March 17, 1987

Dr. V. Lane Rawlins
Vice Chancellor for Academic Affairs
The University of Alabama System
P.O. Box BT
Tuscaloosa, Alabama 35487

Dear Dr. Rawlins:

At the March 16, 1987, Commission meeting the following programs were approved:

- The University of Alabama at Birmingham
- Bachelor of Arts in International Studies
- The University of Alabama/The University of Alabama at Birmingham
- Master of Arts in Art History

The Commission tabled consideration of the following program until the University provides documentation of survey results concerning student demand and need for the program at the University:

- The University of Alabama
- Master of Arts in Women's Studies

In accord with Commission policy on deferral of action on a proposed program, the Commission will reconsider the program within the ten month deadline for program action. The proposal was submitted in August, 1987. The University will need to provide survey results in time for consideration at the next meeting of the Commission, May 15, since there is no June meeting, when the ten month deadline for program action arrives.
Please contact the Commission academic affairs staff if questions arise concerning these matters.

Sincerely,

[Signature]

Joseph T. Sutton
Executive Director

JTS/dp

cc:  Dr. Charles A. McCallum
     Dr. John Lyons
     Dr. James Woodward
     Dr. Joab Thomas
     Dr. Roger Sayers
     Dr. William O. Blow
     Dr. Carl H. Marbury
March 16, 1987

ALABAMA COMMISSION ON HIGHER EDUCATION

STAFF ANALYSIS AND RECOMMENDATION

The University of Alabama / University of Alabama at Birmingham

Master of Arts in Art History

INSTITUTIONAL REQUEST: The University of Alabama System requests Commission approval for a Joint Master of Arts in Art History to be offered by The University of Alabama and The University of Alabama at Birmingham.

STAFF RECOMMENDATION: That the program be approved.

GRADUATE COUNCIL REVIEW: Approved 10-0, November 12, 1986.

INSTITUTIONAL MISSION AND ROLE: The program is consonant with the two institutions' missions and roles as stated in the 1985 ACHE Profiles documents.

PROGRAM DESCRIPTION

Background: The University of Alabama offers a B.A. in Art History and B.A., B.F.A., M.A., and M.F.A. in Studio Art. The University of Alabama at Birmingham offers a B.A. with concentrations in Studio Art or Art History and a B.F.A. in Studio Art. The proposed M.A. would enhance these offerings by making available to candidates a broader spectrum of Art History courses.

Program Objectives: No graduate degree in Art History is available currently in Alabama. The two universities, with the support of the Birmingham Museum of Art and other special resources in close proximity appear to the staff to be a strong joint center for offering a quality program.

Organization and Administration: This program would be offered jointly by the art departments at the two universities. Students would be required to take Master of Arts in Art History
courses at both institutions, with a minimum of six hours at each, and would receive the degree from the joint institutions. Rules and standards of admission, curriculum requirements, examination, thesis review, and award of the degree will be decided by the joint art history faculty of the two institutions.

As described, the proposed program meets all requirements of a joint program as defined by ACHE "Operational Definitions."

Curriculum: The entire program comprises thirty semester hours including twenty-four hours of course work and a thesis for six hours credit. Students must also pass a general written examination in Art History prior to admission for candidacy, and must demonstrate reading knowledge of French or German.

The University of Alabama at Birmingham is on a quarter system but gives semester hour credit for course work. To ease student interchange between the two institutions, most 400-level and all 500-level courses taught in Birmingham will be in the Fall or the Winter term, with the time to complete work extended, when necessary for the student. All art department courses at each institution carry three semester hours credit.

Supporting Fields: The program will allow students to take six hours in a related field with the permission of the joint graduate faculty in Art History. Related fields with graduate offerings which would be approved are: American Studies, Anthropology, Art Studio, English, French, German, History, Library Studies, Philosophy, Religious Studies, Spanish, Urban Studies.

Students will be enrolled in one university or the other but can only complete the program by completing at least six semester hours of coursework at each and by passing an examination set and read by the joint faculty. The universities expect a joint enrollment of 6 to 8 students in the first year of the program and a gradual increase to 15 to 18 students by the end of the first 5 years.

Accreditation: The institutions will seek accreditation of this proposed program by the National Master of Arts in Art History.
Association of Schools of Art and Design (NASAD), the recognized accrediting agency for programs such as this one.

NEED: There is no graduate program in Art History in Alabama. However, five institutions in the South currently offer a master's degree in Art History, according to an SREB survey. Alabama residents have access through the Academic Common Market to two of these programs, both of which are in Virginia.

According to the proposal, opportunities for M.A. graduates in Art History who plan to continue for a Ph.D. are clear, the rationale being that schools which grant the doctorate will accept these graduates if their training is sound, if they have sustained a general written examination, and if they have mastered necessary languages. The proposal indicates that the two institutions meet these criteria.

In addition, there are positions in Alabama in colleges, museums, galleries and proprietary schools for which the preferred requirement is the Art History M.A. These persons currently can get this training only by studying outside the state.

Notices received by the art departments indicate the national availability of positions for museum and galley curators and slide librarians. The departments agree that they believe they can place all their graduates.

Finally, the proposal cites "reasons of intellectual stimulation and enjoyment" as rationale for instituting the program. While this is not a job-related rationale it is "a mission . . . respected by the Alabama Commission on Higher Education," according to the proposal. The staff notes that this is in accord with a Commission position established as early as 1979, when the Commission stated that "liberal arts programs should not be subjected to the assessment of employment opportunities because it is worthwhile to pursue knowledge, for its own sake." (Commission Minutes 2/21/79) At the time, the Commission was considering action on a Master of Arts in Sociology. The Staff has considered this as a benchmark position when reviewing Master of Arts in Art History.
liberal arts programs at the baccalaureate or master’s level.

**STUDENT DEMAND:** The proposal cites a demand for this program by students who have completed the undergraduate programs at the respective universities. In addition to these requests, both institutions have received several additional requests each year from other sources, in-state and out-of-state. This level of inquiry, according to the proposal, came without advertising or recruiting. The Staff is of the opinion that student demand is likely to meet or exceed the modest enrollment projection given by the institutions.

**RESOURCES**

**Faculty:** The program’s scope (western art, from medieval to modern with faculty strengths in Medieval, Modern, American, African, Far Eastern) is within the competencies offered by the faculty. Decorative arts and museum studies are covered by supporting faculty.

A comparison of faculty size in the two art departments with other successful M.A. programs revealed that the size is adequate to the proposed program. Together, the universities have 7 faculty who will be directly affiliated with the proposed program and 8 faculty who will be indirectly affiliated.

The two faculties have agreed on what effort in terms of course load must be devoted to purely graduate instruction. Direction of independent research will be incorporated into each art historian’s course load, and by means of well developed scheduling of course offerings, the undergraduate offerings will not be diminished and faculty loads will not increase.

**Facilities:** Facilities at both universities are adequate to the program as currently proposed.

**Library:** The combined collections of the two libraries constitute a research level collection, recommended by American Library Association guidelines as appropriate to the type of program proposed. Further, the two libraries form a collection of size adequate to support
a graduate program by Standards for Art Libraries and Fine Arts Slide Collections, published by the Art Libraries Society of North America. Other library holdings which will be accessible to students are located in: Birmingham Public Library, Birmingham Museum of Art, Birmingham-Southern College, Warner Collection at Gulf States Paper Corporation.

A serious problem to be addressed in the library component of the program is the need to strengthen the current periodicals collection. Of the 110 periodicals considered basic to the program the combined libraries had 80. The UA library projects that $5000 is need to purchase new titles and $5000 is needed for retrospective purchases. The institutions have stated their commitment to meeting library needs.

According to the proposal the forthcoming automation of card catalogs at the two libraries will soon make it possible to merge the two data bases into one unified field for more convenient access by faculty and students on the respective campuses.

**PROGRAM BUDGET:**

To begin the program the University of Alabama plans an addition of $11,600 to the Graduate Teaching Assistant (GTA) budget. The GTA money was increased significantly in 1985-86 and 1986-87, so that by the start of the M.A. program the appropriate funding would be in place.

The University of Alabama at Birmingham believes it essential, in order to begin the program, that the half-time art historian become full-time, library funds be increased, a slide room assistantship and a graduate teaching assistantship be added, and modest operating budget increases be made. Total $31,500.

The total start-up costs for the two universities for the M.A. program: $43,100.

Retrospective five year budgets for the two universities' art programs, included in the proposal, reflect increasing support of the art programs.
Current and Projected Budget Totals for Art Programs:

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>UA</td>
<td>$531,891</td>
<td>$603,042</td>
<td>$625,725</td>
<td><strong>$658,823</strong></td>
<td>*<strong>$690,552</strong></td>
</tr>
<tr>
<td>UAB</td>
<td>$296,560</td>
<td>$314,396</td>
<td>$329,170</td>
<td><strong>$349,800</strong></td>
<td>$381,600</td>
</tr>
</tbody>
</table>

*Additional Cost for GTAs, $11,600
**Work study help, full-time art historian
***One additional Faculty member added

At UA the private Society for the Fine Arts has significantly funded the programs, as have the Friends of the Art Department at UAB, according to the proposal.
PROPOSAL TO OFFER

A JOINT MASTER OF ARTS DEGREE IN ART HISTORY

Submitted by:

The University of Alabama

The University of Alabama at Birmingham
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PROPOSAL FOR A JOINT MASTER OF ARTS DEGREE IN ART HISTORY

BACKGROUND

Art history is a relative newcomer among the academic disciplines. Although instruction in the subject was offered in a few American universities in the latter part of the nineteenth century, its extensive growth and substantial changes in methodology were in part a result of the emigration to the United States in the 1930s of German refugee scholars, among them some of the greatest masters of the post-World War I generation of the discipline. These were such scholars as Jakob Rosenberg at Harvard, Walter Friedlander at the Institute of Fine Arts in New York, Erwin Panofsky and Kurt Weitzmann at Princeton. Other German scholars were the first teachers of art history in many parts of this country, men such as Oscar Hagen at Wisconsin or Clemens Sommer at North Carolina. Profound scholarship combined with dedication to teaching brought these men personal fame and contributed to the growing reputations of their departments and the field itself. The discipline has been steadily enhanced by the generations of their students and students' students who have replaced them or who have established new art history departments throughout the country.

At present there is no graduate degree in art history in the state of Alabama. Together our two universities (with the support of the Birmingham Museum of Art and other special resources available in Tuscaloosa and Birmingham) are the strongest possible joint center for offering a program of high quality. This program would be a natural development of our missions, our locations, including our proximity to each other, and our state and regional
consequence.

The proposed degree would be a natural addition to the undergraduate art programs of the two institutions. It would enhance the existing art history (B.A.) and studio art degrees (B.A., B.F.A., M.A., and M.F.A.) at Tuscaloosa by making available to their candidates a broader spectrum of art history courses. The proposed M.A. would similarly enrich the program at Birmingham, which now offers the B.A. with concentrations in studio or in art history and the B.F.A. in studio. Graduate courses in art history are already offered by both universities (at UAB to supplement other fields). At Tuscaloosa, M.A. and M.F.A. (studio) candidates are required to take six to nine hours of art history, for which they have several possibilities: art history seminars, independent courses, and advanced special projects. While the University of Alabama at Birmingham does not have a master's program in studio, both The University of Alabama at Birmingham and The University of Alabama offer graduate courses that have been taken as electives by students in other departments having the M.A. degree, such as American Studies, Art Education, English, History, Interior Design, and Urban Studies.

I. DESCRIPTION OF PROPOSED GRADUATE PROGRAM

This proposed program for a Master of Arts in art history degree will be offered as a joint degree program by the Department of Art at The University of Alabama and The University of Alabama at Birmingham. The nature of the program for the joint degree is both traditional and non-traditional.

The traditional aspect is that the student, building upon an
undergraduate major, would be required to take a thirty semester-hour degree program including twenty-four hours of course work and a thesis (requiring research and the resolution of an art historical problem) for six hours credit. The student would also take, before admission to candidacy for the degree, a general written examination in art history and would pass an examination demonstrating a reading knowledge of French or German.

The non-traditional aspect of this degree is that the student would be required to take courses at both institutions (a minimum of six hours at each) and would receive the degree from the joint institutions. In every case, rules and standards as to admission, requirements for curriculum, the preparation, scheduling and reading of the written examination in art history, reading of the thesis, and recommendation as to the awarding of the degree would be made by the joint art history graduate faculty of the two institutions.

A. Relation of the Program to Institutional Missions

The proposed M.A. in art history has grown out of recent, rigorous self-evaluations of programs and reassessments of goals and objectives by both art departments. Each department already offers a wide range of programs including a B.A. in art history. In addition, some graduate art history courses are already taught. These are associated with the M.A. and M.F.A. studio programs at UA and with certain masters programs in the humanities and social sciences at UAB. This proposal to offer a joint M.A. in art history reflects the current missions of both universities to encourage and enhance graduate education and research and to develop "cooperative or joint programs with other institutions, especially those in The University of Alabama System."
The strength of The University of Alabama in the liberal arts and its position in Alabama as a major center for graduate study in the liberal arts have made it natural to propose this new degree jointly with UAB. UAB also has strong liberal arts programs in the Schools of Humanities and Social and Behavioral Sciences and master's degree programs in the liberal arts areas of English, history, and anthropology. In art history UAB's resources are its art history faculty which complements that of UA and enlarges it by half, its own library, with holdings partly unduplicated at UA, and its urban location which places it near the resources of the Birmingham Museum of Art and the Birmingham Public Library. The museum is a major art museum in the second rank of size and quality by national standards. The Birmingham Public Library has a large and important collection of monographic materials. By cooperating, the two universities may better fulfill their chosen and approved missions and provide a better program than either could alone.

B. Objectives

Each of the two departments already offers an undergraduate major in art history of which the equivalent would be required for admission to this program (see Appendix I for UA and UAB undergraduate art history curricula). The graduate program would complement and strengthen these undergraduate programs and would provide more advanced study leading to the following objectives:

1. Mastery of the discipline of art history

The most important objective would be to develop and deepen the student's mastery of the discipline of art history. This subject is at the very heart of humanistic studies and an important part of the community of
learning and study in each of our two universities. The importance of art history to the enrichment of our culture is by itself a sufficient reason for its further study.

2. As a preparation for doctoral study

The art history M.A. is the first step to the Ph.D. One objective of an M.A. program in institutions like ours, which have no Ph.D. in art history, is to permit the student to begin graduate work in art history while perfecting mastery of necessary related skills such as foreign languages or museum studies which will better enable the student to secure admission to the best doctoral programs in art history. The Ph.D. is required for art historians who wish to teach in four-year colleges and universities and is often or usually required for research appointments in many institutions such as museums, libraries, and archives.

3. As a terminal degree

The M.A. in art history is an appropriate degree for high school teachers of the subject or for the positions that are open in museums, galleries, libraries, archives, and at art dealers requiring specialists with some graduate training in art history. Art Libraries Society of North America (ARLIS) standards for art librarians and slide curators require the M.A. in art history. Increasing numbers of such positions are becoming available in Alabama and nationally.

C. The Program
The Master of Arts in art history strengthens and completes the general knowledge of art history which the student has begun to acquire through an undergraduate major in the subject. This advanced study will give each student a general mastery of the fundamental and theoretical literature in the field. There will be an elective opportunity for specialized study of museum practices and methods. Each student will write a thesis that will show ability to define an art historical problem, master and review the literature relevant to it, and show by what means the problem may be resolved. The general mastery of the field thus attained will prepare the student for more specialized doctoral study or for junior college or high school teaching, or for many appointments in museums, archives, galleries, and libraries.

1. Entrance Requirements

The joint program will require that prospective students complete as undergraduates 24 semester hours in art history or in art history and such related areas as history, aesthetics, archaeology, and anthropology. They must have a "B" average in this work. With the concurrence of the joint faculties, these requirements may be simplified and reduced, in cases of the unusual aptitude or adaptability. Overall knowledge of art history, assessed through the final written examination, will be the ultimate criterion (see consultant's recommendation and chair responses, Appendix 6). In addition we shall strongly recommend reasonable foreign language preparation to attain a reading knowledge in any language applicable to the proposed field of study. A student will be admitted to one of the two universities but admission to either is on the recommendation of the joint art history faculty members in both. The student will seek admission from the institution where he or she expects to do the majority of course work and where the thesis director holds appointment. A
2. Program Requirements

a. Completion of 24 semester hours in art history, of which six hours may be taken in a related field, and a thesis. Courses are grouped into four general areas: Medieval, Renaissance/Baroque, Nineteenth Century, and Twentieth Century. Students must take courses in three of the four areas. A maximum of three hours of independent study will be permitted. Each student must take the methodological course in art history, namely the Seminar in the Literature of Art. Each student must take at least six hours of course work at each university.

b. A reading knowledge of French or German. A reading knowledge of at least a second language applicable to the proposed field of study is strongly recommended. The requirement to be able to read French or German may be met in either of the following ways:

1) By taking the appropriate Graduate Student Foreign Language Test administered by the Educational Testing Service and making a score at or above the level approved by the language departments of the two Universities.

2) By passing an examination given by the appropriate foreign language department at either of the two universities. The language examination should be passed on or before the term in which the student has passed 15 semester hours of graduate course work. This is because reading knowledge of a language in which art historical scholarship is usually written is essential for research in art history. Thus, basic mastery of one or more of those languages (French and/or
German, as well as a language applicable to the proposed field of study, should not be too long delayed.

c. For admission to candidacy a student must take and pass a general written examination in art history, prepared and read by the joint faculty in art history. The joint faculty may delegate this responsibility to a committee drawn from their number, but it shall always have representatives from each institution.

3. Summary

A student's curriculum must include:

a. Seminar in the Literature of Art (to be offered annually)

b. At least one course in each of three of the following four areas:

   Medieval art
   Renaissance and Baroque art
   Nineteenth Century art
   Twentieth Century art

   At least two courses (six hours) additional in art history
   Six additional hours in art history or a related field
   A thesis

c. The curriculum of a student will depend upon:

   1) These requirements
2) What the joint faculties offer

3) What the student wants to study (This could include the possible optional course of study in Oriental art. See consultant's report and chair responses, Appendix 6.)

4. Comity with PhD programs

Although we cannot guarantee that PhD degree granting institutions will accept our students, our requirements will fit the standards of at least ten of the best doctoral programs in the country, as seen in the following chart:

<table>
<thead>
<tr>
<th>School</th>
<th>GRE</th>
<th>Languages</th>
<th>Art History Required</th>
<th>1st year</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Univ.</td>
<td>yes</td>
<td>French &amp; German</td>
<td>12 semester hours</td>
<td>no</td>
</tr>
<tr>
<td>Columbia Univ.</td>
<td>yes</td>
<td>two languages</td>
<td>18 semester hours</td>
<td>yes</td>
</tr>
<tr>
<td>Princeton Univ.</td>
<td>yes</td>
<td>two languages</td>
<td>major in art or art history preferred</td>
<td>yes</td>
</tr>
<tr>
<td>Yale Univ.</td>
<td>yes</td>
<td>one language</td>
<td>none</td>
<td>yes</td>
</tr>
<tr>
<td>Harvard Univ.</td>
<td>yes</td>
<td>two languages</td>
<td>none</td>
<td>yes</td>
</tr>
<tr>
<td>Chicago</td>
<td>yes</td>
<td>not stated</td>
<td>major in art history</td>
<td>yes</td>
</tr>
<tr>
<td>Michigan</td>
<td>no</td>
<td>one language</td>
<td>3 semester hours</td>
<td>yes</td>
</tr>
<tr>
<td>UC Berkley</td>
<td>yes</td>
<td>two languages</td>
<td>none</td>
<td>yes</td>
</tr>
<tr>
<td>N. Carolina</td>
<td>yes</td>
<td>two languages</td>
<td>12 semester hours</td>
<td>no</td>
</tr>
</tbody>
</table>

600+ verbal, M.A. in art history for admission to PhD program

Emory             | yes | two languages         | none                         | yes      |

1000 comb.
5. Progress towards the degree

The progress of a student toward the degree may be as a full-time or as a part-time student. A student with foreign language or undergraduate art history preparation which is deficient will take longer than one who has completed the necessary work as an undergraduate.

**Normal progress for a full-time student entering without deficiency**

Term 1: Three courses (9 hours)
French or German examination

Term 2: Three courses (9 hours)
Second language examination, if the student elects to take it.

Summer: Begin preparation for general written examination

Term 3: Two courses (6 hours)
General written examination

Term 4: Begin thesis

Summer: Complete thesis

6. Cooperative scheduling at UA and UAB

The University of Alabama is on a semester system with a summer term.
The University of Alabama at Birmingham is on a four-term (quarter) system but gives semester hour credit for course work. To ease student interchange between the two institutions, most 400-level and all 500-level courses taught in Birmingham will be in the Fall or the Winter term, with the time to complete the work extended into December or April when this is necessary for the student.

A tentative proposed schedule of graduate course offerings that indicates how the two institutions will share the work for two academic years follows the lists of courses. The University of Alabama requires that two-thirds of the course work for a graduate degree must be at the 500 level or above. At UAB, at least half the courses applied to the degree must be taken at the 500 graduate level. The student must meet the requirement of the institution to which he or she has been admitted.

7. Awarding the degree

The degree is jointly awarded by the two institutions. Normally, the thesis adviser will be a member of the faculty of the institution to which the student was admitted. The student may transfer from one institution to the other if concentration of course work and choice of adviser indicate that this is appropriate. Such a transfer must have appropriate administrative approval. Transfer and the award of the degree are contingent upon the recommendation of the joint art history faculty.

8. Courses

All courses at each institution carry three semester hours credit.
(400 level courses may be taken for graduate credit. Substantial additional work, including a major research paper, will be required.)

a. 400 level courses at The University of Alabama

This new sequence of courses was put into effect in the Fall 1983 semester in order to provide a sound base on the advanced undergraduate level for a graduate program in art history.

465. The Proto-Renaissance in Italy: Three hours. Angiola. Painting, sculpture, and architecture in Italy from the late Gothic period to the eve of the Renaissance (1200-1400).


481. Topics in Twentieth-Century Painting and Sculpture: Three hours. Bolt and Rembert. Selected artists or sculptors in the modern period.

483. Topics in American Architecture: Three hours. Mellown and Rembert. Selected architectural styles or movements such as "Greek Revival Architecture in the Deep South," "The International Style,"
and "Post-Modernism."

485. Cubism: Three hours. Bolt and Rembert. The phenomenon of Cubism from its beginnings in the paintings of Picasso and Braque to its stylistic ramifications in subsequent forms of painting, sculpture, and architecture.

487. Expressionism: Three hours. Bolt and Rembert. An examination of one of the major international movements in twentieth-century art with emphasis on German Expressionism (c. 1905- c. 1940) and the later American Abstract Expressionist movement (c. 1945-the present).


491. Special Projects: Three hours. Angiola, Bolt, Mellown, and Rembert. This number may be used for special projects determined by the instructor or for independent research projects proposed by students. In the latter case the project must be approved by a sponsoring faculty member and the chairperson of the art department. The course may be taken for three hours a semester for a maximum of six hours credit.

b. 400 level courses at The University of Alabama at Birmingham

ARH 430, 440, and 441 were designed to take advantage of Professor McPherson's specialized knowledge. ARH 474, 475, and 476 is a sequence of
advanced courses in Oriental Art, now possible because of the strength of the Birmingham Museum of Art Library in this area and the new appointment of Assistant Professor Alice Hyland at UAB.


419. Medieval Manuscript Painting: Three hours. Schnorrenberg. A general introduction to the subject and its methodological problems with emphasis on Gothic manuscripts, especially in England and France, and their relation to other arts.

424. Renaissance Art in Northern Europe: Three hours. Schnorrenberg. Painting, sculpture, and printmaking in Burgundy, Flanders, France, the Netherlands, and Germany, from the fourteenth to the sixteenth century.


441. Nineteenth Century Art II: Three hours. McPherson. Impressionism, Post-Impressionism, and Symbolism. Major artists and styles of the second half of the nineteenth century, chiefly in
France.


preparation of exhibitions, the cataloguing and study of objects in a collection.

487. Field Study: Three hours. A. Hyland, McPherson, Schnorrenberg, and others. Study trips to prominent museums and galleries in the United States or to art centers in foreign countries. Preliminary lectures in Birmingham and significant written assignments required.

491. Art History Problems: One to three hours. Work on a project proposed by the student and approved by an art history instructor. May be taken for a maximum of four hours credit.

c. 500 level courses at both institutions

The following are seminars, except for 550, 598, and 599. The content of each seminar will vary with the instructor. A student may take any seminar twice for credit.

550. Literature of Art: Three hours. Bolt, McPherson, Mellown, and Schnorrenberg. Principles and methodology of the discipline as described in the writing of its founders and chief makers; research bibliographical method and mastery. Required of all students.

560. Medieval Seminar: Three hours. Angiola and Schnorrenberg

565. Renaissance Seminar: Three hours. Angiola and Rembert

570. Baroque and Rococo Seminar: Three hours. McPherson and


599. Thesis Research. Three or six hours.

9. A two-year schedule of graduate course offerings

Fall 1987

UA 465. Proto-Renaissance Art (Angiola)

481. Topics in Twentieth-Century Art (Bolt)

575. Nineteenth-Century Seminar (Mellown)

UAB 430. Eighteenth-Century Art in Europe (McPherson)

467. Modern Architecture. (Schnorrenberg)

550. Literature of Art (Schnorrenberg)
Spring (UA)/Winter (UAB) 1988

UA  483. American Architecture (Mellown)

487. Expressionism (Bolt)

560. Medieval Seminar (Angiola)

UAB  419. Medieval Manuscript Painting (Schnorrenberg)

441. Nineteenth-Century Art II (McPherson)

Spring (UAB) 1988

UAB  464. Art Since 1945 (McPherson)

476. Oriental Ceramics (Hyland)

Fall 1988

UA  465. Proto-Renaissance Art (Angiola)

485. Cubism (Rembert)

550. Literature of Art (Bolt)

UAB  424. Renaissance Art in Northern Europe (Schnorrenberg)
440. Nineteenth-Century Art I (McPherson)

**Spring (UA)/Winter (UAB) 1989**

UA 467. Topics in Renaissance Art (Angiola)

475. Neo-classicism (Mellown)

580. Twentieth-Century Art (Rembert)

UAB 416. Gothic Architecture (Schnorrenberg)

474. Chinese Painting (Hyland)

570. Baroque Seminar (McPherson)

**Spring (UAB) 1989**

UAB 464. Art Since 1945 (McPherson)

485. Museum Studies (A. Hyland)

This curriculum illustrates that in two years a full-time graduate student taking 24 hours of course work for four terms would have available five different 500-level offerings of coursework (15 hours). The two universities will schedule these so that they do not conflict with each other. We will also
attempt to avoid schedule conflicts for 400-level courses.

D. Supporting fields

Mastery of the standard foreign languages is essential for graduate students in art history. The foreign language departments of both universities have agreed to prepare and read the required examination in French or German, and examinations in other appropriate foreign languages the student may elect.

Our program allows a student to take six hours in a related field with the permission of the joint graduate faculty in art history. Related fields in our universities with graduate offerings which we would approve are: American Studies, Anthropology, Art Studio, English, French, German, History, Library Studies, Philosophy, Religious Studies, Spanish, and Urban Studies. Students wishing to take graduate courses in these fields would, of course, have to be prepared to work at the graduate level in the chosen field. We would be prepared to approve proposals for other fields with the support of those departments. Our field is a historical discipline, taught chronologically and developmentally, but it offers a distinctive view of history that emphasizes material manifestations more than political or social ones, except as the latter bear on the former. Therefore, we require that the majority of courses taken by the student be in art history; also, since our methodology is distinctly different from that of any other field, we require every student in this program to take the Literature of Art course described above.

E. Resources

In the past decade both departments have strengthened their
undergraduate programs by adding new faculty members, by designing new courses, and by building extensive slide and library collections. Anticipating the joint M.A. degree in art history, the two faculties and support personnel in the libraries have cooperated to avoid needless repetition in many areas and to develop jointly the finest repository of art historical materials in any of the state's institutions of higher education. The resources and cooperation of the Birmingham Public Library and the Birmingham Museum significantly enhance and expand the research capabilities of the proposed program.

F. Commitment

The Graduate Deans of both Universities have supported and advised the two departments of art as our art history faculty members have prepared this proposal. The administrators of both universities have encouraged our programs in art history to grow with the addition, at each place, of faculty, a slide librarian, and facilities that will be described later, in detail. Since this indicates a commitment at each institution, we agree that a program of quality can best be accomplished by combining our strengths so that we will not duplicate efforts nor waste resources. A joint M.A. program in art history can offer to qualified and interested residents of Alabama the opportunity to continue their study of art history beyond the undergraduate level. Since the Birmingham Museum of Art is also prepared to make its resources available to support this program, we believe the degree will serve the needs of those seeking academic and museum professional training in this state who now have no such program available to them. Our universities are major centers of graduate education in this state. It is the policy of each to use its resources as fully as possible to enlarge opportunities for graduate study both for those from Alabama and for those from outside Alabama who may be drawn to us by the
programs we offer.

II. STATEMENT OF NEED

According to the most recent published report of the College Art Association of America, there are now only 47 American institutions that offer Ph.D. degrees in art history (College Art Association of America, Directory of Ph.D. Programs in Art History, 4th rev. ed., New York, 1984). Only 42 of these award the M.A. degree; at many of them the student who applies seeking only the M.A. will be given the lowest priority for admission. The CAA report also lists 33 other institutions which award the M.A. programs in art history besides these.

Of these doctoral and master's programs, few are in the South. There are Southern doctoral programs at Emory University, the University of Georgia in Athens, Florida State University, the University of North Carolina at Chapel Hill, and the University of Virginia. In the South, master's programs only are offered at the University of Florida, the University of Miami, Tulane University, Vanderbilt University, and Virginia Commonwealth University. Other institutions such as the University of Mississippi, Memphis State University, and the University of Arkansas at Little Rock have begun to take individual graduate students but have not developed systematic M.A. programs.

Although there is not as yet a single graduate program in art history in Alabama, The University of Alabama and The University of Alabama at Birmingham already have undergraduate majors in art history; both are adjoined to studio programs. While some institutions have separated these disciplines, we have not done so because of a shared belief in the benefits to be derived
from their close association. Artists need the systematic approach and breadth of viewpoint available in art history classrooms, and art historians need the pragmatism and insight into creative mentality available in studios.

A. Opportunities for Further Study and Employment

In the early years of art history in this country, the only career possibility for art historians lay in college teaching. Graduate programs took in only a few students who were capable of succeeding their mentors. These programs usually required continuance to the doctoral level. However, as interest and knowledge of the field and a demand for qualified art historians continued to grow, so did the career opportunities—especially those that required training only through the master's level. These included positions in museums, galleries, and libraries as well as in junior colleges and secondary schools. The November 1984 College Art Association Listing of Positions had 18 positions which require or prefer an M.A. in art history.

The opportunities for M.A. graduates in art history who plan to continue for the Ph.D. are clear. Schools which grant the doctorate will accept such applicants, especially if their training is sound, if they have sustained a general written examination, and if they have mastered French or German and other necessary languages. There are positions in Alabama for which the stated or preferred requirement is the M.A. in art history. Persons with M.A. degrees are sought by some of our junior colleges. Museums seek appointees with the master's degree. There are persons in museums, galleries, schools, and colleges in Alabama who seek M.A. training. Now they can get this training only by leaving their jobs for study outside the state.
In our two institutions we would encourage and assist the most able of those who complete the M.A. to continue elsewhere for the Ph.D. in art history. Aside from the merits of students and the openness of graduate schools to all applicants, the art history faculty members hold their Ph.D.'s from five universities and maintain close relationships with the present graduate faculties of those institutions. Each department receives occasional individual notices of positions requiring the M.A. Such positions for museum and gallery curators and slide librarians are nationally advertised. It is reasonable to suppose that we would succeed in placing a number of our M.A. graduates. Finally, there are students who simply wish to pursue the study of art history beyond the B.A. As a mainstream experience with the humanities, art history serves the important cause of improving the aesthetics of the society around us. Therefore, reasons of intellectual stimulation and enjoyment are rationale enough for instituting the program. If this is not necessarily a "job-related" rationale, it is indeed a mission recently emphasized by the report of the U.S. Secretary of Education and also respected by the Alabama Commission on Higher Education.

B. Cooperation

Since there is no graduate art history program in Alabama, the art history faculty of The University of Alabama initiated this proposal for a jointly offered degree and the art history faculty of The University of Alabama at Birmingham responded to it in the belief that cooperation between the two universities would create a much stronger program than either could offer alone. Professor Rembert, Chairperson at UA, served as chairperson at UAB in 1974-75 and began the art history program there. Our two art history faculties represent a variety of backgrounds and areas in art history. The fields of
concentration we encompass offer a spectrum from medieval to modern, and the faculty members were trained at universities that are among the best in the country. Strong as we are as individual faculties, our numbers in each institution would diminish the effectiveness of separate programs. By working together we can offer a strong joint program that draws upon the combined strength of our two faculties, facilities, libraries, and galleries.

III. STUDENT AVAILABILITY

A. Student Demand

Both departments regularly receive inquiries from their own undergraduates and from others in the state about graduate study in art history. Since Fall 1975, eighteen students have completed the B.A. with a major in art history at UA. Many more have minored in art history, including all those who have received the BFA degree (168), in which the art history minor is mandatory. Many students who have passed through the UA program have gone on to graduate programs in art history at other universities. In the same period, nineteen students have completed the B.A. with a major in art history at UAB; five of these have indicated a strong desire to begin graduate study in art history. Only with great difficulty and expense has one former student, the UAB Curator of the Visual Arts Gallery and Curator of Slides and Photographs, been able to do so; she has just completed an M.A. at Vanderbilt. Two of the others continue to ask about a possible program at UAB. Neither has the economic and personal freedom which make it easy to leave jobs and families to begin graduate study. In addition to these individuals, both institutions have received between two and five additional inquiries about graduate study in art history each year. This level of inquiry came without any advertising or
recruiting.

While initially most of the students entering the program probably will be drawn from the population centers of Alabama, students from Mississippi, Georgia, and Tennessee may become interested because of restricted or non-existent opportunities in M.A. programs in those states. For instance, in Tennessee, there is a program at Vanderbilt, but the high cost of study at this private institution prevents some Tennessee students from applying. We may begin to attract students in the second and subsequent years of the program because of its special circumstances and strengths. The departments plan to make concentrated recruitment efforts in institutions both in Alabama and surrounding states where only an undergraduate degree in art history is offered at the present time.

Based on inquiries we have had, we expect a joint enrollment of six to eight students in the first year of the program and a gradual increase to fifteen to eighteen students by the end of the five-year period. In further support of this figure we offer the following information from the 1978 CAA Survey. From 1973 to 1977, the eight Southern universities giving the M.A. in art history awarded 120 degrees, an average of fifteen each for the five-year period. This represents a number of enrolled students at least three or four times larger, to allow for those who are part-time and those who will never finish. Each school must have admitted eight to twelve students a year, on the average, to attain these results.

B. Undergraduate Preparation

Specific entrance requirements have been outlined under the program
section. Our two universities independently provide the undergraduate training in art history necessary for admission to this program; this is available at other institutions in Alabama and, of course, nationwide. We also offer the training in foreign languages usually needed by art historians.

The departments of art at The University of Alabama and The University of Alabama at Birmingham have carefully reviewed their undergraduate art history programs and have revised courses when necessary in order to create strong undergraduate programs which will adequately prepare students for advanced study in these areas. The departments have consulted with the foreign language departments in the two universities; they are ready to prepare our undergraduates in the necessary languages. The University of Alabama's First Curriculum in the College of Arts and Sciences requires two years (or the equivalent) of a foreign language; the Second Curriculum requires two semesters (or the equivalent). However, the B.A. in art history has always required four units of a foreign language. The University of Alabama at Birmingham requires completion of a foreign language through the fourth level for all majors in a humanities subject, including those in art. Undergraduate art history and foreign language offerings are adequate in both institutions to remedy unavoidable deficiencies of those who are admitted to the graduate program.

IV. FACULTY QUALIFICATIONS

A. Faculty Availability (see Appendix 3 for full vitae)

1. Directly affiliated
Associate Professor Eloise Angiola (UA) Medieval, Renaissance

Ph.D. Columbia University

M.A. Columbia University

B.A. Barnard College

Professor Joseph S. Bolt (UA) Baroque, Twentieth Century

Ph.D. Harvard University

M.A. University of North Carolina

B.F.A. University of Georgia

Assistant Professor Alice R. M. Hyland (UAB) Oriental

Ph.D. University of Michigan

M.A. University of Michigan

B.A. University of Pennsylvania

Assistant Professor Heather McPherson (UAB) Baroque, Eighteenth-Twentieth Century, American

Ph.D. University of Washington
M.A. Universite de Paris/Sorbonne

B.A. University of Oregon

Associate Professor Robert Mellown (UA) Baroque, Nineteenth-Twentieth Century, American

Ph.D. University of North Carolina at Chapel Hill

B.A. University of Alabama

Professor Virginia Pitts Rembert, (UA) Renaissance, Northern Renaissance, Twentieth Century Art and Architecture

Ph.D. Columbia University

M.A. University of Wisconsin

M.A. Columbia University

B.A. University of Montevallo

Professor John M. Schnorrenberg, (UAB) Medieval, Northern Renaissance, Modern Architecture

Ph.D. Princeton University
M.F.A. Princeton University

M.A. The University of North Carolina at Chapel Hill

A.B. The University of North Carolina at Chapel Hill

2. Indirectly affiliated

a. Art:

Ruth Appelhof, Curator of Painting and Sculpture, Birmingham Museum of Art, Adjunct Assistant Professor of Art (UAB), European and American Art

M.Ph. Syracuse University

M.A. Syracuse University

B.F.A. Syracuse University

John Bertalan, Consultant Conservator at UAB, Adjunct Assistant Professor of Art (UAB), Conservation, Museum Studies

Diploma in Conservation, Oberlin College

B.S. University of Detroit

Ellen Friend Elsas, Adjunct Curator of Traditional Art, Birmingham
Museum of Art, Adjunct Assistant Professor (UAB), African, Museum Studies

M.A. Columbia University

B.A. Brown University

Bryding Adams Henley, Curator of Decorative Arts, Birmingham Museum of Art, Adjunct Assistant Professor of Art (UAB), European and American Decorative Arts, Museum Studies

M.A. Cooperstown/State University of New York at Oneonta

B.A. Hollins College

Douglas K. S. Hyland, Director, Birmingham Museum of Art, Adjunct Associate Professor of Art (UAB), American Art, Museum Studies

Ph.D. University of Delaware

M.A. University of Delaware

B.A. University of Pennsylvania

John Hon Seto, Curator of Oriental Art, Birmingham Museum of Art, Adjunct Assistant Professor of Art (UAB), Oriental Art, Museum Studies
M.Phil. University of London

B.A. California State University of Sacramento

Gail Andrews Trechsel, Adjunct Assistant Professor of Art, 
(UAB), Decorative Arts

M.A. Cooperstown Graduate Program

B.A. College of William and Mary

Jeffrey J. York, Curator of Education, Birmingham Museum of Art, 
Adjunct Assistant Professor of Art (UAB), Museum Studies

M.L.S. Syracuse University

M.A. Ohio State University

B.A. Ohio State University

b. Cognate Fields:

In addition to these faculty and staff directly associated with 
the program in art history, there are faculty at the two 
universities who regularly offer instruction in Chinese, French, 
German, Greek, Italian, Latin, Russian, and Spanish.

B. Supporting Areas and Staff
This program will depend not only upon the joint personnel and resources of the two departments but upon others in the universities and outside of them in Tuscaloosa and Birmingham as well. Each institution has a library with strong art holdings and a specialist bibliographer in art. The University of Alabama Library contains important archives for the study of local and regional art and architectural history housed in its fully staffed Special Collections. Each institution has its own art gallery, with changing exhibitions, a permanent collection, and its own staff. In Tuscaloosa there is an important resource in the Warner Collection, which is organized and staffed to be publicly accessible. In Birmingham the Birmingham Public Library's Art and Music Department has important art book holdings and its Archives Division contains manuscripts and drawings related to local building and architectural history; both areas are competently staffed. The Birmingham Museum of Art is a major museum of the Southeast with a large professional staff. The personnel of these institutions related to and supporting this program are listed and categorized below.

1. In the Universities:

Gordon Dunkin, Assistant Librarian and Humanities Bibliographer and Reference Librarian (UAB)

Martin Faigel, University Bibliographer (UA)

Angelo Granata, Professor of Art and Director of the UA Moody Gallery of Art (UA)
Debra Bedford, Assistant to the Director of the UA Moody Gallery of Art (UA)

Antoinette Spanos Johnson, Curator of Slides and Photographs and Curator Visual Arts Gallery (UAB)

Patricia Shively, Curator of Slides and Photographs (UA)

2. Outside the Universities:

Charles Hilburn, Curator of Warner Collection, Tuscaloosa

Jane Green, Librarian for Art and Music, Birmingham Public Library

Betty Keen, Registrar, Birmingham Museum of Art

Marvin Whiting, Director of the Archives, Birmingham Public Library

C. Faculty Deployment

1. Range of Competencies

The program offers instruction in and support for the study of western art from the middle ages to the present; it does not propose now the study of ancient art nor of non-western art at the 500 level. The program's scope (see consultant's report and chair responses Appendix 6) falls within the competencies offered by the faculty. The decorative arts and museum studies are covered by supporting faculty. The faculty size is appropriate to support such a program.
An analysis of reported faculty size in 33 graduate programs offering only the M.A. revealed that sixteen had fewer than seven faculty members; nine had seven to ten; five had eleven to fifteen; and only one had more than sixteen. One of the most distinguished master's-only programs in the United States is that at Oberlin College which has a full-time faculty of only six.

2. Assigned Effort

We have agreed on what faculty effort in terms of course load must be devoted to purely graduate instruction. The schedule on pp. 20-22 above lists offerings for 1987-89; in each of those two academic years we would offer three 500-level courses, one taught by a UAB faculty member and two by UA faculty members. The addition of these courses will not diminish the offerings in either of our undergraduate programs. This is because for over twenty years at UA two 500-level art history seminars have been regularly taught each academic year; these seminars are also open (for 400-level credit) to qualified advanced undergraduates with 12 or more art history credits. In addition, independent research in art history has been offered to qualified students. These courses have always been incorporated into each art historian's course load. For these reasons the institution of the M.A. program should not significantly lower the present undergraduate credit-hour production at UA; neither should it significantly increase the time required by UA faculty. In explanation: the typical graduate student would sign up for one 500-level seminar course and for two 400/500-level lecture courses. In addition to meeting the requirements of these lecture courses (reading, discussions, tests, etc.), the graduate student would be required to produce at least one graduate level research paper on a topic assigned by the professor. Each semester this
would require that the four art historians distribute the courses in the following fashion:

One UA art historian would teach a 500-level seminar (also open to qualified advanced undergraduates on the 400 level) and two 100/200-level surveys (which could be enlarged if taught on the lecture/quiz section basis with the help of GTAs).

Two UA art historians would each teach one 400-level lecture course (open to graduate students who would be expected to perform additional work for graduate credit) and two other 100/200- or 300-level courses.

One UA art historian would teach a 200/300-level course.

UAB expects to reduce the number of its purely undergraduate offerings in order to introduce the graduate program; this can be done without harm by allowing more students to enroll in the remaining courses which are not yet filled to capacity. Each art history course still has room for at least a 15% increase in enrollment, and even more at the most advanced undergraduate level. Courses at this advanced 400 level will be taken by students remedying deficiencies in preparation for the M.A. program or by students who are in the program as part of their graduate work. UAB has kept statistics from which it can make projections to show the effects of the proposed changes. From 1976-1977 to 1983-1984 art history enrollment at UAB has ranged from a low of 370 students to a high of 449 per four-term year and the number of sections offered has ranged from a low of 18 to a high of 24. During each of these years there have been two full-time art historians who will now be members of the joint graduate faculty (they have been assisted by a half-time art historian, now Alice Hyland, Assistant Professor of Art, UAB; there have also been adjunct
and part-time appointees). These three art historians (one of whom is chairperson of art) will teach a total of 14 courses in the three regular terms of 1987-88. In each of these years one of these courses will be a 500-level course, 1/14 of their collective effort. In addition, each expects, of course, to direct necessary independent study at the 500 level.

V. PHYSICAL FACILITIES

Facilities at The University of Alabama

The Department of Art at The University of Alabama is housed in Garland Hall and Woods Hall--two large, recently remodeled buildings which face the historic Old Quadrangle in the center of the campus. The art history area is located on the second floor of Garland Hall. There are two fully equipped lecture rooms, each with seating capacity for fifty students. Both rooms contain built-in light and sound systems adapted to slide presentations. One room is equipped with tiered seating, while the other can be adapted to smaller classroom and seminar use. On the second floor there is also a centrally located slide room which contains the slide librarian's office, slide making apparatus, work area, and slide collection of approximately 55,000 bound and catalogued slides of art works from all periods of art. The slide-making apparatus is a Leitz-Reprovit camera and copystand, one of the best brands of this type of equipment, and one employed in many museums. Offices for the four art historians, one of them the chairperson, are located on the second and third floors of Garland Hall and in Woods Hall.

The main art department office and The University of Alabama Moody
Gallery of Art are located on the first floor of Garland Hall. The Gallery contains approximately 3200 square feet of floor space and 325 feet of wall space. The permanent collection consists of a selection of 531 paintings, prints, drawings, ceramics, etc. Of this number, 161 are works by M.A. and M.F.A. graduates of the University. This collection serves as a useful and important teaching aid to the department—particularly in art history. The gallery program has approximately fifteen exhibitions per calendar year and additional films and slide presentations, lectures, and discussions. It endeavors to bring to the UA campus a wide variety of art, people, and events dealing with the arts. Student exhibitions are regularly scheduled as part of the gallery program. In addition, the nearby Ferguson Student Center has a well-equipped student art gallery which is frequently used by the art department for student exhibitions and special events. The studio areas of the department are housed in Woods Hall. These include painting, sculpture, graphic design, printmaking, ceramics, and photography.

The main library housing The University of Alabama's complete holdings of art books, periodicals, and special collections is near these buildings. It has a large number of seminar and conference rooms as well as carrels for graduate students and faculty.

An important supportive facility for the program in Tuscaloosa is the Gulf States Paper Corporation's large art collection (the Warner Collection) which is particularly rich in nineteenth-century American art. Tuscaloosa and the surrounding region offer examples of historically important buildings which will provide primary architectural research opportunities in the nineteenth-century field.
Facilities at The University of Alabama at Birmingham

The Department of Art is now housed on the first floor of the Humanities Building and the first and third floors of the Hulsey Center for the Arts and Humanities. In December of 1983 art history offices and related facilities were moved into the adjacent Late Romanesque Revival Honors House. The department as a whole is now better housed than ever before in its history.

In the Hulsey Center there is an art history classroom for 50 persons with projection booth. In the Honors House there is an art history seminar room for 16 persons. Also in this building there is a Slides and Photographs Collection Room with two stations for workers, four for faculty, and an office for the Curator. It houses a slide-making center with camera and lights and storage cabinets for the collection of 53,000 slides; there is also a small photograph collection of about 1000 items, with room for growth of both collections. There are offices for the three art historians, one of them the chairperson, and a departmental office.

The Humanities Building contains a two-room art gallery (2400 square feet, 220 running feet), including a gallery office and three separate gallery storage rooms, two of 120 square feet each and one of 100 square feet. The gallery's permanent collection consists of 275 works of art; there are about 12 changing exhibitions a year.

An important supporting facility for this program is the Birmingham Museum of Art, whose extensive public galleries and storage areas accommodate a permanent collection of more than 8000 items and about 20 changing exhibitions each year. The Museum's collections of American paintings and
drawings, early twentieth-century drawings, decorative arts, especially
Wedgewood and Art Nouveau, Oriental art, and Pre-Columbian art are outstanding
in the Southeast and of national significance.

VI. Library Resources

Art holdings at the University of Alabama, The University of Alabama at
Birmingham, the Birmingham Public Library, the Birmingham Museum of Art, and
Birmingham-Southern College approach 60,000 volumes (Summer 1985). These five
institutions have nearly 300 art and archaeology subscriptions. Collectively
the libraries in Tuscaloosa and Birmingham form a collection of a size adequate
to support a graduate program by the Standards for Art Libraries and Fine Arts
Slide Collections published as "Occasional Papers No. 2" by the Art Libraries
Society of North America in 1983. A sampling of holdings suggest that
duplication in monograph holdings is not extreme. There is more duplication of
core periodicals but the five institutions subscribe to at least 250 different
art periodicals. The following table shows the distribution of these resources
among the the institutions.

<table>
<thead>
<tr>
<th>Volumes held in</th>
<th>UA</th>
<th>UAB</th>
<th>B. Pub.</th>
<th>B. Mus.</th>
<th>B.-Sou.</th>
</tr>
</thead>
<tbody>
<tr>
<td>N or 700 class</td>
<td>19,503*</td>
<td>12,879</td>
<td>17,500</td>
<td>8,000</td>
<td>2,450</td>
</tr>
<tr>
<td>Current Art &amp; related subscriptions</td>
<td>174*</td>
<td>90</td>
<td>25</td>
<td>30</td>
<td>13</td>
</tr>
</tbody>
</table>

Despite limited holdings of foreign language titles and identifiable
lacunae created by uneven library funding, book collections are adequate for
supporting the proposed program in its initial stage. Monograph holdings are
strong in English-language publications. The three libraries most important to the program are those of The University of Alabama, The University of Alabama at Birmingham, and the Birmingham Museum of Art. None of these has had a regular history of funding adequate to support a graduate library in art. However, The University of Alabama has had, since 1979, an approval program which allows the acquisition of art history books at a level which exceeds the requirement of a master's program. The University of Alabama at Birmingham is making rapid progress toward a budget permitting selective development of a research collection. The Birmingham Museum of Art has just received an endowment for its art reference library.

Even though the combined resources of these libraries are more than adequate to begin the proposed program, the most serious problem to be addressed in the library component of the program is the need to strengthen the current periodicals collection. The three major libraries have all been working actively to do this since 1981. When discussions about the proposed M.A. began in 1983, UA and UAB prepared a list of 110 periodicals for which they agreed the libraries should have subscriptions. Of these UA then subscribed to only 44, UAB to only 33, together, they held 54. By 1985, UA had subscriptions to 65 of these; UAB to 46, together they held 80. Both libraries continue to acquire back files as available and, when funds permit, each plans further additional subscriptions so that together they may reach the ARLIS suggested goal of holding 60% of the Art Index titles, and 40% of those in RILA and Art Bibliographies Modern.

VII. FINANCIAL SUPPORT

In general, the two universities agree that only relatively small
expenditures are essential for beginning the program. By the end of the program's first five years expenditures should have increased to support the growth of the M.A. program (see Appendix 5). We wish to stress, however, that much of the increase will strengthen the programs for all students in both universities, graduate and undergraduate alike, in art history and in art studio.

To begin the program in 1987-88, the University of Alabama plans a minimum addition to the GTA budget of $11,600, and $10,000 in library purchases to be funded by the Society for the Fine Arts. While the total amount, $21,600, seems small, the figures are deceptive, since the amount of funding for GTAs in the Fall of 1987 will represent an increase of almost 200 percent over Fall of 1984. (GTA money in Art was increased significantly in 1985-86 and will be again in 1986-87, so that by the start of the M.A. program, part of the necessary increase in GTA funding will already be in place.)

Our space is adequate and will continue to be, unless the program should grow to larger proportions than we foresee. We do need to anticipate increased maintenance and attrition of our projection equipment, but this applies to its use in the undergraduate program as well. To help build up the slide collection and in preparation for the proposed program, the Society for the Fine Arts has contributed $10,000 over two years. The University of Alabama Department of Art hopes for continued SFA help, without which it would need an increase of at least $2500 a year in its annual budget.

UAB sees as essential beginning-level support making the half-time art historian full-time, increasing library funds, adding a slide room
assistantship, adding a graduate assistantship, and modest operating budget increases. At the end of the five years phasing-in of these additions, detailed and summarized in Appendix 5, it would be desirable to add an additional full-time art historian.

UAB needs a new library addition, whether or not the M.A. is approved, but it does not need more teaching, gallery, or slide room space because of this program.
Appendix I: Undergraduate Art History Curricula at The University of Alabama and The University of Alabama at Birmingham

The University of Alabama

ARH 152 through ARH 282 are introductory courses designed to give the beginning student a broad survey of world art through a study of major monuments in their historical and social contexts. No prerequisites.

151. Introduction to the Visual Arts: Two hours.
A broad, nontraditional investigation of art media from the past and present thorough lectures, demonstrations, films, gallery and museum visits. Designed to acquaint the beginning art student with art and its potential career possibilities. May be taken by non-art students as an individual course or by freshmen art students in conjunction with GS 101 for total of three hours credit.

152. Survey of Art I: Three hours.
A study of major examples of painting, sculpture, and architecture from the Prehistoric through the Medieval periods.

153. Survey of Art II: Three hours.
A study of major examples of painting, sculpture, and architecture from the Renaissance through the Modern periods.

255. Oriental Art: Three hours.
A survey of Eastern art focusing on Persian, Indian, Chinese, and Japanese
artifacts and monuments.

265. Renaissance Art: Three hours.
A survey of fifteenth and sixteenth-century painting, sculpture, and architecture in Europe.

275. Nineteenth-Century Art: Three hours.
Painting and sculpture from the Neo-Classical through the Post-Impressionist periods.

285. Early Twentieth-Century Art: Three hours.
Painting and sculpture from Impressionism to World War II.

291. Special Projects: Three hours.
This number may be used for special projects determined by the instructor or for independent research projects proposed by students. In the latter case the project must be approved by a sponsoring faculty member and the chairperson of the art department. The course may be taken for three hours a semester for a maximum of six hours credit.

ARH 361 through ARH 489 are courses designed to provide intermediate and advanced students with the opportunity to investigate specific topics and problems in art history. At least one 100-200 level course is strongly recommended as a prerequisite, or permission of the instructor.

361. Early Medieval Art: Three hours.
Art and architecture from the Late Antique period to the Carolingian Renaissance.
363. Later Medieval Art: Three hours.
A survey of Western art and architecture from the Carolingian period through Late Gothic.

365. Northern Renaissance Art: Three hours.
The art of Flanders and Germany in the fifteenth and sixteenth centuries.

367. Masters of the Early Renaissance in Italy: Three hours.
Italian painting, sculpture, and architecture in the fifteenth century with emphasis upon the first Renaissance generation in Florence.

368. High Renaissance and Mannerist Art: Three hours.
A study of Italian painting, sculpture, and architecture in the sixteenth century.

Seventeenth and eighteenth-century art and architecture in Italy, Spain, and France.

373. Baroque Art in Northern Europe: Three hours.
Seventeenth and eighteenth-century art and architecture in the Netherlands, Flanders, and Germany.

375. European Art in the Eighteenth Century: Three hours.
Major examples of eighteenth-century painting, sculpture, and architecture in western Europe with emphasis on art in France, German, England, Italy, and Spain. Recommended: ARH 371, 373.
376. American Architecture: Three hours.
American architecture from the colonial period to the twentieth century.

377. American Painting and Sculpture: Three hours.
American painting and sculpture from the colonial period to the twentieth century.

ARH 381. Art Since World War II: Three hours.
Modernist and Post-Modernist art and architecture from mid-twentieth century to the present. ARH 285 is recommended as a prior course.

385. Twentieth-Century Architecture: Three hours.
Major monuments and personalities in European and American architecture of the twentieth century, with emphasis on the concepts behind Modernism and Post-Modernism. Recommended ARH 376.

465. The Proto-Renaissance in Italy: Three hours.
Painting, sculpture, and architecture in Italy from the late Gothic period to the eve of the Renaissance (1200-1400). Recommended ARH 265.

475. Neo-Classicism: Three hours.
Art and architecture in late eighteenth and early nineteenth-century Europe and America. Recommended 275 or 375.

481. Topics in Twentieth-Century Painting and Sculpture: Three hours.
Selected artists or sculptors in the Modern period. Recommended: 285, 371.
483. Topics in American Architecture:  Three hours.
Selected architectural styles or movements such as "Greek Revival Architecture in the Deep South," "The International Style," and "Post-Modernism."
Recommended ARH 376.

485. Cubism: Three hours.
The phenomenon of Cubism from its beginnings in the paintings of Picasso and Braque to stylistic ramifications in subsequent forms of painting, sculpture, and architecture. Recommended ARH 285.

487. Expressionism: Three hours.
An examination of one of the major international movements in twentieth-century art with emphasis on German Expressionism (c. 1905 – c. 1940) and the later American Abstract Expressionist movement (c. 1945 – the present). Recommended ARH 285.

489. Surrealism: Three hours.
The surrealist intellectual revolution and its pervasive influence throughout the twentieth century. Recommended 285.

491. Special Projects: Three hours.
This number may be used for special projects determined by the instructor or for independent research projects proposed by students. In the latter case the project must be approved by a sponsoring faculty member and the chairperson of the art department. The course may be taken for three hours a semester for a maximum of six hours credit.

The University of Alabama at Birmingham
Students normally take one of the following six courses or Humanities 101 or 102 before taking a more advanced course.

ARH 101. The Art Experience: Three hours.
Great art and artists studied largely from originals in the Birmingham Museum of Art. An introduction to the history of art and to connoisseurship.

105. African, American Indian, and Oceanic Art: Three hours.
Chief monuments and styles of these tribal cultures.

106. Far Eastern Art: Three hours.
Chief monuments and styles of art of China, Japan, India, and related cultures.

107. Ancient and Early Christian Art: Three hours.

108. Byzantine, Medieval, and Early Renaissance Art: Three hours.

109. High Renaissance through Modern Art: Three hours.

219. Cathedral and Castle: Three hours.
Design, construction, function, and importance in their day and ours of selected major buildings, chiefly medieval, and the sculpture and painting adorning them.

221. Renaissance Art in Italy: Three hours.
Painting, sculpture, and architecture, fourteenth through mid-sixteenth century, with emphasis on Florence, Rome, and Venice.
250. American Art to 1900: Three hours.
Emphasis on the nineteenth century.

255. American Decorative Arts: Three hours.
Ceramics, metals, furniture and textiles; identification and connoisseurship of objects; work with Birmingham Museum and other collections.

276. African Art: Three hours.
Survey of art indigenous to Africa.

281. Philosophy of the Arts: Three hours.
Critical examination of nature of art. Topics may include examination of art forms, concepts of expression, beauty, artistic creation and nature of art criticism.

282. Shock of the New: Three hours.
Analysis of late nineteenth-century through contemporary art and architecture including viewings of the eight-part film series of the same title.

307. Roman Art: Three hours.
Architecture, painting, and sculpture in Etruria and ancient Rome to the end of the Empire.

315. Medieval Sculpture: Three hours.
Formal and iconographical study of the sculpture of western Europe from its beginnings in the Late Classical period through the Gothic period.
331. Northern Baroque Art: Three hours.

Seventeenth-century painters, sculptors, and printmakers in France, Flanders, the Netherlands.

360. Twentieth-Century Art to 1945: Three hours.

The following courses, except ARH 485, 491 have as prerequisites a related course in the history of art.

416. Gothic Architecture: Three hours.

Formal, structural, and iconographical development of Gothic style in architecture; emphasis on chief French and English monuments.

419. Medieval Manuscript Painting: Three hours.

A general introduction to the subject and its methodological problems with emphasis on Gothic manuscripts, especially in England and France, and their relation to other arts.

424. Renaissance Art in Northern Europe: Three hours.

Painting, sculpture, and printmaking, in Burgundy, Flanders, France, the Netherlands and Germany, from the fourteenth to the sixteenth centuries.

430. Eighteenth-Century Art in Europe: Three hours.

Painting, sculpture, and architecture, mainly in France and England.

440. Nineteenth Century Art I: Three hours.

Neoclassicism, Romanticism and Realism. Major artists and styles of first half of the nineteenth century.
441. Nineteenth Century Art II: Three hours.
Impressionism, Post-Impressionism, and Symbolism. Major artists and styles of second half of nineteenth century, chiefly in France.

464. Art since 1945: Three hours.
Emphasis on the development of American art and the New York School up to the present.

467. Modern Architecture: Three hours.
Chiefly twentieth century

474. Chinese Painting: Three hours.

475. Japanese Art: Three hours.
Architecture, sculpture, painting;, and prints.

476. Oriental Ceramics: Three hours.
History and connoisseurship of Chinese and other Oriental ceramics with study of originals in Birmingham Museum of Art.

480. Art Criticism: Three hours.
Visual aesthetics of the twentieth century.

482. Great Masters: Three hours.
Detailed study of lives and works of selected outstanding artists chosen by instructors, for example Picasso and Braque or the Van Eycks.
485. Museum Studies: Three hours.
Operation of a museum, organization and preparation of exhibitions, cataloging study of the object in a collection, experience with departmental gallery and Birmingham Museum of Art. Prerequisite: permission of instructor.

487. Field Study: Three hours.
Study trips to prominent museums and galleries, in United States or to art centers of foreign countries. Preliminary lectures in Birmingham and significant written assignments required.

491. Art History Problems: Variable credit, one to three hours; may be taken for a maximum of 4 hours credit.
Work on a project proposed by the student and approved by an art history instructor. Prerequisite: permission of an art history instructor.
Appendix 2. Support from the Birmingham Museum of Art and the Birmingham Public Library
BIRMINGHAM MUSEUM OF ART

May 24, 1984

Dr. John M. Schnorrenberg, Chairman
The University of Alabama in Birmingham
School of Humanities/Department of Art
University Station
Birmingham, Al 35294

Dear Dr. Schnorrenberg:

I am writing to encourage your university to institute an M.A. program in art history. The Museum, with its collections, library and staff exist to foster an interest in the humanities in general and art history in particular. Fortunately, we possess outstanding examples of Occidental, Oriental, and African art.

I want you to know that the Museum would fully cooperate in allowing your faculty and graduate students to make use of all our resources. Already a number of our staff members offer periodic courses in conjunction with the art history offerings at UAB and we want to continue this cooperation. Also, I and other members of the curatorial staff would be glad to advise graduate students and work toward the development of mutual projects, such as exhibitions and publications which involve your graduate students.

I think it most unfortunate that there is not a graduate art history program already existing in Alabama, and I want to encourage you to establish as quickly as possible this graduate program.

Sincerely,

Douglas Hyland
Director

DH:mf

cc: Dr. Virginia Rembert
November 8, 1985

Dr. John M. Schnorrenberg, Chairman  
School of Humanities/Department of Art  
University of Alabama in Birmingham  
University Station  
Birmingham, AL 35294

Dear Dr. Schnorrenberg:

I appreciate the opportunity of reviewing your proposal for a joint M.A. in Art History. I am happy to learn that this proposal is finally being developed, and welcome the opportunity for the Library to support your effort.

Over the years, the Birmingham Public Library has developed an extensive collection of material dealing with art. This collection consists of monographs, serial publications, periodicals, reference books, and clipping files. While we do not claim that our collection has been developed along academic standards, we do feel that our collection would strongly complement other collections in our area. We would make this material available to students as direct patrons, by providing photocopies, or through interlibrary loan.

Be assured that we strongly support your efforts, and that we will do our best to assist you and your students in this program.

Sincerely,

George R. Stewart  
Director

George R. Stewart
Director
Appendix 4.

The Art History Collections at the Libraries of
The University of Alabama and The University of Alabama at Birmingham

A. The University of Alabama

1. Introduction

In evaluating the ability of the University of Alabama Library's art history collections to support the new master's program, librarians examined current holdings using the American Library Association's criteria for advanced, master's level work as a benchmark. This standard (which corresponds closely to the Research Libraries Group benchmarks recently adopted by the Network of Alabama Academic Libraries) calls for a wide range of current and retrospective monographs, complete holdings of works by major authors as well as representative holdings of secondary authors, a collection of representative journals, and strong reference collections.

Analyses of the collection, detailed in the sections which follow, lead to the following conclusions. Current collections are adequate to support the proposed program in its initial stages. However, a mature program will require additions, particularly in foreign language and exhibition catalogue materials, together with a limited number of new periodical subscriptions and backfiles and retrospective monographs.

The collecting of current monographs at The University of Alabama Library exceeds the ALA guidelines for master's level programs, thanks largely
to a series of complementary approval plans which bring in an estimated 90% of world-wide scholarly publishing in English. For just the period 1983-1985, the Library added over 3,200 volumes, mostly current imprints, to its holdings in the N subject classification. If one includes subject bibliographies in the Z classification, the growth rate amounts to over 3,000 volumes. Holdings in the N and Z classifications now total nearly 22,000 volumes and meet the criteria established for the proposed program by the Art Libraries Society of North America. It is clear that there is a strong core collection on which to build, one with extensive backfiles of the journals to which the Library now subscribes, enriched by the placement of 42 new journal subscriptions in the last two years alone.

However, the former programmatic emphasis on meeting the needs of the studio art program has resulted in a collection which is strong in contemporary art, especially American, and weak in other areas. This weakness is remediable through judicious use of one-time funds of the sort the Library has committed in the past, whenever possible, for the purchase of retrospective monographs and journal backfiles.

With the broad scope of the proposed program in mind, collection development librarians used a variety of approaches to assess the holdings of the two universities. They first reviewed representative subject collections in their entirety. Then, using this in-depth review as a base, they checked a set of art history and reference bibliographies against library catalogues. They did this separately at the two universities, matching the collections as well as possible. In addition, holdings were quantitatively assessed by measuring shelflists in the N or 700 subject classifications in Tuscaloosa and in the Birmingham area libraries. The forthcoming automation of card catalogs
at The University of Alabama and at The University of Alabama at Birmingham will soon make it possible to merge the two data bases into one unified file for a more efficient evaluation of the joint collections, as well as for convenient access by the program's faculty and students on the respective campuses.

2. Evaluation of Collection

Monographs:

The ALA guidelines for assessing collections include the methodology of direct examination of the collections by a subject specialist. A variant of this technique is to compare a library's shelflist—the card catalog arranged by call number—with the topical listings in the Library of Congress's subject classification scheme in order to examine the size, scope, depth, and currency of the collections in any given area. The present assessment examined The University of Alabama Library's class N (Visual Arts in general) with holdings of 5,308 volumes excluding serial backfiles, and class ND (Paintings) with holdings of 4,187 volumes, again excluding serial backfiles. These subject areas constitute nearly half of the Library's art holdings of 19,503 in the various N subject classes. This review identified solid strengths in contemporary art but an under-representation of works on art prior to Cezanne, of foreign language monographs on European art, and of catalogs of major European museums.

This analysis was correlated by checking the bibliographies in two standard art history textbooks: H.W. Janson's History of Art (Englewood Cliffs, NJ: Prentice-Hall, 1969) and volume 2 (Renaissance through Modern) of
Frederick Hartt's *Art: A History of Painting, Sculpture, and Architecture* (Englewood Cliffs, NJ: Prentice-Hall, 1976). Library holdings in medieval through modern art were checked in the Janson volume; checking in Hartt began with the Renaissance; both are limited to English language works and exclude journals. The Library holds 77.8% of the monographs cited by Janson (383 titles of 492), and 66.9% of the more extensive list of monographs cited by Hartt (455 titles of 689). Both bibliographies are ten to fifteen years old and suffer the chronic flaw of many works used for list checking, failing to credit the Library for the presence of equally good or later monographs in its collections.

### Analysis of Holdings of titles in the Janson Bibliography

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<thead>
<tr>
<th></th>
<th>Janson</th>
<th>UA</th>
<th>%Held</th>
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<tbody>
<tr>
<td>Artist and His Public</td>
<td>13</td>
<td>12</td>
<td>92.3%</td>
</tr>
<tr>
<td>Ancient World (including Early Christian)</td>
<td>124</td>
<td>91</td>
<td>73.4%</td>
</tr>
<tr>
<td>Islamic Art</td>
<td>11</td>
<td>6</td>
<td>54.5%</td>
</tr>
<tr>
<td>Medieval Art</td>
<td>53</td>
<td>39</td>
<td>73.6%</td>
</tr>
<tr>
<td>Renaissance</td>
<td>81</td>
<td>62</td>
<td>76.5%</td>
</tr>
<tr>
<td>Baroque</td>
<td>37</td>
<td>31</td>
<td>83.8%</td>
</tr>
<tr>
<td>Modern</td>
<td>139</td>
<td>117</td>
<td>84.2%</td>
</tr>
<tr>
<td>Oriental</td>
<td>34</td>
<td>25</td>
<td>73.5%</td>
</tr>
<tr>
<td>Total</td>
<td>492</td>
<td>383</td>
<td>77.8%</td>
</tr>
</tbody>
</table>

### Analysis of Holdings of Titles in the Hartt Bibliography

<table>
<thead>
<tr>
<th></th>
<th>Hartt</th>
<th>UA</th>
<th>% Held</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>
Renaissance  229  140  61.1%
Baroque       169  100  59.2%
Modern        291  215  73.9%
Total         689  455  66.0%

As a way of increasing their knowledge of art history literature at the research level, and of establishing collection building goals in support of the new program, UA Library bibliographers checked the lengthy specialized bibliography in Sydney J. Freedberg's *Painting in Italy, 1500 to 1600* (Baltimore: Penguin, 1971). The works cited by Freedberg are almost equally divided between monographs (225) and journal articles (229). Nearly 23% of the monographs cited are in English (58) and the Library holds 35, or 60.3%. The success rate for citations to German and Italian monographs declined to approximately 3%, for an overall Library success rate of 16% for monographs. The Library was able to satisfy 95 of the 229 journal citations, a success rate of 41.5%. The well-documented tendency of a small number of journals producing a majority of citations is observable in Freedberg, where five titles of the total of 46 journals (11.1%) generated 122 citations (53.2%). The Library was able to satisfy 75 of the 122 core journal citations, thanks to a complete run of *Art Bulletin*, a backfile of the *Burlington Magazine, Venta* and *Paragone: Arte*. The majority of the remaining citations were generated by *Bollettino d'Arte*, to which the Library has a relatively recent subscription. An example of the effect of eventually acquiring a limited number of backfiles is that, with just the purchase of the run of *Paragone: Arte* subsequent to initial checking in 1983, the Library's overall success rate for journal citations rose from 36.2% to 41.5%. The rate for core journals went from 51.6% to 61.5%
The Library then duplicated the checking done by The University of Alabama at Birmingham in the field of modern art, also using Robert Hughes, The Shock of the New (New York: Knopf, 1981), in order to examine the combined strengths and complementarity of the two collections. UA has 86 of the 122 titles in Hughes, or 70.5%.

The University of Alabama Library also recently completed the questionnaire prepared by art librarians at the University of North Carolina at Chapel Hill and Duke University, which is referred to below in the report on UAB's holdings. Of nine series queried, the Library has 75% or more of four, standing orders or approval plan coverage for eight, and a policy of selective acquisition of retrospective titles. The Library subscribes to 13 of the questionnaire's list of 14 periodicals. There are complete, or virtually complete holdings, dating back to 1859 in one case, for 8 titles; there are 10 to 15 years of retrospective holdings for an additional three periodicals.

With respect to the questionnaire's three short monographic checklists, the Library has 11 of the 16 on the "basic" list, 9 of the 21 on the "study" list, and 1 of the 19 on the "research" list.

Reference Works:

Preliminary checking of the Library's reference collections, using Eugene P. Sheehy, Guide to Reference Books (Chicago: American Library Association, 1976) and its two supplements (1980, 1982) indicates that they echo the inconsistencies and imbalance of the stack collections, and that a modicum of retrospective buying needs to take place. However, the major bibliographic tools needed at the master's level, some of them no longer
available for purchase, are already in place. These include the Encyclopedia of World Art, the recent revision of Benezit's multi-volume Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs, the monumental Thieme-Becker and Vollmer biographical dictionnaires, and complete backfiles of Art Index, Repertoire Internationale de la Littérature de l'Art, and Repertoire d'Art et d'Archeologie, Nouvelle Series. There are also new subscriptions to four additional indexing services, Art Bibliographies Modern, Architectural Periodicals Index, Graphic Arts Abstracts, and Graphic Arts Literature Abstracts.

Serials:

In the area of journals, library holdings are in need of expansion. The University of Alabama Library presently subscribes to at least 174 art and art-related (e.g., British Journal of Aesthetics) journals, perhaps more, depending on how one defines the literature of the discipline. These are complemented by long runs of general journals in the humanities such as Renaissance Quarterly and Revue des Deux Mondes. Excluding those titles aimed at studio art and photography and art education, there remain 122 subscriptions at UA relevant to the new program, with an additional ten held by UA alone, for a joint total of 132 unique titles. UA has complete backfiles for 14 titles, 3 backfiles are completed by UAB holdings, and there are substantial backfiles for the rest. However, journal coverage clearly needs expanding.

On the most basic level, The University of Alabama Library subscribes to only 122 of 159 relevant titles (76.7%) in painting, architecture, graphics, sculpture, and architecture covered by Art Index. Publications of major American Museums are under-represented, as are subscriptions to European
journals.

Using lists in Katz' *Magazines for Libraries*, 4th edition (New York: Bowker, 1982), *Art Index*, and the definitive *Guide to the Literature of Art History* by Etta Arntzen and Robert Rainwater (Chicago: American Library Association, 1980), with additional recommendations by UA and UAB faculty, Library bibliographers developed a list of desired journal subscriptions to major American and British titles not already received and to a select group of European publications. At the time the list of 108 titles was prepared in 1983, The University of Alabama Library had 42 current subscriptions (38.9%). Subscriptions to 42 additional titles have already been placed by the Library over the last two years in preparation for the new program, with the percentage of titles received doubling to 77.8%. This leaves 24 titles still to be acquired, at an ongoing annual cost of approximately $1,000 in present dollars. Their acquisition will raise the level of subscriptions to 39% of the 237 current journals listed in Arntzen and Rainwater, some of which deal with subjects outside the scope of the new program, and will meet the criteria for journals established by the Art Libraries Society of North America. A few additional subscriptions may be needed in the future, with the assignment of specific subject and chronological collecting priorities to UAB and UAB as both programs develop their own distinctive emphases. In order for the two programs to make the most productive use of the joint serial collection, a Union List of Serials will be produced, using data already gathered, and mounted on a microcomputer for generating revised editions.

3. Summary and Recommendations

a. Summary of Evaluation
The art history collections of The University of Alabama Library, numbering nearly 22,000 volumes, reflect varying levels of funding over the years, and because of the history of the curriculum, show a tilt toward studio art. The collections have a limited number of exhibition catalogues and foreign language monographs and show a bias toward 20th century art, especially American. Nevertheless they provide support for a quality undergraduate program and form a strong foundation for the proposed M.A. The holdings of the Birmingham libraries enhance this collection.

Collection building at the advanced master's level has already taken a great stride forward at The University of Alabama, which implemented approval plans in 1978 that currently bring to it an estimated 90% of significant world-wide English language monographs on art, graphics, architecture, photography, and decorative arts. This emphasis on achieving a high level of current imprint coverage has severely restricted funds available for retrospective purchases. However, the Art Department benefitted from the availability of special one-time funds in 1979-1980, in 1981-1982, and again in 1982-83. Purchases included a major collection of exhibition catalogues in microform, backfiles to 16 major journals, and a collection of updated and revised editions in The Pelican History of Art series. In keeping with the emphasis on research-level acquisition of current publications, 42 new journal subscriptions have been placed since 1983. The Library now receives 122 of the 159 titles relevant to the new program that are indexed by Art Index (76.7%), making the goal of 100% coverage an achievable one within the near future.

The result is a collection able to support the new master's program in its initial period. However, for the Library adequately to meet the needs of
the program as it develops, funds must be forthcoming for placement of new subscriptions, the selective acquisition of current European monographs, and for the purchase of retrospective monographs and journal backfiles.

b. Recommended Expenditures

**Continuing Costs**

<table>
<thead>
<tr>
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<tbody>
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<td>New Subscriptions</td>
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<tr>
<td>Additional Foreign Monographs</td>
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<tr>
<td><strong>Total</strong></td>
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**One-Time Costs**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Journal Backfiles</td>
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</tr>
<tr>
<td>Retrospective Monographs</td>
<td>$50,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$75,000</td>
</tr>
</tbody>
</table>
New Art & Art-Related Subscriptions Placed by the UA Library Since 1983

* ANTICHTA VIVA
  ARCHITECTURA: ZEITSCHRIFT FUR GESCHICHTE DER BAUKUNST
* ARCHITECTURAL HISTORY
  ARCHITECTURAL PERIODICAL INDEX
  ARCHITECTURE (formerly: AIA JOURNAL)
* ARCHITECTURE D'AUDJOURD'HUI
* ARCHEITETTURA: CRONACA E STORIA
* ARCHIVES OF AMERICAN ART JOURNAL
* ARCHIVO ESPANOL DE ARTE
* ART HISTORY
  ART LIBRARIES SOCIETY/NORTH AMERICA: OCCASIONAL PAPERS
  ArtBibliographies Modern
* ARTE LOMBARDA
* ARTE VENETA
* BOLLETTINO D'ARTE
* BOSTON MUSEUM OF FINE ARTS BULLETIN
* BULLETIN MONUMENTAL
* BULLETIN VAN HET RIJKSMUSEUM
* CAHIER S ARCHEOLOGIQUES: FIN DE L'ANTIQUITE ET MOYEN AGE
  CALLIGRAPHY JOURNAL
* CHICAGO ART INSTITUTE: MUSEUM STUDIES
* CLEVELAND MUSEUM OF ART BULLETIN
* DETROIT INSTITUTE OF ART BULLETIN
  DIZIONARIO BIOGRAFICO DEGLI ITALIANI
  GESTA: INTERNATIONAL CENTER OF MEDIEVAL ART
* GOYA: REVISTA DE ARTE
  GRAPHIC ARTS ABSTRACTS
  GRAPHIC ARTS LITERATURE ABSTRACTS
* HISTORY OF PHOTOGRAPHY
* IMAGE: EASTMAN MUSEUM
** JAHRBUCH DER BERLINER MUSEEN (formerly: PREUSSISCHE KULTURBESITZ: JAHRBUCH)
* JAHRBUCH DER KUNSTHISTORISCHEN SAMMLUNGEN IN WIEN
* KUNSTHISTORISCHES INSTITUT, FLORENZ: MITTEILUNGEN
  MELANGES DE L'ECOLE FRANCAISE DE ROME: SERIE MOYEN AGE-TEMPS MODERNES
* METROPOLITAN MUSEUM JOURNAL
* MONUMENTS HISTORIQUES DE LA FRANCE
  MUNCHENER JAHRBUCH DER BILDENDEN KUNST
* NEDERLANDS KUNSTHISTORISCH JAARBOEK
* OPPRESSIONS: A JOURNAL FOR IDEAS & CRITICISM IN ARCHITECTURE
  OUD HOLLAND
* PALLADIO
* PANTHEON
* PARAGONE: ARTE
* PERSPECTA: THE YALE ARCHITECTURAL JOURNAL
* PHILADELPHIA MUSEUM OF ART BULLETIN
* PRINCETON UNIVERSITY ART MUSEUM RECORD
  PRINT COLLECTOR'S NEWSLETTER
  PRINTNEWS
  PROFILE
* PROSPETTIVA: RIVISTA DI STORIA DELL'ARTE ANTICA E MODERNA
* REVUE DU LOUVRE ET DES MUSEES DE FRANCE
  ROMISCHES JAHRBUCH FUR KUNSTGESCHICHTE
* SCULPTURE REVIEW (formerly: NATIONAL SCULPTURE REVIEW)
  SIMIOULS: NETHERLANDS QUARTERLY FOR THE HISTORY OF ART
* SOCIETE DE L'HISTOIRE DE L'ART FRANCAIS: BULLETIN
  SOURCES: NOTES IN THE HISTORY OF ART
**STORIA DELL'ARTE**
**STRUCTURIST**
**STUDIES IN ICONOGRAPHY**

* STUDIES IN THE HISTORY OF ART (no subscription; received through approval plans)
* VINGTIEME SIECLE
* WALLRAF-RICHARTZ JAHRBUCH
* WALTERS ART GALLERY JOURNAL
* WINTERTHUR PORTFOLIO
* ZEITSCHRIFT DES DEUTSCHEN VEREINS FUR KUNSTWISSENSCHAFT
* ZEITSCHRIFT FUR AESTHETIK UND ALLGEMEINE KUNSTWISSENSCHAFT

* = Found in list prepared by Faigel: ART JOURNAL HOLDINGS: SELECTIVE LIST
** = Found in above list under earlier name: PREUSSISCHE KULTURBESITZ: JAHRBUCH

B. The University of Alabama at Birmingham

1. Introduction

The art history holdings (Library of Congress "N" class) in The University of Alabama at Birmingham library have grown from 4,100 volumes in June 1977 to 12,879 volumes in June 1985, despite severe limitations in funding during the period 1981-84. Happily in 1984-85 we have received substantial
support for library improvement. More than $27,000 has been received available for art monographs. Of 108 art and art-related periodicals in a list checked by The University of Alabama and The University of Alabama at Birmingham, UAB subscribed to 64 in June 1983. In 1983-84 and 1984-85 UAB has added subscriptions for RILA and Art Bibliographies Modern and 23 other periodicals. We have acquired substantial back runs of four of these. Of a selected list of 110 art periodicals, which are indexed in various periodical indexes, the two universities held 54 in June 1983; UAB held 34 of these. Of the 356 periodicals listed in Arntzen and Rainwater, the two universities in June 1983 held 77; UAB held 55. The additional UAB subscriptions have increased our holdings of this list to 71.

UAB relies on three other Birmingham libraries (and they on UAB) to support teaching in art history. These are Birmingham Public, Birmingham Museum of Art, and Birmingham-Southern College. A few periodicals not held by UAB or UA are held in these libraries. The holdings of Birmingham Public are fully accessible in the Alabama Union Catalogue, of which a copy is maintained and accessible at UAB; recent holdings of UA are in this catalogue and earlier holdings will gradually be added.

UAB has just acquired the complete back run and a subscription to RILA (Répertoire internationale de la littérature de l'art). It is also adding a complete run of Art Bibliographies Modern. With the Art Index, this gives UAB increasingly good access to its growing periodical collection.

2. Evaluation of the collection
UAB's N and ND holdings are 59% of its collection; U of A's are 49%. This suggests differences in holdings. Both collections have grown about 25% in size since June of 1983.

To examine holdings at UAB in books and periodicals in one area UAB has checked the bibliography of 458 entries in Jean Bony, *The English Decorated Style*, Ithaca: Cornell, 1979. This is a recent highly specialized study of Gothic architecture which includes numerous references to periodicals. UAB chose this book to examine because it has sought to develop the strength of its holdings in this area.

The bibliography lists 361 monographs. UAB has 131, 36% of the titles. Ninety-seven entries cite essays in collections and articles in 52 journals. Of these 29 are only cited once. UAB has 4 of these 29. Of the remaining 23 journals it has full or partial holdings of 13. Our holdings provide 32 of the 97 cited entries.

As a further test of depth of holdings in another field UAB checked the 122 titles in Robert Hughes, *Shock of the New*, 1981. UAB has 81, 66% of the list.

UAB has just completed a questionnaire intended to test the strength of holdings in academic art libraries in the Southeast. The questionnaire was prepared by the Art Librarians at the University of North Carolina at Chapel Hill and Duke University.
Monographs:

UAB has partly duplicated the checking done by the University of Alabama to test the breadth and depth of the collection. It checked the bibliographies in Janson's one volume survey history of art and in volume 1 of Hartt's two volume edition. Its holdings are 59% and 44% respectively, but the strength of the collection varies by area as the following table shows.

Analysis of holdings of titles in the Janson bibliography.

<table>
<thead>
<tr>
<th></th>
<th>Janson</th>
<th>UAB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist and his public</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>Ancient World (including Early Christian)</td>
<td>154</td>
<td>90</td>
</tr>
<tr>
<td>Islamic Art</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>Medieval Art</td>
<td>100</td>
<td>53</td>
</tr>
<tr>
<td>Renaissance</td>
<td>110</td>
<td>72</td>
</tr>
<tr>
<td>Baroque</td>
<td>50</td>
<td>24</td>
</tr>
<tr>
<td>Modern</td>
<td>180</td>
<td>119</td>
</tr>
<tr>
<td>Oriental</td>
<td>44</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td><strong>668</strong></td>
<td><strong>397 (59%)</strong></td>
</tr>
</tbody>
</table>

As a test of the validity of this, UAB checked holdings in volume 1 of the Hartt survey. This is a longer bibliography than Janson's, including more specialized monographs.

<table>
<thead>
<tr>
<th></th>
<th>Hartt</th>
<th>UAB</th>
</tr>
</thead>
<tbody>
<tr>
<td>General</td>
<td>34</td>
<td>28</td>
</tr>
<tr>
<td>Prehistoric</td>
<td>47</td>
<td>10</td>
</tr>
</tbody>
</table>
African, Oceanic, Indian  59  23

Ancient
General  3  2
Egypt and Mesopotamia  62  23
Aegean and Greek  91  39
Etruscan and Roman  51  21

Medieval
General  12  5
Early Christian and Byzantine  59  22
Early Medieval  29  12
Islamic  24  6
Romanesque  43  24
Gothic  56  37

570  252 (44%)

The distribution in holdings at UAB is different from that at The University of Alabama, judging by analysis of the shelf list (as of June 1983).

<table>
<thead>
<tr>
<th></th>
<th>UAB</th>
<th>UA</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>3,581</td>
<td>4,407</td>
</tr>
<tr>
<td>NA</td>
<td>1,678</td>
<td>2,756</td>
</tr>
<tr>
<td>NB</td>
<td>486</td>
<td>984</td>
</tr>
<tr>
<td>NC</td>
<td>637</td>
<td>1,217</td>
</tr>
<tr>
<td>ND</td>
<td>2,305</td>
<td>3,566</td>
</tr>
<tr>
<td>NE</td>
<td>325</td>
<td>580</td>
</tr>
<tr>
<td>NK</td>
<td>582</td>
<td>2,338</td>
</tr>
<tr>
<td>NX</td>
<td>227</td>
<td>433</td>
</tr>
</tbody>
</table>

9,821  16,279
Of nine series cited, UAB has 75% or more of four, standing orders for seven, and a policy of seeking out of print titles for four.

Of 14 periodicals cited, UAB has subscriptions to 11 and holdings of 15 years or more of these 11.

There are three short monographic checklists. The "basic" list has 17 items. UAB has 10. The "study" list has 21 items. UAB has 9. The "research" list has 18 items. UAB has 4.

UAB has many books that UA and Birmingham Public do not, and they have many UAB does not. At UAB a way of checking such holdings on a subject (or by an author) is to consult that subject or author in the two major art library dictionary catalogues UAB has: those of the Avery Library at Columbia University with its five supplements and the Metropolitan Museum of Art with supplement. From these it is possible to identify most of what one should consult for an advanced paper. For the advanced courses UAB teaches, the collective libraries now generally provide about half of the monographic and encyclopedic material these general bibliographies identify. For periodical literature the situation is not so good. That is why UAB believes that it must continue to strengthen periodicals while it continues to acquire both current and retrospective monographs at a more rapid rate than has been possible in the last few years.

Reference:

UAB has considerably strengthened its reference section. Its weakness is in major foreign-language specialized dictionaries and encyclopedias. An
example, which we have just received, is Cabrol and LeClercq, *Dictionnaire d'archéologie chrétienne*. Another on order in reprint is Charles Daramberg, *Dictionnaire des antiquités grecques et romaines*, 6 vols. in 10, 1888, rpt. 1962. Other works of this kind should still be added but our holdings of specialized dictionaries and encyclopedias have increased substantially in the last five years.

**Serials:**

The UAB collection is still only just adequate for graduate study but is rapidly improving. We have, after consultation with the Birmingham Museum of Art and Birmingham Public Library as well as The University of Alabama, begun a number of new subscriptions and we have added some partial or complete back runs. We have identified further groups of periodicals for new subscriptions in later years if funds become available. We continue to acquire back runs of periodicals we have. We do not have complete back runs of the majority of our periodicals but we do have runs for most, beginning in the 1960s. The resources of Birmingham Public often complete a run which is imperfect at UAB.

UAB subscribes to 84 of the 196 serials listed in the *Art Index*, 42.9%. UAB subscribes to or has holdings of 70 of the 356 serials listed in Arntzen and Rain water, 19.7%.

In evaluating our holdings it should be remembered that many periodicals in the Arntzen and Rainwater list are in subject areas which will not be taught in our graduate program.
Appendix 5. Financial Resources
The University of Alabama (present and projected support)

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Faculty and Curatorial Salaries</td>
<td>401,779</td>
<td>441,958</td>
<td>464,055</td>
<td>487,257</td>
<td>511,620</td>
</tr>
<tr>
<td>2. Staff (including Gallery Assistant Salaries)</td>
<td>45,570</td>
<td>50,127</td>
<td>52,633</td>
<td>55,265</td>
<td>58,028</td>
</tr>
<tr>
<td>3. Part-time Faculty</td>
<td>9,100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Work Study and Student Help (including Work Study for Gallery)</td>
<td>30,552</td>
<td>33,607</td>
<td>35,287</td>
<td>37,051</td>
<td>38,904</td>
</tr>
<tr>
<td>5. Part-time Support Personnel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Departmental Operations</td>
<td>19,000</td>
<td>19,000</td>
<td>19,000</td>
<td>19,000</td>
<td>19,000</td>
</tr>
<tr>
<td>7. Gallery Operations</td>
<td>11,500</td>
<td>11,500</td>
<td>11,500</td>
<td>11,500</td>
<td>11,500</td>
</tr>
<tr>
<td>8. Gallery</td>
<td>2,000</td>
<td>2,000</td>
<td>2,000</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>9. GTAs with Projections of Future Commitments (add 1 GTA @5,800) (add 2 GTAs @11,600) (add 1 GTA @2,900)</td>
<td>21,500</td>
<td>35,750</td>
<td>41,250</td>
<td>46,750</td>
<td>49,500</td>
</tr>
</tbody>
</table>

Totals |

|   | $531,891 | $603,042 | $625,725 | $658,823 | $690,552 |
Notes (Explanation on the increases, percentage projections, etc.)

1. & 2. The 1985-86 increase is predicated on a .10 increase; the succeeding years on a .5 increase, since the actual increases for those years is purely conjectural.

3. Includes salary for Visiting Assistant Professor hired as one-term sabbatical replacement for Dr. Eloise Angiola.

4. Predicated on 21 students (number employed fluctuates) hired at minimum wage.

5. Represents secretarial help hired by the hour until department was allotted a permanent half-time secretary and a technician hired by the hour (taken from departmental hourly allotment).

6. All years are predicated on the basis of the 1984-85 operating budget, although it is hoped the amount will increase as the need for increased supplies and equipment in art history (particularly in slides and audio-visual material), as well as a more developed program of lecturers, films, and videotaped productions can be demonstrated.

7. These figures are for the operating budget, primarily to cover costs of exhibition and some curatorial functions.

8. Represents extra security help hired by the hour as needed (A & S Dean's Office) to augment work study which comprises the bulk of help.
9. Represents proposed addition each year of one studio and one art history stipend.

The University of Alabama at Birmingham

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Faculty &amp; Curators</td>
<td>$229,450</td>
<td>$257,917</td>
<td>$269,500</td>
<td>$273,500</td>
<td>$300,600</td>
</tr>
<tr>
<td>2. Part-time faculty</td>
<td>12,900</td>
<td>18,330</td>
<td>17,300</td>
<td>17,300</td>
<td>17,300</td>
</tr>
<tr>
<td>3. Work Study Student Help</td>
<td>2,360</td>
<td>2,600</td>
<td>2,800</td>
<td>2,800</td>
<td>2,800</td>
</tr>
<tr>
<td>4. Part-time Personnel</td>
<td>5,520</td>
<td>7,120</td>
<td>7,320</td>
<td>19,700</td>
<td>19,900</td>
</tr>
<tr>
<td>5. Departmental Operations (exclusive of gallery)</td>
<td>15,730</td>
<td>17,995</td>
<td>20,000</td>
<td>22,000</td>
<td>24,000</td>
</tr>
<tr>
<td>6. Library Support Standing Orders</td>
<td>3,600</td>
<td>3,834</td>
<td>4,250</td>
<td>4,500</td>
<td>5,000</td>
</tr>
<tr>
<td>Monographs</td>
<td>27,000</td>
<td>6,600</td>
<td>8,000</td>
<td>10,000</td>
<td>12,000</td>
</tr>
<tr>
<td>Totals</td>
<td>$296,560</td>
<td>$314,396</td>
<td>$329,170</td>
<td>$349,800</td>
<td>$381,600</td>
</tr>
</tbody>
</table>
Notes:

1. Salaries show the correction in 1985-86 to raise salaries which were below UAB scale and a 3% average merit increase per annum. The half-time art historian would become full-time by 1988-89. The only new position added would be an assistant professor in 1988-89 to increase the art history faculty at UAB.

2. Part-time salaries show a change related mainly to modest upward adjustments for merit and the addition of a half-time slide assistant in 1987-88.

3. Work study help would be slightly increased to support the slide collection, a cost attributable to the M.A. program in its first year.

4. It is our goal to increase the stipend of one of the two existing part-time personnel substantially and of the other slightly. This is not related to the proposed M.A. We propose to add two other assistants. One would be a departmental assistant to work half-time in the slide collection. This person would be an M.A. graduate student. This position would be added in 1987-88, the first full year of the program. The other position would be a graduate assistantship also added in the first full year of the program, 1987-88.

5. Departmental operating budget increases as shown here are mainly in
support of increased equipment in art studio and travel. About $1300 of the increase could be related directly to the M.A. mostly in the form of support for the slide collection and for faculty travel when a new faculty member is added.

6. UAB has provided generous special funding to strengthen the library monograph budget in support of this and other new programs in 1984-85. The Friends of the Art Department are supplementing this. UAB will seek legislative support for similar strengthening in 1985-86. In our judgement, we should seek to continue operations at this level of support in order to have a strong program in art and art history.

UAB has increased support of the art program in the last several years. That we may be able to do what we hope for in the future is the promise of our past, as shown below.

Retrospective Five Year Budgets

A. The University of Alabama

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Faculty &amp; Curator Salaries</td>
<td>341,279</td>
<td>347,341</td>
<td>304,816</td>
<td>285,396</td>
<td>227,760</td>
</tr>
<tr>
<td>2. Staff (including Gallery Assistant)</td>
<td>41,307</td>
<td>35,701</td>
<td>28,831</td>
<td>20,597</td>
<td>18,474</td>
</tr>
</tbody>
</table>
3. Part-time
   Faculty

4. Work Study & Student Help
   (including Work Study for Gallery)

5. Part-time
   Support Personnel

6. Departmental Operations

7. Gallery Operations

8. Gallery Student Help

9. GTAs

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>28,500</td>
<td>27,500</td>
<td>30,000</td>
<td>32,993</td>
<td>32,800</td>
</tr>
<tr>
<td>Support Personnel</td>
<td>17,280</td>
<td>19,886</td>
<td>9,500</td>
<td>8,500</td>
<td>8,760</td>
</tr>
<tr>
<td>Gallery Operations</td>
<td>10,000</td>
<td>8,394</td>
<td>8,394</td>
<td>9,875</td>
<td>9,875</td>
</tr>
<tr>
<td>Student Help</td>
<td>20,475</td>
<td>20,475</td>
<td>20,475</td>
<td>19,600</td>
<td>19,600</td>
</tr>
<tr>
<td>Totals</td>
<td>$458,841</td>
<td>$460,778</td>
<td>$403,497</td>
<td>$376,961</td>
<td>$317,269</td>
</tr>
</tbody>
</table>

B. University of Alabama at Birmingham

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Curator Salaries</td>
<td>$207,618</td>
<td>$201,700</td>
<td>$187,504</td>
<td>$177,240</td>
<td>$151,320</td>
</tr>
<tr>
<td>Part-time Faculty</td>
<td>10,275</td>
<td>7,225</td>
<td>2,925</td>
<td>6,075</td>
<td>6,075</td>
</tr>
</tbody>
</table>
Work-Study

Student Help 1,770 2,300 2,554 not in dept. budget

Part-time

Support

Personnel 5,100 4,800 4,600 8,000 6,000

Dept. Operations 22,898 19,700 14,543 9,884 12,313
(exclusive of
gallery)

Gallery 15,114 7,502 7,150 6,800 5,700

Library standing

orders & serials 3,025 2,696 2,465 2,050 1,848

Monographs 4,809 5,153 8,531 7,374 6,578

$270,609 $251,136 $230,272 $217,423 $189,834

Summary for UAB

We can institute this program with none of these
increases except the increase in funding for periodicals
which is essential and has now been funded. about $1,200

The second consideration is to make the half-time art historian
full-time about 11,000

The third is additional standing order and
monograph funds for the library (in stages over five years) about $7,000

The fourth is a slide room assistantship about $6,000
The fifth is a graduate assistantship about $6,000

The sixth is miscellaneous operating budget about $1,500

The seventh is a new art history faculty position (in 1988-89) about $23,000

total costs of maximum five year improvement about $55,000
Appendix 6: Report of Consultant John Howett, Professor of the History of Art, Emory University

Responses of Virginia Rembert and John Schnorrenberg, Chairs of the Departments of Art at The University of Alabama and The University of Alabama at Birmingham
The visit for my Report began on Wednesday evening, September 25, at the University of Alabama where I met the chairperson and the members of the art history faculty in the Department of Art. This part of the visit continued on Thursday with a visit with the staff of the library and inspections of the library holdings, the art gallery, the slide room and other facilities, concluding with visits with the Deans of the College and Graduate School, and a final visit with the chairperson. I breakfasted the next morning with the Deans of the College and the Graduate School of the University of Alabama at Birmingham, followed by visits with the staff of the library, and an inspection of their holdings; I had brunch and a tour of the collections with the Director of the Birmingham Museum of Art and the art history faculty of UAB. In the afternoon, a student in the UAB program guided me through the art gallery, the slide room and other facilities. My visit concluded with final meetings with the chairperson of the Art Department and the Dean of the Graduate School.
Based on my inspections of the curriculum, the facilities, the holdings of the libraries and slide collections, the Birmingham Museum of Art and the two galleries, and visits with the faculty, students and staffs of the two institutions, I strongly endorse the proposal for a Joint Master's Degree in Art History by the University of Alabama and the University of Alabama at Birmingham.

As the Report states, there is no graduate program in art history in Alabama and very few in the Southeast, in spite of the fact that there are demonstrable needs for teachers of art history at all levels, art museum professionals, and art and architecture administrators. There is also a need for MA programs in art history to act as "feeders" into the small number of good doctoral programs in the country. Obviously, the small but excellent staffs and facilities at UA and UAB, in combination, provide the logical center with which to begin a program.

The present faculty profile is as follows: At UA, the chairperson is Dr. Virginia Rembert, a scholar in Modern art; as with all small departments, with her colleagues, she has had to cover other areas in her teaching. Dr. Joseph Bolt, who has also covered several teaching areas, is a specialist in American Modern. Dr. Robert Mellown is also an Americanist with expertise in the history of American Architecture. Dr. Eloise Angiola is a specialist in Italian Medieval and Early Renaissance art. The strengths here are obviously Medieval, Modern and American. At UAB, the chairperson is Dr. John Schnorrenberg, a Medievalist, who also has an interest in modern architecture.
Dr. Heather McPherson is a specialist in 18th and 19th century European (Early Modern) art. Dr. Alice Hyland is a scholar in Far Eastern art, with a speciality in Chinese. The strengths here are in Medieval, Modern and Far Eastern. However, at UAB, due to the presence of the Birmingham Museum of Art, several adjunct teaching positions are available. This is in fact due also to the strengths of the Museum staff and the strong support by the Director for the proposal for a joint Master of Arts degree in art history. The Director is Dr. Douglas Hyland, an Americanist with a special interest in painting and sculpture. Members of the staff include Ruth Appelhof, a Modernist; Ellen Elsas, an Africanist; Bryding Henley and Gail Trechsel, specialists in the Decorative Arts; and John Seto in Far Eastern. The Museum adds strength in Modern, American, Decorative Arts, African and Far Eastern. The combined strengths of UA and UAB are in Medieval, Modern Europe and America, and Non-Western.

Recommendations:

Faculty: The faculty already in place therefore, provide strengths in Medieval, Early and Late Modern, American, and African and Far Eastern. The program, as it is now proposed, would cover the West from Medieval to Modern. I would make two recommendations in this regard. First, I recommend filling the gap between Medieval and Modern with a Renaissance/Baroque specialist. Perhaps, upon the retirement of Professor Bolt, two emerging scholars could be retained at UA -- one to replace the Modernist vacancy and the other to fill
the Renaissance/Baroque gap. A late Modernist (20th Century) or a Renaissance specialist could be added at UAB in the future to strengthen their faculty. Second, while I would keep the core program focused upon the West, it seems to me that an opportunity to feature Far Eastern has been omitted. There is no real strength in Far Eastern art in the Southeast outside of the Birmingham area. With Dr. Highland at UAB and Mr. Seto at the Museum, the joint M.A. could add a specialty no one else has, and one with a growing interest. Moreover, if UA were to complete plans for an Asian Study Center, funds would be well spent to add another Far Eastern specialist, say in Japanese art, there. The strength of the present faculty in Far Eastern art at UAB, augmented in the future by a specialist at UA, would add a distinctive note to the program. Finally, the Birmingham Museum has the finest collection of Far Eastern art in the Southeast, which provides a strength impossible to duplicate anywhere else in the region.

**Staff:** UA has a slide curator for its growing collection of slides, which at its present volume (50,000 slides), must continue to be supported for equipment and assistantships. On the other hand, UAB, with the same volume, does not have a slide curator. Within the present set of priorities, the chairperson at UAB is requesting, for the present, assistantships to maintain the collection. I recommend a full-time slide curator for the UAB collection as soon as feasible. UAB has a gallery director which is an essential adjunct for a large studio and art history program; UA, however, only has the services half-time from a studio faculty member; thus, UA needs a full-time gallery director in the future.
Libraries: The holdings, the professional staffs, and the relationship between the staffs and faculty at both institutions, is remarkable. These excellent collections will need constant support, but they are more than adequate to begin the MA program in art history.

Curriculum: The proposed curriculum seems to me to be well conceived. It will, of course, need to be closely supervised and monitored because of the need for the students to move between institutions. Except for some strengthening in areas of specialization mentioned above, the curriculum for the MA proposal is sound. It was, after all, conceived by reputable scholars on the faculty of UA and UAB. I do have one concern upon which I wish to make a recommendation. I believe the entrance requirement of eight undergraduate courses in art history, or cognate fields, is too rigorous and impractical. The proposed requirement is predicated on the student coming with a major in art history (normally about 8 courses, as at UA and UAB). However, most colleges do not and cannot offer a strong art history major; yet, bright students often turn to art history with, say, one introductory course. I recommend, therefore, that no previous art history courses be a requirement for entering the joint MA program. Some graduate programs in art history (as at Emory) use the final comprehensive examination as the measure of the student's knowledge of the field; the program is designed to make up deficiencies as one progresses in the program. Others give an introductory examination to determine
weaknesses and place the student in a special-standing category until the deficiencies are made up; presumably, an art history major would pass all areas. The problem with the proposed requirements is that it would prevent bright students with no art history backgrounds from enrolling. It is far better, it seems to me, to have bright unprepared students than merely qualified ones. After discussing this problem with the faculty and administration, I recommend some form of probation, or special-standing, for entering students without sufficient art history undergraduate study; once the deficiencies are made up, the student is accepted in the MA program in full standing.

One last word of caution regarding the curriculum. The program must be closely regulated to prevent heavy teaching loads for the faculty involved in both undergraduate and graduate programs. The health of the program depends upon the literal and productive health of the faculty. A graduate faculty must be a research, as well as a teaching, faculty.

I hope I have not over stated the strengths or weaknesses of the Proposal. I have given it a careful reading and my on-site inspections were as thorough as I could make them. If any virtue is attached to this Report, I hope it is the concern I feel toward the importance of this proposed MA program in art history. One should not wait for a fully developed program to be in place before implementing it. There is a point at which implementation is, not only proper, but needed to keep the momentum going to reach the desired goal. I am
convinced that the present faculty and facilities are in place to implement a joint MA in Art History between UA and UAB. It will need support to be sustained and to grow, and, as my Report states, it will need some additions and fine-tuning, but the Program is ready, willing and able. It has my strong endorsement.

I wish to thank the administration, faculty, staff and students at both institutions for their time and good will. One of the strengths of this proposal is the spirit of the people behind it.
MEMORANDUM

TO:       Dr. Anthony Barnard
          Dean, The Graduate School
          University of Alabama at Birmingham

          Dr. William H. Macmillan
          Dean, The Graduate School
          University of Alabama

FROM:    Virginia Rembert, Chair
          Department of Art
          The University of Alabama


The UA art historians reviewed the consultant's report, after which I discussed it
on two occasions with Dean Richard Peck and Assistant Dean Sarah Davis, of the
College of Arts and Sciences. We appreciated the time and trouble Dr. Howett took
to assess our mutual situations in Birmingham and in Tuscaloosa, as well as the
favorable nature of his report. After discussing our prospects with Dean Peck, I
believe that we have the full support of the College of Arts and Sciences; however,
it is also apparent that this support is mitigated by pragmatic considerations.

During his visit to our two campuses and the Birmingham Museum of Art, Dr. Howett
observed the combined strengths of our faculties to cover the areas that we pro-
pose in our MA curriculum. He correctly assessed the strengths at UA as being in
Medieval and Early Renaissance Art, and American and Modern Art. He noted that we
have a gap in High Renaissance, Northern Renaissance, and Baroque art. Actually,
we have covered these areas quite well in our undergraduate programs, as Dr. Angiola
and Dr. Bolt have taught them here; I have taught these areas in other places, and
in fact, did my master's work at Wisconsin in the Northern Renaissance. For our master's program, we would obviously like to have an expert in one or more of these areas; we do have now a woman teaching in the place of Dr. Angiola, while she is on sabbatical leave, who is completing her doctoral work at Columbia in Baroque art and would fill the need admirably. Dr. Howett noted the condition of our filling the lacunae on our art history faculty when he mentioned the possible retirement of Dr. Bolt, but that retirement is not expected for at least two years. Since we do not expect the program to go into effect until the fall of 1987, I believe that we could begin quite well with our present faculty and add the "emerging" scholars Dr. Howett suggests, perhaps in the following year.

I agree with the consultant's suggestion that we should feature far eastern art. Dr. Schorrenberg and I have both had graduate work and have taught in that area, and could fill in where necessary. However, it is obvious that the real teaching strength in far eastern art is in Birmingham, with Dr. Hyland at UAB and Mr. Seto at the Museum and with the fine collection of far eastern art at the Museum. The languages are a consideration, but both Chinese and Japanese are taught at UA. We could follow the lead of far eastern programs, such as at Columbia, which in deference to the difficulty of those languages allow some credit in them toward the degree. I have discussed this situation with Dr. Ronald Robel, who teaches Chinese at UA; he has suggested that we could require the student to attain the first year's proficiency in the language outside the program, say in an accelerated course such as offered by Middlebury College in Vermont, and then give credit
Memorandum from Virginia Rembert
Page Three

for six hours in the second year at UA. That would make up the minimum of six hours that we would require of a student at UAB to take at this University.

Concerning Dr. Howett's recommendation that there be a full-time gallery director at UA as soon as feasible, we do not feel that this is necessary until our program can expand either with the increased funds generated by the Friends of the Moody Gallery of Art or the acquisition of more gallery space -- a prospect not foreseen for the near future. However, I have long felt that our present gallery program could justify at least two-thirds of our present gallery director's time. Mr Granata, who is our gallery director, is reluctant to release that much teaching time, but he is considering the possibility. If he should do so, I believe that we could accommodate the loss of his teaching time in our studio program by shifting the responsibilities of the other studio teachers. Certainly, we agree with the consultant as to the vital importance of a gallery program to art history, as well as to studio programs.

I agree with Dr. Schnorrenberg on Howett's assessment of our library situation. He was responding to the remarkable cooperation that Schnorrenberg and Martin Faigel have effected in reviewing our joint library art holdings and in beginning systematically to improve them. Obviously, the improvement has only just begun and must be continued with full support from all our institutions to be fully worthy of our proposed program. Within the body of our text and in the appendices, we have outlined the promises of support and their scheduled implementation, which
are vital to the improvement we see as necessary in our collections.

On Howett's concern that our entrance requirements might be "too rigorous and impractical," I agree with Schnorrenberg's statement under his paragraph (5). We wish to hold the regulation that an applicant should optimally have the equivalent of an undergraduate major in art history, but we do not mean that to preclude the possibility that a bright student with a fine background in some related field should be admissible to the program. Because art history is virtually unknown in the high schools of this region, it is often "discovered" by upper-level undergraduate students who happen to take a course by chance. One such student of my acquaintance at Birmingham-Southern College came into an art history course to supplement her background in nineteenth-century French literature. Finding that her true interest lay in art history, she went on to pursue a PhD in that field at Yale (she was admitted into that program on the basis of only a few undergraduate art history courses). Now, she is an Associate Professor of Art History at Tulane. We can all recount such stories, because our field is one that provides a contextual matrix for many related fields.

Finally, I agree with Howett's concern that we regulate the teaching loads of faculty involved in both undergraduate and graduate programs. For the past four years, we have tried to conform with the stipulations of both the College Art Association and the Southeastern College Art Conference that art history faculty members, who are responsible for slide as well as reading preparation for their
courses, have not more than a nine-hour teaching load per semester. Here, this is predicated on the idea that each has released time for his or her on-going research program, as well. I would like to see us reduce that even further, to say, five courses or 15 hours per year, but that is not practical for the present, especially since I teach only one course. It is an ideal that we can look forward to with the addition of faculty, however. Since our seminars are offered now on a 400/500 basis, I believe that we can begin our program and run it for a year or two without harming either our undergraduate program or the productive health of our faculty.

Our art historians at UA are ready and willing to begin the program, and we appreciate Dr. Howett's affirmation of our ability to do so. As the word of our proposed joint MA in Art History has been spread, we have received more and more inquiries about it. With its joint design, we believe that it would be a strong program and would not only round out our offerings at UA, but would fill a real need in the region.
November 19, 1985

MEMORANDUM

TO: Anthony Barnard, Dean  
The Graduate School  
The University of Alabama at Birmingham

William H. Macmillan, Dean  
The Graduate School  
The University of Alabama

FROM: John M. Schnorrenberg, Chairman  
Department of Art  
The University of Alabama at Birmingham

RE: Report of Professor John Howett, Consultant,  
on the proposed joint M.A. in art history

I have discussed this report with my art history colleagues at UAB and  
with Professor Rembert.  I am grateful for the time and trouble Professor  
Howett took in his visit here and for his favorable response to our proposals.  
I wish to correct a few wrong impressions the consultant had and respond to his  
recommendations.

The corrections are minor:

I teach and am competent to direct research in Northern Renaissance Art  
(p. 1)

Mrs. Trechsel is no longer on the staff of the Birmingham Museum but  
does hold an adjunct appointment at UAB (p. 3)  
UAB has a single curator serving the Slide Collection and the Visual  
Arts Gallery, half-time in each position. (p. 4)

Our response to the recommendations follows:
(1) A renaissance/baroque specialist at UA and a twentieth century or  
renaissance specialist at UAB should be added. (pp. 3-4)

We agree, but do not think either essential to begin the program now.  
Unless enrollment increases dramatically at UAB or state support increases  
substantially, we can hope for only a little more money than we now have.  A  
ew full-time faculty member is not our first priority.

(2) We agree that there is now great existing strength for including  
far eastern art in the program. We believe it can and should be included,  
provided the necessary languages will continue to be taught at UA, that is  
at least four semesters of Chinese and four of Japanese. Six of each would be  
preferable. One of these languages and French or German should be required of  
the student in Far Eastern art. In addition it would be essential to make Dr.  
Hyland full-time by 1988-89, at the latest. She should increase to 2/3 time in
1986-87; 5/6 in 1987-88. This would permit regular teaching of an Oriental Seminar. It would also be necessary to spend somewhat more on library materials than we now have planned. I would suggest the addition of $2000 a year to the proposed monograph budget.

Regular use of Mr. Seto as a part-time instructor would be desirable, but not necessary in the early stages of the program. Were he to teach one course a year, the cost would be an additional $1300.

(3) At UAB we have a half-time gallery curator and half-time slide curator. She has 90 hours a week of work-study help and a paid student gallery assistant. As Director of the gallery I oversee its operation but also give day-to-day assistance when needed. We have urged that we be funded to add a half-time student assistant in the slide room. We continue to think that this is what we need now, as our second priority. This would release the Curator to give nearly all her attention to the gallery, with general oversight only in the slide room. A half-time person, probably a graduate student in the program, would receive excellent on-the-job training in slide librarianship.

This is a valuable graduate student experience and is another reason we think this arrangement should be our present choice.

Ultimately we should have a full-time Slide Curator.

(4) We welcome the praise for our libraries which indeed are good, but we wish most strongly to underscore that they will not remain good without the increase in support which we have recommended.

(5) We agree that the requirement of an eight course major in art history as prerequisite for admission is excessive. We do incline to think that students should normally have some previous experience in art history and related subjects. We think that a total of twelve semester hours in any or all of the following subjects should be the normal prerequisite for admission. The subjects would be art history, art appreciation, aesthetics, cultural anthropology, and archeology. This is the normal graduate art history admissions requirement at the University of North Carolina at Chapel Hill.

We believe that the art history faculty should be able to waive the requirement when they think it right to do so.

(6) We agree that our teaching loads at UAB even now are heavier than is customary for faculty in major graduate schools. They are, however, 25% lighter than they were ten years ago. It is not now economically practicable to reduce them farther.

Additional recommendations

If far eastern art is added as a field in the program, Professor Hyland must become full-time.

Additional cost

<table>
<thead>
<tr>
<th>Year</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1986-87</td>
<td>$3526</td>
</tr>
<tr>
<td>1987-88</td>
<td>$7054</td>
</tr>
<tr>
<td>1987-88</td>
<td>$10,577</td>
</tr>
</tbody>
</table>

Additional monograph funds of $2,000 per annum to support the far eastern art field. The funds are in addition to the recommendations in the
M.A. proposal. This money will buy about 60 additional books a year.

Additional priorities, already stated in the M.A. proposal would be unchanged. The lowest of these is the addition of another full-time faculty member. The highest is the addition of a half-time assistant for the slide room.
Appendix 7: Endorsements by Dean Richard Peck of the College of Arts and Sciences of The University of Alabama

And

Dean Theodore Benditt of the College of Humanities of The University of Alabama at Birmingham
Office of the Dean

December 4, 1985

TO:     Dr. Anthony Barnard, Dean
        The Graduate School
        The University of Alabama at Birmingham

        Dr. William H. Macmillan, Dean
        The Graduate School
        The University of Alabama

FROM:     Richard E. Peck, Dean, College of Arts and Sciences

RE:     Proposed Joint M.A. in Art History

The Master of Arts degree in Art History proposed jointly by The University of Alabama and The University of Alabama at Birmingham has my enthusiastic support. The dual program will allow students and faculty to draw on the strengths of both departments.

In her letter Dr. Virginia Rembert has addressed in general the questions about our Art Department posed by the consultant, but I would like to add what we plan most immediately to support the new program. The retirement of Professor Joseph Bolt at the end of the 1987-88 academic year will allow us to hire two new assistant professors who can strengthen coverage in High Renaissance, Northern Renaissance, and Baroque art. In addition, we are requesting four new Teaching Assistantships for the program, to begin in the Fall of 1987.

If I may answer any further questions, please do not hesitate to contact me.

R.E.P.

REP/djh
December 16, 1985

MEMORANDUM

TO: Dr. A. C. L. Barnard, Dean
    The Graduate School
    The University of Alabama at Birmingham

Dr. William H. Macmillan, Dean
The Graduate School
The University of Alabama

FROM: Theodore M. Benditt

RE: Proposed Joint M.A. in Art History

I want to express my support for the joint M.A. in Art History that has been proposed by the Departments of Art at the University of Alabama and the University of Alabama at Birmingham. This will be a fine program and shows what can be accomplished by pooling the resources of the two institutions.

Professor Schnorrenberg, in his letter addressing the report of Dr. Howett, expresses the opinion that it is important that Dr. Hyland become a full-time member of the UAB faculty within the next few years. I believe that this can be accomplished; at the very least we will, in accordance with Professor Schnorrenberg's recommendation, increase the position to two-thirds time next year.

Professor Schnorrenberg seems correct in his judgment that non-teaching resources are adequate at present to begin the program. Though there are additional needs, I believe that we will be able to deal with them satisfactorily once the program is in place and the full extent of these needs becomes clearer.

Theodore M. Benditt
Dean
School of Humanities

ah

bcc: Professor Rembert University Station / Birmingham, Alabama 35294
An Affirmative Action / Equal Opportunity Employer
Appendix 8: Endorsement from Dr. Lloyd G. Slone of Birmingham-Southern College
December 3, 1985

Dr. Virginia Rembert
Chairperson, Department of Art
The University of Alabama
100 Garland
Tuscaloosa, AL 35486

Dear Virginia,

Recently, one of my former students, who is currently enrolled in the MFA program at the University, informed me that you have plans to devise and implement an art history curriculum at the graduate level at the University of Alabama. If this is true, I wholeheartedly support such an endeavor. In the eleven years that I have taught at Southern, I have personally felt that it was a shame to send art history undergraduate students to graduate schools outside of the state, because Alabama colleges and universities offer no programs for them.

At the present time, I have six art history majors and three potential art history majors. I am deeply concerned that some of these students will be denied the graduate level experience in art history because of the financial hardship of out-of-state-tuition payments demanded by graduate institutions outside of Alabama. If there is anything that I can do to support your goal of developing a graduate level art history program at the University of Alabama, please feel free to contact me at any time.

May I wish you the best of luck and success in this endeavor.

Sincerely yours,

Lloyd G. Slone
Associate Professor of Art
February 26, 1987

Dr. Carl Marbury  
Alabama Commission on Higher Education  
Suite 221  
One Court Square  
Montgomery, Alabama 36197

Dear Carl:

I would like to confirm the point made in Roger Sayers' recent letter to you regarding the proposal for the M.A. in Art History. The University of Alabama at Birmingham will join The University of Alabama in seeking NASAD accreditation for this program.

Sincerely,

[Signature]

J. H. Woodward  
Senior Vice President for University College

JHW: pj

cc: Dr. Roger Sayers  
Dr. Theodore M. Benditt  
Dr. Anthony C. L. Barnard  
Dr. John M. Lyons  
Dr. Tennant S. McWilliams
Dr. Carl Marbury  
Alabama Commission on Higher Education  
Suite 221, One Court Square  
Montgomery, Alabama 36197

Dear Carl:

Attached are items of information which should help to respond to the concerns which have been expressed about the Master of Arts in Women's Studies and the Master of Arts in Art History.

I have attached a copy of a letter which makes it clear that The University of Alabama will seek NASAD accreditation. Note that a footnote indicates that our colleagues at UAB will do the same.

The second attachment deals with the two issues which you raised concerning the master's in women's studies. With respect to the budget issue, it should now be clear that the two additional faculty positions are not a specific requirement for the master's degree. As noted in the attached statement, the positions would be most helpful in terms of the total responsibilities carried by the Women Studies program; however, we will continue to handle these responsibilities through part-time faculty and graduate teaching assistants if we are unable to provide full-time faculty. With respect to whether the Master of Arts in Women's Studies should be housed in another discipline, I hope this response makes it clear that the model we are proposing is preferred by many of the finest institutions in the country.

We appreciate your inquiry regarding these issues and trust that our responses will be helpful to you. If you should have further questions about any of these matters, please do not hesitate to contact me.

Sincerely,

Roger Sayers  
Academic Vice President

Enclosures

cc: Dean Richard Peck  
    Dean William H. Macmillan  
    Dr. James Woodward
February 18, 1987

Mrs. Karen Moynihan  
Office of NASAD  
11250 Roger Bacon Drive, #5  
Reston, Virginia  22090

Dear Mrs. Moynihan,

Dr. John Schnorrenberg, who is the chairman of the Department of Art at the University of Alabama at Birmingham, has given me your name and address, in order that I might seek information about NASAD membership. I have long thought about the possibility of applying for accreditation with NASAD; now that we are in the final stages of proposing a new masters degree in Art History before the Alabama Commission on Higher Education, I have decided that it is time for us to go ahead. The process would be especially important for our program in studio art, I believe.

Would you kindly send me the materials so that we might begin the application process? Thank you for your consideration.

Sincerely,

Virginia Rembert  
Prof. & Chairperson

VR/mw

cc: Dean Richard Peck

Roger,

2/20/87

The Art History Department at UAB and ours had already agreed that they should seek accreditation. Here is a copy of a letter V. Rembert sent two days ago. I believe this answers ACHE's question.

[Signature]
Concern: The M.A. in Women's Studies does not appear to need two (2) additional faculty positions.

Reply: The budget statement included in the M.A. in Women's Studies Proposal reflects the funds necessary to implement the entire program, not just the M.A. program. Program teaching responsibilities also include teaching four (4) introductory courses and 2-3 other undergraduate courses each semester. While we could utilize part-time teachers and graduate teaching assistants to cover some of these courses, we believe that the quality of the program depends on having a core faculty in women’s studies. We are, however, realistic and recognize that during proration funds for additional faculty may not be available.

Concern: Why can't the Women's Studies Masters Program be housed in another discipline?

Women's studies is multicultural and interdisciplinary and, therefore, would seem ill suited for a single discipline department. The model for our program considers both the strengths of the affiliated faculty and the structure of the College of Arts and Sciences. An examination of the women's studies programs nation-wide suggests that there is a precedence for the model we have used. The following are examples of institutions which have degree granting programs in women's studies:

Antioch
Barnard College
Bowling Green State U
Brown U
U of California, Berkeley, Davis, and Santa Cruz
Central Washington U
Clayton U
George Washington U
Goddard C
Goucher C
Grinnell C
Hunter C, CUNY
Harvard
U of Kansas
Mankato S U
U of Maryland
U of Mass, Amherst
U of Michigan
Mills C
MIT
Mount Holyoke C
U of Nebraska
Pomona C
Princeton U
U of Rhode Island
U of Rochester
U of Richmond
St. Catherine C
St. Joseph C
St. Olaf
San Diego S U
U of Southern California
Utah S U
Wayne S U
Yale
letter from Saygers - will seek NASAD accred - indicate that UAB will do the same -

2 days ago - also in conversation of same -

Kemmer calling Saygers to find out

2/25/87

phone conversation of Kemmer - Virginia Rambert took John Schmalenberger's agreement that we might have to seek NASAD accred. as agreement that UAB would reflect in letters from Peck + Saygers to ACE. Woodward has agreed that we will seek accred - UC will take care of letter to ACE confirming.

2/26/87

phone call to Exrr - proceed - UA + UAB will seek NASAD accred - Saygers' letter accurate - should expect letter to this effect from UAB.
February 12, 1987

Dr. Glenna Brown  
Institutional Studies and Services  
University of Alabama at Birmingham  
212 CHSB University Station  
Birmingham, AL 35294

Dear Glenna:

Pursuant to our telephone conversation today, I have enclosed photocopies of pertinent pages from the Handbook of the National Association of Schools of Art and Design (NASAD). I hope that these will be helpful.

We have also requested a current price list and bibliography of publications from NASAD, a copy of which we will be happy to share with you.

It is always a pleasure to talk with you, and I hope that I can be of assistance for any request you may have.

Sincerely,

Exir

Exir Brennan  
Staff Assistant  

Enclosures  

cc: Dr. William O. Blow  
    Dr. Carl H. Marbury
TO: Dr. Charles A. McCallum
FROM: Glenna G. Brown
SUBJECT: February 9 ACHE Academic Affairs Committee Meeting

Dr. McCallum, at John Lyons' request I attended yesterday's meeting of the ACHE Academic Affairs Committee. Also present from UAB were Drs. Tennant McWilliams, Blaine Browne, Ted Benditt, John Schnorrenberg, and Steve Smith. Commission members in attendance were Dr. Grady (Committee chair), Ms. Espy, and Ms. McDonald.

UAB's proposed B.A. in International Studies and the UA/UAB M.A. in Art History were reviewed by the Committee. Although no formal vote was taken, it does not appear that either of these programs will face problems with the Committee's recommending approval by the Commission at its March 16 meeting. Also on yesterday's agenda were two UAB information items, the Lung Health Center and the Parkinson's Disease Center. There were no questions about either of these items.

The second part of the meeting involved a report from the Task Force on Quality Incentives (a subgroup of the Chief Academic Officers) and discussions on the general issue of quality enhancement. The Task Force has developed a list of quality indicators (e.g., accreditation, faculty development programs, graduate placement, research productivity) that might be used in developing institutional quality enhancement programs. They also reported consensus that funds for quality enhancement should not be taken from already-inadequate state appropriations. No specific statewide quality enhancement plans were presented by the Task Force for consideration.

After additional discussion it was agreed that the Task Force would reconvene to develop a brief list of specific issues related to quality and an approach to addressing them. This approach probably will include the development of position and reaction papers by representatives of the institutions and the Commission staff. After review and discussion, the Commission could decide to adopt policy in these areas. In reviewing issues that might be considered, one that seems acceptable to everyone and that probably will be the starting point for these efforts is that of outcomes assessment as it relates to the new SACS criteria. Other issues that are of general interest and concern and are likely to be included on the Task Force's list are remedial education and articulation.

Please let me know if I can provide any additional information on the topics discussed at this meeting.

GGB:srs

cc: Dr. John M. Lyons
2/8/87 - Academic Affairs Comm.

History, English, McDonald

L.B. - McCormick, Brandon, Smith, Schenker, Barnett, Brown, Rawlings

Art History - staff analyses - 5. 2 should be 36 instead of 36 hrs.

M.A. - Art History

also Virginia Rembert, Roger Dajzgrum, Richard

improved library

have improved offering
as result of this proposal

Some financial commitment - lib + small increase + fees.

corrected error in staff analyses -

staff reh. - Pard + Eyrin

only studio art - NASAD does not accredit art history.

UA may seek NASAD accred for BFA + MFA.

reviewed decision not to seek accred. for BFA at UAB.

Eyrin - student demand - any objections? no

note to get some letters

revised - 1 degree

study specifics - where take courses.

no problems seen now. each new ft prof must be studied individually.
B.A. - Int. Studies
staff - Carl + Ewe
questioned global approach
meets ABC needs + take advantage of capabilities
need facilities info -
there - will need only 2-3 additional classrooms -
will need to add something

Transition of other sits - conference upcoming
also coop. of other consortium
study - dean lit. students in campus entrance - yes
participation depends -

CBS from - historical/cultural orient...social science

interest from Black-camp community (Saman)

Bill B. - go about survey
population - varied - not very scientific

info item - no questions

Park Disease also will be
in March agenda

staff analyses distributed
MEMORANDUM

TO: Dr. Ted Benditt  
   Dr. Blaine A. Brownell  
   Dr. Tennant McWilliams

FROM: J. H. Woodward

DATE: February 2, 1987

SUBJECT: Meeting of ACHE Academic Affairs Committee

This confirms my request that the three of you attend the meeting of the ACHE Academic Affairs Committee at 1:00 p.m. in Montgomery on February 9, 1987. The Committee will consider the proposals for the B.A. in International Studies and the joint M.A. in Art History.

I am asking Tennant to represent me because I will not be able to join you. Blaine and Ted will be responsible for responding to questions about the International Studies program. Ted will have similar responsibilities for the Art History program. I think it would also be of value for John Schnorrenberg to attend and have asked Ted to invite him.

Although I have not talked with John Lyons, I am sure that he and his staff will also be in attendance and will be available to advise you about questions likely to arise and procedural matters.

J. H. Woodward
Senior Vice President for University College

JHW:fh

Attachment

cc. Dr. Charles A. McCallum
    Dr. John Lyons
July 2, 1986

Dr. Joseph T. Sutton  
Executive Director  
Alabama Commission on Higher Education  
One Court Square, Suite 221  
Montgomery, Alabama 36197-0001

Dear Joe:

It is my pleasure to transmit to the Alabama Commission on Higher Education the proposal for a joint Master of Arts in Art History to be offered by The University of Alabama, University, and The University of Alabama at Birmingham. The proposal has been reviewed by the System campuses and this office and we find that it meets the criteria of need, quality, cost effectiveness, and consistency with the role and mission of the institutions involved. The Planning and Priorities Committee of the Board of Trustees has also been briefed on the nature of this proposal. The proposal is the result of an exemplary cooperative effort of the two departmental faculties, and we are confident that they will continue to work well together to provide a high quality graduate education for art history students in Alabama.

We recommend that the Alabama Commission on Higher Education approve this proposal. If you have any questions please call me.

Sincerely,

V. Lane Rawlins

cc: Trustee Yetta G. Samford, Jr.  
Chancellor Thomas A. Bartlett  
Presidents  
Joab L. Thomas  
S. Richardson Hill, Jr.  
John C. Wright

Academic Vice Presidents  
Roger Sayers  
Charles A. McCallum  
James H. Woodward  
Allan Spitz
May 28, 1986

MEMORANDUM

TO: Dean Theodore Benditt
    School of Humanities
    The University of Alabama at Birmingham

     Dean Richard E. Peck
     College of Arts and Sciences
     The University of Alabama

FROM: V. Lane Rawlins

RE: Proposal for Joint M.A. in Art History

I have just reviewed the proposal for the M.A. in Art History. You, and the faculties of your departments, should be very pleased with this fine piece of work. I was especially impressed by the solid and sensible cooperative arrangements you have worked out.

A very long time ago I took some art history courses and, as I read this proposal, I felt a deep longing to be a student in the program. Perhaps it is too late for me, but I feel confident that many students will greatly benefit from your efforts. I hope the appropriate people will be recognized for a job well done. You have my full support, and I look forward to introducing the proposal to ACHE and the Board of Trustees.

VLR: mw

cc: Dr. Thomas A. Bartlett
    Dr. S. Richardson Hill, Jr.
    Dr. Joab L. Thomas
    Dr. Roger Sayers
    Dr. James H. Woodward
May 20, 1986

Dr. Thomas A. Bartlett
Chancellor
The University of Alabama System
Post Office Box BT
University, Alabama 35486

Dear Tom:

Enclosed is a proposal for a joint M.A. in Art History to be offered by UAB and the University of Alabama. As you are aware, this program represents a major collaborative effort between the art departments at both schools. The proposal has been reviewed and approved by the UAB faculty and administration and has been through a similar review process at the University of Alabama. Therefore, I am forwarding it to you, with my strong endorsement, for review and approval by the Board of Trustees and the Alabama Commission on Higher Education. I assume that you will shortly receive a similar request for approval and appropriate action from Dr. Thomas. In the meantime, please let me know if you have any questions.

Sincerely,

[Signature]

S. Richardson Hill, Jr., M.D.
President

SRH/st

cc: Dr. V. Lane Rawlins
    Dr. Joab Thomas
    Dr. Roger Sayers
    Dr. William H. Macmillan
    Dr. James H. Woodward
    Dr. John M. Lyons
    Dr. Tennant S. McWilliams
    Dr. Anthony C. L. Barnard
    Dr. Theodore M. Benditt
    Dr. John M. Schnorrenberg
    Ms. Katherine Howard
MEMORANDUM

TO: Dr. S. Richardson Hill, Jr.

FROM: J. H. Woodward

DATE: May 16, 1986

SUBJECT: Proposal for a M. A. degree in Art History offered jointly by The University of Alabama and The University of Alabama at Birmingham

Here is a proposal for a joint M.A. in Art History offered by The University of Alabama and The University of Alabama at Birmingham. This proposal reflects extensive work by the UAB art department as well as by many members of the Tuscaloosa faculty. The proposal is well conceived, and I am certain about its prospects for successful implementation. Therefore, I approve the proposal for a joint M.A. in Art History and forward the document to you for further action.

J. H. Woodward
Senior Vice President for University College

JHW:pj

Attachment

cc: Dr. John M. Lyons (w/attachment) 
Dr. Anthony C. L. Barnard
Dr. Theodore M. Benditt
Dr. Tennant S. McWilliams
Dr. Shirley E. Salloway
Dr. John M. Schnorrenberg

Approved
weakest - 15%
need x
employment opportunities
specific to relate to job market.

problem in any of humanities
our emphasis is to make available for those pursuing personal reasons
already established at ACHE.
3 October 1984

MEMORANDUM

TO: Dean Theodore M. Benditt
    Dean Anthony C.L. Barnard
    Vice President James Woodward

FROM: John M. Schnorrenberg

SUBJECT: Joint M.A. in art history proposal

I submit a draft of the M.A. in art history proposal to be made jointly by
the University here and in Tuscaloosa. It needs some improvement and corrections
in detail and I shall begin work on this as soon as I can. It is in general form
entirely correct. Your predecessors saw and approved a first draft of it. What
I hope you will do is mark your copy with any corrections and questions you have
to offer so that these can be incorporated in the final draft to be submitted
for official review. Once this review is begun at both places, major changes
may be difficult.

I believe that Virginia Rembert is most anxious to move this proposal forward.
I am also. I hope we can begin its formal progress here by the end of this month.
I believe it must be seen by:

    The Dean of Humanities
    (who may refer it to the Curriculum Committee)
    The Dean of the Graduate School
    (and his Advisory Council)
    The Faculty Senate
    (who will refer it to their committee on
     Academic Affairs)
    The Vice President
    The President.

My most optimistic hope is to get it off campus by the end of Winter term.
Please let me have your early response.

cc: Professor Virginia Rembert
A joint Master of Arts degree in Art History

Proposal to offer

[Handwritten text not legible]
March 22, 1982

Dr. Joseph F. Volker
Chancellor
University of Alabama
P. O. Box BT
University, AL 35486

Dear Joe:

This is to acknowledge receipt of the Notification of Intent to Plan a Joint Master of Arts in Art History at the University of Alabama and the University of Alabama in Birmingham.

We are currently processing your notification of this proposed program (see attached memorandum). Following receipt of responses by the institutions, the Commission staff will provide you with copies of these responses.

Thank you for informing us of this item.

Sincerely,

Joseph T. Sutton

cc: Dr. J. Jefferson Bennett
    Dr. S. Richardson Hill
    Dr. Joab L. Thomas
    Dr. John C. Wright
    Dr. Thomas K. Hearn
    Dr. E. Roger Sayers
    Dr. Elmer E. Anderson
    Dr. John Lyons
    Dr. Ned Audeh
    Dr. Blaine Brownell
    Dr. W. H. Macmillan
March 22, 1982

MEMORANDUM

TO: University Chief Academic Officers

FROM: William D. Carr

RE: Notification of Intent to Plan

The Commission staff has received the attached Notification of Intent to Plan a Joint Master of Arts in Art History at the University of Alabama and the University of Alabama in Birmingham.

In accord with Commission procedures, we are providing an opportunity for institutional representatives to comment on this proposed Notification of Intent to Plan. We would appreciate receiving these comments before April 9, 1982.

Thank you for your assistance.

WDC:db

Enclosure

cc: Graduate Council Members
MEMORANDUM

TO:        Dr. Joab L. Thomas
FROM:      J. Jefferson Bennett

Dr. Volker has asked me to respond to your inquiry about any comments to the Notification of Intent to Plan a Joint UA/UAB Master Program in Art History since my desk coordinates such new program proposals for the Chancellor.

As indicated in my memo dated February 23, addressed to President Wright and copied to you and Roger Sayers, comments were requested from UAH. Those comments reached me on March 8. I apologize for not having shared them with you earlier. The delay was caused by my absence from my office that week and the activities surrounding meetings with the new Chancellor-elect and subsequent Board meeting this week.

The comments from UAH were supportive, although, also suggesting the involvement of UAH in the creation of a three-campus systemwide program. Copies of those comments are attached to this memorandum and may well be helpful to the UA/UAB faculties as they move from the Intent to Plan phase to the development of the actual program proposal.

Also enclosed is a copy of a letter from the Chancellor to the Alabama Commission on Higher Education transmitting the Intent to Plan form for consideration by ACHE.

It is hoped that the two faculties will continue their program development efforts since they have the approval of the Chancellor and should anticipate the same from ACHE and would be ready to submit the more voluminous program proposal the moment ACHE has processed the Intent to Plan.

I believe this puts this matter in good shape.

JJB:gaf

Attachments

cc:        Dr. S. Richardson Hill
          Dr. John C. Wright
          Dr. E. Roger Sayers

          Dr. Thomas K. Hearn
          Dr. Elmer E. Anderson
          Dr. Joseph F. Volker
MEMORANDUM

TO:       Dr. John C. Wright
FROM:     J. Jefferson Bennett

I forward an Intent to Plan Notification concerning a joint UA, University/UAB Program for a Master of Arts Degree in Art History.

Please arrange for review and response from appropriate faculty and staff on your campus to help determine the interest of your campus in a similar program and if cooperation between your campus and these two is desirable and possible.

I would appreciate having your response on or before March 9, 1982.

JJB: gaf

cc:       Dr. Joseph F. Volker
          Dr. S. Richardson Hill, Jr.
          Dr. Joab L. Thomas
          Dr. E. Roger Sayers
          Dr. Elmer E. Anderson
          Dr. Thomas K. Hearn
          The Committee on Programs
MEMORANDUM

TO: Elmer E. Anderson  
Vice President for Academic Affairs

FROM: R. R. Grew, Dean

SUBJECT: Intent to Plan a M.A. in Art History

In consultation with the Department of Art, I have reviewed the attached Intent to Plan statement for a cooperative M.A. in Art History at UAT and UAB. We generally agree that there is a need for such a program. The attached statement does not clearly indicate exactly how the cooperation between these two institutions will work. This lack of clarity makes it difficult to adjudicate the one major problem we see with the program. UAH also has substantial resources in the area of Art History. There are students in the Huntsville area that could benefit from such a program. Our faculty and resources could be used to strengthen the program. Therefore, we suggest that representatives from our art program meet with persons from the other two campuses of the University to evaluate the possibility of developing a system wide program that could utilize all the Art History resources in the system. These discussions should precede the development of a formal proposal to initiate the program.

RLM/gh

cc: J. Bayer

Attachment
THE UNIVERSITY OF ALABAMA IN HUNTSVILLE
School of Graduate Studies

MEMORANDUM

Date: 25 February 1982

To: Dr. Anderson

From: N. F. Audeh, Dean

Subject: Notification of Intent-to-Plan
Joint UA/UAB degree in Art History

I understand that you will receive comments from the Art Department through Dean Meek. The following is my own review of the proposed program.

The program seems credible, resources adequate and need justified. The demand for Art History majors in the state is not, however, well delineated.

I recommend that we support the program.
March 4, 1982

MEMORANDUM

TO: Dr. J. Jefferson Bennett
FROM: Elmer E. Anderson
SUBJECT: M.A. Degree in Art History - UA and UAB

In President Wright's absence, I am transmitting herewith comments from Dean Audeh and Dean Meek on the Intent to Plan a joint MA degree in Art History at UA and UAB.

EEA:cd

Attachments
March 19, 1982

Dr. Joseph T. Sutton  
Executive Director  
Alabama Commission on Higher Education  
One Court Square, Suite 221  
Montgomery, Alabama 36197

Dear Joe:

I forward to you an Intent to Plan a Joint Master of Arts Degree in Art History submitted by The University of Alabama, University and The University of Alabama in Birmingham.

The Statement of Intent has been reviewed by all three campuses in the University of Alabama System and all comments were favorable.

Please process this for review and approval after which the formal final program proposal will be prepared and submitted.

The Intent to Plan has my strong recommendation for approval.

Sincerely,

[Signature]

Joseph F. Volker

JFV: gaf

Attachment

cc: The Committee on Programs  
Dr. J. Jefferson Bennett  
Dr. S. Richardson Hill  
Dr. Joab L. Thomas  
Dr. John C. Wright  
Dr. Thomas K. Hearn  
Dr. E. Roger Sayers  
Dr. Elmer E. Anderson
February 15, 1982

Dr. Joseph P. Volker
Chancellor
The University of Alabama System
Post Office Box BT
University, Alabama 35486

Dear Joe:

I am forwarding to you for your consideration and review an Intent to Plan statement for a Joint Master of Arts Degree in Art History. The degree would be awarded by UA and UAB. This same document is being reviewed by Vice President Roger Sayers and President Thomas at UA. It is being sent to you with my complete approval and support. I presume that similar approval will be forthcoming from UA.

Sincerely,

S. Richardson Hill, Jr., M.D.
President

SRH:JML:ar

Enclosure

cc: Dr. Joab L. Thomas
    Dr. Thomas K. Hearn
    Dr. Roger Sayers
    Dr. Blaine A. Brownell
    Dr. Kenneth J. Roozen
    Dr. James Rachels
    Dr. John M. Schnorrenberg
    Dr. John M. Lyons
TO       Dr. S. Richardson Hill, Jr.                       DATE       February 15, 1982

FROM        John M. Lyons

SUBJECT       Notification of Intent to Plan: Joint Master of Arts Degree
in Art History/University of Alabama and University of Alabama
in Birmingham

Dick, if the Joint Master of Arts proposal meets with your approval
it can be forwarded to the Chancellor. A draft transmittal letter is
included for your use.

I checked with the Graduate School Office and they do not anticipate
any problems from the Tuscaloosa contingency. Therefore, it seems safe to
send the document on.

JML:ar
Attachment

cc: Dr. J. Dudley Pewitt
TO Dr. S. Richardson Hill, Jr.             DATE February 11, 1982

FROM The Undersigned

SUBJECT Notification of Intent to Plan: Joint Master of Arts Degree in Art History/University of Alabama and University of Alabama in Birmingham

We have reviewed the attached Notification of Intent to Plan for a joint M.A. Degree in Art History to be awarded by UA and UAB, and recommend that you forward this document to the Chancellor with your approval.

The Notification has been discussed and jointly prepared by the Departments of Art at UA and UAB, and has the approval of Dean Rachels. The same document has been offered for the approval of Dean Douglas E. Jones, Vice President Roger Sayers, and President Thomas at UA.

Blaine A. Brownell
Dean and Co-Director
The Graduate School

Kenneth J. Roozen
Dean and Co-Director
The Graduate School

cc: Dean James Rachels
    Dr. John M. Schnorrenberg
    Dr. John Lyons

Attachment
Notification of Intent to Plan
a New Graduate Program

Institution: The University of Alabama and The University of Alabama in Birmingham

Program Title: Joint UA and UAB degree in the History of Art

Degree Proposed: Master of Art: Art History

Date of Submission:

BRIEF DESCRIPTION OF PROGRAM AND ITS OBJECTIVES AS THEY RELATE TO ROLE AND SCOPE OF INSTITUTION:

The Department of Art at The University of Alabama and the Department of Art at The University of Alabama in Birmingham propose to offer the M.A. degree in the history of art in a joint program. The M.A. and M.F.A. degrees in studio art are already offered at The University of Alabama. Graduate courses are offered at UAB and are taken as electives by students in UAB M.A. programs. The proposed new M.A. would provide residents of Alabama and neighboring states with the opportunity to continue their study of the field of art history beyond the undergraduate level. The UA/UAB program will make use of the combined and complementary resources of the two facilities, libraries, slide and other collections. The Director of the Birmingham Museum of Art, the largest art museum in Alabama and contiguous states, is prepared to make the resources of the Museum available to support this program. A joint graduate program in art history will serve the needs of academic and museum professionals and others in Alabama, draw new students to the two universities, allow enlargement of advanced course offerings and thus strengthen the programs now available for advanced undergraduates. The M.A. in art history is the inevitable and appropriate development for the two largest art history programs in the state.

EXPLANATION OF LOCAL OR REGIONAL NEED, STUDENT DEMAND, AND RELATIONSHIP TO SIMILAR PROGRAMS IN STATE:

The Department of Art of The University of Alabama offers a strong undergraduate program leading to a B.A. degree in art history. The M.A. program would not only strengthen it, but it would also enhance the existing studio art programs (B.A., B.F.A., M.A., and M.F.A.) by making available to them a wider selection of courses. This would also be true of The University of Alabama in Birmingham program, that now offers the B.A. with concentration in studio art and art history. No college or university in Alabama or Mississippi offers the M.A. program in this field. Through the Academic Common Market, Alabama residents can enter the graduate art history program at the University of Virginia with a waiver of out-of-state tuition, but this still entails extraordinary effort and expenditure. There is a need for a local program offering the M.A. degree in art history to serve this region's state and local museums, galleries, and schools. We believe that a combined program would serve a broader region than a singular one, and would make use of the complementary strengths of the departments, while avoiding duplication. At the start of the program most students would probably be drawn from the greater Tuscaloosa and Birmingham areas, though every effort would be made to attract out-of-state students. Four to six graduate students might be expected at the beginning, with possibly a total of 15 or 20 over a five year period. We recommend that 30 hours of art history and 12 hours of a foreign language be required for entry to the program; these are the present requirements for the art history (B.A.) major in both institutions.
RESOURCES PRESENTLY AVAILABLE INCLUDING FACULTY, LIBRARY, EQUIPMENT, AND FACILITIES:

The combined art history facilities of the two institutions include four full-time art historians at UA, and two full-time and one half-time art historians at UAB. John Schnorrrenberg, chairman of the Department of Art at UAB, holds the Ph.D degree from Princeton; he was former director of the graduate art history program at the University of North Carolina at Chapel Hill. The other full-time art historians hold Ph.D degrees from UNC, Harvard, and Columbia (two); the part-time art historian holds an M.A. degree from New York University and has applied to the doctoral program at Columbia. One UAB art historian has a temporary appointment; the replacement for this position is being recruited for 1982-83. The areas of specialization range from medieval to contemporary art. Equipment and classroom spaces are good, especially with the prospect of newly remodeled lecture rooms at UA, in Garland Hall, and the new art history classroom at UAB. Both institutions have adequate slide collections and with a slide curator in place at UAB and one just hired at UA, the collections will grow far beyond the present 75,000 combined capacity. The library holdings that are adequate for the undergraduate programs will have to be augmented for graduate programs. UAB's collection of 7,000 books in the N category is complemented by the 17,000 N books in the Birmingham Public Library. UA's 10,000 N books will be enriched by planned expenditures, as explained below. Both institutions have on campus art galleries with regular exhibitions planned by the departments.

FISCAL REQUIREMENTS INCLUDING NEW FACULTY, LIBRARY, EQUIPMENT, AND FACILITIES NEEDED OVER NEXT FIVE YEARS FOR IMPLEMENTATION:

To summarize what has been said about faculty, the acquisition of an assistant professor at UAB will bring the complement in both institutions to six full-time and one half-time faculty members. The slide curator position at UA is already filled. There is a $20,000 contribution from the UA Society for the Fine Arts budgeted to help develop the slide collection and add research materials to the library. Martin Faigel, chief UA bibliographer, has promised to designate some of the money slated for research to art history and to help locate and acquire materials in this area. UAB has proposed a phased increase of funding sufficient to purchase 1000 books a year by 1986 as opposed to the current 250, adding approximately $15,000 to the annual budget. Both departments will require assistantships and fellowships and will seek appropriate support from the existing mechanisms on both campuses. Generally speaking, our assets are good. Each department plans to strengthen its program anyway. With a modest amount of extra help from both institutions toward a cooperative effort, we feel that a superior program will be created that will serve identifiable needs in the region.
TO Dr. Thomas K. Hearn, Jr.  

DATE November 23, 1981

FROM James Rachels

SUBJECT Joint M.A. program in Art History with Tuscaloosa

I want to repeat in writing what I told you on the telephone this morning. John Schnorrenberg has been talking with Virginia Rembert about the possibility of a joint master's program in art history offered by UAB and Tuscaloosa. John recently visited Tuscaloosa and spent the day looking over what they have. The next step will be to invite Virginia here for a day.

We are definitely interested in this possibility. Virginia and her people in Tuscaloosa seem to be most eager. At this point, everything is still in the talking stage; there is nothing on paper.

John and I have discussed this matter with Blaine Brownell; Blaine is supportive and is willing to do whatever he can to help.

James Rachels

cc: Dr. John M. Schnorrenberg  
Dr. Blaine A. Brownell
MEMORANDUM

February 5, 1982

TO: Dean James Rachels, School of Humanities
    Associate Dean Blaine Brownell, The Graduate School

FROM: John M. Schnorrenberg

Re: Notification of Intent to Plan an M.A. in Art History
    awarded jointly by the University of Alabama and the
    University of Alabama in Birmingham

I am pleased to submit to you both a Notification of Intent to Plan
an M.A. in Art History. This identical document has been submitted to Dean
Douglas E. Jones of the University of Alabama.

I submit this proposal with the approval of the Faculty of the
Department of Art and the understanding that this will be a joint program.

I am sending a copy of this proposal to Mr. Richard Murray, Director
of the Birmingham Museum of Art for his information.

I hope we will be given early approval to plan this degree.

cc: Mr. Murray
    Professor Virginia Rembert
    All Art Department Faculty

Copy to Blaine Brownell (top only)

Blaine, this has my approval and I assume
that you will forward it on up the line.

Jim Rachels
February 17, 1982

Dr. S. Richardson Hill
President
The University of Alabama in Birmingham
University Station
Birmingham, Alabama 35294

Dear Dick:

This will acknowledge receipt of your Intent to Plan statement for a Joint Master of Arts Degree in Art History to be awarded by UA and UAB. Enclosed is a copy of a UA campus publication which alerted me to its coming. I'll be interested in seeing how this joint degree works out.

Sincerely,

Joseph F. Volker

JFV:jw
Enclosure
Profile:
Virginia Pitts Rembert
Historian, Critic, and The University’s New Art Chairperson

By Edward Journey

On a warm fall night in October of last year, Woods Quad on the University of Alabama campus was alive with dancers, musicians and brightly colored works of sculpture as several hundred people witnessed a most unusual campus event. For some time preceding the evening, New York-based artist Dorothy Gillespie had been supervising the installation of her festive multi-hued sculptures on the quad and in and around the iron railing of historic old Woods Hall. Other of her work, which one enthusiastic observer had compared to holiday wrappings, had been placed on exhibit in the art gallery of Ferguson Center, the student union building.

As a part of the month-long campus visit by Gillespie, University Department of Theatre and Dance faculty member Lou Wall and her University Dancers were performing modern dance improvisations among the sculpture adorning the quad. Musical accompaniment was being provided by Monte Bedford’s woodwind quintet and Greg Leffler’s brass trio from the music department. The delighted audience responded heartily to the unique collaboration.

The entire event was inspired by the efforts of the soft-spoken woman who had just arrived on campus as the new chairperson of the University’s art department. Virginia Pitts Rembert has returned to the state, and the Dorothy Gillespie installation and its success seem reflective of the ambitious goals she has to strengthen the art department’s position as a more visible artistic force both in the campus community and in the region as a whole. “The really creative work must go on in a university setting,” says Rembert. “We are probably following—I hope we do more leading in the future.”

Dr. Rembert brings a wealth of experience with her to the University along with strong connections to the artistic community nationally. After receiving her B.A. from Alabama College (now the University of Montevallo), she received M.A. degrees from the University of Wisconsin and Columbia. She received her Ph.D in art history from Columbia in 1970.

Rembert has taught art at Massachusetts College of Art, the University of Wisconsin and Beloit College. At Beloit, she was the curator of the Theodore Lyman Wright Art Gallery. She also has past experience as an instructor in modern dance and theatre. In fact, at Beloit she was influential in the founding of the Court Theatre, a repertory company.

She came to Tuscaloosa from the University of Arkansas at Little Rock where she was Donaghey Distinguished Professor of Art and Art History. Prior to that, she had chaired the art departments at the University of Alabama in Birmingham and Birmingham-Southern College.

She has published extensively as an art critic and historian. Most recently, her article “Dorothy Gillespie: The Past Encountered” was published in Arts Magazine. She was the art columnist for The Birmingham News from 1966-73. In addition to her scholarship and criticism on the work of other artists, Rembert’s own work (continued on page 14)
Concerning her work, "that must occupy the great bulk of your time. Therefore, the applied aspect of art is no longer my primary interest.

Thus, her energies currently are concentrated in the field of art history-a field in which her interests and knowledge cover a wide range. She cites Renaissance, Gothic, Ancient Greek and Roman, and Modern as specific interests as a historian. In commenting on the diversity of her interests, she says, "As the only art historian in five institutions in the past, I learned to be a generalist."

Rembert finds that her study as a historian is invaluable. Currently, she says, while an art critic's primary interest lies in the "presence" of a work, she feels that "the critic who doesn't know history is lacking a great deal."

Although she has published on a number of artists and movements, her work shows particularly in depth scholarship on Piet Mondrian and Carl Holty.

Rembert's move to her current position at Alabama was by no means premeditated. She had a "very privileged position in Arkansas" and was anticipating no changes when she heard that she was being considered to chair Alabama's art department. At Arizona State she says she "came into history and in finding myself here."

"In a sense, though, it was coming home," she continues. Her relationship with Alabama's art department is one of long standing. All of her family went to the University. Her husband, artist John Lamar Rembert (now deceased), had the first student-one-man show at the University and her association with many art faculty members has spanned years.

She feels her move to Alabama was "a potentially very creative situation." She cites the Gillespie installation and the activities with more by music and art faculty members in conjunction with it as the sort of thing she would like to see more of in the future. "I was in very much a contemplative position in Little Rock," says Rembert, "and I felt stuck because of the things here that I accomplished there. It is like working with different groups to get something going."

Indeed, when questioned on specific goals, Rembert was full of ideas. One of her goals is the establishment of a masters program in art history. With her arrival, the department has four art history courses on faculty and the M.A. in art history is the only art masters degree not currently offered in the department. With this goal in mind, Rembert is in contact with the faculty of U.A.B. on the prospect of the two institutions offering the degree jointly so that students of each of the institutions might take advantage of the resources of the other.

A course in Oriental art is another prospect. Rembert hopes to make headway along this line when she makes her first trip to China and Japan in the summer. She also would like to see architecture and art history department and with the arts and sciences support the program to the campus. Plans for the spring include an installation of outdoor sculpture in Woods Quad during April. The exhibit will attract students and faculty members in the department and the general public.

A primary concern of Rembert's is the opening of more creative communications with other art facilities on a regional basis. "We, the individual institutions, are relatively poor compared to Eastern institutions, so we all need the cooperation," she says. What she envisions is a southeastern consortium of college and university art departments to sponsor touring exhibitions and lecture circuits. This sort of joint venture could substantially decrease the financial outlay for such programs that is necessary when institutions try to sponsor such programs individually. Also enhanced would be the possibility of fruitful faculty and student exchanges within the region. As a start toward this goal, she hopes to see the formation in the near future of a statewide organization of art faculty members.

Dr. Rembert feels that the University's art department is in the forefront of art departments regionally and in the mainstream of the art departments around the nation. "We don't have a regional or local style here," she says. "We are in the mainstream of art. It's a great international and cultural phenomenon, the way that modern movements in art have transcended not only regional boundaries but also national ones. What is the mainstream of modern art is consistent on an international basis. I think that is as it should be." Rembert cites northern based critics who attend art shows in the South in expectations of a regional art. She thinks that the fact that they most often do not find it is an indication of the health of the visual arts regionally.

"Here we try to teach what art means," she says of the art program at the University. "Research and visual phenomena are vital of course-but also, what is the concept art. Is it what we see, or is it the illusion?" She sees great possibilities for the continuing growth of the arts program as a part of Alabama. As for her perspective of her particular job, she says she wants "to make twelve or more very complicated personalities mesh in a very productive way."

But when all the specifics are put aside for the moment, Virginia Rembert notes with a smile that "The main thing is to do something creative."

Edward Journey is a graduate student in American Studies at The University of Alabama.

And knowledge of a musical repertoire that is special for each student. In addition to developing technical training, I try to help students to feel the style of the period of music they are learning. Often technical problems are resolved by focusing on the general music of the period. I try to convince myself and the audience of the beauty and emotional range of each piece, and often when I design a concert program, I work carefully to contrast and blend with more by music from the flute repertoire. But most important is the development of a good conversation: a conversation with the accompanist as well as with the audience.

"Music is communication. It must speak to an audience, and engage them. It is at its best, and most rewarding to its performers, when it leads them into musical dialogue with others." And that, presumably, is what makes the long hours of private practice, the sharing and teamwork of ensemble practice and the music of the public stage less meaningful, and less rewarding to myself and my colleagues. "I like the combination of several types of playing: solo, chamber works, and orchestral pieces. I gain inspiration from being with other musicians, and I think the most exciting thing about playing together is expanding each other's musical imagination."

Imagination is a work of the soul: and Sheryl Cohen readily convinces the audience of the warmth of her own. She became a specialist in flute music precisely because the flute is in such a soul-full instrument. She reflects on the Baroque period, when nearly every person played flute: "it was like playing golf today!" And she is enthusiastic about the advantages of playing the flute in flute music. "It is a new era in flute music, with new techniques and works that are filled with many hours of exploration with electronic sources, and combinations of voice and flute. While the classical flute performance is lyrical, some of the new music is almost percussive in its use of the instrument, and it is not always easy for an audience to listen to."

George Crumb, Luciana Berio, and Mario Davidovsky complement the Baroque masters Cohen finds most appealing.

Does the golden Haynes flute Cohen plays have more "soul" than others? "Yes, well, I do love its warmth, and the rich texture of its sound. For some time, the silver flute has a brilliance that is needed. But I am not fond of platinum flutes: they have a harsh or brittle quality. Whatever instrument she plays, one imagines, Cohen is consistent about her principle of "playing music not the flute," and that is one of the ways she teaches her many students to respond to the scores they are preparing.

Maybe that connection with music, considered as a pure and absolute entity in itself, is what makes a great teacher, and what makes a great teacher and a strong Department of Music such an attractive at the University. But there are also contacts outside the University that matter a great deal to students: Cohen maintains personal and professional connections with musicians in Europe and across the United States.

She has an impressive record of master classes with both Rampal and Marcel Moyse; of summer study at the Aspen, Colorado Music School; master classes in California; and concert appearances; and annual recitals in Toledo, where she was principal flute with the Toledo Symphony Orchestra from 1967-72. With bachelor's and master's degrees in music from The University of Michigan, and a doctorate in music performance from Florida State University, Sheryl Cohen has been coordinator for Woodwinds and Brass studies at the University and has served on a number of University committees. Cohen has also been involved in various honor societies throughout her career.

"The immediate future in flute music is full of promise: old French virtuoso materials are just now starting to be played. And the first time. Composers of today's "new music" are developing new ways of exploring the range of the flute. The new...and the old...come together easily and gracefully in Sheryl Cohen. She is full of energy and musical ambition for herself and for her students. Talking with her and hearing her play, we gain an impression of having "a Rampal in Alabama," and some sense of just how fortunate we are to have a musician of Sheryl Cohen's stature and an already impressive Department of Music at the University.

William Doty is Assistant Professor in the Department of Religious Studies at The University of Alabama.
February 19, 1982

Dr. John C. Wright  
President  
The University of Alabama in Huntsville  
Huntsville, Alabama  35899

Dear John:

I forward to you an Intent to Plan a joint program for a Master of Arts Degree in Art History under which degrees would be awarded by UA and UAB. Although the notice comes from UAB, we presume that a similar notice will come from UA.

Please share this with appropriate personnel on your campus for response and any suggestions you might have for additional cooperation or strengthening of the scope of the Intent to Plan. We would appreciate receiving your response on or before March 1, 1982.

I write for Chancellor Volker who will be out of the office for the next few days.

Sincerely,

J. Jefferson Bennett

JJB: gaf

Attachments

cc: Dr. Joseph F. Volker  
The Committee on Programs  
Dr. Elmer Anderson  
Dr. Joab L. Thomas  
Dr. E. Roger Sayers  
Dr. Blaine A. Brownell  
Dr. Kenneth J. Roozen  
Dr. James Rachels  
Dr. John Schnorrenberg  
Dr. John M. Lyons