Statement of the learning goals for the assessment that you are reviewing.

PhD students in Art History are as likely to go on to careers in museums as they are to remain within academia. As such, Professional Development and Ethics training within the PhD Program in Art History aims to be both scholarly and curatorial. The former revolves around professional workshops for the students, organized by our Professional Development Officer, and a zero-credit Pedagogy course; the latter is based on museum fellowships funded by a three-year Mellon grant (2011-15) that we are hoping to renew this year. In addition to these formal components of the program, faculty are always available to offer informal advice on jobs, publications, conferences and curatorial projects.

(a) Academic Professional Development and Ethics

Beginning in spring 2015, we initiated a zero-credit Pedagogy course, to be taken by all first-year students holding a Graduate Center Fellowship or a MAGNET Fellowship, and strongly recommended to students holding a Tuition-only Fellowship. Led by Professor Rachel Kousser, this 50-hour course comprises weekly meetings on Thursday evenings, teaching observations in the colleges where they will be assigned, where they are also paired with a mentor. Seminars at the Graduate Center focus on writing syllabi and class outlines, creating tests and paper assignments, grading and evaluating, and interacting with students. The culmination of the course is giving a lecture at one of the colleges and writing a 1-2 page teaching philosophy statement.

The Program holds Workshops on alternate weeks throughout the fall and spring semesters. While some of these workshops are related to the program (e.g. Passing the First Exam and Navigating the Program), we also include workshops on Fulbright Awards, Winning External Grant Income, and Building a Professional Profile (the latter led by Jennifer Furlong). This year we introduced a new workshop, Getting Your Dissertation Published, led by Ken Wissoker of Duke University Press. This was well-attended: two Level II students; nine Level III students; two recent graduates with academic positions; and one junior faculty member from City College (14 total).

These workshops are organized by Deputy Executive Officer Professor Amanda Wunder, whose position has been expanded to include the role of Professional Development Officer: she holds weekly office hours where she is available for giving advice on cover letters, CVs, and teaching philosophy statements.

Each year, in preparation for the College Art Association Conference (CAA), the annual meeting point for art history as a discipline, the PhD Program organizes GC@CAA, a day-long event in
which faculty and students who are presenting at CAA have an opportunity to test out their papers and receive feedback. Responses range from feedback on content and argumentation to suggestions regarding delivery and use of images.

CAA is also the main venue for university recruitment and interviewing for junior faculty positions. This year we offered a **Mock Interview** workshop for students with job interviews at CAA. However, despite wide advertising and pressure from faculty, no students signed up for this workshop. We will nevertheless offer it again next year.

To develop students’ professional skills as organizers of conferences and symposia, funds from the Rewald Endowment of the PhD Program in Art History are made available each year to graduate students to organize a conference. Working with a faculty mentor, students take responsibility for issuing a CFP, inviting speakers, arranging transport and accommodation, and introducing and chairing the event. Recent conferences include *The Status of Sound: Writing Histories of Sonic Art* (2012), *Exhibit A: Authorship on Display* (2014), *Beyond Connoisseurship: Rethinking Prints from the Belle Epreuve* (2014) and *The City is Ours, The Body is Mine: Urban Spatial Practices in Contemporary Latin America* (forthcoming, April 2015).

(b) **Curatorial/Museum-oriented Professional Development and Ethics**

Thanks to a generous grant from the Andrew W. Mellon Foundation, the PhD Program in Art History has, for the last three years, been able to develop the pilot project *New Initiatives in Curatorial Training*. The aim has been to deepen and formalize the program’s long-standing commitment to training future curators and other museum and arts professionals. The project is multi-stranded; its most salient aspects from the perspective of Professional Development are:

- **Curatorial Fellowships** in museums. Three students per year are selected to work part-time in a New York-area museum. Institutions with whom we have collaborated to date include the Metropolitan Museum of the Arts, Dia Center for the Arts, the Morgan Library & Museum, and the Newark Museum. Students work alongside curatorial staff on both the production and research of exhibitions. We encourage the research undertaken during these fellowships to be disseminated, e.g. in the form of a publication, symposium, research file, online resource, wall-text or blog.

- **Object-based seminars** in museums, team-taught between faculty and curatorial staff, one course per semester. Increasing numbers of students come to the Graduate Center straight from their undergraduate colleges with aspirations to curatorial careers, but without significant experience in the field. For such students, object-based seminars in museums are indispensable to their subsequent careers and deepen their general knowledge of art history. For students intent on pursuing an academic career, these courses are no less central, since they confront students with the material reality of art history, which frequently complicates canonical narratives. Course accommodation in these seminars varies from semester to semester; the average is ten students. Institutions with whom the program has collaborated to date include the Metropolitan Museum of the Arts, the Morgan Library & Museum, and the Museum of Modern Art.

- **Curatorial Studies Seminar**: during spring 2014 and spring 2015, Professor Claire Bishop and Dr Katherine Carl (curator of the James Gallery, CUNY Graduate Center) team-
taught a curatorial studies seminar. This class had two components: firstly, inviting leading curators to come to the Graduate Center and discuss their most significant exhibitions in terms of research methodology. Secondly, requiring students to research and develop their own exhibition proposals for the James Gallery (but which could also be used as a proposal to pitch to other venues).

- **James Gallery Fellowship:** From the Curatorial Practice seminar in spring 2014, one student was chosen to receive a one year fellowship working at the James Gallery to realize her exhibition proposal. The exhibition, partially funded by the Mellon, will open in April 2015.

Last year (2013-14) the Museum of Modern Art initiated a Mellon-funded Museum Research Consortium, a partnership between graduate art history programs at Princeton University, Yale University, Columbia University, the Institute of Fine Arts at New York University, and CUNY Graduate Center. The project aims to create a stronger dialogue between MoMA and academic colleagues; furthering the collaborative study of key objects in the Museum’s collection; and the creation of a framework for the Museum’s participation in the training and education of the next generation of art historians and museum curators. The Museum Research Consortium has two parts:

- Each year, a GC art history student is offered a Predoctoral Fellowship at MoMA, paired with an experienced curator who will serve as a mentor and guide his/her work within the Museum.

- In addition, two more students are nominated to participate in Study Sessions at the museum: day-long events that bring together students, conservators and leading academics to research and discuss objects relating to forthcoming exhibitions. Last year’s Study Session was focused on Dubuffet; this year’s addressed Picasso sculptures.

Finally, thanks to a close working relationship between the PhD Program in Art History and Katherine Carl, curator of the James Gallery, there are many opportunities for Professional Development with the Gallery and Center for Humanities: each year, 3-4 art history students work as gallery guards in the James Gallery; our students are regularly invited to give talks on James Gallery exhibitions; each year one art history student is a Fellow in the Center for Humanities, supporting and developing parallel programming (talks, symposia and conferences) around the exhibitions.

2) **A description of what data or other information you are drawing on to conduct your review (e.g. students’ exam results, students’ job placements).**

Student CVs (which list jobs, publications, conferences and exhibitions) show that students enrolled in the program currently have paid employment at the Guggenheim Museum, the Museum of Modern Art, Queens Museum of Art, Brooklyn Museum of Art, Artists Space, the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Morgan Library & Museum. Students also work for The Brooklyn Rail, and write in a freelance capacity for Art in America, Artforum, and numerous online platforms.

As well as teaching at CUNY colleges, students enrolled in the program are also currently teaching at Parsons School of Art, Cooper Union, SUNY Purchase, Eugene Lang/New School,
School of Visual Arts, Sotheby’s Institute of Art, Pace University and the Art Students League of NY. Outside New York, students in the program currently have positions at Virginia University and Indiana University.

Since 2011, nine students have undertaken Mellon Curatorial fellowships at museums; three are still working, and one has now graduated. After a year’s curatorial internship at the Metropolitan Museum of Art, one student was hired by the museum as a full-time research assistant, and now has a three-year curatorial post-doctoral fellowship at the Rhode Island School of Design Museum.

3) Your findings. Is the assessment (and preparation for it) effective?

Yes. The PhD Program in Art History offers an excellent training for both academic and curatorial careers. The Graduate Center is already unique in letting students design and teach own courses in the colleges (as opposed to supporting a senior member of faculty as a Teaching Assistant); the new Pedagogy seminar now prepares students for this experience. Due to our location and faculty contacts with the museum world, the program also offers an unparalleled opportunity for students to pursue curatorial careers in museums.

4) The next steps that will be taken. (There should be a follow-up on these in the report for the next cycle.)

We will evaluate student feedback on the Pedagogy course at our annual faculty retreat in June. Each year we informally evaluate the Mellon seminars and museum fellowships and decide whether or not to continue the arrangement with particular museums.

As of this year, incoming students will undertake a compulsory IRB and Plagiarism workshop in September.

Claire Bishop
Executive Officer
PhD Program in Art History
3.15.14