies and Practices, and the new Microprogram in Curatorial Practices.

Resource Implications:

There are no resource implications.

COURSE CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Name:** ARTH 677**Calendar Section Type:** Course**Description of Change:** ARTH 677 Advanced topics in curatorial practice and theory New**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2025**Path:** Graduate > See Winter 2024 Graduate Calendar > Courses > Fine Arts Courses > Art History Courses > Curatorial Studies and Practices Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**[ARTH 677 Advanced topics in curatorial practice and theory \(3 credits\)](#)*Prerequisites:**Prerequisites:*[The following course must be completed previously: ARTH 676](#)*Description :**Description :*

[This course integrates both theoretical and practical aspects of curatorial practice through a decolonized, anti-oppression, inclusive, and sustainable lens. Curatorial engagements from an array of theoretical perspectives and methodologies such as cultural analysis, collaboration, institutional critique, performative interventions, and networked interactivity are investigated. Current debates concerning how exhibitions function as forms of research and knowledge production, as well as their ideological and social conditions are also examined. The choice of topics will vary depending on the expertise of the faculty member.](#)

*Component(s):**Component(s):*[Seminar](#)*Notes :**Notes :***Rationale:**

This course has been created as part of the new Graduate Certificate in Curatorial Studies and Practices, and the Graduate Microprogram in Curatorial Studies.

Resource Implications:

None.

COURSE CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Name:** ARTH 678**Calendar Section Type:** Course**Description of Change:** ARTH 678 Exhibition concept design New**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2025**Path:** Graduate > See Winter 2024 Graduate Calendar > Courses > Fine Arts Courses > Art History Courses > Curatorial Studies and Practices Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**

ARTH 678 Exhibition concept design (3 credits)

*Prerequisites:**Prerequisites:*

The following course must be completed previously: ARTH 676 . The following course must be taken previously or concurrently: ARTH 677

*Description :**Description :*

This course focuses on the research and planning process of a significant project that can be actualized in ARTH 679: Curatorial Project. In addition to developing practical professional skills for exhibition design, such as proposal preparation and budget management, students gain theoretical professional experience by drafting a prospectus or other first deliverable for the project and presenting this to the cohort to refine and strengthen the final work. The course takes advantage of projects, available spaces, planned cultural events or exhibitions taking place in any given year. Students become familiar with the diverse facets and various functions of a given professional environment on a theoretical level.

*Component(s):**Component(s):*

Seminar

*Notes :**Notes :***Rationale:**

This course has been created as part of the new Graduate Certificate in Curatorial Studies and Practices, and the Microprogram in Curatorial Studies.

Resource Implications:

None.

COURSE CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Graduate Certificate in Curatorial Studies and Practices**Calendar Section Name:** ARTH 679**Calendar Section Type:** Course**Description of Change:** ARTH 679 Curatorial project New**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2025**Path:** Graduate > See Winter 2024 Graduate Calendar > Courses > Fine Arts Courses > Art History Courses > Curatorial Studies and Practices Courses**Type of Change:** New Course**Present Text calendar****Proposed Text***Prerequisites:**Prerequisites:*ARTH 679 Curatorial project (3 credits)
The following courses must be completed previously: ARTH 676 ,
ARTH 677 , ARTH 678 .*Description :**Description :*

Students carry out the project researched and planned in ARTH 678, allowing them to be involved from inception to completion. The goal of this practicum is to provide students with the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work. The hands-on experience and training aspect is enhanced through the supervision and mentorship of the faculty teaching the course as well as the site supervisor. During the practicum course, students gain professional experience through the realization of a significant project.

*Component(s):**Component(s):*

Practicum/Internship/Work Term

*Notes :**Notes :***Rationale:**

This course has been created as part of the new Graduate Certificate in Curatorial Studies and Practices, and the Graduate Microprogram in Curatorial Studies.

Resource Implications:

None.

Impact Report

Courses

ARTH 676 Introduction to curatorial practice and theory New

Graduate -> See Winter 2024 Graduate Calendar -> Courses -> Fine Arts Courses -> Art History Courses -> Curatorial Studies and Practices Courses
Source of Impact

ARTH 677 Advanced topics in curatorial practice and theory New

Graduate -> See Winter 2024 Graduate Calendar -> Courses -> Fine Arts Courses -> Art History Courses -> Curatorial Studies and Practices Courses
Source of Impact

ARTH 678 Exhibition concept design New

Graduate -> See Winter 2024 Graduate Calendar -> Courses -> Fine Arts Courses -> Art History Courses -> Curatorial Studies and Practices Courses
Source of Impact

ARTH 679 Curatorial project New

Graduate -> See Winter 2024 Graduate Calendar -> Courses -> Fine Arts Courses -> Art History Courses -> Curatorial Studies and Practices Courses
Source of Impact

Other Units

Addition of **Academic regulations** to **Academic Regulations** requirement

Source of other unit Impact

- Sub Section is housed in Academic regulations

Addition of **Academic regulations** to **Academic Regulations** requirement

Source of other unit Impact

- Sub Section is housed in Academic regulations

Addition of **Time Limits** to **Academic Regulations** requirement

Source of other unit Impact

- Regulation is housed in Academic regulations

Addition of **Academic standing** to **Academic Regulations** requirement

Source of other unit Impact

- Regulation is housed in Academic regulations

Appendix 2: curriculum mapping

Learning Category/Aspects of Learning	Graduate Certificate in Curatorial Studies I: Introduced R: Reinforced M: Mastered	Semester 1 (Fall)	Semester 2 (Winter)		Semester 3 (Summer)	Main assessment methods
		Introduction to curatorial practice and theory (ARTH 676)	Advanced topics in curatorial practice and theory (ARTH 677)	Exhibition concept design (ARTH 678)	Curatorial project (ARTH 679)	
Critical Inquiry	1. Call into question and critically discuss historical and current trends in curatorial practice, theory, criticism, and community engagement as case studies and exemplars for	I	R	R	M	Contributing to peer discussions, reflective journal writing, reading responses, Research paper/Presentation
Critical Inquiry	2. Analyze and critique the conceptual, aesthetic, and ethical challenges of inclusive curatorial practices within a variety of institutional and non-institutional milieux.	I	R	R	M	Contributing to peer discussions, reflective journal writing, reading responses, Research paper/Presentation
Integration and Application	3. Develop a critical curatorial practice and apply their knowledge of the milieux to design an independent curatorial, public programming, educational, interpretive, evaluative, or research-based project.		I	R	M	Presentation; Completion of Exhibition Concept Design or other professional first deliverable.
Research skills	4. Research, identify, construct and evaluate arts programming that is consistent with the vision and mandate of organizations that promote decolonization efforts.	I	R	R	M	Research Paper; Group Discussions; Exhibition Concept Design; Peer Critique
Practice	5. Demonstrate an ability to realize a physical project in an advanced format that may be exhibited, installed, published, distributed, funded, enacted or activated in a reportable manner, and applying theoretical principles.	I	I	R	M	Realization of Exhibition Concept Project; Peer feedback; Experiential learning onsite
Metacognitive knowledge and lifelong learning	6. Develop strategies to define their own career objectives and understanding of the arts sector through building networks that will inform their professional goals while allowing them to practice advocacy skills on behalf of the arts they represent.	I	R	R	M	Realization of Final Exhibition Creation Project; Onsite experiential learning; Reflective journal

ARTH 676: Introduction to Curatorial Practice and Theory (3 credits) – sample syllabus

Prerequisite

None

Description

This seminar introduces the students to the histories and theories of curatorial practices in various local, national, and international contexts. It also explores a range of historical, social, economic, educational, ethical, legal, technological, and administrative issues concerning curation and various types of institutions. The course introduces both theoretical and historical aspects of curatorial practice from an array of perspectives, such as but not limited to Indigenous, Black, queer, feminist, and decolonial approaches, and methodologies such as cultural analysis, institutional critique, and activist interventions, to cite only a few examples. The choice of topics varies depending on the expertise of the faculty member.

Learning outcomes

By the end of the course, students will be able to:

- Discuss how the history and theories of curatorial practices affect current curatorial practices.
- Consider diverse perspectives including Indigenous, Black, queer, feminist, anti-oppression and decolonial approaches.
- Interpret diverse methodologies, including cultural analysis, critical race museology, institutional critique, and activist interventions, used in research-based curatorial practices.
- Engage in critical dialogue and contribute to current debates through thoughtful analysis and reflection, centering marginalized perspectives and challenging dominant narratives.
- Identify different professional skills including navigating donor and board relations, acquisitions, and collections as they relate to the implementation of policies and strategic plans.
- Examine the ethical considerations and responsibilities of curators in relation to representation, power, interculturality, accessibility, and cultural sensitivity.

Assessments

- Written assignments (essays, didactics, and reports)
- Projects (individual and/or group)
- Oral presentations (individual and/or group)
- Peer and self-assessments
- Participation and attendance

ARTH 677: Advanced Topics in Curatorial Practice and Theory (3 credits) – sample syllabus

Prerequisites

The following course must be completed previously: ARTH 676.

Description

This course integrates both theoretical and practical aspects of curatorial practice through a decolonized, inclusive, and sustainable lens. Curatorial engagements from an array of theoretical perspectives and methodologies such as cultural analysis, collaboration, institutional critique, performative interventions, and networked interactivity are investigated. Current debates concerning how exhibitions function as forms of research and knowledge production, as well as their ideological and social conditions are also examined. The choice of topics varies depending on the expertise of the faculty member.

Learning outcomes

By the end of the course, students will be able to:

- Critically assess key debates and contemporary issues in curatorial theory and practices.
- Analyze and critique the ways in which exhibitions contribute to knowledge generation within the field of curatorial studies, taking into account intersectional and decolonial frameworks.
- Use current trends in curatorial practice, theory, criticism, and community engagement as case studies and exemplars for contemporary practice.
- Develop a personal and well-informed perspective on the challenges and possibilities of curatorial work through a decolonized, inclusive and sustainable lens.
- Develop consultative capacities for navigating donor and board relations, acquisitions, and collections as they relate to the implementation of policies and strategic plans, amongst other skills.
- Articulate and communicate their critical insights effectively through presentations and written assignments.

Assessments

- Completion of curatorial assignments and projects
- Group critiques
- Oral presentations
- Reading and writing assignments
- Participation and attendance

ARTH 678: Exhibition Concept Design (3 credits) – sample syllabus

Prerequisites

The following course must be completed previously: ARTH 676. The following course must be taken concurrently or previously: ARTH 677.

Description

This course focuses on the research and planning process of a significant project that can be actualized in ARTH 679: Curatorial Project. In addition to developing practical professional skills for exhibition design, such as proposal preparation and budget management, students gain theoretical professional experience by drafting a prospectus or other first deliverable for the project and presenting this to the cohort to refine and strengthen the final work. The course takes advantage of projects, available spaces, planned cultural events or exhibitions taking place in any given year. Students become familiar with the diverse facets and various functions of a given professional environment on a theoretical level.

Learning outcomes

By the end of this course, students will be able to:

- Gain a comprehensive understanding of exhibition concept design principles, methodologies and of the diverse facets and functions within professional curatorial environments.
- Explore the roles and responsibilities of curators, exhibition designers, art handlers, educators, and other professionals involved in the exhibition process.
- Apply theoretical knowledge gained in the Curatorial Practice and Theory courses to practical curatorial contexts.
- Cultivate a professional mindset by engaging in project-based learning and developing deliverables for potential curatorial projects.
- Critically analyze and evaluate exhibition concepts through constructive peer critiques.

Assessments

- Projects (individual and/or group)
- Group critiques and case studies
- Oral presentations (individual and/or group)
- Participation and attendance

ARTH 679: Curatorial Project (3 credits) **– sample syllabus**

Prerequisites

The following courses must be completed previously: ARTH 676, ARTH 677, ARTH 678.

Description

Students carry out the project researched and planned in ARTH 678, allowing them to be involved from inception to completion. The goal of this practicum is to provide students with the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work. The hands-on experience and training are enabled through the supervision of the faculty teaching the course as well as the site supervisor. During the practicum course, students gain professional experience through the realization of a significant project.

Learning outcomes

By the end of this course, students will be able to:

- Create a physical project in an advanced format based on theoretical knowledge and principles within the curatorial field.
- Apply critical analysis and decision-making skills to address challenges and refine their curatorial project in a professional context.
- Cultivate relationships with, for instance, artists, curators, and build partnerships with lenders, sponsors, and institutions to support their curatorial project, including its funding, and their professional goals.
- Assess the impact and results of their curatorial project through peer and faculty feedback, evaluation methods, and critical self-reflection.
- Reflect on the ethical and social implications of curatorial choices and engage with diverse perspectives in the exhibition process.

Assessments

- Final curatorial project realization
- Group critiques
- Reflective journal
- Peer and self-assessments
- Site and Faculty Supervisor reports



Art History Practicum Agreement Form

ARTH 679 Curatorial Project

(3 credits)

Prerequisites:

1. Students must have completed: ARTH 676, ARTH 677, ARTH 678.
2. Written permission of the Supervising Professor teaching ARTH 679

Overview of agreement and monitoring:

The undersigned Professor and host institution supervisor have agreed to supervise the undersigned student for a professional practicum as part of ARTH 679. This is an opportunity for the student to experience a professional setting and to realize a curatorial project they have developed as part of the Microprogram in Curatorial Practices in the Department of Art History. Students may find a host institution for their practicum, or the faculty member teaching ARTH 679 will organize a placement. The Curatorial Lab at Concordia may also be used for the placement of students for their practicum.

As the practicum is highly individualized, the Supervising Professor will rely on the student to report any issue in the workplace. The Supervising Professor will check in with the host institution supervisor at least once during the practicum. It is the responsibility of the student to request a meeting to update any changes made to the original offer by the host organization.

The student and the Supervising Professor of ARTH 679 will meet:

- During the approval stage of the practicum proposal.
- To approve and clarify the syllabus determined by the Supervising Professor in conjunction with the student, including the expected learning outcomes (p.3), method of evaluation (see p.4), and schedule of meetings.
- At the midterm reporting of practicum progress (this may be done by email, Zoom or in person).
- At the completion of the practicum for assessing the value of the experience.

In addition, the Supervising professor will meet with the entire cohort of ARTH 679 students at least twice (towards the beginning and end of the summer) to present and discuss their practicum.

Number of hours:

The practicum will consist of between 150-200 hours for a 3-credit course.

Name of the student: _____

Student ID #: _____

Beginning and end date of practicum: _____

Estimated number of hours per week: _____

Name of the external supervisor: _____

Position: _____

Organization: _____

Address: _____

Telephone: _____

Email: _____

Practicum Course Description and Objectives:

ARTH 679: Curatorial Project (3 credits) [practicum]

- Students **carry out** the project researched and planned in the Microprogram in Curatorial Studies, allowing them to be involved from inception to completion.
- The goal of this practicum is to provide the student the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work.
- The hands-on experience and training are enabled through the supervision of the faculty teaching the course as well as the site supervisor.
- During the practicum course, students gain professional experience through the **realization of a significant project.**

By the end of this course, students will be able to:

- Create a physical project in an advanced format based on theoretical knowledge and principles within the curatorial field.
- Apply critical analysis and decision-making skills to address challenges and refine their curatorial project.
- Cultivate relationships with artists, curators, lenders, sponsors, and institutions to support their curatorial project and professional goals.
- Assess the impact and results of their curatorial project through peer and faculty feedback, evaluation methods, and critical self-reflection.
- Reflect on the ethical and social implications of curatorial choices and engage with diverse perspectives in the exhibition process.

Note: these learning objectives may vary according to the faculty member teaching ARTH 679.

To be completed by the student in consultation with the External Supervisor.

Describe the organization and its principal activities:

Describe the principal tasks of the student (how the student's proposed curatorial project will be undertaken, duties, responsibilities):

The student agrees to work on the tasks described above under the supervision of the external supervisor and will complete a "mid-term report" questionnaire (to be signed by the external supervisor), as well as complete coursework as outlined by the faculty supervisor.

Payment:

Practicums may be paid or unpaid according to each individual practicum. Please circle if this practicum will be paid: **YES** **NO**

Final Submission and Assessments:

1. The final report:

- The complete document is required before grades can be assigned. The length of the report is a minimum of two pages.
- The final report must include the letter of assessment from the host institution Supervisor on the project realization and other practicum tasks.
- The text document must be of good quality with edits, spelling and grammar checks completed. All visual documentation must be formatted and of good quality.
- Any changes or modifications to the proposal agreement must be clearly stated in the report.
- The report must summarize:
 - a) What was gained from the experience including personal growth and technical and conceptual skills.
 - b) State the nature of the work environment including whether the involved teamwork, individual tasks or other.
 - c) Photos, screenshots, and other documentation may be submitted to show the environment and represent the completed project (with permission of the host institution Supervisor).

2. Site and Faculty Supervisor reports or letter of assessment

Assessment will include consideration of the realization of the final curatorial project planned and developed in ARTH 678. Assessment methods may vary according to the faculty member teaching ARTH 679, but may include the final curatorial project realization, group critiques, a reflective journal, peer and self-assessments, Site and Faculty Supervisor reports.

Role of the Host Organization:

The following provides general guidelines and conditions for organizations wishing to host a student. The host organization is responsible for the following:

- Review and approve the student's proposed curatorial project.
- Identify a staff person to act as the main contact for the Supervising Professor throughout the selection process and practicum and to supervise the student.
- Offer supervision to the student during the practicum: provide guidance on the work to be completed; offer feedback on their work; support successful completion of deliverables, in particular the student's project.
- Complete an assessment form regarding the quality of the work done by the student, the number of hours of the practicum and evaluating of the work done by the student, based on the expectations outlined in the job profile, the proposed curatorial project of the student and the actual outcomes.

Role of the Department of Art History:

The Department of Art History at Concordia University will provide the following in support of the student and host organization:

- The Supervising Professor (ARTH 679) will oversee and conduct the assessments.
- The Supervising Professor will assist the student in case of issues related to practicum activities to minimize the impact of errors. However, as this is a learning program, both parties must recognize that the students are still in training and that mistakes are inevitable.
- The Department of Art History and the host organization will jointly approve the scope of the practicum activities.
- As required, confidentiality of host organization information will be maintained as best as is practical. Students will be instructed prior to the practicum on how to deal with confidential information.

Information about the parties:

The Art History practicum is intended to operate as a partnership between two organizations: Concordia University and the host institution.

About the host institution:

[The host organization may provide a short statement about their work here]

Host institution contact(s):

[Please list the contact information of at least one person at the host organization responsible for supporting the intern, including full name, title, phone number, and email address]

Department of Art History contact:

Should the host organization have any concerns about the progress of the practicum, or wish to have any concerns alleviated, they may contact the following:

Graduate Programme Administrator
Department of Art History
Concordia University

Student Signature: _____

Date: _____

External Supervisor Declaration

The External Supervisor agrees that the above information is correct and will provide adequate training and feedback to the student in order for them to complete their tasks.

Signature of External Supervisor: _____

Date: _____

Signature of Graduate Program Director: _____

Date: _____

Signature of Department Chair: _____

Date: _____





February 12, 2024

To: Dr. John Potvin
Department Chair, Art History
Concordia University
1515 Ste. Catherine West
Montreal, QC H3H 1M8

Dear Dr. Potvin,

I write to endorse the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

In my capacity as Deputy Director at the Musée d'art contemporain de Montréal (MAC), I recognize the importance of integrating rigorous curatorial scholarship with practice. The MAC is undergoing a major transformation project to meet the urgent call for cultural institutions to innovate and assume a more socially responsive role. We are deeply invested in practices that champion inclusivity, community engagement, and tangible steps towards decolonization. Consequently, there is a pressing need for curatorial professionals who are proficient in driving dialogues and actions within this context.

My roles as Director and Curator at Concordia's FOFA Gallery (2014-2019) and as Director at Concordia's Office of Community Engagement (2019-2020) have provided me with firsthand insight into the Faculty of Fine Arts' commitment to experiential learning. This commitment to practical experience is what propels graduates into meaningful careers in the museum and wider cultural sectors.

I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.



- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

I welcome the opportunity to discuss how the MAC might collaborate with the Department of Art History to advance our shared objectives.

Please do not hesitate to contact me if you have any questions.

Sincerely,

Jennifer Dorner, Deputy Director
Musée d'art contemporain de Montréal
Cell : 514-441-6171
Email : jennifer.dorner@macm.org



To: Dr. John Potvin
Department Chair, Art History
Concordia University
1515 Ste. Catherine West
Montreal, QC H3H 1M8

Dear Dr. Potvin,

On behalf of the Musée d'art contemporain de Baie-Saint-Paul, I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

I offer workshops on the art market and how to establish the value of a work of art with the ArtVolt program since its foundation. I am always amazed by the innovative approach that enables students and alumni to learn a great diversity of skills needed to navigate the complexities of the art world. It is distinctly built around practical aspects that are key to the development of their artistic careers. In my opinion, it could play an essential role for young art historians and really support their growth as professionals.

I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.
- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

We would be very happy to discuss with your team the possibility to offer internship opportunities to practicum students within our institution.

Please do not hesitate to contact me if you have any questions.

Regards,

Gabrielle Bouchard
Director and chief curator
Musée d'art contemporain de Baie-Saint-Paul



Centre des arts visuels
Visual Arts Centre

350 avenue Victoria
Montréal (Québec) H3Z 2N4

514-488-9558 info@centredesartsvisuels.ca
www.centredesartsvisuels.ca

Dr. John Potvin
Department Chair, Art History
Concordia University
1515 Ste. Catherine West
Montreal, QC H3H 1M8

January 26, 2024

Dear Dr. Potvin,

On behalf of the McClure Gallery and The Visual Arts Centre, I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

I am currently an Affiliate Assistant Professor in the Department of Art History, as well as a former student (MA, 2010, BFA, 2008). Given my experience with the Department, I see the following as key strengths of the proposed programs.

First, I see a tremendous benefit for students to apply practically their research undertaken in the Art History Department, with its focus on sustainable and decolonized practices; areas that are omitted from many other similar programs. As a student, this was one of the key reasons I chose Concordia and I'm happy to see the new ways in which the Department is furthering the commitment to hands-on application through practical internships and skill building. I also see benefits for students within the structure of the program, namely, the flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs. Finally, as a student who worked full time throughout my degrees, I appreciate the way these programs align the admissions requirements and open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.

We would be very happy to discuss with your team the possibility to offer internship opportunities to practicum students within our institution. Please do not hesitate to contact me if you have any questions.

Regards,

Amber Berson, PhD
Executive Director
Centre des arts visuels | Galerie McClure

Dr. John Potvin
Department Chair, Art History
Concordia University
1515 Ste. Catherine West
Montreal, QC H3H 1M8

Dear Dr. Potvin,

I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

Created in 2001, Pierre-François Ouellette art contemporain in Montreal has worked closely with faculty members, students and alumni from Concordia University. We represent three artists with strong links with Concordia's Department of Art History, August Klintberg (formerly known as Mark Clintberg, PhD 2013 Concordia) currently Associate Professor in the School of Critical and Creative Studies at the Alberta University of the Arts, John Latour (M.A. Art History Concordia) currently Teaching & Research Librarian - Fine Arts and Adad Hannah (Doctor of Philosophy (Ph.D.) Art History and Fine Arts. 2013). We have help Professor Tracy Valcourt with comments about her planned course last semester, ARTH 387: Issues in Art and Criticism: Spaces of Critique: Museums, Social Media, Magazines.

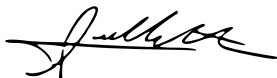
I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.
- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

We would be very happy to discuss with your team the possibility of offering internship opportunities to practicum students within our institution.

Please do not hesitate to contact me if you have any questions.

With best regards,



Pierre-François Ouellette
: Director

daphne

To: Dr. John Potvin
 Department Chair, Art History
 Concordia University
 1515 Ste. Catherine West
 Montreal, QC H3H 1M8

daphne
 # 103, 5425 av Casgrain,
 Tiohtià:ke / Montreal, QC H2T 1X6

Dear Dr. Potvin,

On behalf of daphne (Centre d'art daphne), Tiohtià:ke's first Indigenous-determined artist-run centre, I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

My previous relationship with Concordia's Department of Art History at both the undergraduate and graduate levels was an enriching experience. I fondly remember Professor Sandra Paikowsky setting assignments that opened a space for us to curate imagined (in my case feminist) art exhibitions. While it was only after I was in the process of a doctorate in Art Education I began my curatorial work. This step into curation, came out of the world that I had created around myself from my undergrad days and the accompanying experiences of museums, galleries and artist-run centres.

My on-going work in artist-run centres over time, and now at daphne has furthered my knowledge of curating as well as the day-to-day workings of an arts administrator. Even more importantly, this work has made me recognize the importance of training the next generation of cultural workers.

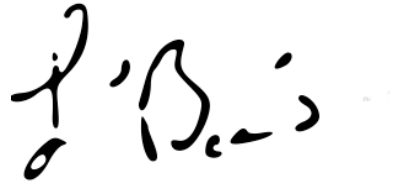
I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.
- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

We would be very happy to discuss with your team the possibility of offering internship opportunities to Indigenous practicum students at daphne.

Please do not hesitate to contact me if you have any questions.

Best Regards,

A handwritten signature in black ink, appearing to read "Lori Beavis". The signature is fluid and cursive, with the first name "Lori" written in a larger, more prominent script than the last name "Beavis".

Lori Beavis,
daphne, Executive Director



Montréal, le 1er février 2024

Monsieur John Potvin Ph.D.
Directeur du département d'histoire de l'art
Université Concordia
1515, rue Sainte-Catherine Ouest
Montréal (Québec) H3H 1M8

Objet : Lettre d'appui pour la création d'un diplôme de deuxième cycle en études et pratiques curatoriales (Curatorial Studies and Practices)

Cher Monsieur Potvin,

C'est avec un grand intérêt que je vous sou mets cette lettre d'appui pour la création d'un programme de deuxième cycle en études et pratiques curatoriales au sein de votre département. Depuis 2021, je suis responsable de la Collection Loto-Québec, emploi qui m'amène à travailler en étroite collaboration avec des artistes et à réaliser des expositions.

Mon profil de carrière est davantage celui d'une muséologue. Au fil des ans, j'ai côtoyé des historiens de l'art, des conservateurs ainsi que des commissaires avec lesquels j'ai conçu divers projets. Je suis d'avis que la mise sur pied d'un tel programme me permettrait d'être mieux outillée pour analyser des œuvres en art actuel et contemporaines et pour faciliter ma compréhension de leur contexte de création et ce, sans avoir à compléter à nouveau un diplôme de premier cycle.

L'avantage d'un tel programme est d'offrir aux professionnels, occupant un emploi régulier, la possibilité de se perfectionner tout en profitant d'une flexibilité qui allie le travail et les études. Par ailleurs, il s'agit d'une occasion permettant la rencontre et les échanges entre les travailleurs, les chercheurs et les étudiants du milieu artistique et culturel pour mieux comprendre les enjeux entourant la décolonisation des pratiques de conservation et pour favoriser l'inclusion.

À cet effet, Loto-Québec songe éventuellement à diversifier sa Collection et à l'enrichir de nouvelles acquisitions afin qu'elle reflète mieux les pratiques et l'ensemble de la création artistique québécoise



d'aujourd'hui. Votre programme serait donc bénéfique d'un point de vue personnel et professionnel mais également pour mon employeur.

Souhaitant que ma lettre trouve écho au sein de votre département.

Cordialement,

A handwritten signature in black ink, appearing to read "Manon Pouliot".

Manon Pouliot
Conseillère en projets culturels et en partenariats
Collection Loto-Québec



FOFA Gallery
 Concordia University
 EV 1.715, 1515 Ste-Catherine W
 Montreal, QC H3G 2W1

April 4, 2022

Dr. John Potvin
 Department Chair, Art History
 Concordia University
 1515 Ste. Catherine West
 Montreal, QC H3H 1M8
 John.potvin@concordia.ca

Dear Dr. Potvin

On behalf of the FOFA Gallery, I am writing this letter to express my enthusiastic support for the development of a Graduate Certificate in Curatorial Studies and Practices at Concordia University. A space dedicated to innovation, FOFA Gallery fosters and facilitates pedagogical inquiries, curatorial experiments, cutting-edge artistic practices and training opportunities. I believe that the plan to offer a certificate in Curatorial Studies and Practices is a timely and innovative initiative, and one that will surely contribute to the evolving dialogues around curatorial practice today.

Through FOFA Gallery's mandate to support the work of Concordia Faculty of Fine Arts students, faculty, staff and alum, I have had the chance to work with a range of practitioners connected to the University. It is clear that there is consistent interest on the part of artists, staff, interns, and visitors to explore curatorial practice and methodologies, as well as increasing demand for hands-on practical training in this field. I have often found that my background in curatorial work both in museums and as an independent curator has been a valuable asset in the mentorship and learning that happens at the Gallery. I foresee great potential for the Gallery to expand its teaching/training in this area and would welcome the opportunity to develop additional opportunities for student learning here.

As an alum of Concordia's Art History program (MA 2011), I can also personally attest to the suitability of Concordia University to host a program of this nature. During my studies, I was not only exposed to rigorous critical dialogue on curatorial practice and writing through some of my coursework, but also had the opportunity to immerse myself in Montreal's vibrant art scene. Through this, I was able to benefit from exposure to an extended and diverse network of museums, artist-run spaces, and galleries, as well as career opportunities that further shaped the evolution of my practice. I can imagine that a program focused on professional development, skills training, and experiential learning opportunities,

such as the one being proposed, would offer an excellent springboard for those wishing to pursue work in the cultural sector – here and across Canada.

Please do not hesitate to contact me if there are any questions about the FOFA Gallery and our wholehearted support for this initiative.

Sincerely,

A handwritten signature in black ink, appearing to read 'Nicole Burisch', written in a cursive style.

Nicole Burisch
Director, FOFA Gallery
nicole.burisch@concordia.ca

FONDERIE DARLING
745, RUE OTTAWA,
MONTREAL (
QUEBEC) CANADA
H3C 1R8 T
514.
392.1554

FONDERIEDARLING.ORG

Montreal, August 11th, 2022

FFAC-2024-02-D2

Dr. John Potvin
Department Chair, Art History
Concordia University
1515 St. Catherine Street W.
Montreal, QC H3H 1M8

Dr. John Potvin,

I am writing this letter to extend my support for the proposed Curatorial Certificate at Concordia University. As a long-time curator, founder and artistic director of visual-arts venue Fonderie Darling, I testify to the essential role curators play in supporting the creation, production, and dissemination of contemporary art by linking emergent artistic practice to the broader public.

The role of cultural institutions is constantly adapting in response to relevant critical social issues put forth through contemporary artistic practice. With the assertion of new theories and values come new modes of curating, and the role of the curator increasingly adopts a wider and wider range of practices. The diversity of the proposed Curatorial Certificate is a powerful reflection of the field itself, and this access to a broad range of relevant knowledge will have a critically positive impact on the next generation of curators.

Bridging the gap between theoretical scholarship and experiential knowledge, a Curatorial Certificate program will equip students with the practical strategies necessary to shape artistic discourses as they relate to their own communities. The program would also be an invaluable means of enriching their professional networks, and in turn generate new cooperative relationships between artists, cultural institutions, and broader publics, in which they will serve as the necessary link.

Concordia University's Faculty of Fine Arts holds the resources, professors, and networks to generate a lively and extensive Curatorial Certificate, and I strongly believe that the creation of such a program would advance both curatorial and critical practices within the arts.



Kind Regards,

Caroline Andrieux
Fondatrice et directrice artistique

31 March 2022

Dr. John Potvin,
Chair, Department of Art History
Concordia University, EV.3.809
1455 de Maisonneuve Blvd. W.,
Montreal, Quebec, H3G 1M8

Re: Endorsement for new Graduate Certificate in Curatorial Studies and Practices

Dear Dr. Potvin,

I am writing to express my support for the new Concordia University Graduate Certificate in Curatorial Studies and Practices. For students interested in pursuing careers as curators and cultural workers, being fluent in art history and theory simply does not suffice. Curating is a practice that requires an ability to simultaneously navigate complex cultural, economic, personal, and political relationships. The new Graduate Certificate will be essential in helping students bridge the gap between their knowledge of contemporary art and the environment in which it exists.

From both personal and professional experience, I can attest to the need for a program in Curatorial Studies and Practices that exists in Montreal. While completing my BFA in Art History at Concordia University, I was fortunate to be a member of the Institute for Co-operative Education. As a co-op student I benefited from experiential learning that taught me the real-life applications and limitations of my academic training. While interning at SBC Gallery of Contemporary Art, I worked closely with the then Director/Curator Pip Day. Being able to take a curatorial project from conception to creation with an experienced curator was an educational experience like no other. I can think of no better way to learn the true artistic and community stakes of curatorial practice.

Not only a training opportunity, these internships were also how I began to build a professional network that continues to support my career. I was eventually hired at SBC Gallery before moving to Toronto to pursue a MFA in Criticism & Curatorial Practice at OCAD University. While in Toronto, my connections at SBC Gallery facilitated my employment at Gallery TPW where I worked during my studies. I was able to accumulate significant professional experience by the time I completed my MFA and was hired at La Centrale galerie Powerhouse shortly after graduating. I credit my smooth transition into full-time employment with the professional experience and network I gained as a co-op student.

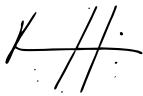
La Centrale galerie Powerhouse
4296 Boulevard Saint-Laurent, Tiohtiá:ke/Montréal, Québec, H2W 1Z3
info@lacentrale.org · www.lacentrale.org

Today, La Centrale regularly receives internship requests from students and recent graduates specifically seeking experience in the programming and curatorial side of our operations. In the last years the chasm between Canada's cultural institutions and the publics they are meant to serve has become increasingly clear. In order to keep these institutions relevant, we need practitioners who can not only envision new models of curatorial practice, but have the tools and training to make these new configurations possible. It is a challenging time for cultural institutions and we understand the need to properly train emerging scholars and cultural organizers. With the support of community partners like La Centrale, I am hopeful that the Graduate Certificate in Curatorial Studies and Practices will help this new generation rise to the occasion.

In addition to being a timely and necessary contribution to the Montreal and Canadian arts sector, I am confident that the new program's leadership will make it truly exceptional. As a student at Concordia I knew Professor Jim as a Professor and as Research Chair in Ethnocultural Art Histories. As a cultural worker, I know Professor Jim as an active and respected member of Montreal's arts community. The community support and professional network that Professor Jim brings with her will make it possible to turn academic discussions into experiential learning opportunities. The program's potential to turn theory into practice will also turn students into professionals.

It is with great excitement and optimism that I support the Graduate Certificate in Curatorial Studies and Practices, thank you for taking the time to consider my endorsement. I look forward to the possibility of working with the next generation of curators and cultural workers shaped by the new program.

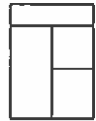
Sincerely,



Mattia Zylak

General Co-Director & Operations, La Centrale galerie Powerhouse
MFA Criticism & Curatorial Practice, OCAD University '20
BFA Art History, Concordia University '18

galerie **leonard**
& **bina ellen** art gallery



1400, boul. de Maisonneuve O. Montréal (Québec) H3G 1M8 ellengallery.concordia.ca T: 514 848 2424 # 4750

From:
Michèle Thériault
Director
Leonard & Bina Ellen Art Gallery
Concordia University

To: John Potvin
Department Chair, Art History
Faculty of Fine Arts

Letter in support of the planned Graduate Certificate in Curatorial Studies and Practices

I am happy to see that Concordia is instituting a graduate program in curatorial studies and I support its creation. I remember being involved in discussions with faculty 10 years ago to set up a masters in the same field and later being invited at UQAM to reflect with others on the possibility of creating a curatorial studies degree there also. It is thus a welcome addition to the cultural field as articulated by the Faculty of Fine Arts. The Ellen Gallery has been at the forefront of the discourse on critical curatorial thinking in Montreal for many years now through its experimental exhibition formats and display strategies, public programming, critical texts, and digital archival fonds. It is thus welcome news that the Faculty of Fines Arts is planning this new program. I think that the gallery will be an asset that will enhance this new program and will be a significant resource for students (as well as an attraction point for recruitment), faculty and guests that will be invited to teach in this certificate. We are thus thrilled that we can be part of this new disciplinary adventure and fully support its coming into being.

Cordially,

Michèle Thériault
General and Artistic Director
michele.theriault@concordia.ca

Montréal, le 20 avril 2022

Dr. John Potvin, président
Université Concordia
Département d'histoire de l'art, EV.3.777
1455, boul. de Maisonneuve O.,
Montréal, Québec, Canada, H3G 1M8

Bonjour,

C'est avec beaucoup d'enthousiasme que j'appuie les démarches du Département d'histoire de l'art de l'Université Concordia à mettre sur pied un certificat d'études supérieures en études et pratiques curatoriales. En tant que chef des expositions et des publications au Musée d'art contemporain de Montréal, où je gère une équipe de conservateurs, de chargées de projets, d'un éditeur et d'un responsable d'action culturelle, je peux témoigner de l'importance d'avoir un tel programme pour les étudiant.e.s qui souhaitent faire carrière au sein du milieu de l'art contemporain.

Les programmes en études et pratiques curatoriales existent depuis des décennies à travers le monde et ont contribué de façon significative à élargir et faire évoluer nos façons de réfléchir le rôle du musée au 21^e siècle, l'exposition comme lieu de recherche et de production de savoir, de dialogue et d'échange avec divers publics. Le rôle du commissaire est devenu par le fait même plus complexe, mais aussi plus important et fascinant.

Il y a un manque flagrant au Québec pour ce type de programme qui viendrait compléter les programmes en histoire de l'art, en muséologie, en culture visuelle et matérielle, et en pratique des arts existants. Des programmes similaires existent à travers le pays, et ce depuis longtemps, et ils ont servi à former des générations de commissaires indépendants, et de conservateurs de musées, galeries et centres d'art. Ces programmes ont tout particulièrement facilité la formation de commissaires autochtones et de la diversité.

Le contexte montréalais est unique en raison de son bilinguisme, de ses quatre universités qui offrent des programmes en histoire et en pratique des arts et du dynamisme du milieu de l'art contemporain ; notre ville est donc un point d'encrage parfait pour former nos commissaires du futur, mais aussi pour forger des échanges et des dialogues nationaux et internationaux à partir d'ici.

Le Musée d'art contemporain de Montréal, le plus vieux et plus important musée d'art contemporain au Canada accueille régulièrement des stagiaires en histoire de l'art et en muséologie, tant des universités montréalaises que de l'étranger, et un pourcentage significatif souhaite œuvrer au sein des départements de la conservation et l'éducation, et plus particulièrement en tant que conservateurs d'expositions. Actuellement les étudiant.e.s qui veulent poursuivre leur formation en études curatoriales doivent quitter Montréal, et malheureusement,

plusieurs ne reviennent pas. La proposition de forme hybride, qui faciliterait la formation d'étudiant.e.s à distance, permettrait aussi de créer des échanges et des dialogues qui sont si essentiels à notre profession.

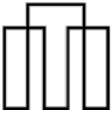
La Faculté des beaux-arts de Concordia est l'une des écoles d'art, de performance et de design les plus complètes au pays. Elle a un large soutien communautaire, des réseaux professionnels et des contacts internationaux nécessaires pour créer un programme des plus dynamiques. L'expertise pratique, théorique, scientifique et communautaire des membres du corps professoral du Département d'histoire de l'art est vaste. Elle couvre des domaines d'intérêt stratégique étroitement liés au projet de certificat : diversité, inclusion, modes de connaissance autochtones, pratique sociale, engagement communautaire, activation des archives, précédents historiques, critique institutionnelle, programmes éducatifs inclusifs, analyse de la culture matérielle, production et diffusion médiatiques, design d'expositions et de structures interprétatives et plus encore.

En conclusion, j'appuie très fortement la création de ce programme d'études et pratiques curatoriales, et, je crois fermement que la Faculté de beaux-arts de Concordia est l'institution idéale pour le faire.

Très sincèrement,

A handwritten signature in black ink, appearing to read 'Lesley Johnstone', written over a light grey rectangular background.

Lesley Johnstone
Chef des expositions et des publications
Musée d'art contemporain de Montréal
Lesley.johnstone@macm.org



Dr. John Potvin, président
Université Concordia
Département d'histoire de l'art, EV.3.777
1455, boul. de Maisonneuve O.,
Montréal, Québec, Canada, H3G 1M8

Objet : Lettre de soutien pour un certificat d'études supérieures en études et pratiques curatoriales à l'Université Concordia

Dr. John Potvin,

À titre de conservatrice des collections du Musée d'art de Joliette, j'appuie sans hésitation l'initiative d'implanter un certificat d'études supérieures en études et pratiques curatoriales au sein de l'Université Concordia.

Au tournant du 21^e siècle, au moment d'amorcer mes études de premier cycle en histoire de l'art, l'unique ville où il était possible d'obtenir une formation en études curatoriales était Toronto. Ce domaine professionnel, qui a pris énormément d'ampleur depuis les années 1990, est devenu aujourd'hui une dimension fondamentale de la carrière de l'historien-ne de l'art, ayant même supplantée l'autorité du critique d'art. Le rôle du commissaire est sans aucun doute la voie la plus prisée dans le domaine de l'histoire de l'art et ce tournant s'observe auprès des jeunes étudiant-e-s. Depuis 20 ans, quelques universités à travers le pays ont embrassé cette direction et l'Université Concordia devrait définitivement en faire de même. Elle serait d'ailleurs la seule institution anglophone à offrir un tel programme à Montréal.

En m'appuyant sur ma propre expérience professionnelle dans le milieu de la diffusion de l'art dans les centres d'artistes et les Musées d'ici, j'ai constaté que les jeunes en cours de formation ou diplômé-e-s en histoire de l'art expriment un vif intérêt pour le commissariat d'exposition. Au département des collections du Musée d'art de Joliette, la plupart des stagiaires que nous accueillons manifestent le désir d'en apprendre davantage sur l'organisation d'expositions même si leur stage concerne davantage la recherche dans le sillon des récentes acquisitions. Cela démontre à quel point les étudiant-e-s souhaitent ajouter à leur parcours des expériences valides et concrètes dans ce champ d'expertise.

Offrir des cours de commissariat est une nécessité pour refléter l'évolution de l'intérêt des chercheur-e-s, mais aussi des étudiant-e-s qui s'efforcent plus souvent qu'autrement d'acquérir une expérience en organisation d'expositions par le biais d'initiatives moins officielles et souvent en parallèle à leur cheminement académique. Un tel certificat pourrait contribuer à offrir aux étudiant-e-s des outils

et des connaissances pointues en la matière, à améliorer le niveau des projets d'exposition commissariés et à favoriser leur chance de succès sur le plan professionnel.

Parallèlement à mon emploi au Musée de Joliette, je suis doctorante au Département d'histoire de l'art de Concordia sous la supervision de la professeure Alice Ming Wai Jim. Ma thèse s'inscrit dans le domaine des études sur les expositions et focalise sur les expositions nationales en art contemporain et tout particulièrement sur celles de l'Inde. Le nouveau champ de recherche historique en études des expositions témoigne de l'importance grandissante accordée aux expositions et au rôle du commissaire depuis les dernières décennies à l'échelle planétaire.

Je suis fière de dire haut et fort que l'Université Concordia est à l'avant-garde de la production artistique au Canada, que ce soit du point de vue théorique ou pratique. Au cours des dernières années, le Département d'histoire de l'art a travaillé à accroître l'inclusion en s'assurant d'élargir l'expertise et la provenance culturelle de ses professeur-e-s. Cette situation audacieuse, qui est tout à son avantage, pourrait facilement être mise à profit dans ce programme d'études supérieures. Avec son corps professoral au profil tant historique que contemporain, le département a donc déjà tout en main pour jouer un rôle énorme dans ce domaine très dynamique.

Dans l'espoir que ce nouveau tournant soit entrepris par le département afin de remédier à cette lacune dans le cursus universitaire et d'être le reflet de l'évolution du monde de l'art actuel, je vous transmets mes vœux les plus sincères.

Cordialement,



Julie Alary Lavallée

Conservatrice des collections du Musée d'art de Joliette et
Doctorante en Philosophie au Département d'histoire de l'Art de l'Université
Concordia



John Potvin

Directeur

Département d'histoire de l'art

Université Concordia, Montréal

Objet: Lettre d'intérêt pour le programme en commissariat

Cher M. Potvin,

Le Musée Colby-Curtis accueille avec enthousiasme la volonté du département d'histoire de l'art de l'Université Concordia de créer un programme court en commissariat. Le Musée est toujours à la recherche de jeunes talents pour apporter un soutien à son programme d'expositions et il se fera un plaisir d'offrir des opportunités de stages aux étudiants et diplômés de votre programme.

Merci de me tenir au courant des développements de cette initiative!

Salutations cordiales,

Samuel Gaudreau-Lalande

Directeur-conservateur

Musée Colby-Curtis, Stanstead

Montréal, le 31 mars 2022

Prof. Alice Ming Wai Jim
Concordia University Research Chair in Ethnocultural Art Histories
1455 de Maisonneuve Blvd. W.,
Montreal (Quebec) H3G 1M8

Objet : Lettre de soutien au développement d'un certificat d'études supérieures en études et pratiques curatoriales au département d'histoire de l'art de l'Université Concordia.

Professeure Alice Ming Wai Jim,

Je vous écris pour signifier l'intérêt et le soutien du centre d'artistes OBORO dans le développement d'un certificat d'études supérieures en études et pratiques curatoriales au département d'histoire de l'art de l'Université Concordia.

L'approche proposée par le département de l'histoire de l'art de l'Université Concordia correspond tout-à-fait aux enjeux que vivent les organisations artistiques et muséologiques comme la nôtre, et plus largement la société. Les axes stratégiques orientant la prestation du certificat : la diversité, l'inclusion, les modes de connaissance indigènes, la pratique sociale, etc., sont essentiels à la compréhension du contexte professionnel où exerceront ces futur.e.s travailleur.euse.s culturel.le.s.

Après une vaste professionnalisation du milieu culturel dans les dernières décennies, il est essentiel que les pratiques curatoriales ouvrent leur porte à une pluralité de parcours qui enrichiront les réflexions et les manières de faire. Le milieu culturel fait face à de nombreux défis et il est primordial que les travailleur.euse.s de demain reçoivent une solide formation qui leur permettront d'innover et d'apporter de nouveaux regards et de nouvelles pratiques. La structure proposée par le certificat, visant à développer le développement professionnel, l'acquisition de compétences et les possibilités d'apprentissage par l'expérience tout en permettant un parcours personnalisé et en accueillant un public varié, nous semble offrir une excellente approche.

Nous espérons que ce certificat verra le jour. Veuillez recevoir, Professeure Jim, mes salutations sincères.



Marianne Breton (elle/she)
Directrice générale

OBORO
4001, rue Berri, porte 301
Montréal (Québec) H2L 4H2



**GRADUATE CERTIFICATE IN
CURATORIAL STUDIES AND PRACTICES**

MARKET ANALYSIS REPORT

JUNE 2023



INTRODUCTION

The present report details the job profile, required skills, past employment trends and projected employment prospects for curators. It is divided into three sections:

- Employment outlook in Canada
- Employment outlook in the US
- Job posting in Canada (2018-2023)

The data has been gathered from the Government of Canada labour resources and the US Bureau of Labor Statistics.¹ The job posting analytics section is a report produced by Lightcast, which collects information from job postings published online across the country. Since curation is a specialized field and not all job opportunities are listed online, the data may not entirely represent the curatorial job market. This is particularly true for Quebec since Lightcast does not collect data from job postings published in French. However, the data has been included to provide an overview of the online curatorial job market in Canada.

KEY FINDINGS

- Curation is a growing employment field in North America with a moderate to good growth rate projected in Canada over the next 3 and 10 years, and a 14 percent overall growth projected in the US.
- In Canada, the media salary for a curator-director is \$47.69 per hour while the median salary for a curator is \$21.75. In the US the median salary for curators is \$60,110 per year.
- Based on the 312 curator job postings published online in the past 5 years, the top job titles are museum curator, curator, art curator and gallery curator.
- The 312 job postings correspond to 127 different employers out of which colleges, universities and professional schools are the main employers. The median salary advertised is \$54,900 per year.
- The main general skills advertised in job postings are research, collections, writing, planning and management. The main specialized skills are curation, exhibitions, art history, museum studies and fundraising.
- Most of the job opportunities for curators posted online are in Ontario (Toronto) and BC (Vancouver and Burnaby).

¹ The Government of Canada labour resources include the [National Occupation Classification \(NOC\)](#) system, the [Canadian Occupation Projection System \(COPS\)](#) and [Opportunext](#). The US Bureau of Labor Statistics resources include the [Occupational Outlook Handbook](#) and the [Quarterly Census of Employment and Wages](#).

EMPLOYMENT OUTLOOK IN CANADA

The Government of Canada’s NOC system places **Curator** as part of the group “Conservators and curators” (NOC 51101) and **Curator-director** as part of the group “Library, archive, museum and art gallery managers” (NOC 50010). The expertise and skills sought by employers overlap for both groups while job prospects for curator-director positions are slightly more favourable than those for curators.

Curator job profile

The following is a [curator job profile](#) created by the Government of Canada Job Bank based on current and past job postings.

CURATOR IN CANADA

Job duties

People working in this occupation usually apply the following skill set.

- Recommend the acquisition of paintings, photographs, sculptures, documents and other museum and art gallery artifacts
- Conduct research into objects' methods of construction techniques, structure and materials to understand its physical and chemical makeup
- Develop storylines and themes and organize displays and exhibitions
- Coordinate the storage of collections and the setting up of displays and exhibitions
- Oversee the conservation, display and circulation of collections
- Supervise curatorial assistants and other museum technicians.

Employment requirements

- Curators require a master's or bachelor's degree in museology, art history or a field related to their specific area of work.

Employment prospects

Government of Canada Job Bank

3-year growth prospects for curators and curator-directors

Quebec, Alberta

Ontario, Manitoba

Good (4 out of 5)

Moderate (3 out of 5)

Opportunext

5-year growth prospects for curator-director (Canada)
10-year growth prospects for curator-director (Canada)

Good
Excellent

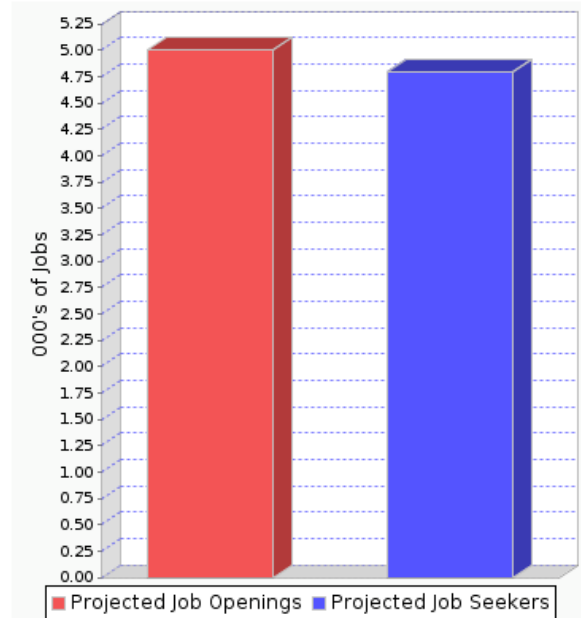
Canadian Occupation Projection System (COPS)

COPS places curators as part of the larger group of librarians, archivists, conservators and curators. Below is the projected growth and projected number of positions for the period of 2022 to 2031.

“The number of job openings (arising from expansion demand and replacement demand) (...) are expected to total **5,000**, while the number of job seekers (arising from school leavers, immigration and mobility) is expected to total **4,800**.

(...) The balance between labour supply and demand seen in recent years is expected to continue over the projection period.”

Source: Occupational Projection Summary for Librarians, archivists, conservators and curators (2022-2031)



In terms of positions, COPS projects the following numbers:

2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031
16900	17300	18100	18000	18000	18000	18000	18000	18000	18100	18200

Remuneration

The Government of Canada Job Bank provides wage ranges based on available national, provincial, territorial, and economic region level data as well as official surveys. The following ranges were published in November 2022.

Curator-director

	Low (\$/hour)	Median (\$/hour)	High (\$/hour)
Canada	29.12	47.69	67.31
Quebec	38.72	43.96	79.67

Curator

	Low (\$/hour)	Median (\$/hour)	High (\$/hour)
Canada	14.5	21.75	38.54
Quebec	15.25	24.00	38.36

EMPLOYMENT OUTLOOK IN THE US

Curator job profile

Job duties

The [US Bureau of Labor Statistics](#) includes curators as part of the group “Archivists, curators and museum workers” and differentiates **curators** from **museum directors**. Job duties for both profiles include:

- Lead the acquisition, storage, and exhibition of collections
- Negotiate and authorize the purchase, sale, exchange, and loan of collections
- Research, authenticate, evaluate, and categorize the items in a collection
- Perform administrative tasks and help manage their institution’s research projects
- Represent institution in the media, at public events, and at professional conferences

Employment requirements

“Curators typically need a master’s degree in art history, history, archaeology, or museum studies. In small museums, curator positions may be available to applicants with a bachelor’s degree. Because curators have administrative and managerial responsibilities, courses in business administration, public relations, marketing, and fundraising are recommended.”

Employment prospects

+14% overall growth

According to the US Bureau of Labor Statistics, overall employment for curators is projected to grow 14 percent from 2021 to 2031, which represents 1,900 new jobs. This is higher than the 12 percent growth projected for the group of archivists, curators, and museum workers together and much higher than the average for all occupations.

A large portion of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labour force for retirement or other reasons.

In 2021, there was a total of 12,900 curator jobs in the US.

In geographical terms, most job opportunities for curators are in New York, California and Texas, with 1,660, 1,050 and 570 jobs, respectively, in May 2021. These locations are followed by North Carolina and Illinois. Detailed maps on job distribution for curators across the US can be found [here](#).

Remuneration

The median annual wage for curators in May 2021 was **\$60,110**. For archivists, curators, and museum workers as a group, the median annual wage in the top industries in which they worked were as follows:

Educational services; state, local, and private	\$60,550
Government	\$53,210
Museums, historical sites, and similar institutions	\$48,320

312

Unique Postings
679 Total Postings

127

Employers Competing
239,471 Total Employers

2 : 1

Posting Intensity

Regional Average: 2 : 1

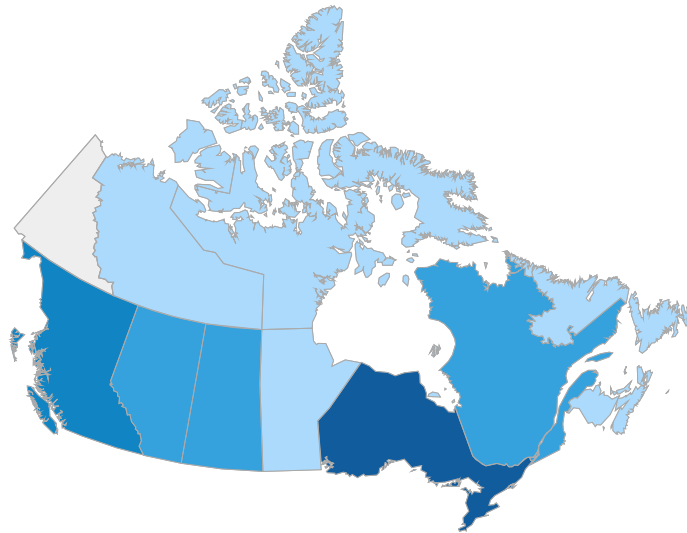
Advertised Salary

There are 189 advertised salary observations (61% of the 312 matching postings).

\$54.9K

Median Advertised Salary





Province	Unique Postings (May 2018 - May 2023)
Ontario	138
British Columbia	84
Alberta	27
Quebec	20
Saskatchewan	15

Education Breakdown





















Education Level	Unique Postings	% of Total
No Education Listed	132	42%
High school or GED	1	0%
Associate degree	6	2%
Bachelor's degree	115	37%
Master's degree	72	23%
Ph.D. or professional degree	13	4%

Experience Breakdown

Minimum Experience	Unique Postings	% of Total
No Experience Listed	189	61%
0 - 1 Years	12	4%
2 - 3 Years	58	19%
4 - 6 Years	48	15%
7 - 9 Years	4	1%
10+ Years	1	0%





















Top Companies Posting

FFAC-2024-02-D2

	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
City of Burnaby	14 / 10	1 : 1 	
Workinculture (Cultural Careers Council Ontario)	10 / 9	1 : 1 	
University of Toronto	12 / 9	1 : 1 	
York University	16 / 8	2 : 1 	
CivicInfo BC	9 / 8	1 : 1 	
Western University	8 / 6	1 : 1 	
Township Of Langley	7 / 6	1 : 1 	
Cultural Human Resources Council	5 / 5	1 : 1 	
Musée De La Civilisation	7 / 4	2 : 1 	
District of West Vancouver	5 / 4	1 : 1 	

Top Cities Posting

FFAC-2024-02-D2



















City	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
Toronto	90 / 66	1 : 1 	
Vancouver	20 / 16	1 : 1 	
Burnaby	19 / 15	1 : 1 	
Calgary	10 / 9	1 : 1 	
Langley	10 / 9	1 : 1 	
Mississauga	12 / 8	2 : 1 	
Victoria	11 / 8	1 : 1 	
Ottawa	32 / 7	5 : 1 	
London	8 / 6	1 : 1 	
Oakville	21 / 6	4 : 1 	

Top Posted Job Titles

	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
Museum Curators	292 / 88	3 : 1	
Curators	125 / 85	1 : 1	
Art Curators	75 / 55	1 : 1	
Gallery Curators	70 / 16	4 : 1	
Content Curators	22 / 16	1 : 1	
Chief Curators	16 / 13	1 : 1	
Curators of Collections	27 / 10	3 : 1	
Curators of Exhibitions	12 / 9	1 : 1	
Curators of Exhibits	7 / 7	1 : 1	
Curators of Education	6 / 4	2 : 1	

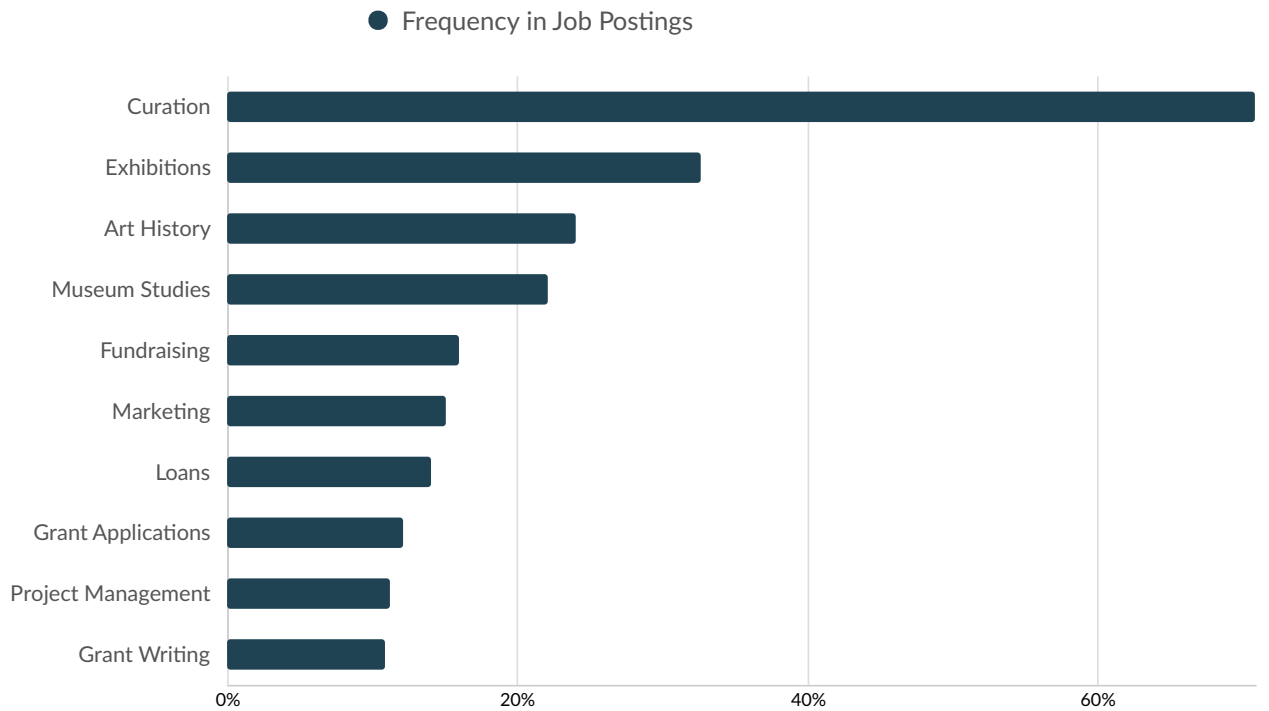
Top Industries

FFAC-2024-02-D2

	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
Colleges, Universities, and Professional Schools	55 / 37	1 : 1 	
Executive and Legislative Offices, Combined	34 / 22	2 : 1 	
Other General Government Support	26 / 18	1 : 1 	
Museums	17 / 14	1 : 1 	
Promoters of Performing Arts, Sports, and Similar Events with Facilities	10 / 9	1 : 1 	
Executive Offices	8 / 7	1 : 1 	
Elementary and Secondary Schools	9 / 5	2 : 1 	
Junior Colleges	7 / 5	1 : 1 	
Zoos and Botanical Gardens	3 / 3	1 : 1 	

Top Specialized Skills

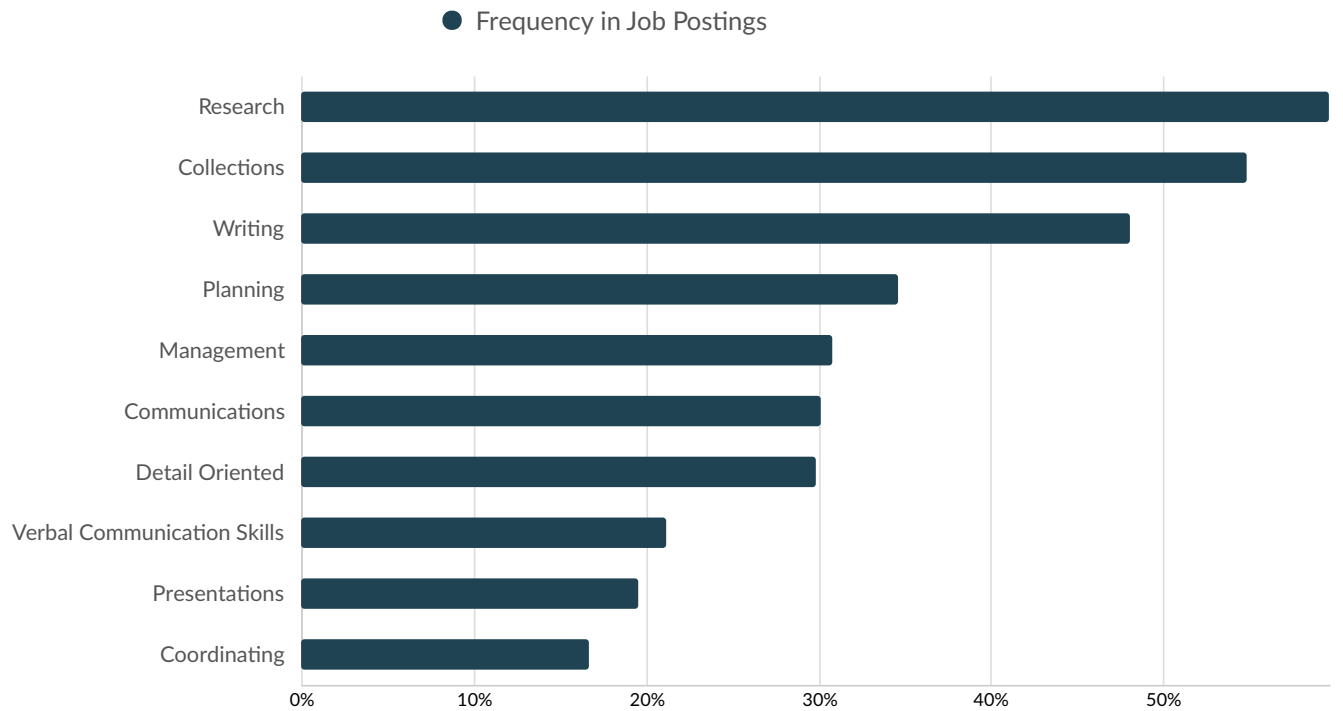
FFAC-2024-02-D2



	Postings	% of Total Postings
Curation	221	71%
Exhibitions	102	33%
Art History	75	24%
Museum Studies	69	22%
Fundraising	50	16%
Marketing	47	15%
Loans	44	14%
Grant Applications	38	12%
Project Management	35	11%
Grant Writing	34	11%

Top Common Skills

FFAC-2024-02-D2



	Postings	% of Total Postings
Research	186	60%
Collections	171	55%
Writing	150	48%
Planning	108	35%
Management	96	31%
Communications	94	30%
Detail Oriented	93	30%
Verbal Communication Skills	66	21%
Presentations	61	20%
Coordinating	52	17%

CURRENT JOB POSTING SAMPLES

Canadian Centre for Architecture

Curatorial Assistant

Contractual (3 years), full time (35 hours per week)

Montreal

Job Summary

The Canadian Centre for Architecture is an institution responsive to the cultural content of our time, fueling crucial conversation with the audience. The Curatorial Assistant operates within the CCA Programs division and assists in the production of content with publications, research and collaborates transversally with collection and digital divisions in retrieving and disseminating content. The Programs division explores and organizes exhibitions, develops curatorial projects taking shape in diverse formats (i.e. from cinematographic to editorial) and contributes to public and digital programs as a form of cultural production to suggest new perspectives for architecture debate as catalyst for original inquiry.

The Curatorial Assistant leads the conception, coordination, and production of institutional curatorial activities. The incumbent assists the Associate Director, Programs in the development and content production processes of exhibitions, digital and new media projects such as films and video productions, publishing materials/editorials and public programs. The Curatorial Assistant is an active content producer in all phases of a curatorial project and alongside with guest curators and collaborators of exhibitions. The incumbent works in dialogue with various internal CCA teams, divisions and departments, as well as outside collaborators and content production companies.

Requirements

Master's degree in architecture, art history
3 to 5 years in curatorial projects / exhibitions
Excellent knowledge of spoken and written French
Knowledge in curating and producing exhibitions
Ability to develop content in written form

Musée de la civilisation

[Coordonnateur.trice des services muséographiques](#)

Poste régulier - Temps plein

Échelle salariale : 48 963 \$ à 92 831 \$* annuellement, selon l'expérience

Québe

Mandat

Nous sommes présentement à la recherche d'un.e coordonnateur(-trice) des expositions en tournée pour rejoindre la Direction de la programmation!

Ton mandat sera de coordonner les services muséographiques, la menuiserie et toutes autres opérations liées à la réalisation des expositions. Tu seras responsable de superviser, planifier, organiser et coordonner les activités et les services logistiques nécessaires au prémontage, fabrication, installation, montage, démontage, aliénation des biens de diffusion, inventaire, entreposage, transport et emballage des pièces de collection et des installations en salle. Tu agiras comme personne ressource pour assurer la communication entre les différents intervenants et services impliqués.

Tu réponds à ces exigences?

- Être titulaire d'un diplôme universitaire de 1^{er} cycle dans une discipline appropriée**
- De 3 à 5 ans d'expérience dans des fonctions similaires
- Très bonne connaissance du processus de réalisation d'expositions et des principes de la menuiserie et vue d'ensemble de la programmation dans un milieu muséal
- Excellente maîtrise du français parlé et écrit et connaissances fonctionnelles de l'anglais parlé et écrit

***Sous réserve de l'appréciation des compétences, toute combinaison de scolarité et d'expérience jugée équivalente et pertinente pourra être considérée.*

Art Gallery of Ontario

Contemporary Art Curator

Salary \$96,405 to 120,520 annually (to be negotiated) / 35 hours per week

Permanent employment, full time

Toronto

Responsibilities

- Recommend the acquisition of museum and gallery artifacts
- Supervise technicians, assistants, students or interns, staff or volunteers
- Research origins and history of artifacts
- Train technicians, assistants, students or interns
- Develop storyline and theme of displays and exhibitions
- Co-ordinate the storage of collections and setting-up of displays and exhibitions
- Provide consultation to museums, art galleries or private individuals
- Oversee the conservation, display and circulation of collections

Supervision

- 3-4 people

Education & experience

- Master's degree or equivalent experience
- Art history, criticism and conservation
- 5 years or more of experience

Department: _____
Program Title: _____

NOTE : ONLY 2023-24 NEED TO BE POPULATED

	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5

EXPENSES

Teaching - Number of Full Time positions	TT %	100%	100%	100%	100%	100%	100%
	ETA %	100%	100%	100%	100%	100%	100%
	LTA %	100%	100%	100%	100%	100%	100%
	Lecturer %	100%	100%	100%	100%	100%	100%

Number of course remissions requested

Technical support - Number of positions

Part Time Contracts - Number of contracts

Teacher's Assistants - Hours

Administrative Staff - Number of positions	Director %	100%	100%	100%	100%	100%	100%
	Office support	230	200	200	200	200	200
	Professional %	0	100%	100%	100%	100%	100%
		100%	100%	100%	100%	100%	100%

EXPENSES		Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
TEACHING								
	Salary	Salary and Benefits						
Tenure Track	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Extended Term appointment	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Limited Term Appointment	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Lecturer	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Course remissions	\$ 12,500	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Technical support	\$ 71,000	\$ -	\$ -	\$ -	\$ 44,837	\$ 44,837	\$ 44,837	\$ 134,510
Part Time Contracts	\$ 12,500	\$ -	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 250,000
Teacher's Assistants	\$ 29.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Stipends	\$ -	\$ 600	\$ 600	\$ 600	\$ 600	\$ 600	\$ 600	\$ 3,000
Other	\$ 5,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 20,000
ADMIN STAFF								

Comments

A donor will cover the entire salary for a technician at the Curatorial Lab for the first 2 years and the cost of half this salary is included in the Certificate budget since it is expected the programme will use the Lab up to 1/2 the year. During

4 new courses developed for the Certificate (the elective will be possible from within existing IMA seminar courses or chosen from other graduate courses (e.g. extraneous, film studies, sociology, gender studies, history etc) by

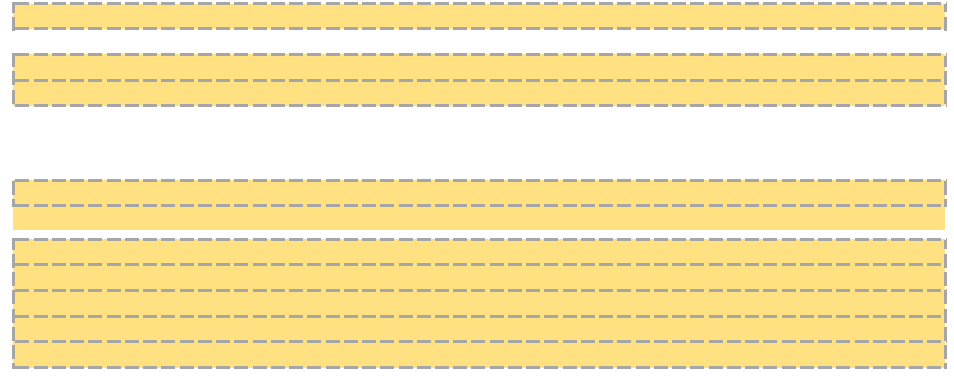
honoraria for invited guests - 200\$ per course in certificate, not practicum or elective

Marketing budget each year

LOI Budget Chart

FFAC-2024-02-D2

Director		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Office support	\$ 32	\$ 9,296	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 49,712
Professional		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Payroll		\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221
OTHER EXPENSES								
New Classroom, renovation and lab equipment - NON-CAPITAL								\$ -
New Classroom, renovation and lab equipment - CAPITAL								\$ -
Rent								\$ -
Taxes								\$ -
Maintenance-Security								\$ -
Operating cost								\$ -
Other								\$ -
Total Other Expenses		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Expenses		\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221



Department:
Program Title:

NOTE : ONLY NEED TO BE POPULATED

	2024-25	2025-26	2026-27	2027-28	2028-29
	Year 1	Year 2	Year 3	Year 4	Year 5
STUDENTS					
Cycle 1 FTE (FTE = 30 credits)					
New Cycle 1 FTE registered in the program	 	 	 	 	
Total credits for Program					
Attrition rate	10%				
TOTAL FTE	0.00	0.00	0.00	0.00	0.00
Program Family	Weight				
Choose a Family	0.00				
Weighted FTE	0.00	0.00	0.00	0.00	0.00

Comments

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)	\$ 2,797	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Grants							
Teaching Grant (WFTE)	\$ 3,906	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Support Grant (FTE)	\$ 2,386	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total grants		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
External	 	 	 	 	 	 	\$ -
Total Revenue	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Additional Funding							
Internal							
Provost Office	 	 	 	 	 	 	\$ -
Institutional	 	 	 	 	 	 	\$ -
Capital Fund (1)	 	 	 	 	 	 	\$ -
Other	 	 	 	 	 	 	\$ -
Total internal sources of funding for the faculty	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Department:
Program Title:

NOTE : ONLY NEED TO BE POPULATED

		Year 1	Year 2	Year 3	Year 4	Year 5	Comments
STUDENTS							
Cycle 2 FTE (FTE = 30 credits)							
New Cycle 2 FTE registered in the program		7	7	7	7	7	14 students taking 15 credits = 7 FTE. Short programme, lower attrition rate
Total credits for Program							
Attrition rate							
TOTAL FTE		7.00	7.00	7.00	7.00	7.00	
Program Family							
Fine Arts							
Weight		5.25					
Weighted FTE							
		36.75	36.75	36.75	36.75	36.75	

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)	\$ 2,797	\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 97,895
Grants							
Teaching Grant (WFTE)	\$ 3,906	\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 717,728
Support Grant (FTE)	\$ 2,386	\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 83,510
Total grants		\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 801,238
External							\$ -
Total Revenue	\$ -	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 899,133

Additional Funding							
Internal							
Provost Office							\$ -
Institutional							\$ -
Capital Fund (1)							\$ -
Other							\$ -
Total internal sources of funding for the faculty	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Note 1 : Linked to capital expenses

Department:
Program Title:

NOTE : ONLY NEED TO BE POPULATED

	Year 1	Year 2	Year 3	Year 4	Year 5	Comments
STUDENTS						
Cycle 3 FTE (FTE = 30 credits)						
New Cycle 3 FTE registered in the program	0	0	0	0	0	
Total credits for Program	0					
Attrition rate	10%					
TOTAL FTE	0.00	0.00	0.00	0.00	0.00	
Program Family						
Choose a Family						
Weight	0.00					
Weighted FTE	0.00	0.00	0.00	0.00	0.00	

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)	\$ 2,797	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Grants							
Teaching Grant (WFTE)	\$ 3,906	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Support Grant (FTE)	\$ 2,386	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total grants		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
External	 	 	 	 	 	 	\$ -
Total Revenue	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Additional Funding							
Internal							
Provost Office	 	 	 	 	 	 	\$ -
Institutional	 	 	 	 	 	 	\$ -
Capital Fund (1)	 	 	 	 	 	 	\$ -
Other	 	 	 	 	 	 	\$ -
Total internal sources of funding for the faculty	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Department:
Program Title:

Program Financial Viability

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)		\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 97,895
Grants							
Teaching Grant (WFTE)		\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 717,728
Support Grant (FTE)		\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 83,510
Total grants		\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 801,238
Additional Funding External	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Revenue	\$ -	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 899,133

EXPENSES	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
TEACHING							
Tenure Track	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Extended Term Contrats	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Limited Term Contracts	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Lecturers	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Course remissions	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Technical support	\$ -	\$ -	\$ -	\$ 44,837	\$ 44,837	\$ 44,837	\$ 134,510
Part Time Contracts	\$ -	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 250,000
Teacher's Assistants	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Stipends	\$ -	\$ 600	\$ 600	\$ 600	\$ 600	\$ 600	\$ 3,000
Other	\$ 5,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 20,000
ADMIN STAFF							
Administrative Staff	\$ 9,296	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 49,712
Total Payroll	\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221

OTHER EXPENSES							
Total Other Expenses	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Expenses	\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221
CONCORDIA UNIVERSITY SURPLUS / (DEFICIT)	\$ (14,296)	\$ 118,143	\$ 118,143	\$ 73,307	\$ 73,307	\$ 73,307	\$ 441,911

Curatorial Studies and Practices

Admission Requirements

- Bachelor's degree in museology art history, curatorial studies, visual arts, art education, cultural/history studies, or a related field.
- Alternatively, applicants with relevant professional experience, a non-traditional educational path or lived experience will be considered based on their application dossier.
- **Proficiency in English:** applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the [English language proficiency](#) page for further information on the requirements and exemptions.

Degree Requirements

Graduate Certificate in Curatorial Studies and Practices (15 credits)

12.0 credits:

- ARTH 676 Introduction to curatorial practices and theory (3.00)
- ARTH 677 Advanced topics in curatorial practice and theory (3.00)
- ARTH 678 Exhibition concept design (3.00)
- ARTH 679 Curatorial project (3.00)

3.0 credits chosen from MA seminars within the department of Art History or from across the university.

Academic Regulations

1. **Academic Standing.** Please refer to the Academic standing section of the Calendar for a detailed review of the Academic regulations .
2. **Time Limit.** Please refer to the Academic regulations page for further details regarding the Time limits . It is expected that students will normally complete the certificate within one year.
3. **Graduation Requirement.** In order to graduate, students must have a minimum cumulative GPA of 2.70.

© Concordia University

ARTH 830 Thesis (60 credits)

Description:

The doctoral candidate must submit a thesis which makes an important and original contribution to knowledge in Art History. The thesis is defended orally before a committee composed of five individuals: the thesis advisor, the two other members of the thesis committee, one examiner from a department or program within the university other than the candidate's, and one external examiner from outside the four universities.

Component(s):

Thesis Research

Curatorial Studies and Practices Courses

ARTH 676 Introduction to curatorial practices and theory (3 credits)

Description:

This seminar introduces the students to the histories and theories of curatorial practices in various local, national, and international contexts. It also explores a range of historical, social, economic, educational, ethical, legal, technological, and administrative issues concerning curation and various types of institutions. The course introduces both theoretical and historical aspects of curatorial practice from an array of perspectives such as, but not limited to, Indigenous, Black, queer, feminist, and decolonial approaches, and methodologies including cultural analysis, institutional critique, and activist interventions, to cite only a few examples. The choice of topics will vary depending on the expertise of the faculty member.

Component(s):

Seminar

ARTH 677 Advanced topics in curatorial practice and theory (3 credits)

Prerequisite/Corequisite:

The following course must be completed previously: [ARTH 676](#)

Description:

This course integrates both theoretical and practical aspects of curatorial practice through a decolonized, anti-oppression, inclusive, and sustainable lens. Curatorial engagements from an array of theoretical perspectives and methodologies such as cultural analysis, collaboration, institutional critique, performative interventions, and networked interactivity are investigated. Current debates concerning how exhibitions function as forms of research and knowledge production, as well as their ideological and social conditions are also examined. The choice of topics will vary depending on the expertise of the faculty member.

Component(s):

Seminar

ARTH 678 Exhibition concept design (3 credits)

Prerequisite/Corequisite:

The following course must be completed previously: [ARTH 676](#) . The following course must be taken previously or concurrently: [ARTH 677](#)

Description:

This course focuses on the research and planning process of a significant project that can be actualized in ARTH 679: Curatorial Project. In addition to developing practical professional skills for exhibition design, such as proposal preparation and budget management, students gain theoretical professional experience by drafting a prospectus or other first deliverable for the project and presenting this to the cohort to refine and strengthen the final work. The course takes advantage of projects, available spaces, planned cultural events or exhibitions taking place in any given year. Students become familiar with the diverse facets and various functions of a given professional environment on a theoretical level.

Component(s):

Seminar

ARTH 679 Curatorial project (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: [ARTH 676](#) , [ARTH 677](#) , [ARTH 678](#) .

Description:

Students carry out the project researched and planned in ARTH 678, allowing them to be involved from inception to completion. The goal of this practicum is to provide students with the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work. The hands-on experience and training aspect is enhanced through the supervision and mentorship of the faculty teaching the course as well as the site supervisor. During the practicum course, students gain professional experience through the realization of a significant project.

Component(s):

Practicum/Internship/Work Term

New Graduate Program (Fast Track) - FA-ARTH-5507 - VERSION : 3

Summary and Rationale for Changes

(see the program description and rationale in the program proposal for more details)

This dossier (**ARTH-5507**) proposes the creation of a 12-credit *Microprogram in Curatorial Studies*.

The accompanying dossier (**ARTH-5506**) proposes the creation of a 15-credit *Graduate Certificate in Curatorial Studies and Practices*.

Both programs were proposed in one LOI and the program proposal in both dossiers is the same.

To complete the 15-credit *Graduate Certificate in Curatorial Studies and Practices*, students are required to complete four (4) newly created 3-credit courses: ARTH 676, ARTH 677, ARTH 678, ARTH 679, as well as three credits of electives selected from MA seminars offered from within the department or from across the university. The final 3-credit course (ARTH 679) is a curatorial project/practicum that allows students to apply the theoretical knowledge gained thus far.

The 12-credit *Microprogram in Curatorial Studies* consists of three (3) of the newly created 3-credit courses: ARTH 676, ARTH 677, ARTH 678, and three credits of electives selected from MA seminars offered from within the department or from across the university. The Microprogram does not include the 3-credit practicum course (ARTH 679) and is aimed at students who are already working in the curatorial area. Students receive a letter of attestation upon completion of the microprogram. Students who complete the microprogram can – if they decide to – then complete the practicum course (ARTH 679) and receive the graduate certificate. As such, the microprogram can be ‘stacked’ into the graduate certificate.

The proposal addresses requests made in the memo from the Vice-Provost, Innovation in Teaching and Learning:

1. Clarification of program titles.
2. Greater inclusion and highlighting of skills development within the program.
3. Clarification of admissions requirements.
4. Clarification of scheduling options for working students.
5. Impact of the proposed programs on the existing Art History MA

New Graduate Program (Fast Track) - FA-ARTH-5507 - VERSION : 3

Resource Implications

There are minimal resource implications which have been reviewed and approved by the Dean of Fine Arts. See the budget (appendix 7) for more details.

New Graduate Program (Fast Track) - FA-ARTH-5507 - VERSION : 3

Summary of Committee Discussion: Faculty Curriculum Approval (FCC/FAPC)

For Submission to:

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 16 Feb 2024

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy,
Faculty Curriculum Committee, 17 Jan 2024

The Faculty of Fine Arts Curriculum Committee reviewed and approved the ARTH-5507 curriculum dossier at their meeting of January 17, 2024.

We hereby submit this dossier for review by the Faculty Council on February 16, 2024.

There are minimal resource implications.

NOTE:

Summary of Committee Discussion: Department approval

For submission to:

Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy,
Faculty Curriculum Committee, 17 Jan 2024

Approved by:

John Potvin, Department Chair,
Department Council, 10 Mar 2023

The members of Department Council approved the curriculum changes below at a meeting on March 10, 2023:

- Creation of 12-credit Microprogram in Curatorial Studies
- Creation of 15-credit Graduate Certificate in Curatorial Studies and Practices




NEW PROGRAMS PROPOSAL – FAST-TRACK PROCESS

Letter of Intent for new Programs may enter the Fast-Track Process under the following conditions:

- The program meets an academic, strategic and/or societal need; and
- There are no significant resource demands implied by the process; and,
- The program does not require MEES approval.

GENERAL INFORMATION

Name of Proposed Program and Nomenclature:	1. Graduate Certificate in Curatorial Studies and Practices 2. Graduate Microprogram in Curatorial Studies
Hosting unit(s):	Department of Art History
Proposed Start Date:	Fall 2025
Prepared by:	Alice Ming Wai Jim, Michelle McGeough, Heather Igloliorte, Joana Joachim, Rebecca Duclos, Marie-Ève Marchand, Christopher Cooke
Dean Signature(s):	
Date:	21 December 2023

PROPOSED PROGRAM INFORMATION

1. Program Description (approx. 1 page):

a. Provide a brief description of the program and its rationale.

Description

The Graduate Certificate in Curatorial Studies and Practices is a 15-credit program that consists of the four courses that form the 12-credit Microprogram in Curatorial Studies and a 3-credit practicum course. The Certificate and Microprogram are taught through a decolonized, inclusive, and sustainable lens, providing graduates of the program with the necessary theoretical and practical skills to work successfully in the field. Students who complete the stand-alone Microprogram in Curatorial Studies will receive a letter of attestation. The Microprogram can be stacked into the

Graduate Certificate in Curatorial Studies and Practices with the addition of the 3-credit practicum course (ARTH 679). Alternatively, students may enroll directly into the Graduate Certificate in Curatorial Studies and Practices and complete the five required courses. The 3-credit practicum (ARTH 679) is not a stand-alone course and can only be completed by either completing the 12-credit Microprogram, or by completing the first four courses of the Graduate Certificate.

The Graduate Certificate relies on a core set of pedagogical principles: curating is a malleable and mobile craft with its own histories, practices, and locations that need to be continually reviewed and renewed as part of a larger cultural critique; curating is both a topic of study and a lived practice making the experience, training, acquired wisdom, and place-based knowledges that individuals bring to a graduate program another form of “expertise” to be shared; curating is often site-responsive or site-specific with individuals, often embedded in communities of practice, who require new modes of curriculum delivery to bring research, reflection, analysis, and peer-networks to the learner in-situ.

The planned inclusive, decolonized program design allows us to rethink possible outcomes for diverse groups of learners. As evidenced in the environmental scan (see **Appendix 1**) prepared as part of the development of this program, there is a lack of focus on decolonizing and sustainability efforts in similar curatorial programs which places our proposed Certificate as a leader in this area. The unique program design for the Graduate Certificate in Curatorial Studies and Practices relies upon a set of courses developed in concert with members of the Department of Art History and invited scholars and practitioners.

Rationale

It is an exhilarating, exciting, and challenging time for cultural workers across the globe. As we near the first quarter of the twenty-first century, we can see just how much the field of curatorial practice has expanded and evolved in conjunction with rapid societal change. While museums, galleries, performance and presentation spaces, artist-run organizations, collectives, and collaboratives develop new modes of public engagement, interpretive practice, and community consultation, the role of the “curator” grows increasingly complex. What does it mean to “curate” in today’s world? Attendant to these questions is, of course, the role of training and professional preparation: *what are the most vibrant responsive, and inclusive conditions for curatorial education today?* As traditional modes of collecting and curatorial authority are increasingly challenged by diverse publics and contemporary social movements such as Idle No More, Black Lives Matter and #StopAsianHate, it is urgent that the next generation of curators are trained in research and creating exhibitions which encourage new dialogues between artmakers, curators, community, and the public while encouraging sustainable curating practices in decolonized spaces.

Concordia Fine Arts is one of the largest comprehensive schools of arts, performance, and design in Canada. We are proud to be part of a university which “dares to be different and draws on its diversity to transform the individual, strengthen society and enrich the world.” Our Faculty has the institutional resources, the broad community support, the professional networks, and the international contacts to create a thriving program. The practical, theoretical, scholarly, and community-based expertise represented by faculty members in the Department of Art History is extensive and encompasses strategic areas of interest directly tied to the Certificate’s delivery: diversity, inclusion, Indigenous ways of knowing, anti-oppression pedagogy, social practice, community engagement, archival activation, historical precedents, institutional critique, intercultural and inclusive educational programming, material culture analysis, media production/dissemination, exhibition and interpretive design to name but a few. The Graduate Certificate relies on the research and teaching strengths of the Department and utilizes resources uniquely available within the

Faculty of Fine Arts' eight other academic units and associated cultural spaces within and outside the University.

The inclusion of 'Practices' in the title of the proposed Graduate Certificate highlights the practical nature of the program and importance placed on experiential learning and the goal to prepare program graduates for the reality of working in the field of Curation.

b. Describe the target audience of the program and admissions requirements and targets.

Target audience

The intended audience is plural "audiences" in our case. The Department of Art History's Graduate Certificate in Curatorial Studies and Practices employs a unique stackable program design that would be the first of its kind in Canada (perhaps internationally) to meet advanced, "seasoned" learners *where they are* in their own academic, professional, cultural, geographical moment in order to bring their specific context into the course material and class discussion. The program intends to be accessible to a wide range of learners. We openly welcome a diversity of individuals who choose to pursue advanced training, professionalization, expanded peer networking, and critical deepening of their cultural work within complex societies. Our program would be designed to guide and nurture arts and non-art graduates pursuing historical or material practices; early-career professionals; transitioning cultural workers; non-traditional learners; as well as individuals and those working as part of collectives. The Department of Art History's commitment to equity, diversity, inclusion, sustainability, and accessibility is fundamental to this effort to make this program accessible to as wide a range of students as possible. Students at Concordia may complete all work in French and, as such, these programmes may appeal to both francophone and French-speaking students seeking this approach to pedagogy and the opportunity to complete the practicum in a French-speaking institution.

Admissions requirements

1. In order to achieve the program's goal of being accessible to a wide range of learners, applicants must either:
 - a. Possess a bachelor's degree in museology, art history, curatorial studies, visual arts, art education, cultural/history studies, or a related field.
 - or:**
 - b. Have professional equivalency or have followed a non-traditional educational path or lived experience. This will be evaluated on the basis of a letter of intent that includes:
 - i. An account of the student's professional experience in the fields of museology, art history, curatorial studies, visual arts, art education, cultural/history studies or a related field, focusing on transferable skills obtained through these experiences.
 - ii. A detailed CV that includes the student's educational and professional pathway to date.
 - iii. Two letters of reference from previous employers, collaborators, community members, etc.
 - iv. Students may include a description of any completed curating projects and, if possible, budget and funding information.
2. *Proficiency in English:* applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the Graduate Admission page for further information on the Language Proficiency requirements and exemptions.

Target

Expected number of students:12-16.

2. Curriculum (approx. 2 -3 pages):

- a. Describe the overall program objectives, as well as a description of the specific learning outcomes of the degree. A curriculum map should be included.**

The 12-credit Microprogram in Curatorial Studies, or the first four courses of the Graduate Certificate in Curatorial Studies and Practices, aim to advance studies that are foundational to the specialization in curatorial history, theory, and practice. Participants will examine and discuss major issues and topics across a range of methodological and theoretical approaches through a decolonial lens.

The 3-credit practicum required to complete the Graduate Certificate will allow students to implement the skills they have acquired to design critical, sustainable, accessible curatorial spaces, and to develop inclusive cultural programs and exhibitions.

Program learning outcomes:

By the end of the **12-credit Microprogram in Curatorial Studies, or the first four courses of the Graduate Certificate in Curatorial Studies and Practices**, students will be able to:

1. Call into question and critically discuss historical and current trends in curatorial practice, theory, criticism, and community engagement as case studies and exemplars for contemporary practice;
2. Analyze and critique the conceptual, aesthetic, and ethical challenges of inclusive curatorial practices within a variety of institutional and non-institutional milieus;
3. Develop a critical curatorial practice and apply their knowledge of the milieu to design an independent curatorial, public programming, educational, interpretive, evaluative, or research-based project;
4. Research, identify, construct and evaluate arts programming that is consistent with the vision and mandate of organizations that promote decolonization efforts.

By the end of the **3-credit practicum (ARTH 679)** students will be able to:

1. Demonstrate an ability to realize a physical project in an advanced format that may be exhibited, installed, published, distributed, funded, enacted, or activated in a reportable manner, applying the theoretical principles presented in ARTH 678.
2. Develop strategies to define their own career objectives and understanding of the arts sector through building networks that will inform their professional goals while allowing them to practice advocacy skills on behalf of the arts they represent.

- b. Describe in detail the curriculum of the program, including how students are expected to progress through the program. If the program is designed to be a pathway program (e.g., stacked degrees), please outline what other curricular changes beyond this proposal are needed to support this objective.**

Program structure

To complete the 15-credit Graduate Certificate in Curatorial Studies and Practices, the student is required to complete five (5) 3-credit courses: ARTH 676, ARTH 677, ARTH 678, ARTH 679, and three credits of electives selected from MA seminars offered from within the department or from across the university.

The 12-credit Microprogram in Curatorial Studies consists of four (4) 3-credit courses: ARTH 676, ARTH 677, ARTH 678, and three credits of electives selected from MA seminars offered from within the department or from across the university.

The four courses of the Microprogram - which are the first four courses of the Graduate Certificate - provide a thorough grounding in current decolonized, inclusive, and sustainable curatorial theories and practices. The practicum (ARTH 679) provides the remaining three credits of applied knowledge to complete the Graduate Certificate.

Students in both programs take two 3-credit courses in the Fall session (ARTH 676 + elective), and two 3-credit courses in the Winter session (ARTH 677 + ARTH 678). To complete the Graduate Certificate, students must then also complete the practicum course ARTH 679 in the Summer session. Students who choose only to complete the 12-credit Microprogram (and not to continue with the 3-credit practicum) will most likely be current curatorial practitioners who won't need the practicum experience. Completing the 12-credit Microprogram will allow them instead to apply the theoretical knowledge acquired to their existing professional curatorial practice.

Graduate Certificate and Microprogram:

Certificate		Session	Courses
15-credit Graduate Certificate in Curatorial Studies and Practices	12-credit Microprogram in Curatorial Studies	F	ARTH 676: Introduction to curatorial practice and theory (3 credits) Elective (3 credits)
		W	ARTH 677: Advanced topics in curatorial practice and theory (3 credits) ARTH 678: Exhibition concept design (3 credits)
	3-credit practicum	S	ARTH 679: Curatorial project (3 credits)

Required courses: The new courses ARTH 676, ARTH 677, and ARTH 678 are required courses for students in the Microprogram in Curatorial Studies. The same courses and the new course ARTH 679 are required courses for students in the Graduate Certificate in Curatorial Studies and Practices. Note that ARTH 676 may be cross-listed with the existing ARTH 649 – Aspects of Curatorial Practice, a 3-credit seminar course that the Art History department already teaches in this area.

Elective course: chosen from the roster of MA seminars on offer within the department of Art History or from outside the Department's offering with permission from the GPD in Art History. This will enable students to deepen their knowledge in an area or topic particularly relevant and informative to their curatorial training, approach, or project.

Course sequence and completion schedule: Courses must be taken in the order listed above, as each course builds on the previous course. They function as interconnected knowledge blocks and as a result, must be taken in sequence. The courses are designed to facilitate integration of theory and practice. Each course will reinforce previous learning while introducing new concepts and specialized topics. At the completion of the Microprogram in Curatorial Studies or the first four courses of the Graduate Certificate in Curatorial Studies and Practices, students will have developed a robust understanding of curatorial histories and theories and have the ability to evaluate and critique these notions. Students will also have acquired curatorial design skills that will culminate in the 3-credit summer practicum with ARTH 679.

To provide greater access to students with work or other weekday commitments, seminars may be scheduled once a week in the evenings or alternatively in condensed format, over several weekends or several evenings over fewer weeks for example. Additionally, all courses are able to incorporate hybrid or blended teaching modalities which can increase flexibility and accessibility to the program.

In exceptional circumstances, and with medical or supporting documents and approval of the department, a student may interrupt their studies. All remaining courses must be completed in the subsequent term when the course is offered. Students who are unsuccessful in a given course would need to wait until the course is offered again in another academic year.

(See **Appendix 2** for curriculum mapping)

Course descriptions:

ARTH 676: Introduction to curatorial practice and theory (3 credits)

This seminar introduces the students to the histories and theories of curatorial practices in various local, national, and international contexts. It also explores a range of historical, social, economic, educational, ethical, legal, technological, and administrative issues concerning curation and various types of institutions. The course introduces both theoretical and historical aspects of curatorial practice from an array of perspectives such as, but not limited to, Indigenous, Black, queer, feminist, and decolonial approaches, and methodologies including cultural analysis, institutional critique, and activist interventions, to cite only a few examples. The choice of topics will vary depending on the expertise of the faculty member.

ARTH 677: Advanced topics in curatorial practice and theory (3 credits)

This course integrates both theoretical and practical aspects of curatorial practice through a decolonized, anti-oppression, inclusive, and sustainable lens. Curatorial engagements from an array of theoretical perspectives and methodologies such as cultural analysis, collaboration, institutional critique, performative interventions, and networked interactivity are investigated. Current debates concerning how exhibitions function as forms of research and knowledge production, as well as their ideological and social conditions are also examined. The choice of topics will vary depending on the expertise of the faculty member.

ARTH 678: Exhibition concept design (3 credits)

This course focuses on the research and planning process of a significant project that can be actualized in ARTH 679: Curatorial Project. In addition to developing practical professional skills for exhibition design, such as proposal preparation and budget management, students gain theoretical professional experience by drafting a prospectus or other first deliverable for the project and presenting this to the cohort to refine and strengthen the final work. The course takes advantage of projects, available spaces, planned cultural events or exhibitions taking place in any given year. Students become familiar with the diverse facets and various functions of a given professional environment on a theoretical level.

ARTH 679: Curatorial project (3 credits) [practicum]

Students carry out the project researched and planned in ARTH 678, allowing them to be involved from inception to completion. The goal of this practicum is to provide students with the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work. The hands-on experience and training aspect is enhanced through the supervision and mentorship of the faculty teaching the course as well as the site supervisor. During the practicum course, students gain professional experience through the realization of a significant project.

(See **Appendix 3** for sample syllabi and **Appendix 4** for internship agreement for ARTH 679)

- c. Describe the innovative or distinguishing features adopted in the design, delivery and pedagogy of the program (e.g., ties to future skills development, online/flipped components, experiential learning opportunities, flexibility in design through stacked certificates, etc).**

A key distinguishing feature of this Graduate Certificate is the progression from ‘theoretical’ concepts of curatorial studies and practices in the Microprogram in Curatorial Studies or the first four courses of the Graduate Certificate in Curatorial Studies and Practices to the practical application in the 3-credit practicum (ARTH 679). This flexibility would allow, for example, students with considerable curatorial experience to decide to complete the 12-credit Microprogram in Curatorial Studies in order to remain up to date with current scholarship and approaches to the field and forego the 3-credit experiential practicum. It also allows students to stack the Microprogram into the Graduate Certificate. As can be seen in the environmental scan, similar programs rarely offer this kind of flexibility that allows students to tailor their educational pathway to their individual needs.

The 3-credit practicum (ARTH 679) provides added value as the practical project work undertaken will benefit students who wish to pursue a career in the field by demonstrating that they have both subject matter and application expertise. Those students who complete the 3-credit practicum will leave the program with a strong portfolio which will be invaluable as they seek positions in the curatorial field. The 3-credit practicum is based on principles of experiential learning, the practical nature of which encourages ‘learning by doing’.

Other distinguishing features include (a) a uniquely modular design utilizing multiple pathways to suit students’ individualized needs; (b) an elective chosen from an array of courses covering historical, theoretical, professional, technical, research-based topics, among others; and (c) accessible entrance requirements welcoming students from diverse backgrounds and professional fields who have an interest in curation in its broadest terms. The environmental scan shows that the inclusion of an elective course differentiates this program from many other curatorial programs in that it allows

students to select courses that address their specific area of interest. The scan also shows that most post-graduate programs require all students to have an undergraduate degree. However, our admission requirements will open up the program to a broader, more diverse range of students.

Concordia itself is uniquely valuable as a site for students in this Graduate Certificate to engage with through multiple professional endeavours including the anticipated Curatorial Lab planned with donor support as a space of experimentation and dissemination of the curatorial research of this Graduate Certificate. The initial two years and the set-up of the costs of the Lab will be covered by the donor. There is also the established FOFA Gallery, Leonard & Bina Ellen Art Gallery, Jarislowsky Institute for Studies in Canadian Art, Concordia Film Festival, 60 x 60, Studio 7, MFA Open Studios, Art Matters, among others.

Finally, the power of embedded, localized experience – and the need for guided, reflexive analyses of these experiences – is respected in the program design. Courses will create space for learners to envision their own communities as both “content” and “case study” for analysis, intervention, and reflection.

3. Demand and Societal Need (approx. 1 - 1.5 pages)¹:

- a. Describe how this program will address current or future societal needs, emerging trends in research and/or higher education.

Our proposed Graduate Certificate in Curatorial Studies and Practices would fill two interconnected needs at this time. First and foremost, it will help to professionalize and to diversify our program’s pedagogy and our graduate curriculum. Secondly, it will help improve our graduate students’ employability after they finish their degree.

Traditionally, art history graduate programs have trained students primarily for academic, classroom-based teaching and research (via coursework, teaching and research assistantships, conference presentations, etc.). Although the number of art history graduate programs have increased significantly in recent decades, the number of tenure-track teaching positions in universities, as well as the number of stable teaching positions in colleges and CÉGEPs, have not followed accordingly. Indeed, as noted in a study on the future of the PhD in the Humanities produced by McGill University in 2013, almost 80% of humanities graduates do not find employment in colleges/universities, and thus need to find positions in adjacent fields or in other professional areas. In light of these statistics, we feel that there is a growing need for art history graduates who have transferable skills and are able to communicate research and ideas to diverse publics outside of academia. By becoming active as curators and as researchers, our graduates will thus have greater chances to participate in new forms of knowledge transfer and to actively shape contemporary discourse in the cultural field. The proposed program would also allow the Art History department to address various pressing social questions, such as: the accessibility of museums and other exhibition spaces (disability, neurodivergence, etc.); the diversity in museum and curatorial staff; the structural changes in museums reflecting evolving social values (e.g. equity-deserving groups, LGBTQ+ rights, multiple intersecting histories, sustainability in curatorial practices, Truth and Reconciliation/Indigenous rights), as well as the formative role of various new technologies on museum and exhibitions spaces in a post-COVID world. These social issues are integral to the Faculty of Fine Arts’ Strategic Plan and Concordia’s strategic directions.

¹ The Office of Institutional Planning and Analysis should be consulted. Other possible data points also include labour market data supplied by the provincial and federal governments, other reports that reference future job skills. The Office of the Vice-Provost, Innovation in Teaching and Learning also may be able to provide more refined data.

Furthermore, a new Graduate Certificate in Curatorial Studies and Practices will contribute to Concordia's Faculty of Fine Art's practice-led research streams and to our ongoing efforts towards offering different kinds of experiential learning opportunities. The Graduate Certificate would also encourage students, faculty, local museum professionals and cultural workers to collaborate on a regular, interdisciplinary basis. The Graduate Certificate will offer enrolled students the chance to work on curatorial projects through our associations with local institutions, while the large number of artist-run centres in the city are also potential partners. Indeed, the proposed Graduate Certificate will help emerging artists, art historians, and many other cultural workers to gain a socially grounded and critical understanding of curatorial histories and theories and provide them with a foundational knowledge of the various administrative frameworks, technical procedures and ethical protocols that are an essential part of curating art exhibitions and cultural projects today. The focus of our Graduate Certificate will help consolidate our Department's strong focus on modern-contemporary art and cultures in a global context, and will encourage a hands-on approach to the study of material and visual culture more broadly. The program will also seek to train students in the multiple forms of writing that intersect with curatorial projects: grant-proposals, interpretive panels, exhibition catalogues, etc. The end goal is to help our alumni find gainful employment in various types of professional settings, such as university galleries, museums, commercial spaces, print or online journals/magazines, "maisons de la culture", artists run centres, and not-for-profit organizations.

As can be seen in the environmental scan (**Appendix 1**), our proposed Graduate Certificate would meet a direct need in the Montreal area and in the province of Quebec as it would be the sole English-language curatorial program offered. While there are other similar programs in Quebec, two of them, the Certificat en muséologie et diffusion de l'art at UQÀM and the Certificat en muséologie et patrimoines at UQO Gatineau, are at the undergraduate level (30 credits) and are more focused on museum studies. In terms of graduate programs, there is the Diplôme d'études supérieures spécialisées en muséologie at Université Laval in Quebec City, but it is also focused on museums and is twice as long (30 credits instead of our proposed 15 credits structure). It is also outside of Montreal, and is thus geographically removed from our metropole's extensive network of museums, galleries, etc. The Department of Art History has a well-established bilingual graduate milieu fostered through its inter-university [doctoral program](#) (with UQAM and UdeM). Thus, ideally these programs would attract both English- and French-speaking students who are drawn to Concordia's offerings as a meeting of cultures with the shared goal of discovering and implementing decolonized methodologies. It is to be noted that students are able to submit coursework in both English and French. The proposed program would also be an interesting and affordable alternative for students coming from other Canadian provinces who might otherwise have enrolled in Carleton's, OCAD's or UBC's graduate programs, all of which are longer programs.

(See **Appendix 5** for letters of support from industry and **Appendix 6** for Market Research Report)

- b. Describe the type of students the program is expected to attract (e.g., lifelong learners, international students, etc.).

We anticipate various types of students for these new programs: recent art history graduates; independent curators/cultural workers wanting to sharpen their skills; long-time museum/community workers wanting to update their knowledge of the field; BIPOC arts workers wanting to enter the field, etc. Building on our existing strengths, we intend to develop a program that will be attractive to Indigenous students and students of colour as part of the larger project of ensuring a future of curatorial practice that is more inclusive. The admission requirements will make the Microprogram

and Graduate Certificate open to less traditional learners such as those who may not have an undergraduate degree but who have considerable relevant professional experience.

We expect that a significant number of applicants for this Microprogram and Graduate Certificate will be from Montreal and other towns in the province of Quebec, including some of our current undergraduates and MA in Art History students. Our programs will be open to students coming from other disciplines, such as geography, history, anthropology, science and technology studies, archival studies, etc. We also envision receiving applications from MFA students who are active as independent curators and/or who incorporate the display of archival material as part of their creative/art practices.

- c. Provide a rationale for how there is demonstrable student interest in, demand for and capacity to support the program (e.g., feeder programs at other institutions like cégeps or within Concordia; data indicating hiring trends or areas of growth in industries; data indicating the emergence of an important research field).

It is expected that there will be considerable interest in this Microprogram and Graduate Certificate from Art History, Art Education and Studio Arts students. Students from other Concordia programs in Sociology and Anthropology, History, Geography could be interested in our new programs. There is clear capacity to support the program as a number of the department's current faculty members have been, or are currently, active as curators, such as Dr. Alice Ming Wai Jim, Dr. Rebecca Duclos, Dr. Michelle McGeough, and Dr. Joana Joachim, and would be excellent mentors for our future students. This level of expertise could also lead to the creation of a course in which our various faculty members are invited to give a guest lecture on an important exhibition they have had the chance to study or curate, both in terms of its discourse but also its specific exhibition modalities (display, scenography, text, catalogue, etc.).

4. Institutional Fit (approx. 1 page): Provide an explanation of how the proposed program fits within the Faculty and University at large.

The culture and research output of the Department of Art History is in robust alignment with Concordia University's strategic plan and directions as described in the Strategic Research Plan (2018-23) as well as the Faculty of Fine Arts' [Strategic Plan](#) (2022-2027). With the recent tenure-track hiring of Dr. Balbir Singh for the Canada Research Chair in Art and Racial Justice (Tier 2), we are building upon existing research strengths in the areas of postcolonial approaches, critical race studies, migration studies, Indigenous and decolonizing analyses (May Chew, Alice Ming Wai Jim, Joana Joachim, Michelle McGeough) that align directly with core institutional priorities regarding equity, diversity, and inclusion. These moves to develop decolonized, anti-racist, and sustainable offerings are a cornerstone of the proposed Graduate Certificate. Similarly, we are expanding in new directions within long-established departmental areas of scholarly excellence, including visual and material culture (Elaine Cheasley Paterson, John Potvin, Johanne Sloan, Steven Stowell), Canadian art and architecture (Martha Langford, Nicola Pezolet, Anne Whitelaw), and feminisms and art history (Elaine Cheasley Paterson, Cynthia Hammond, Kristina Huneault, Michelle McGeough). Our department has also shown leadership in research-creation, interdisciplinary methodologies, oral history, and critical curatorial and museological work (Rebecca Duclos, Cynthia Hammond, Alice Ming Wai Jim), and it is precisely this latter cluster that is the direction in which we plan to expand with the proposed Graduate Certificate.

Our funded research projects, publications, and exhibitions are powerful means by which our faculty foster strong relationships with galleries, museums, artist-run centres, archives, publishers, and

community groups in Montreal and Quebec. This work is also a way in which we will be able to engage students in the Graduate Certificate program both in paid, career-relevant work, and in communities of practice that serve to foster professional networks well beyond the end of the program. In this way, our vibrant departmental culture means that students do not just benefit from faculty research; they are an intrinsic part of our research outputs and our knowledge mobilization. It is this dynamic that leads our students to being sought out for professional work in the arts upon graduation. Our alumni are now employed in key positions at the McCord Museum, the Montreal Museum of Fine Arts, the Canadian Centre for Architecture, Artex, the Museum of Jewish Montreal, the Canadian Clay and Glass Museum, the Musée d'art de Joliette, the National Gallery of Canada, and the Canadian Museum of Immigration at Pier 21. As the Graduate Certificate aims to attract students from other disciplines (History, Anthropology, Sociology, among others) this will lead to connections with a wider range of institutions and organizations.

The Department of Art History regularly collaborates with key campus spaces that support state-of-the-art research and research-creation. Our most frequent collaborations take place with the University-recognized research unit, the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art (JI), presently directed by Dr Martha Langford. The JI hosts events and fosters team research initiatives that represent cutting-edge studies in settler-colonial art histories and Indigenous and diasporic art in the geopolitical territory of Canada. We also work frequently with 4th Space, Concordia's trans-faculty, research showcase, until 2023 directed by Dr Anna Waclawek, an alumna of our doctoral program. We co-host events, colloquia, and pedagogical activities in this street-level space, thus putting Art History on the ground and in the eyes and minds of our community. We have also worked with the Centre for Oral History and Digital Storytelling (COHDS), another University-recognized research unit (co-directed for three years by Dr Cynthia Hammond, who remains a core member) that supports oral history research-creation. Several faculty members and many students are affiliates of COHDS, which offers access to significant research facilities, including a computer lab and high-tech performance space, the Acts of Listening Lab, and offers student research. These spaces will prove beneficial to students of the Graduate Certificate program who are seeking professional and hands-on experience, and in turn these spaces will benefit from working with students and graduates who are steeped in current practices in curatorial studies.

Our students are in many ways the best illustration of how the Department of Art History aligns with, indeed, propels the University's strategic directions forward. Students in this Microprogram and Graduate Certificate will benefit from our four active student research groups: the Concordia Undergraduate Journal of Art History; the Art History Graduate Students Association; the Ethnocultural Art Histories Research group (a group that extends beyond Concordia); and Ylara, a student-run, undergraduate feminist art publication. These groups do remarkable work in recruiting future students and, in their well-established mentoring dynamic and community spirit, do much to welcome and retain current students in our programs.

5. Program Alignment within Unit (approx. 1 page): Describe how the program aligns with your unit/department. Please provide the rationale for alignment. Further, please indicate what, if any, programs or courses will be closed in its place, or how programs will be consolidated or re-packaged (e.g., why a new program is necessary, rather than revising an existing program).

- Program Area of Growth (an area of expansion)
- Program Area of Strength (capitalizes on existing strengths)

The Department of Art History offers several undergraduate programs in Art History (a Major and a Minor in Art History, and two combined programs with Studio Art and Film Studies, respectively) as well as an MA degree and a Doctoral degree, the latter of which is part of an inter-university program shared with the Université de Montréal, and the Université de Québec à Montréal. The Graduate Certificate in Curatorial Studies and Practices will complement these programs, all of which offer course content on issues relating to curation. The proposed program will impact most closely on the MA program, since 1 course (3 credits) of the Certificate will be drawn from MA course offerings (students in the Graduate Certificate may choose 3 credits of ARTH courses at the MA level). While students can pursue the Graduate Certificate independently of an MA or a PhD degree, it will serve as a complementary offering to those graduate students who are interested in developing expertise in curatorial issues as a means of gaining experience and knowledge relevant to this professional field.

The addition of the Graduate Certificate in Curatorial Studies to the Department of Art History's current offerings could result in an increase in the number of students within the MA in Art History by creating a bridge from undergraduate studies. Equally, MA graduates may decide to take the Graduate Certificate as an added specialisation to their MA studies. It is worth noting that students may and can enrol for the Graduate Certificate while in the MA History Art History program. At such time as there is a revision of the MA Art History program, consideration will be given to a more structured stacking of the Graduate Certificate within the MA.

Program Area of Growth

To offer this program, the Department will develop four new graduate-level courses. Three of the new courses (ARTH 676, ARTH 677 and ARTH 678) will be taught as part of the 12-credit Microprogram in Curatorial Studies (9 credits, 3 credits each). The remaining new 3-credit course (ARTH 679) constitutes the practicum required to complete the Graduate Certificate. These new courses will build on areas of expertise well established within the Department, as well as an existing internship course at the graduate level. Several faculty members have offered courses on targeted curatorial issues though this program will integrate these specialised classes into a focused curriculum.

The establishment of a 3-credit course that is specifically geared toward curatorial practices will build on existing internship course offerings in the MA program. This new course has the potential to strengthen existing community partnerships with Montreal institutions as well as to build new ties to community, and it will also give students the opportunity to develop their expertise in a more in-depth and intensive summer-long internship. A dedicated faculty supervisor of the 3-credit curatorial project course will foster connections with Montreal and Canadian institutions, which will have the potential to lead to further collaborations and possible employment opportunities for our students.

Program Area of Strength

The proposed Graduate Certificate in Curatorial Studies and Practices capitalises on existing scholarly, curricular, and administrative strengths of the Art History Department. Our MA program is one of the longest standing and leading graduate programs in Canada, noted for its strong focus on critical, contemporary, interdisciplinary, and community engaged approaches to the study of art. The Department boasts faculty with a wide range of research expertise, including those with expertise in curation and museology. Many of these faculty members currently teach courses on curatorial studies and practice in the context of Indigenous, Black, and Global Art Histories. They have supervised master's theses focused on curatorial issues and can serve as instructors and mentors in the Certificate program. Our department is situated within a rich research infrastructure that includes the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian art, the *Journal of Canadian Art History*, the Canadian Women Artists History Initiative, and the Visual Collections

Repository. These provide ample opportunities for collaboration, mentorship, and professional networking. Given the strength of its current programs, the Art History Department is eager to develop this Graduate Certificate in Curatorial Studies and Practices to explore novel pedagogical design models, expand our internship capacity, and reach new student demographics.

6. Consultation (approx. 1 page):

- a. Describe the consultation processes that have been undertaken with potentially affected academic units and/or other stakeholders.

The Graduate Certificate in Curatorial Studies has been framed in consultation with the following members within and beyond Concordia University:

1. Dr. Annie Gérin, Dean, Faculty of Fine Arts
2. Dr. John Potvin, Chair, Department of Art History
3. Camille Pouliot, Department Coordinator, Department of Art History
4. Dr. Elaine Paterson, Associate Dean, Academic Programmes and Pedagogy, Fine Arts
5. Marie-Ève Marchand, Facilitator, Academic Affairs, Fine Arts
6. Christopher Cooke, Facilitator, Academic Programmes and Pedagogy
7. Dalia Radwan, Curriculum Developer, Centre for Teaching and Learning
8. Gina Beltran, Developer, Graduate Academic Programs, School of Graduate Studies
9. Dr. Rachel Berger, Associate Dean, Academic Programs and Development, School of Graduate Studies
10. Dr. Sandra Gabriele, Vice-Provost, Innovation in Teaching and Learning
11. Julie Johnston, Manager, Curriculum Innovation and Development, Office of the Provost and Vice-President

- b. Describe the impact the new program will have on other, existing programs.

We envisage that the proposed Graduate Certificate in Curatorial Studies and Practices will attract recent Art History, Art Education and Studio Arts graduates as well as graduates from Arts and Sciences courses (Anthropology, History, etc.) The program will be a complementary offering to those graduates interested in developing their skills in curatorial issues. The existing Art History program most impacted will be the MA program as 1 course in the proposed program will be chosen as an elective from the MA course offerings.

- c. Describe what further collaborations or partnerships, if any, are being developed in order to support the program, if any.

The Department of Art History has existing collaborations and partnerships with the FOFA Gallery, 4TH Space, the Leonard & Bina Ellen Art Gallery, the Jarislowsky Institute for Studies in Canadian Art, 60 x 60 amongst others which will prove invaluable in the courses offered in this program, particularly with the practicum offered in ARTH 679.

Students in the program will have access to the Elspeth McConnell Critical Curatorial Laboratory, a state-of-the-art facility focused on developing, teaching, and exhibiting innovative perspectives, techniques and technologies in curatorial work. The Lab will be the practical hub of activities for students in the Certificate program where museum-grade preservation, archiving, handling and exhibition practices can be learned. The facility will ensure that Concordia takes a leading national role to foster the next generation of Canadian curators. The Lab will provide technical help and materials to allow for hands-on, problem-solving training.

Students in the program will also be in regular contact with the activities of the new Concordia University Research Chair in Critical Curatorial Studies and Decolonizing Art Institutions (Tier 1, 2023-2028), Dr Alice Ming Wai Jim. This CURC may employ graduate research assistants from the program to assist in, for example, programming and bibliographic research on key curatorial modalities and hard lessons learnt from Black Lives Matter Hires, as well as a conference on global Asian diasporas in the 21st century.

Students in this Graduate Certificate will also benefit from our four active student research groups: the Concordia Undergraduate Journal of Art History; the Art History Graduate Students Association; the Ethnocultural Art Histories Research group (a group that extends beyond Concordia); and Yiara, a student-run, undergraduate feminist art publication. Student research groups such as the Art History Graduate Students Association and Yiara, will help in recruiting future students and welcome and retain current students in our programs.

The network of alumni employed in key positions at the McCord Museum, the Montreal Museum of Fine Arts, the Canadian Centre for Architecture, and many others will be of enormous value when introducing students of the program to the industry and in the organization of internships and will allow for lectures and workshops to be offered by industry experts, to forge links with industry experts and greatly benefit graduate students who will have the opportunity to discuss their projects with seasoned professionals.

7. Resources and Budget: Keeping in mind that the Fast Track Process is meant for programs that have minimal resource implications, please indicate if any resources are required to start the program. Please provide a detailed budget with rationale for each budget line.

(See **Appendix 7**)

New Graduate Program (Fast Track) - FA-ARTH-5507 - VERSION : 3

Summary of Changes (New Graduate Program (Fast Track))

Regulation Changes:

- Admission Requirements Change
- Academic Regulations Change

New Graduate Program (Fast Track) - FA-ARTH-5507 - VERSION : 3

REGULATIONS CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Microprogram in Curatorial Studies**Calendar Section Name:** Admission Requirements**Calendar Section Type:** Regulation**Description of Change:** Admission Requirements Change**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Type of change:** Regulation Change**Path:** Graduate > See Winter 2024 Graduate Calendar > Programs > Fine Arts Programs > Art History Programs > Graduate Microprogram > Curatorial Studies**Present Text calendar**

Admission Requirements

Proposed Text

Admission Requirements

- Bachelor's degree in museology art history, curatorial studies, visual arts, art education, cultural/history studies, or a related field.

- Alternatively, applicants with relevant professional experience, a non-traditional educational path or lived experience will be considered based on their application dossier.

- Proficiency in English: applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the English language proficiency page for further information on the requirements and exemptions.

Rationale:

Creation of admission requirements for this new program.

Resource Implications:

None.

New Graduate Program (Fast Track) - FA-ARTH-5507 - VERSION : 3

PROGRAM CHANGE FORM

Dossier Type: New Graduate Program (Fast Track)

Dossier Title: Microprogram in Curatorial Studies

Calendar Section Name: Graduate Microprogram in Curatorial Studies

Calendar Section Type: Program

Description of Change: Graduate Microprogram in Curatorial Studies
New

Proposed: Graduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Art History

Program Name:

Program Type: Course-based

Degree: Course-based

Calendar publication date: 2025/2026/Fall

Planning and Promotion: 01 Jan 0001

Effective/Push to SIS date: 01 Jan 0001

Implementation/Start date: 01 Jan 0001

Path: Graduate > See Winter 2024 Graduate Calendar > Programs > Fine Arts Programs > Art History Programs > Graduate Microprogram > Curatorial Studies > Degree Requirements

Type of Change: New Program

Present Text calendar

credits

0

Proposed Text

12

Graduate Microprogram in Curatorial Studies

credits

0

9 credits:

ARTH 676 Introduction to curatorial practices and theory (3)

ARTH 677 Advanced topics in curatorial practice and theory (3)

ARTH 678 Exhibition concept design (3)

3 credits chose from MA seminars within the department of Art History or from across the university.

Rationale:

Degree requirements created for this new program.

Resource Implications:

There are minimal resource implications which have been reviewed and approved by the Dean of Fine Arts. See the budget (appendix 7) for more details.

New Graduate Program (Fast Track) - FA-ARTH-5507 - VERSION : 3

REGULATIONS CHANGE FORM**Dossier Type:** New Graduate Program (Fast Track)**Dossier Title:** Microprogram in Curatorial Studies**Calendar Section Name:** Academic Regulations**Calendar Section Type:** Regulation**Description of Change:** Academic Regulations Change**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art History**Calendar publication date:** 2025/2026/Fall**Type of change:** Regulation Change**Path:** Graduate > See Winter 2024 Graduate Calendar > Programs > Fine Arts Programs > Art History Programs > Graduate Microprogram > Curatorial Studies**Present Text calendar**

Academic Regulations Academic Regulations

Proposed Text

Academic Regulations Academic Regulations

1. **Academic Standing.** Please refer to the Academic standing section of the Calendar for a detailed review of the Academic regulations .

2. **Time Limit.** Please refer to the Academic regulations page for further details regarding the Time limits . It is expected that students will normally complete the microprogram within one year.

3. **Completion Requirement.** To obtain a letter of attestation, students must have a cumulative GPA of 2.70.

Rationale:

Creation of Academic Regulations for this new program.

Resource Implications:

None.

Impact Report

Other Units

Addition of **Academic regulations** to **Academic Regulations** requirement

Source of other unit Impact

- Sub Section is housed in Academic regulations

Addition of **Academic regulations** to **Academic Regulations** requirement

Source of other unit Impact

- Sub Section is housed in Academic regulations

Addition of **Time Limits** to **Academic Regulations** requirement

Source of other unit Impact

- Regulation is housed in Academic regulations

Addition of **Academic standing** to **Academic Regulations** requirement

Source of other unit Impact

- Regulation is housed in Academic regulations

Appendix 1: environmental scan

Organization	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program	Graduate Studies Program
Page No.	Page No.	Page No.	Page No.	Page No.	Page No.	Page No.	Page No.	Page No.	Page No.	Page No.	Page No.
<p>Program Description</p> <p>The program is designed to provide students with a comprehensive understanding of the environmental scan process. It covers the theoretical foundations, practical applications, and the role of the environmental scan in organizational strategy. The program is structured to allow students to gain hands-on experience through case studies and practical exercises.</p>	<p>Program Description</p> <p>This program focuses on the integration of environmental scan findings into organizational strategy. It explores how organizations can leverage external opportunities and address challenges to achieve their strategic goals. The program includes modules on stakeholder analysis, competitive analysis, and strategic planning.</p>	<p>Program Description</p> <p>The program emphasizes the importance of data collection and analysis in the environmental scan process. It teaches students how to identify key stakeholders, gather relevant information, and analyze the data to identify trends and opportunities. The program also covers the use of various data collection methods and analytical tools.</p>	<p>Program Description</p> <p>This program is designed to help students understand the role of the environmental scan in organizational decision-making. It examines how the scan can inform strategic decisions, resource allocation, and risk management. The program includes case studies of organizations that have successfully used the environmental scan to inform their strategy.</p>	<p>Program Description</p> <p>The program focuses on the practical aspects of conducting an environmental scan. It covers the steps involved in the scan process, from identifying the scope and objectives to implementing the scan and reporting the findings. The program includes practical exercises and case studies to illustrate the process.</p>	<p>Program Description</p> <p>This program explores the challenges and opportunities associated with the environmental scan process. It discusses the importance of clear communication, collaboration, and transparency throughout the scan process. The program also covers the role of leadership in driving the scan process and ensuring its success.</p>	<p>Program Description</p> <p>The program focuses on the use of the environmental scan to inform organizational strategy. It examines how the scan can identify new market opportunities, emerging technologies, and potential risks. The program includes case studies of organizations that have used the scan to inform their strategic planning.</p>	<p>Program Description</p> <p>This program is designed to help students understand the role of the environmental scan in organizational performance. It examines how the scan can identify areas for improvement, optimize resource allocation, and enhance organizational performance. The program includes case studies of organizations that have used the scan to improve their performance.</p>	<p>Program Description</p> <p>The program focuses on the importance of the environmental scan in organizational risk management. It examines how the scan can identify potential risks, assess their impact, and develop strategies to mitigate them. The program includes case studies of organizations that have used the scan to manage their risks effectively.</p>	<p>Program Description</p> <p>This program explores the role of the environmental scan in organizational innovation. It examines how the scan can identify new opportunities for innovation, foster a culture of innovation, and drive organizational growth. The program includes case studies of organizations that have used the scan to drive innovation.</p>	<p>Program Description</p> <p>The program focuses on the use of the environmental scan to inform organizational communication. It examines how the scan can identify key stakeholders, understand their needs, and develop effective communication strategies. The program includes case studies of organizations that have used the scan to improve their communication.</p>	<p>Program Description</p> <p>This program is designed to help students understand the role of the environmental scan in organizational leadership. It examines how the scan can inform leadership decisions, enhance leadership effectiveness, and drive organizational success. The program includes case studies of organizations that have used the scan to improve their leadership.</p>

Appendix 2: curriculum mapping

Learning Category/Aspects of Learning	Graduate Certificate in Curatorial Studies I: Introduced R: Reinforced M: Mastered	Semester 1 (Fall)	Semester 2 (Winter)		Semester 3 (Summer)	Main assessment methods
		Introduction to curatorial practice and theory (ARTH 676)	Advanced topics in curatorial practice and theory (ARTH 677)	Exhibition concept design (ARTH 678)	Curatorial project (ARTH 679)	
Critical Inquiry	1. Call into question and critically discuss historical and current trends in curatorial practice, theory, criticism, and community engagement as case studies and exemplars for	I	R	R	M	Contributing to peer discussions, reflective journal writing, reading responses, Research paper/Presentation
Critical Inquiry	2. Analyze and critique the conceptual, aesthetic, and ethical challenges of inclusive curatorial practices within a variety of institutional and non-institutional milieux.	I	R	R	M	Contributing to peer discussions, reflective journal writing, reading responses, Research paper/Presentation
Integration and Application	3. Develop a critical curatorial practice and apply their knowledge of the milieux to design an independent curatorial, public programming, educational, interpretive, evaluative, or research-based project.		I	R	M	Presentation; Completion of Exhibition Concept Design or other professional first deliverable.
Research skills	4. Research, identify, construct and evaluate arts programming that is consistent with the vision and mandate of organizations that promote decolonization efforts.	I	R	R	M	Research Paper; Group Discussions; Exhibition Concept Design; Peer Critique
Practice	5. Demonstrate an ability to realize a physical project in an advanced format that may be exhibited, installed, published, distributed, funded, enacted or activated in a reportable manner, and applying theoretical principles.	I	I	R	M	Realization of Exhibition Concept Project; Peer feedback; Experiential learning onsite
Metacognitive knowledge and lifelong learning	6. Develop strategies to define their own career objectives and understanding of the arts sector through building networks that will inform their professional goals while allowing them to practice advocacy skills on behalf of the arts they represent.	I	R	R	M	Realization of Final Exhibition Creation Project; Onsite experiential learning; Reflective journal

Appendix 3: sample syllabi

ARTH 676: Introduction to Curatorial Practice and Theory (3 credits) – sample syllabus

Prerequisite

None

Description

This seminar introduces the students to the histories and theories of curatorial practices in various local, national, and international contexts. It also explores a range of historical, social, economic, educational, ethical, legal, technological, and administrative issues concerning curation and various types of institutions. The course introduces both theoretical and historical aspects of curatorial practice from an array of perspectives, such as but not limited to Indigenous, Black, queer, feminist, and decolonial approaches, and methodologies such as cultural analysis, institutional critique, and activist interventions, to cite only a few examples. The choice of topics varies depending on the expertise of the faculty member.

Learning outcomes

By the end of the course, students will be able to:

- Discuss how the history and theories of curatorial practices affect current curatorial practices.
- Consider diverse perspectives including Indigenous, Black, queer, feminist, anti-oppression and decolonial approaches.
- Interpret diverse methodologies, including cultural analysis, critical race museology, institutional critique, and activist interventions, used in research-based curatorial practices.
- Engage in critical dialogue and contribute to current debates through thoughtful analysis and reflection, centering marginalized perspectives and challenging dominant narratives.
- Identify different professional skills including navigating donor and board relations, acquisitions, and collections as they relate to the implementation of policies and strategic plans.
- Examine the ethical considerations and responsibilities of curators in relation to representation, power, interculturality, accessibility, and cultural sensitivity.

Assessments

- Written assignments (essays, didactics, and reports)
- Projects (individual and/or group)
- Oral presentations (individual and/or group)
- Peer and self-assessments
- Participation and attendance

ARTH 677: Advanced Topics in Curatorial Practice and Theory (3 credits) – sample syllabus

Prerequisites

The following course must be completed previously: ARTH 676.

Description

This course integrates both theoretical and practical aspects of curatorial practice through a decolonized, inclusive, and sustainable lens. Curatorial engagements from an array of theoretical perspectives and methodologies such as cultural analysis, collaboration, institutional critique, performative interventions, and networked interactivity are investigated. Current debates concerning how exhibitions function as forms of research and knowledge production, as well as their ideological and social conditions are also examined. The choice of topics varies depending on the expertise of the faculty member.

Learning outcomes

By the end of the course, students will be able to:

- Critically assess key debates and contemporary issues in curatorial theory and practices.
- Analyze and critique the ways in which exhibitions contribute to knowledge generation within the field of curatorial studies, taking into account intersectional and decolonial frameworks.
- Use current trends in curatorial practice, theory, criticism, and community engagement as case studies and exemplars for contemporary practice.
- Develop a personal and well-informed perspective on the challenges and possibilities of curatorial work through a decolonized, inclusive and sustainable lens.
- Develop consultative capacities for navigating donor and board relations, acquisitions, and collections as they relate to the implementation of policies and strategic plans, amongst other skills.
- Articulate and communicate their critical insights effectively through presentations and written assignments.

Assessments

- Completion of curatorial assignments and projects
- Group critiques
- Oral presentations
- Reading and writing assignments
- Participation and attendance

ARTH 678: Exhibition Concept Design (3 credits) **– sample syllabus**

Prerequisites

The following course must be completed previously: ARTH 676. The following course must be taken concurrently or previously: ARTH 677.

Description

This course focuses on the research and planning process of a significant project that can be actualized in ARTH 679: Curatorial Project. In addition to developing practical professional skills for exhibition design, such as proposal preparation and budget management, students gain theoretical professional experience by drafting a prospectus or other first deliverable for the project and presenting this to the cohort to refine and strengthen the final work. The course takes advantage of projects, available spaces, planned cultural events or exhibitions taking place in any given year. Students become familiar with the diverse facets and various functions of a given professional environment on a theoretical level.

Learning outcomes

By the end of this course, students will be able to:

- Gain a comprehensive understanding of exhibition concept design principles, methodologies and of the diverse facets and functions within professional curatorial environments.
- Explore the roles and responsibilities of curators, exhibition designers, art handlers, educators, and other professionals involved in the exhibition process.
- Apply theoretical knowledge gained in the Curatorial Practice and Theory courses to practical curatorial contexts.
- Cultivate a professional mindset by engaging in project-based learning and developing deliverables for potential curatorial projects.
- Critically analyze and evaluate exhibition concepts through constructive peer critiques.

Assessments

- Projects (individual and/or group)
- Group critiques and case studies
- Oral presentations (individual and/or group)
- Participation and attendance

ARTH 679: Curatorial Project (3 credits) **– sample syllabus**

Prerequisites

The following courses must be completed previously: ARTH 676, ARTH 677, ARTH 678.

Description

Students carry out the project researched and planned in ARTH 678, allowing them to be involved from inception to completion. The goal of this practicum is to provide students with the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work. The hands-on experience and training are enabled through the supervision of the faculty teaching the course as well as the site supervisor. During the practicum course, students gain professional experience through the realization of a significant project.

Learning outcomes

By the end of this course, students will be able to:

- Create a physical project in an advanced format based on theoretical knowledge and principles within the curatorial field.
- Apply critical analysis and decision-making skills to address challenges and refine their curatorial project in a professional context.
- Cultivate relationships with, for instance, artists, curators, and build partnerships with lenders, sponsors, and institutions to support their curatorial project, including its funding, and their professional goals.
- Assess the impact and results of their curatorial project through peer and faculty feedback, evaluation methods, and critical self-reflection.
- Reflect on the ethical and social implications of curatorial choices and engage with diverse perspectives in the exhibition process.

Assessments

- Final curatorial project realization
- Group critiques
- Reflective journal
- Peer and self-assessments
- Site and Faculty Supervisor reports



Art History Practicum Agreement Form

ARTH 679 Curatorial Project

(3 credits)

Prerequisites:

1. Students must have completed: ARTH 676, ARTH 677, ARTH 678.
2. Written permission of the Supervising Professor teaching ARTH 679

Overview of agreement and monitoring:

The undersigned Professor and host institution supervisor have agreed to supervise the undersigned student for a professional practicum as part of ARTH 679. This is an opportunity for the student to experience a professional setting and to realize a curatorial project they have developed as part of the Microprogram in Curatorial Practices in the Department of Art History. Students may find a host institution for their practicum, or the faculty member teaching ARTH 679 will organize a placement. The Curatorial Lab at Concordia may also be used for the placement of students for their practicum.

As the practicum is highly individualized, the Supervising Professor will rely on the student to report any issue in the workplace. The Supervising Professor will check in with the host institution supervisor at least once during the practicum. It is the responsibility of the student to request a meeting to update any changes made to the original offer by the host organization.

The student and the Supervising Professor of ARTH 679 will meet:

- During the approval stage of the practicum proposal.
- To approve and clarify the syllabus determined by the Supervising Professor in conjunction with the student, including the expected learning outcomes (p.3), method of evaluation (see p.4), and schedule of meetings.
- At the midterm reporting of practicum progress (this may be done by email, Zoom or in person).
- At the completion of the practicum for assessing the value of the experience.

In addition, the Supervising professor will meet with the entire cohort of ARTH 679 students at least twice (towards the beginning and end of the summer) to present and discuss their practicum.

Number of hours:

The practicum will consist of between 150-200 hours for a 3-credit course.

Name of the student: _____

Student ID #: _____

Beginning and end date of practicum: _____

Estimated number of hours per week: _____

Name of the external supervisor: _____

Position: _____

Organization: _____

Address: _____

Telephone: _____

Email: _____

Practicum Course Description and Objectives:

ARTH 679: Curatorial Project (3 credits) [practicum]

- Students **carry out** the project researched and planned in the Microprogram in Curatorial Studies, allowing them to be involved from inception to completion.
- The goal of this practicum is to provide the student the hands-on opportunity to mobilize their theoretical training in a specific setting, as well as enable the development of a critical reflection on their practical work.
- The hands-on experience and training are enabled through the supervision of the faculty teaching the course as well as the site supervisor.
- During the practicum course, students gain professional experience through the **realization of a significant project.**

By the end of this course, students will be able to:

- Create a physical project in an advanced format based on theoretical knowledge and principles within the curatorial field.
- Apply critical analysis and decision-making skills to address challenges and refine their curatorial project.
- Cultivate relationships with artists, curators, lenders, sponsors, and institutions to support their curatorial project and professional goals.
- Assess the impact and results of their curatorial project through peer and faculty feedback, evaluation methods, and critical self-reflection.
- Reflect on the ethical and social implications of curatorial choices and engage with diverse perspectives in the exhibition process.

Note: these learning objectives may vary according to the faculty member teaching ARTH 679.

To be completed by the student in consultation with the External Supervisor.

Describe the organization and its principal activities:

Describe the principal tasks of the student (how the student's proposed curatorial project will be undertaken, duties, responsibilities):

The student agrees to work on the tasks described above under the supervision of the external supervisor and will complete a "mid-term report" questionnaire (to be signed by the external supervisor), as well as complete coursework as outlined by the faculty supervisor.

Payment:

Practicums may be paid or unpaid according to each individual practicum. Please circle if this practicum will be paid: **YES** **NO**

Final Submission and Assessments:

1. The final report:

- The complete document is required before grades can be assigned. The length of the report is a minimum of two pages.
- The final report must include the letter of assessment from the host institution Supervisor on the project realization and other practicum tasks.
- The text document must be of good quality with edits, spelling and grammar checks completed. All visual documentation must be formatted and of good quality.
- Any changes or modifications to the proposal agreement must be clearly stated in the report.
- The report must summarize:
 - a) What was gained from the experience including personal growth and technical and conceptual skills.
 - b) State the nature of the work environment including whether the involved teamwork, individual tasks or other.
 - c) Photos, screenshots, and other documentation may be submitted to show the environment and represent the completed project (with permission of the host institution Supervisor).

2. Site and Faculty Supervisor reports or letter of assessment

Assessment will include consideration of the realization of the final curatorial project planned and developed in ARTH 678. Assessment methods may vary according to the faculty member teaching ARTH 679, but may include the final curatorial project realization, group critiques, a reflective journal, peer and self-assessments, Site and Faculty Supervisor reports.

Role of the Host Organization:

The following provides general guidelines and conditions for organizations wishing to host a student. The host organization is responsible for the following:

- Review and approve the student's proposed curatorial project.
- Identify a staff person to act as the main contact for the Supervising Professor throughout the selection process and practicum and to supervise the student.
- Offer supervision to the student during the practicum: provide guidance on the work to be completed; offer feedback on their work; support successful completion of deliverables, in particular the student's project.
- Complete an assessment form regarding the quality of the work done by the student, the number of hours of the practicum and evaluating of the work done by the student, based on the expectations outlined in the job profile, the proposed curatorial project of the student and the actual outcomes.

Role of the Department of Art History:

The Department of Art History at Concordia University will provide the following in support of the student and host organization:

- The Supervising Professor (ARTH 679) will oversee and conduct the assessments.
- The Supervising Professor will assist the student in case of issues related to practicum activities to minimize the impact of errors. However, as this is a learning program, both parties must recognize that the students are still in training and that mistakes are inevitable.
- The Department of Art History and the host organization will jointly approve the scope of the practicum activities.
- As required, confidentiality of host organization information will be maintained as best as is practical. Students will be instructed prior to the practicum on how to deal with confidential information.

Information about the parties:

The Art History practicum is intended to operate as a partnership between two organizations: Concordia University and the host institution.

About the host institution:

[The host organization may provide a short statement about their work here]

Host institution contact(s):

[Please list the contact information of at least one person at the host organization responsible for supporting the intern, including full name, title, phone number, and email address]

Department of Art History contact:

Should the host organization have any concerns about the progress of the practicum, or wish to have any concerns alleviated, they may contact the following:

Graduate Programme Administrator
Department of Art History
Concordia University

Student Signature: _____

Date: _____

External Supervisor Declaration

The External Supervisor agrees that the above information is correct and will provide adequate training and feedback to the student in order for them to complete their tasks.

Signature of External Supervisor: _____

Date: _____

Signature of Graduate Program Director: _____

Date: _____

Signature of Department Chair: _____

Date: _____





February 12, 2024

To: Dr. John Potvin
Department Chair, Art History
Concordia University
1515 Ste. Catherine West
Montreal, QC H3H 1M8

Dear Dr. Potvin,

I write to endorse the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

In my capacity as Deputy Director at the Musée d'art contemporain de Montréal (MAC), I recognize the importance of integrating rigorous curatorial scholarship with practice. The MAC is undergoing a major transformation project to meet the urgent call for cultural institutions to innovate and assume a more socially responsive role. We are deeply invested in practices that champion inclusivity, community engagement, and tangible steps towards decolonization. Consequently, there is a pressing need for curatorial professionals who are proficient in driving dialogues and actions within this context.

My roles as Director and Curator at Concordia's FOFA Gallery (2014-2019) and as Director at Concordia's Office of Community Engagement (2019-2020) have provided me with firsthand insight into the Faculty of Fine Arts' commitment to experiential learning. This commitment to practical experience is what propels graduates into meaningful careers in the museum and wider cultural sectors.

I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.



- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

I welcome the opportunity to discuss how the MAC might collaborate with the Department of Art History to advance our shared objectives.

Please do not hesitate to contact me if you have any questions.

Sincerely,

Jennifer Dorner, Deputy Director
Musée d'art contemporain de Montréal
Cell : 514-441-6171
Email : jennifer.dorner@macm.org



To: Dr. John Potvin
Department Chair, Art History
Concordia University
1515 Ste. Catherine West
Montreal, QC H3H 1M8

Dear Dr. Potvin,

On behalf of the Musée d'art contemporain de Baie-Saint-Paul, I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

I offer workshops on the art market and how to establish the value of a work of art with the ArtVolt program since its foundation. I am always amazed by the innovative approach that enables students and alumni to learn a great diversity of skills needed to navigate the complexities of the art world. It is distinctly built around practical aspects that are key to the development of their artistic careers. In my opinion, it could play an essential role for young art historians and really support their growth as professionals.

I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.
- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

We would be very happy to discuss with your team the possibility to offer internship opportunities to practicum students within our institution.

Please do not hesitate to contact me if you have any questions.

Regards,

Gabrielle Bouchard
Director and chief curator
Musée d'art contemporain de Baie-Saint-Paul



Centre des arts visuels
Visual Arts Centre

350 avenue Victoria
Montréal (Québec) H3Z 2N4

514-488-9558 info@centredesartsvisuels.ca
www.centredesartsvisuels.ca

Dr. John Potvin
Department Chair, Art History
Concordia University
1515 Ste. Catherine West
Montreal, QC H3H 1M8

January 26, 2024

Dear Dr. Potvin,

On behalf of the McClure Gallery and The Visual Arts Centre, I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

I am currently an Affiliate Assistant Professor in the Department of Art History, as well as a former student (MA, 2010, BFA, 2008). Given my experience with the Department, I see the following as key strengths of the proposed programs.

First, I see a tremendous benefit for students to apply practically their research undertaken in the Art History Department, with its focus on sustainable and decolonized practices; areas that are omitted from many other similar programs. As a student, this was one of the key reasons I chose Concordia and I'm happy to see the new ways in which the Department is furthering the commitment to hands-on application through practical internships and skill building. I also see benefits for students within the structure of the program, namely, the flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs. Finally, as a student who worked full time throughout my degrees, I appreciate the way these programs align the admissions requirements and open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.

We would be very happy to discuss with your team the possibility to offer internship opportunities to practicum students within our institution. Please do not hesitate to contact me if you have any questions.

Regards,

Amber Berson, PhD
Executive Director
Centre des arts visuels | Galerie McClure

PIERRE-FRANÇOIS OUELLETTE ART CONTEMPORAIN

www.pfoac.com

963 Rachel est, Montréal



Dr. John Potvin
 Department Chair, Art History
 Concordia University
 1515 Ste. Catherine West
 Montreal, QC H3H 1M8

Dear Dr. Potvin,

I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

Created in 2001, Pierre-François Ouellette art contemporain in Montreal has worked closely with faculty members, students and alumni from Concordia University. We represent three artists with strong links with Concordia's Department of Art History, August Klintberg (formerly known as Mark Clintberg, PhD 2013 Concordia) currently Associate Professor in the School of Critical and Creative Studies at the Alberta University of the Arts, John Latour (M.A. Art History Concordia) currently Teaching & Research Librarian - Fine Arts and Adad Hannah (Doctor of Philosophy (Ph.D.) Art History and Fine Arts. 2013). We have help Professor Tracy Valcourt with comments about her planned course last semester, ARTH 387: Issues in Art and Criticism: Spaces of Critique: Museums, Social Media, Magazines.

I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.
- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

We would be very happy to discuss with your team the possibility of offering internship opportunities to practicum students within our institution.

Please do not hesitate to contact me if you have any questions.

With best regards,

Pierre-François Ouellette
 Director

daphne

To: Dr. John Potvin
 Department Chair, Art History
 Concordia University
 1515 Ste. Catherine West
 Montreal, QC H3H 1M8

daphne
 # 103, 5425 av Casgrain,
 Tiohtià:ke / Montreal, QC H2T 1X6

Dear Dr. Potvin,

On behalf of daphne (Centre dart daphne), Tiohtià:ke's first Indigenous-determined artist-run centre, I am writing this letter to express my support for the development of a Graduate Certificate in Curatorial Studies and Practices, and a Microprogram in Curatorial Studies at Concordia University.

My previous relationship with Concordia's Department of Art History at both the undergraduate and graduate levels was an enriching experience. I fondly remember Professor Sandra Paikowsky setting assignments that opened a space for us to curate imagined (in my case feminist) art exhibitions. While it was only after I was in the process of a doctorate in Art Education I began my curatorial work. This step into curation, came out of the world that I had created around myself from my undergrad days and the accompanying experiences of museums, galleries and artist-run centres.

My on-going work in artist-run centres over time, and now at daphne has furthered my knowledge of curating as well as the day-to-day workings of an arts administrator. Even more importantly, this work has made me recognize the importance of training the next generation of cultural workers.

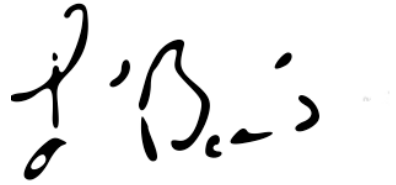
I see the following as key strengths of the proposed programs:

- The flexibility for students to choose the pathway of study – graduate certificate or microprogram – that best addresses their profile and needs.
- The focus on sustainable and decolonized practices; areas that are omitted from many other similar programs.
- The way the admissions requirements open up opportunities for non-traditional learners, i.e. by recognizing previous lived experiences.
- The highly practical nature of the internship during which students have the opportunity to apply the skills they have developed during the program.
- The inclusion of an elective course that allows students to incorporate an area of their own interest.
- Concordia's Department of Art History as a uniquely valuable site in terms of its facilities (Curatorial Lab, FOFA Gallery, etc.) and its relationships with art institutions in Quebec.

We would be very happy to discuss with your team the possibility of offering internship opportunities to Indigenous practicum students at daphne.

Please do not hesitate to contact me if you have any questions.

Best Regards,

A handwritten signature in black ink, appearing to read "Lori Beavis". The signature is written in a cursive, flowing style with some loops and flourishes.

Lori Beavis,
daphne, Executive Director



Montréal, le 1er février 2024

Monsieur John Potvin Ph.D.
Directeur du département d'histoire de l'art
Université Concordia
1515, rue Sainte-Catherine Ouest
Montréal (Québec) H3H 1M8

Objet : Lettre d'appui pour la création d'un diplôme de deuxième cycle en études et pratiques curatoriales (Curatorial Studies and Practices)

Cher Monsieur Potvin,

C'est avec un grand intérêt que je vous sou mets cette lettre d'appui pour la création d'un programme de deuxième cycle en études et pratiques curatoriales au sein de votre département. Depuis 2021, je suis responsable de la Collection Loto-Québec, emploi qui m'amène à travailler en étroite collaboration avec des artistes et à réaliser des expositions.

Mon profil de carrière est davantage celui d'une muséologue. Au fil des ans, j'ai côtoyé des historiens de l'art, des conservateurs ainsi que des commissaires avec lesquels j'ai conçu divers projets. Je suis d'avis que la mise sur pied d'un tel programme me permettrait d'être mieux outillée pour analyser des œuvres en art actuel et contemporaines et pour faciliter ma compréhension de leur contexte de création et ce, sans avoir à compléter à nouveau un diplôme de premier cycle.

L'avantage d'un tel programme est d'offrir aux professionnels, occupant un emploi régulier, la possibilité de se perfectionner tout en profitant d'une flexibilité qui allie le travail et les études. Par ailleurs, il s'agit d'une occasion permettant la rencontre et les échanges entre les travailleurs, les chercheurs et les étudiants du milieu artistique et culturel pour mieux comprendre les enjeux entourant la décolonisation des pratiques de conservation et pour favoriser l'inclusion.

À cet effet, Loto-Québec songe éventuellement à diversifier sa Collection et à l'enrichir de nouvelles acquisitions afin qu'elle reflète mieux les pratiques et l'ensemble de la création artistique québécoise



d'aujourd'hui. Votre programme serait donc bénéfique d'un point de vue personnel et professionnel mais également pour mon employeur.

Souhaitant que ma lettre trouve écho au sein de votre département.

Cordialement,

A handwritten signature in black ink, appearing to read "Manon Pouliot".

Manon Pouliot
Conseillère en projets culturels et en partenariats
Collection Loto-Québec



FOFA Gallery
 Concordia University
 EV 1.715, 1515 Ste-Catherine W
 Montreal, QC H3G 2W1

April 4, 2022

Dr. John Potvin
 Department Chair, Art History
 Concordia University
 1515 Ste. Catherine West
 Montreal, QC H3H 1M8
 John.potvin@concordia.ca

Dear Dr. Potvin

On behalf of the FOFA Gallery, I am writing this letter to express my enthusiastic support for the development of a Graduate Certificate in Curatorial Studies and Practices at Concordia University. A space dedicated to innovation, FOFA Gallery fosters and facilitates pedagogical inquiries, curatorial experiments, cutting-edge artistic practices and training opportunities. I believe that the plan to offer a certificate in Curatorial Studies and Practices is a timely and innovative initiative, and one that will surely contribute to the evolving dialogues around curatorial practice today.

Through FOFA Gallery's mandate to support the work of Concordia Faculty of Fine Arts students, faculty, staff and alum, I have had the chance to work with a range of practitioners connected to the University. It is clear that there is consistent interest on the part of artists, staff, interns, and visitors to explore curatorial practice and methodologies, as well as increasing demand for hands-on practical training in this field. I have often found that my background in curatorial work both in museums and as an independent curator has been a valuable asset in the mentorship and learning that happens at the Gallery. I foresee great potential for the Gallery to expand its teaching/training in this area and would welcome the opportunity to develop additional opportunities for student learning here.

As an alum of Concordia's Art History program (MA 2011), I can also personally attest to the suitability of Concordia University to host a program of this nature. During my studies, I was not only exposed to rigorous critical dialogue on curatorial practice and writing through some of my coursework, but also had the opportunity to immerse myself in Montreal's vibrant art scene. Through this, I was able to benefit from exposure to an extended and diverse network of museums, artist-run spaces, and galleries, as well as career opportunities that further shaped the evolution of my practice. I can imagine that a program focused on professional development, skills training, and experiential learning opportunities,

such as the one being proposed, would offer an excellent springboard for those wishing to pursue work in the cultural sector – here and across Canada.

Please do not hesitate to contact me if there are any questions about the FOFA Gallery and our wholehearted support for this initiative.

Sincerely,

A handwritten signature in black ink, appearing to read 'Nicole Burisch', written in a cursive style.

Nicole Burisch
Director, FOFA Gallery
nicole.burisch@concordia.ca

FONDERIE DARLING
745, RUE OTTAWA,
MONTREAL (
QUEBEC) CANADA
H3C 1R8 T
514.
392.1554

FONDERIEDARLING.ORG

Dr. John Potvin
Department Chair, Art History
Concordia University
1515 St. Catherine Street W.
Montreal, QC H3H 1M8

Dr. John Potvin,

I am writing this letter to extend my support for the proposed Curatorial Certificate at Concordia University. As a long-time curator, founder and artistic director of visual-arts venue Fonderie Darling, I testify to the essential role curators play in supporting the creation, production, and dissemination of contemporary art by linking emergent artistic practice to the broader public.

The role of cultural institutions is constantly adapting in response to relevant critical social issues put forth through contemporary artistic practice. With the assertion of new theories and values come new modes of curating, and the role of the curator increasingly adopts a wider and wider range of practices. The diversity of the proposed Curatorial Certificate is a powerful reflection of the field itself, and this access to a broad range of relevant knowledge will have a critically positive impact on the next generation of curators.

Bridging the gap between theoretical scholarship and experiential knowledge, a Curatorial Certificate program will equip students with the practical strategies necessary to shape artistic discourses as they relate to their own communities. The program would also be an invaluable means of enriching their professional networks, and in turn generate new cooperative relationships between artists, cultural institutions, and broader publics, in which they will serve as the necessary link.

Concordia University's Faculty of Fine Arts holds the resources, professors, and networks to generate a lively and extensive Curatorial Certificate, and I strongly believe that the creation of such a program would advance both curatorial and critical practices within the arts.



Kind Regards,

Caroline Andrieux
Fondatrice et directrice artistique



31 March 2022

Dr. John Potvin,
Chair, Department of Art History
Concordia University, EV.3.809
1455 de Maisonneuve Blvd. W.,
Montreal, Quebec, H3G 1M8

Re: Endorsement for new Graduate Certificate in Curatorial Studies and Practices

Dear Dr. Potvin,

I am writing to express my support for the new Concordia University Graduate Certificate in Curatorial Studies and Practices. For students interested in pursuing careers as curators and cultural workers, being fluent in art history and theory simply does not suffice. Curating is a practice that requires an ability to simultaneously navigate complex cultural, economic, personal, and political relationships. The new Graduate Certificate will be essential in helping students bridge the gap between their knowledge of contemporary art and the environment in which it exists.

From both personal and professional experience, I can attest to the need for a program in Curatorial Studies and Practices that exists in Montreal. While completing my BFA in Art History at Concordia University, I was fortunate to be a member of the Institute for Co-operative Education. As a co-op student I benefited from experiential learning that taught me the real-life applications and limitations of my academic training. While interning at SBC Gallery of Contemporary Art, I worked closely with the then Director/Curator Pip Day. Being able to take a curatorial project from conception to creation with an experienced curator was an educational experience like no other. I can think of no better way to learn the true artistic and community stakes of curatorial practice.

Not only a training opportunity, these internships were also how I began to build a professional network that continues to support my career. I was eventually hired at SBC Gallery before moving to Toronto to pursue a MFA in Criticism & Curatorial Practice at OCAD University. While in Toronto, my connections at SBC Gallery facilitated my employment at Gallery TPW where I worked during my studies. I was able to accumulate significant professional experience by the time I completed my MFA and was hired at La Centrale galerie Powerhouse shortly after graduating. I credit my smooth transition into full-time employment with the professional experience and network I gained as a co-op student.

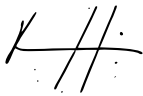
La Centrale galerie Powerhouse
4296 Boulevard Saint-Laurent, Tiohtiá:ke/Montréal, Québec, H2W 1Z3
info@lacentrale.org · www.lacentrale.org

Today, La Centrale regularly receives internship requests from students and recent graduates specifically seeking experience in the programming and curatorial side of our operations. In the last years the chasm between Canada's cultural institutions and the publics they are meant to serve has become increasingly clear. In order to keep these institutions relevant, we need practitioners who can not only envision new models of curatorial practice, but have the tools and training to make these new configurations possible. It is a challenging time for cultural institutions and we understand the need to properly train emerging scholars and cultural organizers. With the support of community partners like La Centrale, I am hopeful that the Graduate Certificate in Curatorial Studies and Practices will help this new generation rise to the occasion.

In addition to being a timely and necessary contribution to the Montreal and Canadian arts sector, I am confident that the new program's leadership will make it truly exceptional. As a student at Concordia I knew Professor Jim as a Professor and as Research Chair in Ethnocultural Art Histories. As a cultural worker, I know Professor Jim as an active and respected member of Montreal's arts community. The community support and professional network that Professor Jim brings with her will make it possible to turn academic discussions into experiential learning opportunities. The program's potential to turn theory into practice will also turn students into professionals.

It is with great excitement and optimism that I support the Graduate Certificate in Curatorial Studies and Practices, thank you for taking the time to consider my endorsement. I look forward to the possibility of working with the next generation of curators and cultural workers shaped by the new program.

Sincerely,

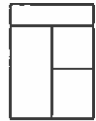


Mattia Zylak

General Co-Director & Operations, La Centrale galerie Powerhouse
MFA Criticism & Curatorial Practice, OCAD University '20
BFA Art History, Concordia University '18

La Centrale galerie Powerhouse
4296 Boulevard Saint-Laurent, Tiohtiá:ke/Montréal, Québec, H2W 1Z3
info@lacentrale.org · www.lacentrale.org

galerie **leonard**
& bina ellen art gallery



1400, boul. de Maisonneuve O. Montréal (Québec) H3G 1M8 ellengallery.concordia.ca T: 514 848 2424 # 4750

From:
 Michèle Thériault
 Director
 Leonard & Bina Ellen Art Gallery
 Concordia University

To: John Potvin
 Department Chair, Art History
 Faculty of Fine Arts

Letter in support of the planned Graduate Certificate in Curatorial Studies and Practices

I am happy to see that Concordia is instituting a graduate program in curatorial studies and I support its creation. I remember being involved in discussions with faculty 10 years ago to set up a masters in the same field and later being invited at UQAM to reflect with others on the possibility of creating a curatorial studies degree there also. It is thus a welcome addition to the cultural field as articulated by the Faculty of Fine Arts. The Ellen Gallery has been at the forefront of the discourse on critical curatorial thinking in Montreal for many years now through its experimental exhibition formats and display strategies, public programming, critical texts, and digital archival fonds. It is thus welcome news that the Faculty of Fines Arts is planning this new program. I think that the gallery will be an asset that will enhance this new program and will be a significant resource for students (as well as an attraction point for recruitment), faculty and guests that will be invited to teach in this certificate. We are thus thrilled that we can be part of this new disciplinary adventure and fully support its coming into being.

Cordially,

Michèle Thériault
 General and Artistic Director
 michele.theriault@concordia.ca



Montréal, le 20 avril 2022

Dr. John Potvin, président
 Université Concordia
 Département d'histoire de l'art, EV.3.777
 1455, boul. de Maisonneuve O.,
 Montréal, Québec, Canada, H3G 1M8

Bonjour,

C'est avec beaucoup d'enthousiasme que j'appuie les démarches du Département d'histoire de l'art de l'Université Concordia à mettre sur pied un certificat d'études supérieures en études et pratiques curatoriales. En tant que chef des expositions et des publications au Musée d'art contemporain de Montréal, où je gère une équipe de conservateurs, de chargées de projets, d'un éditeur et d'un responsable d'action culturelle, je peux témoigner de l'importance d'avoir un tel programme pour les étudiant.e.s qui souhaitent faire carrière au sein du milieu de l'art contemporain.

Les programmes en études et pratiques curatoriales existent depuis des décennies à travers le monde et ont contribué de façon significative à élargir et faire évoluer nos façons de réfléchir le rôle du musée au 21^e siècle, l'exposition comme lieu de recherche et de production de savoir, de dialogue et d'échange avec divers publics. Le rôle du commissaire est devenu par le fait même plus complexe, mais aussi plus important et fascinant.

Il y a un manque flagrant au Québec pour ce type de programme qui viendrait compléter les programmes en histoire de l'art, en muséologie, en culture visuelle et matérielle, et en pratique des arts existants. Des programmes similaires existent à travers le pays, et ce depuis longtemps, et ils ont servi à former des générations de commissaires indépendants, et de conservateurs de musées, galeries et centres d'art. Ces programmes ont tout particulièrement facilité la formation de commissaires autochtones et de la diversité.

Le contexte montréalais est unique en raison de son bilinguisme, de ses quatre universités qui offrent des programmes en histoire et en pratique des arts et du dynamisme du milieu de l'art contemporain ; notre ville est donc un point d'encrage parfait pour former nos commissaires du futur, mais aussi pour forger des échanges et des dialogues nationaux et internationaux à partir d'ici.

Le Musée d'art contemporain de Montréal, le plus vieux et plus important musée d'art contemporain au Canada accueille régulièrement des stagiaires en histoire de l'art et en muséologie, tant des universités montréalaises que de l'étranger, et un pourcentage significatif souhaite œuvrer au sein des départements de la conservation et l'éducation, et plus particulièrement en tant que conservateurs d'expositions. Actuellement les étudiant.e.s qui veulent poursuivre leur formation en études curatoriales doivent quitter Montréal, et malheureusement,

plusieurs ne reviennent pas. La proposition de forme hybride, qui faciliterait la formation d'étudiant.e.s à distance, permettrait aussi de créer des échanges et des dialogues qui sont si essentiels à notre profession.

La Faculté des beaux-arts de Concordia est l'une des écoles d'art, de performance et de design les plus complètes au pays. Elle a un large soutien communautaire, des réseaux professionnels et des contacts internationaux nécessaires pour créer un programme des plus dynamiques. L'expertise pratique, théorique, scientifique et communautaire des membres du corps professoral du Département d'histoire de l'art est vaste. Elle couvre des domaines d'intérêt stratégique étroitement liés au projet de certificat : diversité, inclusion, modes de connaissance autochtones, pratique sociale, engagement communautaire, activation des archives, précédents historiques, critique institutionnelle, programmes éducatifs inclusifs, analyse de la culture matérielle, production et diffusion médiatiques, design d'expositions et de structures interprétatives et plus encore.

En conclusion, j'appuie très fortement la création de ce programme d'études et pratiques curatoriales, et, je crois fermement que la Faculté de beaux-arts de Concordia est l'institution idéale pour le faire.

Très sincèrement,



Lesley Johnstone
Chef des expositions et des publications
Musée d'art contemporain de Montréal
Lesley.johnstone@macm.org



Dr. John Potvin, président
Université Concordia
Département d'histoire de l'art, EV.3.777
1455, boul. de Maisonneuve O.,
Montréal, Québec, Canada, H3G 1M8

Objet : Lettre de soutien pour un certificat d'études supérieures en études et pratiques curatoriales à l'Université Concordia

Dr. John Potvin,

À titre de conservatrice des collections du Musée d'art de Joliette, j'appuie sans hésitation l'initiative d'implanter un certificat d'études supérieures en études et pratiques curatoriales au sein de l'Université Concordia.

Au tournant du 21^e siècle, au moment d'amorcer mes études de premier cycle en histoire de l'art, l'unique ville où il était possible d'obtenir une formation en études curatoriales était Toronto. Ce domaine professionnel, qui a pris énormément d'ampleur depuis les années 1990, est devenu aujourd'hui une dimension fondamentale de la carrière de l'historien-ne de l'art, ayant même supplanté l'autorité du critique d'art. Le rôle du commissaire est sans aucun doute la voie la plus prisée dans le domaine de l'histoire de l'art et ce tournant s'observe auprès des jeunes étudiant-e-s. Depuis 20 ans, quelques universités à travers le pays ont embrassé cette direction et l'Université Concordia devrait définitivement en faire de même. Elle serait d'ailleurs la seule institution anglophone à offrir un tel programme à Montréal.

En m'appuyant sur ma propre expérience professionnelle dans le milieu de la diffusion de l'art dans les centres d'artistes et les Musées d'ici, j'ai constaté que les jeunes en cours de formation ou diplômé-e-s en histoire de l'art expriment un vif intérêt pour le commissariat d'exposition. Au département des collections du Musée d'art de Joliette, la plupart des stagiaires que nous accueillons manifestent le désir d'en apprendre davantage sur l'organisation d'expositions même si leur stage concerne davantage la recherche dans le sillon des récentes acquisitions. Cela démontre à quel point les étudiant-e-s souhaitent ajouter à leur parcours des expériences valides et concrètes dans ce champ d'expertise.

Offrir des cours de commissariat est une nécessité pour refléter l'évolution de l'intérêt des chercheur-e-s, mais aussi des étudiant-e-s qui s'efforcent plus souvent qu'autrement d'acquérir une expérience en organisation d'expositions par le biais d'initiatives moins officielles et souvent en parallèle à leur cheminement académique. Un tel certificat pourrait contribuer à offrir aux étudiant-e-s des outils

et des connaissances pointues en la matière, à améliorer le niveau des projets d'exposition commissariés et à favoriser leur chance de succès sur le plan professionnel.

Parallèlement à mon emploi au Musée de Joliette, je suis doctorante au Département d'histoire de l'art de Concordia sous la supervision de la professeure Alice Ming Wai Jim. Ma thèse s'inscrit dans le domaine des études sur les expositions et focalise sur les expositions nationales en art contemporain et tout particulièrement sur celles de l'Inde. Le nouveau champ de recherche historique en études des expositions témoigne de l'importance grandissante accordée aux expositions et au rôle du commissaire depuis les dernières décennies à l'échelle planétaire.

Je suis fière de dire haut et fort que l'Université Concordia est à l'avant-garde de la production artistique au Canada, que ce soit du point de vue théorique ou pratique. Au cours des dernières années, le Département d'histoire de l'art a travaillé à accroître l'inclusion en s'assurant d'élargir l'expertise et la provenance culturelle de ses professeur-e-s. Cette situation audacieuse, qui est tout à son avantage, pourrait facilement être mise à profit dans ce programme d'études supérieures. Avec son corps professoral au profil tant historique que contemporain, le département a donc déjà tout en main pour jouer un rôle énorme dans ce domaine très dynamique.

Dans l'espoir que ce nouveau tournant soit entrepris par le département afin de remédier à cette lacune dans le cursus universitaire et d'être le reflet de l'évolution du monde de l'art actuel, je vous transmets mes vœux les plus sincères.

Cordialement,



Julie Alary Lavallée

Conservatrice des collections du Musée d'art de Joliette et
Doctorante en Philosophie au Département d'histoire de l'Art de l'Université
Concordia



John Potvin

Directeur

Département d'histoire de l'art

Université Concordia, Montréal

Objet: Lettre d'intérêt pour le programme en commissariat

Cher M. Potvin,

Le Musée Colby-Curtis accueille avec enthousiasme la volonté du département d'histoire de l'art de l'Université Concordia de créer un programme court en commissariat. Le Musée est toujours à la recherche de jeunes talents pour apporter un soutien à son programme d'expositions et il se fera un plaisir d'offrir des opportunités de stages aux étudiants et diplômés de votre programme.

Merci de me tenir au courant des développements de cette initiative!

Salutations cordiales,

Samuel Gaudreau-Lalande

Directeur-conservateur

Musée Colby-Curtis, Stanstead



www.oboro.net expositions résidences événements ateliers publications laboratoire nouveaux médias salon de thé

Montréal, le 31 mars 2022

Prof. Alice Ming Wai Jim
Concordia University Research Chair in Ethnocultural Art Histories
1455 de Maisonneuve Blvd. W.,
Montreal (Quebec) H3G 1M8

Objet : Lettre de soutien au développement d'un certificat d'études supérieures en études et pratiques curatoriales au département d'histoire de l'art de l'Université Concordia.

Professeure Alice Ming Wai Jim,

Je vous écris pour signifier l'intérêt et le soutien du centre d'artistes OBORO dans le développement d'un certificat d'études supérieures en études et pratiques curatoriales au département d'histoire de l'art de l'Université Concordia.

L'approche proposée par le département de l'histoire de l'art de l'Université Concordia correspond tout-à-fait aux enjeux que vivent les organisations artistiques et muséologiques comme la nôtre, et plus largement la société. Les axes stratégiques orientant la prestation du certificat : la diversité, l'inclusion, les modes de connaissance indigènes, la pratique sociale, etc., sont essentiels à la compréhension du contexte professionnel où exerceront ces futur.e.s travailleur.euse.s culturel.le.s.

Après une vaste professionnalisation du milieu culturel dans les dernières décennies, il est essentiel que les pratiques curatoriales ouvrent leur porte à une pluralité de parcours qui enrichiront les réflexions et les manières de faire. Le milieu culturel fait face à de nombreux défis et il est primordial que les travailleur.euse.s de demain reçoivent une solide formation qui leur permettront d'innover et d'apporter de nouveaux regards et de nouvelles pratiques. La structure proposée par le certificat, visant à développer le développement professionnel, l'acquisition de compétences et les possibilités d'apprentissage par l'expérience tout en permettant un parcours personnalisé et en accueillant un public varié, nous semble offrir une excellente approche.

Nous espérons que ce certificat verra le jour. Veuillez recevoir, Professeure Jim, mes salutations sincères.

Marianne Breton (elle/she)
Directrice générale

OBORO
4001, rue Berri, porte 301
Montréal (Québec) H2L 4H2



**GRADUATE CERTIFICATE IN
CURATORIAL STUDIES AND PRACTICES**

MARKET ANALYSIS REPORT

JUNE 2023



INTRODUCTION

The present report details the job profile, required skills, past employment trends and projected employment prospects for curators. It is divided into three sections:

- Employment outlook in Canada
- Employment outlook in the US
- Job posting in Canada (2018-2023)

The data has been gathered from the Government of Canada labour resources and the US Bureau of Labor Statistics.¹ The job posting analytics section is a report produced by Lightcast, which collects information from job postings published online across the country. Since curation is a specialized field and not all job opportunities are listed online, the data may not entirely represent the curatorial job market. This is particularly true for Quebec since Lightcast does not collect data from job postings published in French. However, the data has been included to provide an overview of the online curatorial job market in Canada.

KEY FINDINGS

- Curation is a growing employment field in North America with a moderate to good growth rate projected in Canada over the next 3 and 10 years, and a 14 percent overall growth projected in the US.
- In Canada, the media salary for a curator-director is \$47.69 per hour while the median salary for a curator is \$21.75. In the US the median salary for curators is \$60,110 per year.
- Based on the 312 curator job postings published online in the past 5 years, the top job titles are museum curator, curator, art curator and gallery curator.
- The 312 job postings correspond to 127 different employers out of which colleges, universities and professional schools are the main employers. The median salary advertised is \$54,900 per year.
- The main general skills advertised in job postings are research, collections, writing, planning and management. The main specialized skills are curation, exhibitions, art history, museum studies and fundraising.
- Most of the job opportunities for curators posted online are in Ontario (Toronto) and BC (Vancouver and Burnaby).

¹ The Government of Canada labour resources include the [National Occupation Classification \(NOC\)](#) system, the [Canadian Occupation Projection System \(COPS\)](#) and [Opportunext](#). The US Bureau of Labor Statistics resources include the [Occupational Outlook Handbook](#) and the [Quarterly Census of Employment and Wages](#).

EMPLOYMENT OUTLOOK IN CANADA

The Government of Canada’s NOC system places **Curator** as part of the group “Conservators and curators” (NOC 51101) and **Curator-director** as part of the group “Library, archive, museum and art gallery managers” (NOC 50010). The expertise and skills sought by employers overlap for both groups while job prospects for curator-director positions are slightly more favourable than those for curators.

Curator job profile

The following is a [curator job profile](#) created by the Government of Canada Job Bank based on current and past job postings.

CURATOR IN CANADA

Job duties

People working in this occupation usually apply the following skill set.

- Recommend the acquisition of paintings, photographs, sculptures, documents and other museum and art gallery artifacts
- Conduct research into objects' methods of construction techniques, structure and materials to understand its physical and chemical makeup
- Develop storylines and themes and organize displays and exhibitions
- Coordinate the storage of collections and the setting up of displays and exhibitions
- Oversee the conservation, display and circulation of collections
- Supervise curatorial assistants and other museum technicians.

Employment requirements

- Curators require a master's or bachelor's degree in museology, art history or a field related to their specific area of work.

Employment prospects

Government of Canada Job Bank

3-year growth prospects for curators and curator-directors

Quebec, Alberta

Ontario, Manitoba

Good (4 out of 5)

Moderate (3 out of 5)

Opportunext

5-year growth prospects for curator-director (Canada)
 10-year growth prospects for curator-director (Canada)

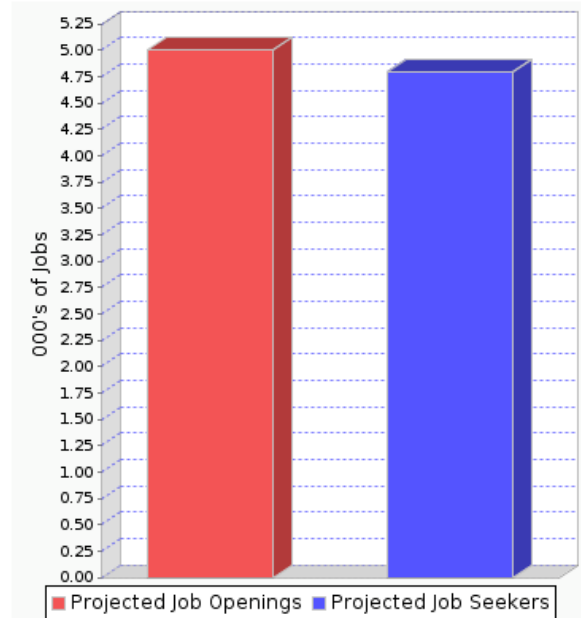
Good
 Excellent

Canadian Occupation Projection System (COPS)

COPS places curators as part of the larger group of librarians, archivists, conservators and curators. Below is the projected growth and projected number of positions for the period of 2022 to 2031.

“The number of job openings (arising from expansion demand and replacement demand) (...) are expected to total **5,000**, while the number of job seekers (arising from school leavers, immigration and mobility) is expected to total **4,800**.

(...) The balance between labour supply and demand seen in recent years is expected to continue over the projection period.”



Source: Occupational Projection Summary for Librarians, archivists, conservators and curators (2022-2031)

In terms of positions, COPS projects the following numbers:

2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031
16900	17300	18100	18000	18000	18000	18000	18000	18000	18100	18200

Remuneration

The Government of Canada Job Bank provides wage ranges based on available national, provincial, territorial, and economic region level data as well as official surveys. The following ranges were published in November 2022.

Curator-director

	Low (\$/hour)	Median (\$/hour)	High (\$/hour)
Canada	29.12	47.69	67.31
Quebec	38.72	43.96	79.67

Curator

	Low (\$/hour)	Median (\$/hour)	High (\$/hour)
Canada	14.5	21.75	38.54
Quebec	15.25	24.00	38.36

EMPLOYMENT OUTLOOK IN THE US

Curator job profile

Job duties

The [US Bureau of Labor Statistics](#) includes curators as part of the group “Archivists, curators and museum workers” and differentiates **curators** from **museum directors**. Job duties for both profiles include:

- Lead the acquisition, storage, and exhibition of collections
- Negotiate and authorize the purchase, sale, exchange, and loan of collections
- Research, authenticate, evaluate, and categorize the items in a collection
- Perform administrative tasks and help manage their institution’s research projects
- Represent institution in the media, at public events, and at professional conferences

Employment requirements

“Curators typically need a master’s degree in art history, history, archaeology, or museum studies. In small museums, curator positions may be available to applicants with a bachelor’s degree. Because curators have administrative and managerial responsibilities, courses in business administration, public relations, marketing, and fundraising are recommended.”

Employment prospects

+14% overall growth

According to the US Bureau of Labor Statistics, overall employment for curators is projected to grow 14 percent from 2021 to 2031, which represents 1,900 new jobs. This is higher than the 12 percent growth projected for the group of archivists, curators, and museum workers together and much higher than the average for all occupations.

A large portion of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labour force for retirement or other reasons.

In 2021, there was a total of 12,900 curator jobs in the US.

In geographical terms, most job opportunities for curators are in New York, California and Texas, with 1,660, 1,050 and 570 jobs, respectively, in May 2021. These locations are followed by North Carolina and Illinois. Detailed maps on job distribution for curators across the US can be found [here](#).

Remuneration

The median annual wage for curators in May 2021 was **\$60,110**. For archivists, curators, and museum workers as a group, the median annual wage in the top industries in which they worked were as follows:

Educational services; state, local, and private	\$60,550
Government	\$53,210
Museums, historical sites, and similar institutions	\$48,320

JOB POSTINGS IN CANADA (2018-2023)

312

Unique Postings
679 Total Postings

127

Employers Competing
239,471 Total Employers

2 : 1

Posting Intensity

Regional Average: 2 : 1

Advertised Salary

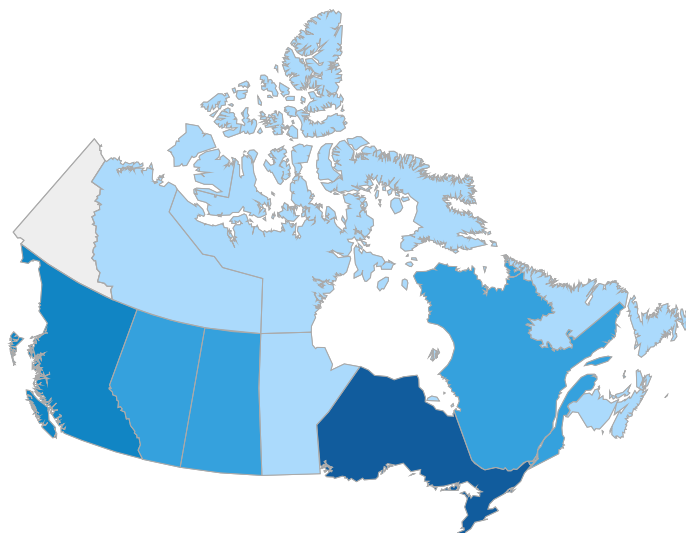
There are 189 advertised salary observations (61% of the 312 matching postings).

\$54.9K

Median Advertised Salary



Job Postings Regional Breakdown



Province	Unique Postings (May 2018 - May 2023)
Ontario	138
British Columbia	84
Alberta	27
Quebec	20
Saskatchewan	15

Education Breakdown

Education Level	Unique Postings	% of Total
No Education Listed	132	42%
High school or GED	1	0%
Associate degree	6	2%
Bachelor's degree	115	37%
Master's degree	72	23%
Ph.D. or professional degree	13	4%





















Experience Breakdown

Minimum Experience	Unique Postings	% of Total
No Experience Listed	189	61%
0 - 1 Years	12	4%
2 - 3 Years	58	19%
4 - 6 Years	48	15%
7 - 9 Years	4	1%
10+ Years	1	0%





















Top Companies Posting

	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
City of Burnaby	14 / 10	1 : 1	
Workinculture (Cultural Careers Council Ontario)	10 / 9	1 : 1	
University of Toronto	12 / 9	1 : 1	
York University	16 / 8	2 : 1	
CivicInfo BC	9 / 8	1 : 1	
Western University	8 / 6	1 : 1	
Township Of Langley	7 / 6	1 : 1	
Cultural Human Resources Council	5 / 5	1 : 1	
Musée De La Civilisation	7 / 4	2 : 1	
District of West Vancouver	5 / 4	1 : 1	



















Top Cities Posting

City	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
Toronto	90 / 66	1 : 1 	
Vancouver	20 / 16	1 : 1 	
Burnaby	19 / 15	1 : 1 	
Calgary	10 / 9	1 : 1 	
Langley	10 / 9	1 : 1 	
Mississauga	12 / 8	2 : 1 	
Victoria	11 / 8	1 : 1 	
Ottawa	32 / 7	5 : 1 	
London	8 / 6	1 : 1 	
Oakville	21 / 6	4 : 1 	

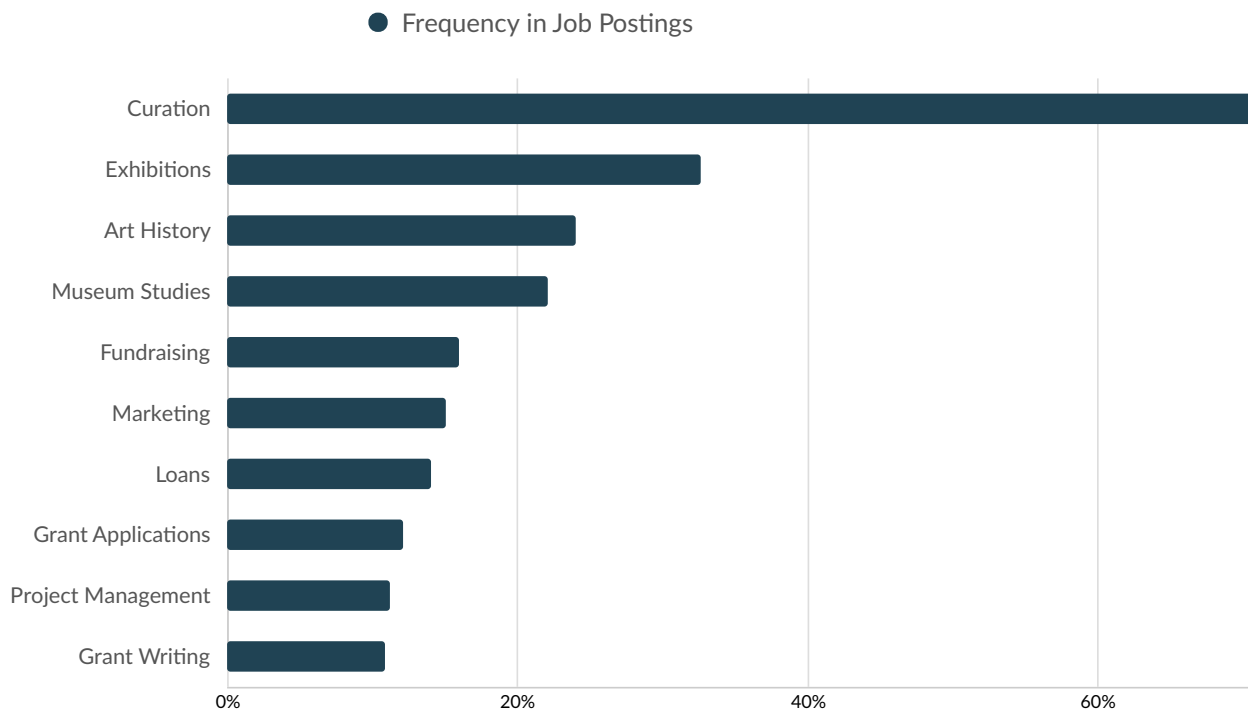
Top Posted Job Titles

	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
Museum Curators	292 / 88	3 : 1 	
Curators	125 / 85	1 : 1 	
Art Curators	75 / 55	1 : 1 	
Gallery Curators	70 / 16	4 : 1 	
Content Curators	22 / 16	1 : 1 	
Chief Curators	16 / 13	1 : 1 	
Curators of Collections	27 / 10	3 : 1 	
Curators of Exhibitions	12 / 9	1 : 1 	
Curators of Exhibits	7 / 7	1 : 1 	
Curators of Education	6 / 4	2 : 1 	

Top Industries

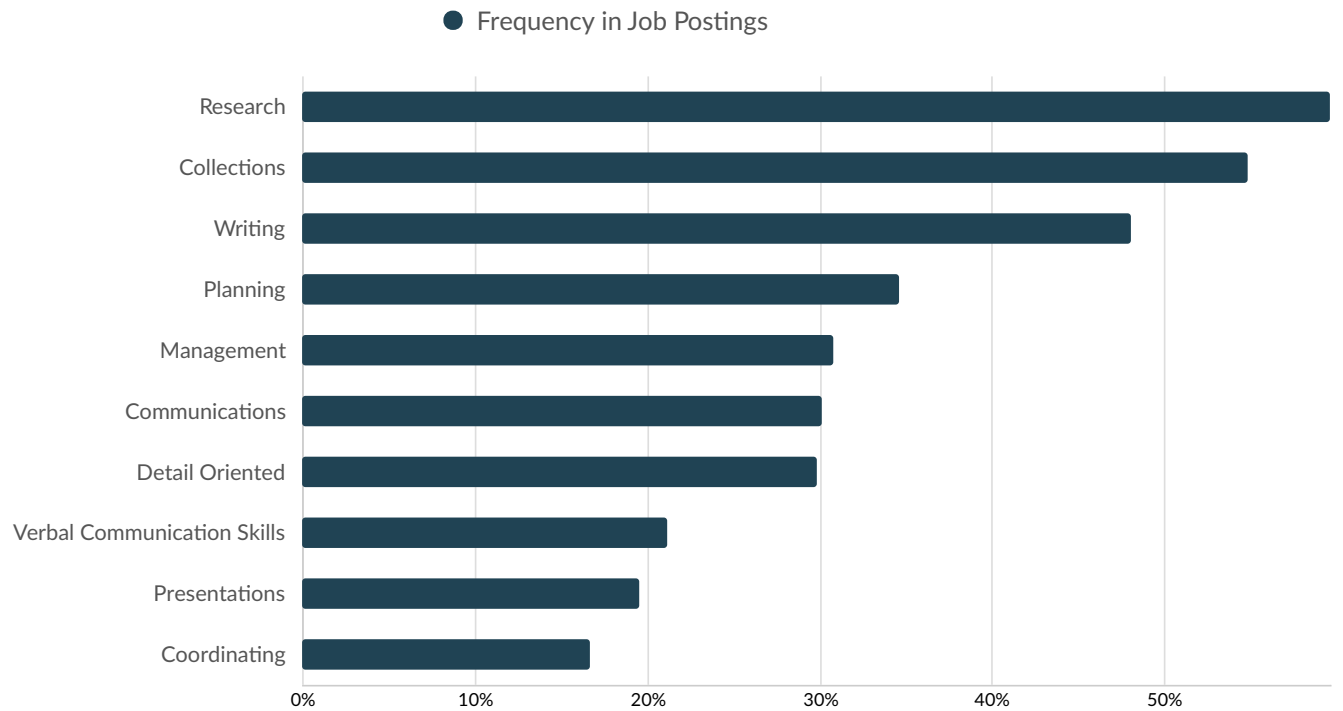
	Total/Unique (May 2018 - May 2023)	Posting Intensity	Unique Postings Trend (May 2018 - May 2023)
Colleges, Universities, and Professional Schools	55 / 37	1 : 1 	
Executive and Legislative Offices, Combined	34 / 22	2 : 1 	
Other General Government Support	26 / 18	1 : 1 	
Museums	17 / 14	1 : 1 	
Promoters of Performing Arts, Sports, and Similar Events with Facilities	10 / 9	1 : 1 	
Executive Offices	8 / 7	1 : 1 	
Elementary and Secondary Schools	9 / 5	2 : 1 	
Junior Colleges	7 / 5	1 : 1 	
Zoos and Botanical Gardens	3 / 3	1 : 1 	

Top Specialized Skills



	Postings	% of Total Postings
Curation	221	71%
Exhibitions	102	33%
Art History	75	24%
Museum Studies	69	22%
Fundraising	50	16%
Marketing	47	15%
Loans	44	14%
Grant Applications	38	12%
Project Management	35	11%
Grant Writing	34	11%

Top Common Skills



	Postings	% of Total Postings
Research	186	60%
Collections	171	55%
Writing	150	48%
Planning	108	35%
Management	96	31%
Communications	94	30%
Detail Oriented	93	30%
Verbal Communication Skills	66	21%
Presentations	61	20%
Coordinating	52	17%

CURRENT JOB POSTING SAMPLES

Canadian Centre for Architecture

Curatorial Assistant

Contractual (3 years), full time (35 hours per week)

Montreal

Job Summary

The Canadian Centre for Architecture is an institution responsive to the cultural content of our time, fueling crucial conversation with the audience. The Curatorial Assistant operates within the CCA Programs division and assists in the production of content with publications, research and collaborates transversally with collection and digital divisions in retrieving and disseminating content. The Programs division explores and organizes exhibitions, develops curatorial projects taking shape in diverse formats (i.e. from cinematographic to editorial) and contributes to public and digital programs as a form of cultural production to suggest new perspectives for architecture debate as catalyst for original inquiry.

The Curatorial Assistant leads the conception, coordination, and production of institutional curatorial activities. The incumbent assists the Associate Director, Programs in the development and content production processes of exhibitions, digital and new media projects such as films and video productions, publishing materials/editorials and public programs. The Curatorial Assistant is an active content producer in all phases of a curatorial project and alongside with guest curators and collaborators of exhibitions. The incumbent works in dialogue with various internal CCA teams, divisions and departments, as well as outside collaborators and content production companies.

Requirements

Master's degree in architecture, art history

3 to 5 years in curatorial projects / exhibitions

Excellent knowledge of spoken and written French

Knowledge in curating and producing exhibitions

Ability to develop content in written form

Musée de la civilisation

[Coordonnateur.trice des services muséographiques](#)

Poste régulier - Temps plein

Échelle salariale : 48 963 \$ à 92 831 \$* annuellement, selon l'expérience

Québec

Mandat

Nous sommes présentement à la recherche d'un.e coordonnateur(-trice) des expositions en tournée pour rejoindre la Direction de la programmation!

Ton mandat sera de coordonner les services muséographiques, la menuiserie et toutes autres opérations liées à la réalisation des expositions. Tu seras responsable de superviser, planifier, organiser et coordonner les activités et les services logistiques nécessaires au prémontage, fabrication, installation, montage, démontage, aliénation des biens de diffusion, inventaire, entreposage, transport et emballage des pièces de collection et des installations en salle. Tu agiras comme personne ressource pour assurer la communication entre les différents intervenants et services impliqués.

Tu réponds à ces exigences?

- Être titulaire d'un diplôme universitaire de 1^{er} cycle dans une discipline appropriée**
- De 3 à 5 ans d'expérience dans des fonctions similaires
- Très bonne connaissance du processus de réalisation d'expositions et des principes de la menuiserie et vue d'ensemble de la programmation dans un milieu muséal
- Excellente maîtrise du français parlé et écrit et connaissances fonctionnelles de l'anglais parlé et écrit

***Sous réserve de l'appréciation des compétences, toute combinaison de scolarité et d'expérience jugée équivalente et pertinente pourra être considérée.*

Art Gallery of Ontario**Contemporary Art Curator**

Salary \$96,405 to 120,520 annually (to be negotiated) / 35 hours per week

Permanent employment, full time

Toronto

Responsibilities

- Recommend the acquisition of museum and gallery artifacts
- Supervise technicians, assistants, students or interns, staff or volunteers
- Research origins and history of artifacts
- Train technicians, assistants, students or interns
- Develop storyline and theme of displays and exhibitions
- Co-ordinate the storage of collections and setting-up of displays and exhibitions
- Provide consultation to museums, art galleries or private individuals
- Oversee the conservation, display and circulation of collections

Supervision

- 3-4 people

Education & experience

- Master's degree or equivalent experience
- Art history, criticism and conservation
- 5 years or more of experience

Department: _____
Program Title: _____

NOTE : ONLY 2023-24 NEED TO BE POPULATED

	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5

EXPENSES

Teaching - Number of Full Time positions	TT %	100%	100%	100%	100%	100%	100%
	ETA %	100%	100%	100%	100%	100%	100%
	LTA %	100%	100%	100%	100%	100%	100%
	Lecturer %	100%	100%	100%	100%	100%	100%

Number of course remissions requested

Technical support - Number of positions

Part Time Contracts - Number of contracts

Teacher's Assistants - Hours

Administrative Staff - Number of positions	Director %	100%	100%	100%	100%	100%	100%
	Office support %	230	200	200	200	200	200
	Professional %	0					
		100%	100%	100%	100%	100%	100%

EXPENSES		Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
TEACHING								
	Salary	Salary and Benefits						
Tenure Track	\$	-	-	-	-	-	-	-
Extended Term appointment	\$	-	-	-	-	-	-	-
Limited Term Appointment	\$	-	-	-	-	-	-	-
Lecturer	\$	-	-	-	-	-	-	-
Course remissions	\$ 12,500	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Technical support	\$ 71,000	\$ -	\$ -	\$ -	\$ 44,837	\$ 44,837	\$ 44,837	\$ 134,510
Part Time Contracts	\$ 12,500	\$ -	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 250,000
Teacher's Assistants	\$ 29.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Stipends	\$	-	\$ 600	\$ 600	\$ 600	\$ 600	\$ 600	\$ 3,000
Other	\$	5,000	3,000	3,000	3,000	3,000	3,000	20,000
ADMIN STAFF								

Comments

A donor will cover the entire salary for a technician at the Curatorial Lab for the first 2 years and the cost of materials is included in the Certificate budget since it is expected the programme will use the Lab up to 1/2 the year. During

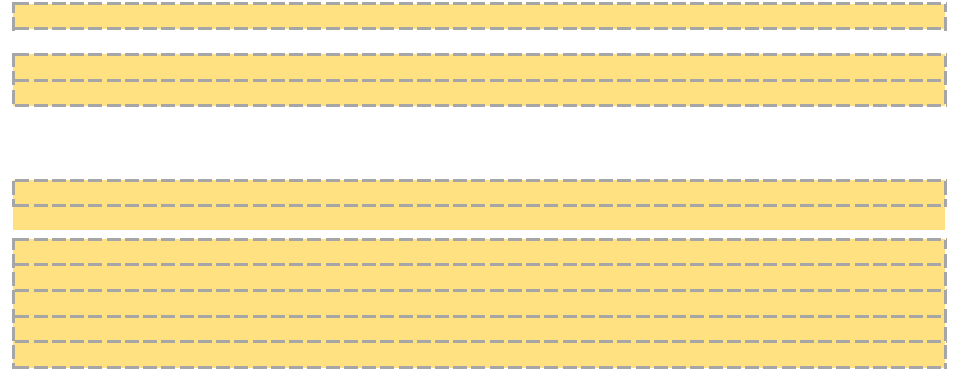
4 new courses developed for the Certificate (the elective will be possible from within existing IMA seminar courses or chosen from other graduate courses (e.g. extraterrestrial film studies, sociology, gender studies, history etc) by

honoraria for invited guests - 200\$ per course in certificate, not practicum or elective

Marketing budget each year

LOI Budget Chart

Director		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Office support	\$ 32	\$ 9,296	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 49,712
Professional		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Payroll		\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221
OTHER EXPENSES								
New Classroom, renovation and lab equipment - NON-CAPITAL								\$ -
New Classroom, renovation and lab equipment - CAPITAL								\$ -
Rent								\$ -
Taxes								\$ -
Maintenance-Security								\$ -
Operating cost								\$ -
Other								\$ -
Total Other Expenses		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Expenses		\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221



Department:
Program Title:

NOTE : ONLY NEED TO BE POPULATED

	2024-25	2025-26	2026-27	2027-28	2028-29
	Year 1	Year 2	Year 3	Year 4	Year 5
STUDENTS					
Cycle 1 FTE (FTE = 30 credits)					
New Cycle 1 FTE registered in the program	 	 	 	 	
Total credits for Program					
Attrition rate	10%				
TOTAL FTE	0.00	0.00	0.00	0.00	0.00
Program Family					
Choose a Family	Weight				
	0.00				
Weighted FTE	0.00	0.00	0.00	0.00	0.00

Comments

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)	\$ 2,797	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Grants							
Teaching Grant (WFTE)	\$ 3,906	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Support Grant (FTE)	\$ 2,386	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total grants		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
External	 	 	 	 	 	 	\$ -
Total Revenue	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Additional Funding							
Internal							
Provost Office	 	 	 	 	 	 	\$ -
Institutional	 	 	 	 	 	 	\$ -
Capital Fund (1)	 	 	 	 	 	 	\$ -
Other	 	 	 	 	 	 	\$ -
Total internal sources of funding for the faculty	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Department:
Program Title:

NOTE : ONLY NEED TO BE POPULATED

		Year 1	Year 2	Year 3	Year 4	Year 5	Comments
STUDENTS							
Cycle 2 FTE (FTE = 30 credits)							
New Cycle 2 FTE registered in the program		7	7	7	7	7	14 students taking 15 credits = 7 FTE. Short programme, lower attrition rate
Total credits for Program							
Attrition rate							
TOTAL FTE		7.00	7.00	7.00	7.00	7.00	
Program Family							
Fine Arts							
Weight		5.25					
Weighted FTE							
		36.75	36.75	36.75	36.75	36.75	

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)	\$ 2,797	\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 97,895
Grants							
Teaching Grant (WFTE)	\$ 3,906	\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 717,728
Support Grant (FTE)	\$ 2,386	\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 83,510
Total grants		\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 801,238
External							\$ -
Total Revenue	\$ -	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 899,133

Additional Funding							
Internal							
Provost Office							\$ -
Institutional							\$ -
Capital Fund (1)							\$ -
Other							\$ -
Total internal sources of funding for the faculty	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Note 1 : Linked to capital expenses

Department:
Program Title:

NOTE : ONLY NEED TO BE POPULATED

	Year 1	Year 2	Year 3	Year 4	Year 5	Comments
STUDENTS						
Cycle 3 FTE (FTE = 30 credits)						
New Cycle 3 FTE registered in the program	0	0	0	0	0	
Total credits for Program	0					
Attrition rate	10%					
TOTAL FTE	0.00	0.00	0.00	0.00	0.00	
Program Family	Choose a Family					
Weight	0.00					
Weighted FTE	0.00	0.00	0.00	0.00	0.00	

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)	\$ 2,797	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Grants							
Teaching Grant (WFTE)	\$ 3,906	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Support Grant (FTE)	\$ 2,386	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total grants	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
External							\$ -
Total Revenue	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Additional Funding							
Internal							
Provost Office							\$ -
Institutional							\$ -
Capital Fund (1)							\$ -
Other							\$ -
Total internal sources of funding for the faculty	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Department:
Program Title:

Program Financial Viability

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Tuition Fee							
Tuition (FTE)		\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 19,579	\$ 97,895
Grants							
Teaching Grant (WFTE)		\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 143,546	\$ 717,728
Support Grant (FTE)		\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 16,702	\$ 83,510
Total grants		\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 160,248	\$ 801,238
Additional Funding External	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Revenue	\$ -	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 179,827	\$ 899,133

EXPENSES	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
TEACHING							
Tenure Track	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Extended Term Contrats	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Limited Term Contracts	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Lecturers	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Course remissions	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Technical support	\$ -	\$ -	\$ -	\$ 44,837	\$ 44,837	\$ 44,837	\$ 134,510
Part Time Contracts	\$ -	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 50,000	\$ 250,000
Teacher's Assistants	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Stipends	\$ -	\$ 600	\$ 600	\$ 600	\$ 600	\$ 600	\$ 3,000
Other	\$ 5,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 20,000
ADMIN STAFF							
Administrative Staff	\$ 9,296	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 8,083	\$ 49,712
Total Payroll	\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221

LOI Budget Chart

OTHER EXPENSES							
Total Other Expenses	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Expenses	\$ 14,296	\$ 61,683	\$ 61,683	\$ 106,520	\$ 106,520	\$ 106,520	\$ 457,221
CONCORDIA UNIVERSITY SURPLUS / (DEFICIT)	\$ (14,296)	\$ 118,143	\$ 118,143	\$ 73,307	\$ 73,307	\$ 73,307	\$ 441,911

Curatorial Studies

Admission Requirements

- Bachelor's degree in museology art history, curatorial studies, visual arts, art education, cultural/history studies, or a related field.
- Alternatively, applicants with relevant professional experience, a non-traditional educational path or lived experience will be considered based on their application dossier.
- Proficiency in English: applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the [English language proficiency page](#) for further information on the requirements and exemptions.

Degree Requirements

Graduate Microprogram in Curatorial Studies (12 credits)

9.0 credits:

- ARTH 676 Introduction to curatorial practices and theory (3.00)
- ARTH 677 Advanced topics in curatorial practice and theory (3.00)
- ARTH 678 Exhibition concept design (3.00)

3.0 credits chose from MA seminars within the department of Art History or from across the university.

Academic Regulations

1. **Academic Standing.** Please refer to the Academic standing section of the Calendar for a detailed review of the Academic regulations.
2. **Time Limit.** Please refer to the Academic regulations page for further details regarding the Time limits. It is expected that students will normally complete the microprogram within one year.
3. **Completion Requirement.** To obtain a letter of attestation, students must have a cumulative GPA of 2.70.

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FACULTY OF FINE ARTS

REPORT TO FINE ARTS FACULTY COUNCIL

SUBMITTED BY:

Elaine Cheasley Paterson, Associate Dean, Academic Programmes and Pedagogy

PREPARED BY:

Christopher Cooke, Facilitator, Academic Programmes and Pedagogy

1. [Active Curriculum Dossiers](#)

2. Department	Dossier	Level	Date	Details	Current Step
Art History	ARTH-5506 & ARTH-5507	Grad	Reviewed by FCC on January 17, 2024	These two dossiers propose a 15-credit <i>Graduate Certificate in Curatorial Studies and Practices</i> (ARTH-5506) and a 12-credit <i>Graduate Microprogram in Curatorial Studies</i> (ARTH-5507) to be offered by the Department of Art History.	FACULTY COUNCIL 16 FEBRUARY 2024

2. [Final Approval: Senate](#)

Cinema	CINE-5254	UG	Approved by Senate on December 15, 2023*	Change to program and course names, including changes to FMST 392 and FMST 393, and creation of a new course FMST 340.	FOR FALL 2024 IMPLEMENTATION
Interdisciplinary	FFAR-5306	UG	Approved by Senate on December 15, 2023**	Division of current 6-credit course into 2 3-credit courses.	FOR FALL 2024 IMPLEMENTATION
Studio Arts	STUDART-5373	UG	Approved by Senate on	Change to program requirements and change in residence	FOR FALL 2024 IMPLEMENTATION

			December 15, 2023**	requirements in the BFA Degree requirements.	
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* Required Senate approval as the changes include a name change to the program.

** Required Senate approval as the changes include changes to faculty regulations.

3. [Distinguished Teaching Awards](#)

The deadline for submitting nominations for the 2024 Faculty of Fine Arts Distinguished Teaching Awards was February 14, 2024. Please reach out to Christopher Cooke fineartscurriculum@concordia.ca or Johanna Mongraw johanna.mongraw@concordia if you require any assistance. Click [here](#) for the guidelines and nomination form.

The DTAs are a key factor in recognizing the superior teaching contributions of both full-time and part-time faculty members. We look forward to receiving many nominations that will allow us to acknowledge and encourage Fine Arts faculty's commitment to providing inspiring learning experiences at different points in their career.

4. [CTL Teaching Resources](#)

The [Centre for Teaching and Learning \(CTL\)](#) continues to offer helpful resources to plan [blended courses](#) and has a series of [upcoming events](#) for Faculty on Assessment design, Indigenous decolonization, resurgence and land-based education, Contemplative Pedagogies, AI in the classroom and more. They continue to be available for drop-in consultations and the Faculty [reading circles](#) facilitate thematic conversations for faculty and staff.

CTL is offering a four-part series entitled [Let's Talk Assessment Design for Learning](#), a place for faculty who are reflecting on their assessments.

5. [Moodle Upgrade](#)

The IITS Moodle team has upgraded Moodle to the new 4.1 version. The new version brings a new look and feel, clearer navigation, and improved accessibility for learners. You can log on to Moodle using the same link: moodle.concordia.ca

Support and training: Instructor-led, on-line [Moodle 4.1 training sessions](#) are available to instructors. Self-service support is available through the [QuickAccess menu](#), on the [Help for Instructors page](#) in Moodle and in the [FAQ section](#) of the Moodle upgrade page on Carrefour. If you need further support, the [IT Service Desk](#) is also available. For all the details, visit the [Moodle 4.1 upgrade page](#) on Carrefour.

6. [Equity and Inclusion Workshops](#)

The [Equity Office](#), the [Black Perspectives Office](#) and the [Sexual Assault Resource Centre](#) have a fresh line up of events and workshops for 2024. These events focus on a range of important topics, including race, disability, sex and gender, and sexual violence, and are designed to provide opportunities for meaningful dialogue. Upcoming events include:

- Black Flourishing
- Cultivating Collegial Connections
- Pride at Work

You are invited to explore these events and [register now](#).

7. [Remote/Blended Teaching](#)

Both blended and remote courses will continue to be offered in the new academic year and we will help faculty gather feedback from students on their remote/blended learning experiences to be able to offer further support in the future. Click [here](#) to access remote/blended course request forms.

8. [Teaching with Generative Artificial Intelligence](#)

The Centre for Teaching and Learning recently shared guidelines on teaching with generative artificial intelligence. These guidelines, which have been developed in consultation with the Concordia community, will hopefully serve as a useful resource to faculty across the university.

These guidelines do not represent a policy but have been designed to assist faculty to incorporate GenAI into their teaching practice. In addition, the guidelines focus mainly on text-based generators. Recognizing the rapid evolution of GenAI, CTL aim to review/update these guidelines at least once per term. As the guidelines evolve, they hope to address other forms of GenAI, beyond text generators, such as ChatGPT.

Additional information, including best practices, can be found on the [CTL website](#).

Report of the Associate Dean, Faculty Development and Inclusion

February 16, 2024

Questions/comments

Please direct to Haidee Wasson: adfdi.fofa@concordia.ca

(New) Faculty Handbook

We are in the process of renaming and update what used to be called “The New Faculty Handbook.” First, I wanted to remind everybody what a fabulous resource this Handbook is for all Full Time and Part Time Faculty members. We always circulate a copy of this at the beginning of the academic year. But, if you find that somehow this spectacularly helpful PDF has fallen on your desktop, please reach out and I will send it to you again. Second, we work to update this Handbook every year and now beginning that work. If you are familiar with the Handbook and have noticed that something you know now might have been usefully included in it, please share. It is a work in progress and we welcome all ideas on how to improve it.

Academic Staffing for 2024-2025

We are still awaiting approvals from the Provost’s Office for next year’s LTA process (as of submitting this report). In conversation with those results, we will be working quickly in the coming days to communicate these results to departments, and to take the next step in the Artist in Residence and Scholar in Residence requests. Please stay tuned. This year’s process has been notably complicated given the new CUFA collective agreement has not yet been officially ratified. The budget situation has also complicated all planning.

TA Orientations

We have entered into a collaboration with the Center for Teaching and Learning focussed on our TA Training program. We co-orchestrated our January sessions and they went swimmingly. One nice benefit of this collaboration is that Teaching Assistants from across the University are also now mingling with our own Teaching Assistants which has made for some very interesting discussions. Moving forward, The CTL will be running all administration of these sessions with an open channel to us should any Fine Arts specific concerns arise. If any of you have any suggestions for basic or advanced TA training needs that are specific to your unit, now would be an excellent time to share those with me. We are always open to refining and adapting our

training programs as well as advocating with CTL and GradPro Skills for Fine Arts specific needs.

Accessibility

We encourage all units to consider participating in the ongoing Accessibility Workshops offered throughout the university. You can consult the [Accessibility Hub](#) for a one-stop opportunity. There is a new policy of procedures to support Accessibility that applies to Faculty and Staff. It is worth knowing about. You can click [here](#) to access that.

EDI Events and Workshops: Equity Office

The Equity Office has an evolving and ever-improving website. In this week's "Better Get to Know a Concordia Website" feature, I invite you to take a look at its [Services](#) page. Among the many services offered, one is a unit-level and project-level consultation service to help provide guidance and advice to advance equity and inclusion. If you have a project or even an idea, please consider reaching out to them.

Report of the Associate Dean, Research and Graduate Studies
February 16, 2024
Prepared by Eldad Tsabary with Michele Kaplan, Johanna Mongraw, and Marina Polosa

RESEARCH

OVPRGS INTERNAL FUNDING

Aid to Research-Related Events (ARRE), Facilities Optimization Program (FOP), and Sustainable Transitions Team Research Initiative (STTRI) internal deadlines have passed and adjudication is in process.

Competition results will normally be announced by April 1st.

Note: The 2023-2024 Spring competitions for the *Individual Seed Grant* and the *Team Grant* funding programs are **suspended** for this year.

BEHAVIOUR INTERACTIVE RESEARCH CHAIR IN GAME DESIGN

Following a university-wide call, Dr. Jonathan Lessard has been appointed Behaviour Interactive Research Chair in Game Design for a four-year term, from January 1, 2024, to December 31, 2027.

CONCORDIA UNIVERSITY RESEARCH CHAIRS (CURC)

Call suspended for the 2023-24 academic year (circulated to all Fine Arts Full-Time Faculty members on December 20th).

EXTERNAL FUNDING

SSHRC Connection Grants:

Ishita Tiwary (Mel Hoppenheim School of Cinema) *Migration and Media: Subaltern Perspectives* (\$49,984) - Through two symposia, the collaboration between Concordia and the University of Pennsylvania offers participants the opportunity to examine the relationship between migratory processes, media technologies, and modes of representation that shape the experiences of and public responses to migration, immigration, multiculturalism, and anti-racism. The symposia will provide a space where new expert knowledge on migration and media will be generated, accumulated, and mobilized. The year-long programming will develop theoretical and methodological models to study the complex everyday patterns of migration, build a robust inventory of practical and theoretical resources, create and curate media projects on media and migration, and develop community led research and practice-based projects that can lead to social transformation and concrete change. Academics, community organizers, and artists and will create podcasts, video diaries, collages, and soundscapes, as well as an open access edited collection that will contribute to the discipline of film and media studies as the first volume that addresses media and migration through the vantage point of the Global South.

EXTERNAL GRANT DEADLINES

This is an overview of upcoming SSHRC competitions to help you plan your grant applications ahead of deadlines:

OFFICE OF RESEARCH – INTERNAL DEADLINES –SSHRC 2024				
Competition	Portal	10-Day Content Review	5-Day Admin Review	Agency Deadline
Partnership Engagement Grants	SSHRC	1-Mar-24	8-Mar-24	15-Mar-24
Connection Grants	SSHRC	17-Apr-24	24-Apr-24	1-May-24
Partnership Engagement Grants	SSHRC	3-Jun-24	10-Jun-24	17-Jun-24
Connection Grants	SSHRC	18-Jul-24	25-Jul-24	1-Aug-24

Michele Kaplan michele.kaplan@concordia.ca – Advisor, Research Development (Faculty of Fine Arts, Faculty of Arts and Science Humanities, Concordia Library)—is available throughout the year to meet with you to discuss your projects, strategize on suitable funding opportunities, create funding strategy plans, and to provide comprehensive support during the development and submission stages for grant applications. Please do not hesitate to contact Michele if you have questions or require assistance.

Note the following recommended timelines:

- **Content Review:** Please send Michele Word documents so that she can offer feedback in track changes.
- **Administrative Review:** There are two steps to follow in this order: 1) Submit the final and complete application through the agency portal; and 2) Submit the Grant Details form through ConRAD.

RESEARCH FUND MANAGEMENT SUPPORT

The Research and Restricted Fund Management (RRFM) team will be on site to provide support and answer financial questions related to your Research or Restricted accounts. Drop-in sessions for 2024 started again on January 17th and run until March 13th. Faculty and staff are invited to book time slots with Anastasia Koronis, Financial Officer, and other RRFM staff using the link below.

- Booking Link: [FOFA Research & Restricted Financial Management ROOM EV.2773 \(office365.com\)](#)
- Please enter the Dean's Office area via EV 2.705 (Fine Arts Student Academic Services)
- Questions: umar.khan@concordia.ca

CONCORDIA UNDERGRADUATE STUDENT RESEARCH AWARDS (CUSRA)

- Submission deadline to Departments: **Monday, February 26, 2024**
- Departmental ranked recommendations and compiled dossiers are due at the Office of the Associate Dean, Research and Graduate Studies: **Wednesday, March 13, 2024**
- Submitted to: johanna.mongraw@concordia.ca

GRADUATE STUDIES**CANADA GRADUATE SCHOLARSHIP – MASTER’S (CGS M) 2024-25**

- Departmental selections and ranked applicant lists are due at the Office of the Associate Dean, Research and Graduate Studies: **Thursday, February 22, 2024**
- Submitted to: adrgs.fofa@concordia.ca cc: johanna.mongraw@concordia.ca
- Remember: It is essential to keep all decisions confidential as there is an embargo on the results until students receive them via the Research Portal on April 1, 2024.

2024 JORISCH FAMILY ARTIST RESIDENCY

- Submission deadline was Friday, January 26. Adjudication is now in progress and an award recipient will be announced in the next ADRGS report.

2024 BRUCEBO FINE ART SUMMER RESIDENCY SCHOLARSHIP

www.concordia.ca/finearts/funding-awards/brucebo.html

- Submission deadline is Monday, March 4th, by 12 pm/noon
- Please submit complete, compiled application dossiers to: researchatfinearts@concordia.ca

2024 WILLIAM BLAIR BRUCE TRAVEL SCHOLARSHIP

www.concordia.ca/finearts/funding-awards/brucebo.html

- Submission deadline is Monday, March 4th, by 12 pm/noon
- Please submit complete, compiled application dossiers to: researchatfinearts@concordia.ca

Faculty Council meeting
February 16, 2024

University Advancement Faculty of Fine Arts Development Update

Submitted by: Cherry Marshall, Associate Vice-President, Development

1. Department Update

G. Vanessa Sérant, Principal Director of Development for Fine Arts is on medical leave until further notice. In her absence, please reach out to Cherry Marshall for anything Development related. Ginette Leduc will continue to provide part-time support to the Department until the end of April.

For budgetary reasons, the Development Office role, last occupied by Katia Lorye will remain vacant for the time being.

Thank you for your partnership and collaboration as we work through these ongoing staff challenges.

2. Summary of gifts raised (FY24)

Despite having a reduced team, we remain committed to raising major gifts to support the top priorities of the Faculty. To date and with your help, we've raised approximately \$1.5 M since the start of this fiscal year. We have a number of other commitments in the works and expect to be able to report on some exciting new funding shortly.

3. New gifts

a. Sari Hornstein \$150,000

We received \$150,000 towards an eventual commitment of \$450,000 to support community partnerships for the Centre for the Arts in Human Development (CAHD).

b. Sally Issenman - \$22,500

For the establishment of two awards in Studio Arts (Painting and Drawing) – one undergraduate and one graduate.

The Lois Gold Issenman Painting and Drawing Scholarship (**\$7,500**) (Undergraduate) was established by Sally Issenman, in memory of her mother. Lois Gold Issenman, Montreal born, was a lovely painter who cultivated and nurtured her passion for visual art throughout her life.

The Leslie Schalk Painting and Drawing Award (**\$15,000**) (Graduate) was established by Sally Issenman, in memory of the influential artist and educator who taught her mother, Lois Gold Issenman, for many years. Leslie Schalk worked in and taught painting (lithography, acrylic landscapes, large format triptych) in Montreal after moving to the city from Hungary in the late 1930s.