

Fiscal Unit/Academic Org	History of Art - D0235
Administering College/Academic Group	Arts and Sciences
Co-administering College/Academic Group	
Semester Conversion Designation	New Program/Plan
Proposed Program/Plan Name	Contemporary Art and Curatorial Practice
Type of Program/Plan	Graduate degree program
Program/Plan Code Abbreviation	
Proposed Degree Title	MA in Contemporary Art & Curatorial Practice

Credit Hour Explanation

Program credit hour requirements		A) Number of credit hours in current program (Quarter credit hours)	B) Calculated result for 2/3rds of current (Semester credit hours)	C) Number of credit hours required for proposed program (Semester credit hours)	D) Change in credit hours
Total minimum credit hours required for completion of program				61	
Required credit hours offered by the unit	Minimum			49	
	Maximum			55	
Required credit hours offered outside of the unit	Minimum			9	
	Maximum			15	
Required prerequisite credit hours not included above	Minimum			0	
	Maximum			0	

Program Learning Goals

Note: these are required for all undergraduate degree programs and majors now, and will be required for all graduate and professional degree programs in 2012. Nonetheless, all programs are encouraged to complete these now.

Program Learning Goals

- The program aims to provide students interested in curatorial careers with all of the necessary tools: a thorough grounding in both the history of art and the history of exhibitions; hands-on curatorial experience; and legal & public policy training.

Assessment

Assessment plan includes student learning goals, how those goals are evaluated, and how the information collected is used to improve student learning. An assessment plan is required for undergraduate majors and degrees. Graduate and professional degree programs are encouraged to complete this now, but will not be required to do so until 2012.

Is this a degree program (undergraduate, graduate, or professional) or major proposal? Yes

Does the degree program or major have an assessment plan on file with the university Office of Academic Affairs? No

Program Specializations/Sub-Plans

If you do not specify a program specialization/sub-plan it will be assumed you are submitting this program for all program specializations/sub-plans.

Pre-Major

Does this Program have a Pre-Major? No

Attachments

- CACP core 8.20.pdf
(Program Proposal. Owner: Florman,Lisa Carol)
- CACP concurrences.pdf
(Support/Concurrence Letters. Owner: Florman,Lisa Carol)

Comments

- A letter from the College is also required for submission. *(by Heysel,Garett Robert on 10/11/2015 07:21 PM)*
- Please note that the "proposal" also includes a rationale, a curricular map, and an assessment plan. Note, too, that we are submitting syllabi for 3 new courses as well. *(by Florman,Lisa Carol on 08/20/2015 03:53 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Florman,Lisa Carol	08/20/2015 03:54 PM	Submitted for Approval
Approved	Florman,Lisa Carol	08/20/2015 04:08 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	10/11/2015 07:21 PM	College Approval
Submitted	Workman,Mollie-Marie	11/08/2015 06:30 PM	Submitted for Approval
Approved	Florman,Lisa Carol	11/08/2015 06:31 PM	Unit Approval
Pending Approval	Heysel,Garett Robert Williams,Valarie Lucille	11/08/2015 06:31 PM	College Approval



August 21, 2015

Vice Provost Randy Smith
Office of Academic Affairs
203 Bricker Hall
109 North Oval Mall
Columbus, OH 43210

Dear Randy,

The History of Art Department has been working for some time now on the development of an MA program in Contemporary Art and Curatorial Practice, which will be unlike any other in the U.S. (or, indeed, the world) and yet which we believe will also fill a critical niche. In order to get the approval process rolling, we are uploading to the ASC curriculum website the following documents:

- The proposal for the MA in Contemporary Art and Curatorial Practice
- A sample curriculum for advising purposes
- Syllabi for the new courses (HA7015, 7020, and 7189) being created for the program
- Concurrences from the other various units around campus that will either be involved in or affected by the Curatorial Practice Program.

We are hoping that we might receive approval in time to begin the program in the autumn of 2017—which will mean advertising it beginning in the summer and fall of 2016. We are also looking forward to receiving feedback from the various committees involved in the process.

Sincerely,

Lisa Florman
Professor and Chair
History of Art
Email: florman.4@osu.edu

**Proposal to the ASC Curriculum Committee
for a new degree program:
Master of Arts
in Contemporary Art and Curatorial Practice**

Submitted by the History of Art Department
August 2015

1. Rationale for the new degree program, including a description of its disciplinary purpose and significance:

Given the high profile and superb reputation of the Wexner Center for the Arts, and our own growing expertise in global contemporary art,^{*} the History of Art Department has for several years now been exploring the possibility of offering a Master's degree in Contemporary Art and Curatorial Practice. Both nationally and internationally, interest in curatorial studies programs, particularly in those geared toward contemporary art, has been growing steadily. Recognizing that interest, and anticipating new programs arising to meet it, the College Art Association (CAA) in 2004 established a set of standards "intended to guide art departments and administrators organizing curatorial curricula." Those standards were revised in 2009 so as to better address the specific needs of "students who expect to work in the contemporary art field."

In designing our own program in Contemporary Art and Curatorial Practice, the OSU History of Art faculty looked very closely at the CAA guidelines, as well as at the existing MA programs that would be in competition with ours. Our primary concern was to devise a curriculum that would both meet or exceed the field's highest standards and take maximum advantage of all that Ohio State University and the city of Columbus has to offer. Over the course of our research and discussions, it has become clear to those of us working on the proposed MA that the best way to achieve our goals is to create something that doesn't simply replicate what students can already get through other, existing programs but would instead provide them with a different, in many ways more comprehensive, kind of curatorial training.

The two best-known programs currently in existence—Bard College's Center for Curatorial Studies (CCS Bard) and the Curatorial Practice Program at California College of the Arts (CCA)—have been around for about 20 years and graduated in that time approximately 200 students each. Bard is located in relatively close proximity to New York City, and CCA is in San Francisco. Their geographic settings have enabled both

^{*} Within the History of Art Department, we have six faculty who specialize in twentieth- and twenty-first-century art: Kris Paulsen, whose area of expertise is video and new media; Erica Levin, our recent hire in avant-garde and experimental cinema; Julia Andrews, Distinguished University Professor of modern and contemporary Chinese art; Lisa Florman, whose area of concentration is European art of the twentieth century; Namiko Kunimoto, whose interests encompass modern and contemporary Japanese and Asian-American art; and Amanda Gluibizzi, who focuses on contemporary art and design. Also holding Graduate Faculty status in our department are Guisela Latorre (Women's, Gender and Sexuality Studies), who teaches courses on contemporary Latin American art; and Sarah van Beurden (African and African American Studies), a specialist in the art and culture of Africa and the African Diaspora.

programs to thrive on a steady stream of all-star adjunct faculty and visiting curators. Students pay handsomely for the privilege of working with those visitors, however: current tuition at Bard is \$37,284 per year, and CCA's is even more (\$41,670). If OSU's own geographic location places some restrictions on the number of available curators who might serve as adjunct faculty, it is nonetheless a clear boon where tuition and the cost of living are concerned.

Even more important than our low rents and tuition, however, are the benefits of being housed in a Tier 1 Research University. Neither CCS Bard nor CCA's Curatorial Practice Program are. If their students get any training in law or public policy—something recommended by the College Art Association—it is as a very small segment of a larger course on curatorial practice taught by artists, art historians or professional curators. The program we have designed for OSU would allow—in fact, require—students to take courses from the Department of Arts Administration, Education & Policy (e.g., Nonprofit Arts Institution Governance or Resource Management and Revenue Streams for Arts and Cultural Organizations), as well as at the Moritz College of Law (e.g., Nonprofit Organizations or Intellectual Property Law) or the John Glenn College of Public Affairs (e.g., Grant Writing in the Public Sector or Nonprofit Financial Management).

It should be said that the highly interdisciplinary nature of the curriculum we've designed is at once one of the program's greatest strengths and an absolute imperative, given the current size of the History of Art faculty. At Bard and CCA, the curriculum is built around dedicated courses (three per semester) designed to collectively meet the needs of curatorial studies students (again, as specified by the College Art Association). Given that the History of Art Department at OSU has only 11 full-time faculty—who serve both undergraduate and PhD programs already strained by our present shortage of personnel—as well as the relatively small curatorial pool from which to draw adjunct faculty, it will be necessary for us to structure our curriculum around courses already being offered in the History of Art Department and across the university. Again, we feel that this situation, despite being driven by necessity, will in fact prove to be one of the real selling points of our program. People we interviewed who had been through other curatorial programs repeatedly mentioned that their training in legal or policy matters was inadequate to many of the situations they subsequently faced in their professional careers.

Almost to a person, those interviewed also complained that the length of their programs placed debilitating constraints on the kinds of exhibitions they could mount for their culminating projects. As any professional curator will tell you, planning for shows typically begins several years in advance; it simply takes that long to do the necessary research, write the catalogue essays, and prepare the exhibition space—not to mention all that's required to secure works on loan from other institutions. We are proposing to solve this problem by making the OSU program three years in length rather than the usual two. Indeed our inability to offer more than a couple of dedicated, core courses each semester makes that third year all but compulsory; without it, students would be getting far less from our program than they would from others, and would even fall short of the standards established by the College Art Association. Fortunately, a three-year program at Ohio State would still cost substantially less than a two-year program almost anywhere else, especially for in-state students or those able to establish residency during their second

and third years. The extra year will allow for both a breadth of training unavailable elsewhere and greater time for planning the culminating exhibitions. Consequently, we believe that the length of the program will be perceived as a virtue by prospective students—or at least by the serious kind that we’re most hoping to attract.

Three-year programs are not totally unprecedented: recently California College of the Arts began offering a combined MA in Visual Studies and Curatorial Practice that takes 3 full years to complete. The program seems to have arisen partly in response to the College Art Association’s assertion that “the most effective curatorial-studies programs are [those] offered in conjunction with the MA and PhD in art history,” and that future curators should have “all of the training appropriate for an advanced degree in art history.” In truth, none of the existing two-year programs provide students with a grounding in the discipline comparable to what they would receive in a History of Art Master’s program. (That’s not particularly surprising, since most MA programs in art history are themselves two years in length, even without any of the specialized curatorial training that the curatorial studies programs provide.) The CAA guidelines also say that, ideally, a student in a curatorial studies track should have the option, upon completion of the MA, of continuing on to earn a doctoral degree in the history of art. Again, because of the very limited art-historical training they receive, graduates of two-year curatorial studies programs would almost certainly have to complete additional, Master’s-level coursework before moving on to the PhD.

By offering a 3-year degree in Contemporary Art and Curatorial Practice, Ohio State would become one of only two institutions in the country actually meeting all of the College Art Association’s recommendations (CCA’s combined visual studies/curatorial MA being the other). And ours would be the *only* one housed in a major research university, offering students the kind of broad, interdisciplinary training that the profession currently demands, including graduate-level coursework in modern and contemporary American and European, Asian, African and Latin American art.

2. Description of the proposed curriculum:

During their three years in our program, students would take a minimum of 61 credit hours, broken down into the following categories. (Courses in boldface indicate new offerings.)

Core courses: 24 hours

HA 6001 (Historical and Conceptual Foundations of Art History) 4 credit hours

HA 7015 (Exhibition Histories) 4 credit hours

HA 7189 (Curatorial Practicum) 6 credit hours

HA 7999 (Curatorial Thesis Writing) 6 credit hours

HA 7191 (Curatorial Internship) 4 credit hours

History of Art (including Curatorial) electives: 25-28 hours

7 courses (approximately 25 credit hours), 4 of which must be at the 6000-level or above. [At least two of those elective courses must be focused on art prior to the nineteenth century, and two on things *outside* of the American or European tradition.] In addition to the existing HA courses, we are also putting forward a

new course number, **HA 7020** (Curatorial Elective), to accommodate those courses, periodically offered, on some specifically curatorial theme.

Theory Elective: 3 hours

Students must take one of the following:

- HA 5640 (Intro to Contemporary Art Historical theory)
- CompStud 5864 (Modernity and Postmodernity: Concepts and Theories)
- Another “theory” course, in Comp Studies or another department, approved by the student’s advisor

Law/Public Policy/Arts Administration electives: 9 hours

Students must take three of the following courses:

- Drafting Business Contract (Moritz College of Law)
- Nonprofit Organizations (Moritz College of Law)
- Intellectual Property Law (Moritz College of Law)
- ArtEd5670 Public Policy and the Arts
- ArtEd5671 Organizational Leadership in the Nonprofit Arts
- ArtEd5682 Nonprofit Art Institution Governance and Board Leadership
- ArtEd5684 Arts Participation, Cultural Literacy, and Audience Development
- ArtEd5685 Arts/Cultural Organizations: Resource Management and Revenue Streams
- ArtEd7000.20 Concepts, Theories and Issues in Arts/Cultural Policy
- ArtEd7681 Arts/Cultural Institutions, Organizational Theories & Management Practice
- PubAfrs5590 Fundraising and Philanthropy for Nonprofit Organizations (Glenn College)
- PubAfrs 7501 Grant Writing in the Public Sector (Glenn College)
- PubAfrs 7526 Nonprofit Management and Governance (Glenn College)
- PubAfrs 7533 Nonprofit Financial Management (Glenn College)
- PubAfrs 7553 Nonprofit Management and Governance (Glenn College)

A note on the total credit hours for the MA: Although we realize that 61 is an unusually large number of hours for an MA program, it is neither unprecedented, especially for a three-year program (the MFA in Art, for example, requires a minimum of 72 hours) nor, we believe, unwarranted. Students will effectively be getting two degrees, in that they’ll have done the coursework equivalent of a Master’s in art history plus additional work specifically targeted to curatorial practice. Given the College Art Association’s recommendation that curatorial programs be designed in such a way that, upon graduation, students have the option of continuing on to the PhD, we had little choice but to require approximately 30 hours of art history coursework (the minimum for the History of Art MA), thereby bringing the total for the Curatorial Practice Program to 61.

3. Administrative arrangements for the proposed program:

Despite its interdisciplinary nature, the Masters program in Contemporary Art and Curatorial Practice will be housed wholly within the History of Art Department and overseen by the Chair, the Director of Graduate Studies, and the Graduate Program

Coordinator. Entering students will choose or be assigned to a faculty advisor, just as is currently the case with our doctoral students.

4. Evidence of need for the new degree program, including opportunities for employment of graduates. Include other programs in the state and potential duplication of programs in the region.

Within Ohio, there are only two schools that offer anything at all comparable to what we are proposing: the University of Cincinnati has a Graduate Certificate in Museum Studies, and Case Western offers a Museum Studies track within their Art History Masters program. Cincinnati's "certificate" provides students with more training than they are likely to have gotten as undergraduates, but far less than they would in our program. Case's track involves a year-long museum studies course and two supervised internships at the Cleveland Museum of Art. Although quite good, their program is neither focused on contemporary art nor includes courses in law, arts administration, or public policy. In that sense, there is very little duplication among programs within the state. In fact, there is really no other curatorial program at all like ours between California and the east coast.

Despite not having been part of a curatorial practice program, many of our alumni have gone on to very successful curatorial careers. Recent graduates are currently working as curators at the Carnegie Museum of Art in Pittsburgh, the Gund Gallery at Kenyon College, the St. Louis Museum of Art, the Nelson-Atkins Museum in Kansas City, and the Pizzuti Collection here in Columbus; another was just named Director of the Carpenter Center for the Visual Arts at Harvard University. As impressive as this record is, we believe we can give our students even better, more targeted curatorial training through our proposed MA in Contemporary Art and Curatorial Practice. And, of course, we hope we can draw our alumni back to OSU, either to teach in the program (for those who are local) or to offer special lectures or colloquia highlighting their own experiences. We're imagining that, with time, access to this network of former students will also be one of the program's attractions.

5. Prospective enrollment:

We intend to enroll approximately 5 students during the first year of the program, aiming toward a maximum entering class of 10 by the end of the fifth year. That would mean that we would have a total of between 5 and 25 students in the program at any one time until 2021, and roughly 30 after that.

6. Special efforts to enroll and retain underrepresented groups:

The Department has been making a concerted effort over the last several years to attract a more diverse student body, and those efforts have recently been quite successful. This coming autumn, for example, we will welcome four new doctoral students into our program, three of them on University Enrichment Fellowships. (One is Latina, another of Vietnamese descent, the third Native American.) Despite this year's success, however, it is often hard to find high-caliber applicants from underrepresented groups in many of the historical subfields offered by the department. For a variety of reasons, contemporary art

has a broader appeal, especially given the recent explosion of interest in art from around the world—in what is sometimes now referred to as “global contemporary art.” Our MA program in Contemporary Art and Curatorial Practice will, we believe, be even more attractive to traditionally underrepresented minorities, insofar as the curatorial profession is already more ethnically diverse than is academic art history.

7. Faculty and facilities available for the new degree program and their adequacy:

We believe that our current facilities and faculty will be sufficient to accommodate the program, at least initially. In addition to our regular faculty, we also expect to have at least one and possibly two full-time lecturers (on renewable appointments) who have expertise in the area of modern and contemporary art and who could easily take part in the program.

We also have strong expressions of interest in teaching from a number of local curators (including Bill Horrigan at the Wexner Center, Michael Goodson at CCAD, and Tyler Cann at the Columbus Museum of Art), as well as informal agreements with those institutions and several others (including the Pizzuti Collection, COR&P, and the Transformer Station in Cleveland) for the internship component of the program. Although the exhibition schedule would need to be closely coordinated with the Art Department and the staff of the OSU Urban Art Space, UAS is a near ideal venue for the students’ culminating shows, and we have already reserved a slot for the 2016/17 academic year. We have access to other, smaller spaces as well: The University Libraries Gallery, The Cultural Arts Center, Rooms to Let, Skylab, and COR&P, to name but a few.

8. Need for additional facilities and staff and the plans to meet this need:

If the program proves to be as popular (and as financially sustainable) as we anticipate, we may eventually need to hire both a director—ideally, a curator with a substantial public profile and considerable professional experience—and a staff person, who would help to administer the program and match students to internships at our partner institutions. (Neither of those positions would necessarily be full-time.) Initially, however, we believe we can make do using the current faculty and staff of the History of Art Department. Our intention is to begin small, admitting additional students only gradually, once we are confident in our ability to handle larger populations, and have accumulated the resources to do so.

9. Projected additional costs:

Over the last several years, we have been using existing departmental funds—supplemented by contributions from the Department of Art and the Wexner Center—to host a series of talks by influential contemporary curators. The continuation of that series (and so the continued availability of funding) will be vital to the success of the MA Program in Contemporary Art and Curatorial Practice. Again, our hope is that the program will be revenue-generating, effectively paying for itself in short order. Additional cuts to the departmental budgets might, however, cause problems for the new MA (just as it would undoubtedly challenge the quality of our existing programs).

DRAFT - MA Contemporary Art and Curatorial Practice – Sample 3 years / 3 classes (8-12 credits) per semester)	
<p>Fall 1: 6001 Historical and Conceptual Bases of Art History (4) HA or Curatorial Elective (4) Law/Policy Elective (3)</p> <p>Spring 1: 7015 Exhibition Histories and Curatorial Practices (4) HA or Curatorial Elective (3-4) Visual and Critical Theory for Contemporary Art or Theory Elective [Comp. Studies](3)</p> <p>Summer: Internship (2)</p>	<p>[ex. 7020-Biennials] [ex. Grant Writing]</p> <p>[ex. 5221 – Renaissance Painting] [ex. Comp Studies 5864-Theorizing Modernity and Post Modernity or Comp Studies 7390- Theorizing Performance]</p>
<p>Fall 2: HA or Curatorial Elective (4) HA or Curatorial Elective (3-4) Law /Policy Elective (3)</p> <p>Spring 2: HA or Curatorial Elective (4) HA or Curatorial Elective (3-4) Policy/Law Elective (3)</p> <p>Summer: Internship (2)</p>	<p>[Ex. 8821- Mod/contemp. Japanese Art] [ex. 5905- Avant-Garde and Exp Cinema] [ex. Contracts/Non Profit Management]</p> <p>[ex. 7020- Alternative Spaces] [ex. 8000- Latin American Art] [ex. Non-Profit Management/ Intellectual Property]</p>
<p>Fall 3: Practicum - Exhibition Planning (2) Thesis Writing- Research (2) HA or Curatorial Elective (4)</p> <p>Spring 3: Practicum – Exhibition Execution (4) Thesis Writing – The Catalog Essay (4)</p>	<p>[ex. 7020- Black Box/White Cube]</p>

NB: *At least* 2 HA electives must be pre-1900 and *at least* 2 must be “non-western.”

Students who are not proficient in at least one language other than English, and who are considering pursuing a PhD after completion of this program, should attempt to acquire that proficiency either through extensive study over multiple years or intensive summer school. (With the advisor’s approval, language study may be substituted for one of the summer internships.)

**DEPARTMENT OF HISTORY OF ART:
MA PROGRAM IN CONTEMPORARY ART AND CURATORIAL PRACTICE
ASSESSMENT PLAN**

LEARNING GOAL #1: Students should develop the knowledge and skills necessary to mount a cohesive, original, and compelling exhibition of contemporary art works

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student is able to successfully plan and budget for a small- to medium-sized exhibition</i>				
<i>The student is able to effectively negotiate loans and manage contracts</i>				
<i>The student is able to design and mount a visually compelling installation</i>				
<i>The student is able to conceive an original and coherent idea for an exhibition, and bring it to fruition</i>				

USE OF RUBRIC: The rubric will be distributed to students and will be used by faculty in their evaluation of the students' culminating exhibition for the MA program.

CRITERION: The department expects 70% of the students to meet these expectations, and 25% to exceed expectations.

USE OF DATA: Aggregated data for each category will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, faculty will consider how to improve instruction in these areas so as to provide students with the knowledge and skill set they need.

LEARNING GOAL #2: Students should acquire a broad knowledge of the history of art, including the theoretical and historical foundations of the discipline.

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student demonstrates a grasp of major theoretical approaches within art history.</i>				
<i>The student demonstrates a grasp of the historical foundations of art history.</i>				
<i>The student acquires a broad understanding of the history of art, both Western and non-Western, twentieth-century and earlier</i>				

USE OF RUBRIC: The rubric will be distributed initially to the faculty member teaching the department's Proseminar (HA6001) when the student enters the program; at the end of the course he or she will complete the first two lines of the table. Subsequently the rubric will be returned to the Graduate Program Coordinator, who will in turn notify the Grad Chair of any evident problems, and then, two years later, send it to the student's advisor for completion. (The advisor's assessment will be based on the student's performance as indicated by the diversity of the art history courses taken and the strength of the grades received in them.) NB: Every student's performance in these areas is also all individually evaluated and discussed during the department's annual review in April; problems may also be identified via this route.

CRITERION: We expect 80% of our students to meet expectations and 30% to exceed them.

USE OF DATA: Aggregated data for each category will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, faculty will consider adding additional coursework to the program or devising some other means for achieving our goals.

LEARNING GOAL #3: Students should acquire a broad grasp of the history of art exhibitions from the nineteenth century to the present and an understanding of how that history informs contemporary curatorial practice.

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student demonstrates a broad grasp of art-exhibition history</i>				
<i>The student demonstrates an understanding of how that history informs contemporary practice</i>				

USE OF RUBRIC: The rubric will be distributed to students and will be used by faculty teaching the required Exhibition Histories course (HA7015).

CRITERION: For each offering of HA7015, we expect that 70% of the students in the Curatorial Practice program will meet expectations and 25% will exceed expectations. The faculty member teaching HA7015 should see improvement over the course of the semester as demonstrated by the students' three case studies and then in the final presentation.

USE OF DATA: Aggregated data for the class will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, individual students may be encouraged to take specific curatorial electives; and we will consider adding additional courses or otherwise increasing the students' exposure to the history of art exhibitions over the last two centuries.

LEARNING GOAL #4: Students should hone their visual-analytic skills, as well as their critical thinking, and writing abilities. Their work should also demonstrate the ability to conduct scholarly research.

RUBRIC:

	Exceeds Expectations	Meets Expectations	Meets Some Expectations	Does not Meet Expectations
<i>The student effectively analyzes visual images.</i>				
<i>The student demonstrates the ability to think critically.</i>				
<i>The student effectively communicates through writing.</i>				
<i>The student demonstrates significant research skills.</i>				

USE OF RUBRIC: The rubric will be distributed to students and will be used by all faculty evaluating the student's thesis/catalogue essay.

CRITERION: We expect 70% of our students to meet expectations by the end of the 3-year program. We also expect 25% of our students to exceed expectations over that same period.

USE OF DATA: Aggregated data for each category will be examined by the Graduate Studies Committee on an annual basis. If the data do not meet our criteria, faculty will consider additional instruction in formal analysis, critical thinking, and writing to the curriculum for the curatorial practice program.



June 14, 2015

Lisa Florman
Professor and Chair
Department of History of Art
217 Pomerene Hall
1760 Neil Avenue

Dear Lisa,

The Glenn College is happy to provide concurrence and support for the History of Art Department's proposed Master of Arts in Contemporary Art and Curatorial Practice. We are pleased that a number of our nonprofit courses are included as approved electives.

While some of the graduates may follow similar career paths of the graduates of our MA in Arts Policy & Administration that we offer jointly with the Department of Arts Administration, Education and Policy, the newly proposed degree has a much narrower focus on curatorial practice than the existing degree and does not appear to be duplicative.

We look forward to future collaborations.

Sincerely,

Robert T. Greenbaum
Associate Dean for Curriculum
John Glenn College of Public Affairs
greenbaum.3@osu.edu



THE OHIO STATE UNIVERSITY

MORITZ COLLEGE OF LAW

Garry W. Jenkins
Associate Dean for Academic Affairs
and John C. Elam/Vorys Sater Professor of Law

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June 17, 2015

Lisa Florman
Professor and Chair
Department of History of Art
The Ohio State University
217 Pomerene Hall, 1760 Neil Ave.
Columbus, OH 43210

Dear Professor Florman:

On behalf of the Moritz College of Law, I write in support of the Masters of Arts in Contemporary Art and Curatorial Practice. I have reviewed the proposal and do not find the degree to conflict with the academic programming or endeavors of the College of Law. The College supports the inclusion of three Law courses (Drafting Business Contracts, Nonprofit Organizations, and Intellectual Property Law) as electives in the Law/Public Policy/ Arts category.

If you require additional information, please do not hesitate to contact me.

Sincerely,

Garry W. Jenkins



August 20, 2015

Lisa Florman
Professor and Chair
Department of History of Art
217 Pomerene Hall
1760 Neil Avenue

Dear Lisa,

The Department of Arts Administration, Education & Policy is happy to provide concurrence and support for the History of Art Department's proposed Master of Arts in Contemporary Art and Curatorial Practice. We are pleased that a number of AAEP courses are included as approved electives.

While students in our MA in Arts Policy and Administration and our MA Art Education may follow a similar career path, the newly proposed degree has a much narrower focus on curatorial practice than our existing degrees do and therefore this degree is not duplicative.

Sincerely,

Deborah Smith-Shank, PhD

Chair