

## Executive Summary of Peter Walsh's AMICO Subscriber Art History Course Survey

This document reports the results of a survey of art and art history offerings at institutions (primarily colleges and universities) subscribing to the AMICO Library, as of October 2000. The survey counts AMICO subscriber course offerings in various sub-categories of art history and related subjects and presents the results in a series of charts with commentary.

Findings from the survey include the continuing prevalence of traditional subdivisions in the discipline and the division of schools into three distinct classes based on their art curricula.

These categories are defined as:

Class I (16% of all subscribers): Art and Art History courses play, if any, only a minor role in the curriculum. These schools typically offer no more than three or four courses in any art or art-related topic.

Class II (34% of all subscribers): Art history teaching is limited and plays a supporting role to studio art or art-related professional courses. These schools most often offer a Western art survey or an "art appreciation" course with perhaps a course in Modern Art or American Art complementing a curriculum of four to a dozen courses in hands-on Studio Art.

Class III (50% of all subscribers): A major concentration of art history courses, including ten or more individual classes in six or more sub-areas of the discipline is offered. Almost all of these schools *also* offer a full Studio Art curriculum and a majority of them also offer art-related pre-professional courses in such subjects as art education, architecture, or graphic design. In addition, these schools were much more likely to offer non-Western courses and courses outside the traditional Western chronological sequence.

Class Breakdown between OhioLINK and RLG subscribers:

<i>Total RLG Subscriptions</i>	45	
	<b>Number</b>	<b>Percentage</b>
Class I	0	0%
Class II	5	11.10%
Class III	40	88.9%
<i>Total OhioLINK Subscriptions</i>	78	
	<b>Number</b>	<b>Percentage</b>
Class I	20	25.6%
Class II	37	47.4%
Class III	21	27%

This distinction should be noted since AMICO Library subscriptions via RLG were proactively pursued by each individual school, while OhioLINK provided AMICO Library access to all their member schools.

### Recommendations for Encouraging Higher Education Use:

- Develop model assignments that can highlight and exploit AMICO Library content
- Relate assignments to Modern Art, since greatest need based on listed course offerings
- "Package" images in sets for teaching

# AMICO Subscriber Art History Course Survey

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## **I. Summary points:**

- This document reports the results of a survey of art and art history offerings at institutions (primarily colleges and universities) subscribing to the AMICO Library of digitized art images from North American museums and collections.
- The survey counts AMICO subscriber course offerings in various sub-categories of art history and related subjects and presents the results in a series of charts with commentary.
- Findings from the survey include the continuing prevalence of traditional subdivisions in the discipline and the division of schools into three distinct classes based on their art curricula.
- Recommendations from the survey include focusing materials development on Modern Art, packaging images in sets for teaching, and conducting further research into subscriber needs.
- The survey was made in October 2000 and reflects the AMICO subscriber base current at that time.

## **II. Methodology:**

### *A. Summary points:*

- The survey looked at course offerings in art history, studio art, and related fields at every AMICO subscriber.
- Art history classes were categorized according to traditional subject divisions. Individual courses were not counted. Instead, the survey measured courses by sub-field in order to make comparisons across institutions.
- The survey also noted which schools offered full studio art curricula and one or more courses in such art-related professional fields as architecture and art education.

### *B. Scope of the survey:*

The survey looked at course offerings in art history at each AMICO subscriber institution and classified them according to general categories, such as “Modern Art” or “Ancient Greek and Roman” that tended to prevail across institutions. For the most part, the data was culled from course listings on institutional websites. In all cases, the course listings used were those for the 2000-2001 academic year, current when this study was prepared.

Although the general approach to the discipline across institutions was remarkably similar (see “Results” below), the way each art history department divided up its course offerings varied considerably. Some schools offered a single course in Western Modern Art (1789-2000), for example; others divided the same chronological sequence into as many as five or six different courses.

Courses were also given with varying frequency. One small school, for example, offered a single, three-part survey of Western art, with each part offered every third year. For this

reason, it was not possible to count the number of individual courses within each subject category at each institution.

Instead of counting each course, the charts in this survey record the number of sub-areas taught within the discipline of art history at each institution. This method seemed to yield data that was much more useful for cross-analysis and to provide an overall picture of art history teaching at AMICO's subscribers. To some extent, even so, the accompanying charts still count apples along with oranges.

*C. Counting methods and category definitions:*

In the charts, each asterisk represents one or more course offerings within the general subject area (e.g., "Medieval," "Modern/Contemporary") noted for each column. The survey does not discriminate between courses that are offered every year and those that are offered less frequently, among the various "slices" of the general category made at different schools, course levels and requirements, or among the different credit-hours given for these courses.

In general, however, only "full" courses counted. In cases where a course could be considered in several different subject areas (for example, a survey of sculpture across several periods and nationalities), it was counted only once in what seemed to be the primary subject area (i.e., under "Medium Specific" topics). Courses covering a wide span of Western art (e.g., Ancient through Medieval or Medieval through Renaissance) were counted as "Western Art Survey." When a school offered a three-semester Western survey sequence and the third semester was devoted to Modern Art, the first two semesters were counted as "Western Art Survey" and the third semester as "Modern/Contemporary."

Exceptions to this general rule were made for some courses in Ancient art and in Oceanic, African, and Ancient American (Pre-Columbian) art. At some schools, these last three areas are lumped together in a single course (probably once called "Primitive Art") and a few that offer general surveys or topics in non-Western art. In these cases, the course is counted under each non-Western subject area that seems appropriate or under Ancient Egyptian, Near Eastern, Greek, and Roman art if these areas all seem to be covered in a single course.

The subject areas used in the survey reflect well-established divisions and specialties within the discipline of art history and, for the most part, should be self-explanatory. "Western Art Survey" was used for any general survey courses devoted to a major chronological cross-section of Western art (often such courses are divided into two one-semester courses that can be taken independently). "World Art Survey" designates general chronological surveys that include an important non-Western component as well as general courses in "Art Appreciation," "Topics in Art History," and similar surveys designed to provide a general overview of the history of world art, and general surveys in non-Western art that do not cover explicit subject areas.

"Nation/Group Specific" means those courses that cover a particular *Western* nationality (e.g., "American Art") across time or a particular ethnic ("African-American Art") or gender ("Women Artists") group. A course devoted to any Asian single nationality (e.g., "Japanese Art") was counted as "Asian." "Italian Renaissance Art" was counted under "Renaissance."

“Artist Specific” means courses that cover a single artist (“Rembrandt,” “Monet”) or in a few cases two closely associated artists (“Leonardo and Michelangelo”). “Medium Specific” designates courses in the history of a single artistic medium (e.g., “History of Print-making,” “History of Architecture”). Since traditional courses in medieval art are dominated by architecture, however, courses titled “Medieval Architecture” were counted under “Medieval” and not “Medium Specific.” “Social/Theory Topics” is used for courses in such “new art history” areas as the social history of art, the theory of art, semiology, and visual studies (e.g., “Theories of Visual Meaning in Western Art”).

The focus of the survey was on course offerings in art history but it also noted courses in “Professional Studies,” in such art-related topics as Art Education, Art Therapy, Architecture, and Graphic or Industrial Design and also whether or not the institution offered a reasonably complete, traditional “Studio Art Curriculum” with a range of hands-on courses in painting, drawing, sculpture, and printmaking.

#### *D. Sources and limitations:*

As discussed above, the way the field of art history is divided into individual courses varies greatly from institution to institution. So did many other aspects of art and art history curricula. At schools with smaller faculty, individual professors typically taught a larger range of courses and with less depth than at the schools with a larger faculty. Schools with a large pre-professional program such as a School of Architecture or an M.F.A. program in studio art tended to inflect their art history program towards the needs of those students offering, for example, more courses in architectural history or contemporary art. For the purposes of this limited survey, it was necessary to ignore many other variables, including different term lengths and systems, different student bodies, state-supported vs. private schools, and the like.

Because the time span allowed for the survey was limited, the course survey was made primarily from institutional websites with follow-up phone calls when the site information was incomplete or unclear. The way course information was listed varied enormously from Website to Website. Some sites offered a version of the full course catalogue, others only course titles, still others no course listings at all. Thus the website method had some significant limitations.

Art history offerings within a given school vary a great deal from year to year. Individual faculty members focus on their specialties and courses are added and dropped as they come and go. Many courses are given only in alternative years. In addition, a significant number of courses are “one-offs” reflecting a faculty research project, a visiting professor’s interest, a major exhibition at a local museum, or current events (courses on political art in election years, for example). For this reason, the scope of art history offerings would be better represented by a survey over a number of years instead of just one.

In future years, AMICO’s offices may wish to keep a library of course catalogues from subscribing institutions to provide more detailed and accurate information or circulate regular questionnaires to subscribers about their teaching plans. In this way, some of the limitations and inevitable distortions of the current survey could be corrected.

### **III. Survey Results:**

#### *A. Summary points:*

- A summary of the results of this survey is given in Tables 1 – 4. Table 4 provides a list of all 124 AMICO subscribers with course offerings by each.
- The survey suggests that AMICO subscribers fall into one of three classes of school, each with a distinct profile and set of needs and interests in art.
- Teaching at AMICO subscribers is heavily based on the traditional, chronological sequence of Western art. Offerings in Western art are much more common than offerings in non-Western or non-traditional areas of art history.
- The most common area taught in art history is Modern/Contemporary, defined as Western art from ca. 1780 to the present. It is taught at 65% of subscriber schools.
- Asian art is the most commonly taught area of non-Western art, offered at 40% of subscribers.
- An overwhelming majority of subscribers (81%) teach a full curriculum of studio art courses.
- Most subscribers (79%) teach at least one course in an art-related professional subject, including architecture, art education, or art therapy.

#### *B. Approaches to the discipline:*

At least in the ways they divide the discipline into courses, the institutions in this survey are teaching art according to the models set up early in the 20<sup>th</sup> century. Hands-on “studio” art is clearly separated from the scholarly study of “art history.” Art history courses heavily emphasize Western art and are organized by long-established art historical periods such as “Ancient” or “Baroque.” In no case did such non-Western topics such as “Asian” or “African” dominate the treatment of Western art.

About as many schools offered a course in all the nations and periods of Asian art (40%) as offered individual courses in Western art of the Ancient, Medieval, or Baroque periods and considerably more (65%) offered individual courses in Modern Western art. Percentages of schools offering courses in other non-Western areas were even lower: 23% offered at least one course in African art, 18% in Ancient American, 12% in Islamic, and 11% in Oceanic.

Generally speaking, non-Western topics were included in institutions that had a major program in Western art as well and the non-Western topics were treated in less detail with fewer courses than the Western art in the same Department.

Similarly, such “new art history” topics as gender issues, political topics, art theory, and the like were treated, if at all, in a small number of discrete courses that did not for the most part supplemented rather than supplanted the traditional art history curriculum. Only at one or two schools did course titles and descriptions suggest a radical revision of this traditional curriculum. It is quite possible, however, that the treatment of topics within each traditionally organized course includes some of these new ways of looking at art.

A more-or-less complete, traditionally organized Studio Art curriculum seems to be the most common denominator among AMICO subscribers, offered by 81% of schools. Even schools that offered only one or two art history courses tended to offer a full complement of studio courses, including basic courses in Drawing, Painting, Sculpture, and Design. Almost every institution with a major emphasis on art history (defined for this survey as schools offering art history courses in six or more sub-areas on the charts) also offered a full studio curriculum.

Similarly, most AMICO subscribers offer at least one course in an art-related professional topic. Subjects for such courses included Architecture and Interior Design, Art Education, Art Therapy, Graphic Design, and Museum Studies. At the larger schools, full pre-professional programs in the visual arts were often grouped with studio art programs and art history in a single “College of Visual Arts” or “School of Fine Arts” offering a B.F.A., M.F.A., M.A.T. or M.Arch. degree as well as a B.A., M.A., or Ph.D. in art history.

*C. “Class divisions” in art curricula (see also Table 1):*

The 2000-2001 AMICO subscriber base should probably not be taken as representative of art history teaching at American schools in general. For one thing, the participation of OhioLink means that 80 out of the 124 current subscribers are located in a single, midwestern state. However, the data charts reveal quite clearly that most schools fall into one of three categories, categories which are likely to prove typical of *all* American schools, not just this selection.

These categories are defined as:

Class I (16% of all subscribers): Schools where courses in art and art history play, if any, only a minor role in the curriculum. These schools typically offer no more than three or four courses in any art or art-related topic.

Class II (34% of all subscribers): Schools where art history teaching is limited and plays a supporting role to studio art or art-related professional courses. These schools most often offer a Western art survey or an “art appreciation” with perhaps a course in modern art or American art complementing a curriculum of four to a dozen courses in hands-on studio art.

Class III (50% of all subscribers): Schools that offer a major concentration of art history courses, offering ten or more individual classes in six or more sub-areas of the discipline. As mentioned above, almost all of these schools *also* offer a full Studio Art curriculum and a majority of them also offer art-related pre-professional courses in such subjects as art education, architecture, or graphic design. In addition, these schools were much more likely to offer non-Western courses and courses outside the traditional Western chronological sequence.

These basic three classes of school suggest in turn that there might also be three basic orientations towards digitized art databases like AMICO. For example, Class III schools are almost certain to have large, professionally managed slide libraries. Class II schools, on the other hand, are likely to have much more limited slide resources and Class I schools

probably do not have them at all. Some of the implications of these differences are discussed below in “Comments and Observations.”

*D. Course distribution in the chronological history of Western art (see also Table 2):*

In the standard chronological sequence of Western art history, the category of “Modern/Contemporary” led all the rest with 81 subscribers or 65% of the total. Most common were courses (some of them the third semester of a three-semester Western survey) covering European and American art from about 1780 to the post-World War II period. Larger schools tended to break the period down into two or more segments, some offering half a dozen or more courses in the sub-field. Specialized modernist classes include “Romanticism,” “Issues in Contemporary Art” (especially popular and schools with large studio art programs), “European art between the wars,” “Impressionism,” “American 19<sup>th</sup>-century art,” and other more-or-less standard subdivisions of the period.

General surveys of Western art followed Modern art closely with 78 subscribers (63%). Both one, two, and three-semester surveys were offered, but the two-semester sequence (generally pre-history to Byzantine and Middle Ages to 20<sup>th</sup> century) seemed to be standard.

Just under half (48%) of subscribers offered one or more courses in “Renaissance.” Three other subdivisions of Western art (“Ancient Greek and Roman,” “Medieval,” and “Baroque”) clustered at about 40% of subscribers. Courses in “Ancient Egyptian” and “Ancient Near Eastern” were offered by far fewer subscribers (12% and 8% respectively). About 41% of subscribers offered a general introduction to world art or “art appreciation” class.

*E. Course distribution in non-Western subjects of art history (see also Table 3):*

Of the total number of AMICO subscribers, 59% offer courses in non-Western art as opposed to 83% who offer courses in the standard Western chronology. Moreover, the schools offering courses in non-Western art are overwhelmingly Class III institutions. Only 7% of Class II and none of Class I schools offer courses in non-Western art history. Among Class III institutions, however, at least 94% offer at least one course in non-Western art history.

The most common courses in non-Western art are in Asian art. About 40% of all subscribers offer at least one Asian survey course or in the art of an Asian country. Other areas of the world lag far behind. About 23% offer courses in African art, 18% in Ancient American, 12% in Islamic, and 11% in Oceanic. Once again, these offerings are heavily concentrated in Class III schools. Even so, the offerings in these areas are comparable to or higher than offerings in Ancient Egyptian and Near Eastern art.

*F. Course distribution in non-chronological subjects of art history:*

The five categories of “Nation/Group Specific,” “Artist Specific,” “Medium Specific,” and “Social/Theory Topics” were designed to provide a rough measure of offerings outside the traditional chronological approach to art history. The survey results tend to reinforce the impression that the classic, chronological, Western-slanted approach to art history continues



to prevail among AMICO subscribers. About two thirds (67%) of AMICO subscribers offered at least one course in the four areas, but only 13% offered courses in all three.

More than half--- about 56% of subscribers-- offered a course devoted to a particular nationality, city, or group. The most common subjects for these courses were American Art and topics related to Women in the Arts. Other subjects, all of which were relatively rare and usually found in no more than two or three schools, included African-American Art, Native American Art, British Art, Spanish Art, the Art of Venice, and courses devoted to the art of the city where the subscribing institution was located.

A significantly smaller percentage--- about 16% of subscribers--- offered a course in the work of a single artist or of two closely related artists. In virtually every case, the artist chosen was one of a handful of “household names”--- Rembrandt, Michelangelo, Leonardo, Picasso, Frank Lloyd Wright, Goya, or artists of similar fame. It was also very rare for a school to offer more than one course devoted to a single name.

About 43% of schools offered courses devoted to the history of a single artistic medium. Two traditional topics--- the History of Printmaking and the History of Architecture (not counting Medieval Art, in which architecture takes precedence over other media)--- dominated these offerings. Larger schools, especially those with architectural programs, tended to offer several courses in architectural history, either chronologically based (“Modern Architecture”) or based on national schools (“Italian Architecture”). A number of schools, particularly those with large studio art programs, offered courses in the History of Photography or the History of Graphic Arts. Other offerings included courses in the History of Sculpture, courses in the History of Decorative Arts, and courses in Comic Books.

Social and theory-based courses--- strongly influenced by “new art history” trends--- were offered at 42% of subscribers. In most cases, the offering was a single “Methods and Theory” course. A small number of schools offered a sequence courses devoted to theoretical and political topics.

Only one or two schools (e.g., in particular, the School of the Art Institute of Chicago) offered a full-blown curriculum based on these new developments in the field. This contrasts with the panel subjects at conferences such as the College Art Association, where topics such as gender issues, colonialism, semiology, queer studies, theory, and cross-disciplinary subjects to overwhelm traditional topics like Italian Renaissance art. This suggests, in turn, that there may be a split between the direction of faculty research interests and the structure of art history departments.

#### *G. Offerings in “Professional Studies” and “Studio Art”*

A large majority (79%) of AMICO subscribers offered at least one course in a professional area related to art. The two commonest subject areas were architectural practice and art education and several schools had fully developed departments or schools in these areas. Other subjects included museum studies, art therapy (also a distinct program at a handful of schools), and graphic arts subjects.

An even larger majority (81%) of subscribers offered a full studio art curriculum with separate courses in such media as drawing, painting, sculpture, photography, and printmaking. Many are now offering one or more courses in computer-assisted media. A number of schools offered such professional art degrees as the B.F.A. and M.F.A. and larger schools tended to have schools or programs in Visual, Fine, or Applied Arts. Studio courses were the largest single common denominator among current AMICO subscribers.

#### **IV. Comments and observations:**

##### *A. Summary points:*

- The three classes of schools will have different art-related resources, different teaching priorities, and different needs and interests. It is likely that they will also approach the AMICO Library in different ways.
- The course distribution suggests that the greatest needs for images will be in Western modern art and images for teaching traditional surveys of Western art history.
- There may be a significant need for non-Western images but this area will need further assessment.
- Images to support teaching in studio art and for art-related professional courses is another obvious area for possible development.

##### *B. Implications of the “Three Classes”:*

As noted above, the institutions in the survey divided themselves into three general classes, defined by their course offerings in art. Possible implications of these three classes include the following:

Class I Schools: In the AMICO survey, these schools are primarily medical and technically oriented schools, seminaries and religious schools, or community colleges. The mission of these schools is primarily oriented towards teaching specialized practical and professional skills. When art is taught at all, it is in the context of a professional course (e.g., early childhood education), part of a general humanities program, or as non-credit “enrichment.” Art history is taught only in 15% of these schools and it is always Western art history. Faculty is likely to be either part-time adjuncts or specialists in non-art fields. These schools are likely to have few dedicated resources for art. They are likely not to be especially oriented towards standard academic methods for teaching art history.

Class II Schools: In the AMICO survey, Class II schools tend to be independent studio art schools offer B.F.A. and M.F.A. degrees, small liberal arts colleges, or branches of state universities. Most (97%) of these schools have a well-developed, traditional studio art curriculum with hands-on courses in drawing, painting, sculpture, and other media. A large proportion (81%) also offers at least one professional course in an art-related field. The limited art history offerings of Class II schools either supplement the studio work or are oriented towards a general humanities curriculum. Offerings are typically limited to general

survey courses, American art, or modern and contemporary art. Only 7% of Class II schools offer courses in non-Western art.

Class II schools will usually have adequate studio facilities but probably only a limited slide library and general book and journal collections. They may also have a small campus art gallery that shows primarily student, faculty, and contemporary work.

A special aspect of teaching at Class II Schools is that the working artists who teach its studio classes dominate their approach to art. Art history classes are apt to be taught by a single art history specialist, by one or two adjuncts, or by art-history oriented members of the studio faculty. These schools may be less wedded to traditional art historical methods and categories, but on-campus resources to teaching well-known masterpieces found in textbooks may also limit them.

Class III Schools. These schools have made a major commitment to maintaining a traditional art history curriculum. They tend to be either medium- to large-sized private liberal arts colleges or public or private research universities. Their art departments offer classes in at least six different sub-fields of art history and typically have at least a dozen courses in their art history curriculum.

At Class III schools, art history is taught by a group of trained specialists with Ph.D.s in fairly narrow fields such as Gothic Architecture and will usually have a highly specialized research interest, such as Amiens Cathedral. Teaching is either done in a separate art history department (sometimes part of a larger “College of Visual Arts”) or in a general art department dominated by art historians. Almost all (94%), however, have an extensive studio art faculty with a traditional studio curriculum. About 84% of Class III schools also offer at least one professional art-related course and a significant proportion of them have schools of architecture or visual arts.

Class III schools will also have extensive art history resources, including a large and professionally-managed slide library, large art book holdings or a separate art library, a campus gallery, and often a campus museum with collections of original works of art.

These schools have a large and well-established investment in traditional methods of teaching art history and their faculty will be well aware of the contents of the latest edition specialized textbooks. The art historical faculty will have a strong commitment to broad coverage of the field, but they still offer a much richer and more detailed set of courses in Western art than in non-Western fields. Many of them have been strongly affected by the “new art history” but their curricula are still strongly oriented towards traditional, chronologically based approaches.

### *C. Implications of course distribution.*

The course distribution survey suggests that the greatest demand for digitized images by art faculty AMICO subscribers is likely to be in the following areas:

1. Art in Western nations from ca. 1780 to the present, with a special focus on North American art of that period.

2. Major, well-known works of Western art as used in general surveys of Western art.
3. Images suitable for use in studio art or professionally related courses.

It is difficult to know exactly what sort of images would be useful in less commonly taught areas such as Ancient Egyptian, Islamic, or Ancient American art. Demand for many images in these areas will probably be less simply because few people are teaching in them. On the other hand, because slide libraries tend to be driven by faculty demand, traditional resources in these areas may be relatively limited and the fixation on well-known works may be less pervasive than in other areas.

The course survey also suggests that there might be interest in digitized images in the following more specialized areas:

1. History of Western prints
2. History of Photography
3. History of Graphic Design
4. History of Western Decorative Arts
5. Woman artists and women in art
6. Images related to very well known Western artists, including Rembrandt, Michelangelo, Picasso, van Gogh, and Frank Lloyd Wright.
7. Images of very contemporary and controversial works.
8. Images related to the art and architecture found in major American cities.

## **V. Recommendations and priorities:**

### *A. Summary points:*

- Development of packaged segments of the AMICO Library should begin with Modern European Art, American Art and Culture, Western Prints, Photography, and supplemental material for Western art survey courses.
- Packages should begin with selected sets of images followed by development of related sets of text materials and assignments.
- Future research should focus on development of market testing and user groups, research into the differences among the three noted classes of school, and research into currently less-well taught areas of art history.

### *B. Recommended priorities in subject matter:*

This report recommends the following priorities, overlapping to some extent, based on the most frequently offered courses in this survey and on strengths in the AMICO Library:

1. Modern European Art, 1780-2000. A selection of images organized by traditional historical subdivisions such as Neo-Classical, Romantic, Realism, Impressionism, and so forth.
2. American Art and Culture, 1800-2000. A selection of images organized by historical period and a second selection organized by specific themes (historical events,

- idealized landscape, Native Americans, African Americans, cities, home life, women, etc.). The theme-based selections might also be useful in courses in American history, sociology, city planning, architectural history, and the like. A third American selection might concentrate on individual American cities, art, decorative arts, and architecture created there (for example, Philadelphia-style Chippendale, Eakins, and Furness in Philadelphia) and works of art that can be seen in museums there. This selection would not only be useful to a variety of kinds of classes, but would tend to highlight the museum-based nature of the AMICO Library--- in which the originals are accessible to the public as well as the digitized reproductions.
3. History of Western Prints. A selection of images organized by period and emphasizing European Old Master prints and a second selection designed to highlight technical and connoisseurship issues. Both selections might prove useful to classes in European history, printmaking, and graphic art as well as in courses on the history of prints.
  4. History of Photography. A selection of images organized by artist and a second selection organized by theme and subject matter. Both selections would be potentially useful in teaching art history and photography. The second selection might also be useful in teaching history and sociology courses.
  5. Supplementary Packages for Survey Courses in Western and World Art. The present AMICO Library can only provide a small percentage of the works taught in typical general survey courses, but the AMICO selections can be tied to chapters in standard textbooks and might well be useful in expanding the images available to faculty and students.

*C. Recommendations in packaging:*

The most important priority in packaging is to provide pre-selected sets of images in manageable numbers with good supplementary text materials. Many college instructors prefer to adapt and rearrange materials, so providing user-friendly software tools for sorting and presenting these sets, both in the classroom and on-line, is probably important.

Within each set, text materials and, when possible, software tools can be provided to help teaching in many areas such as connoisseurship, image identification, comparisons, student research, and other areas now more awkwardly carried out with slides and books. Once again, easy methods for editing and manipulating the material will make them more acceptable to many college instructors.

Market research will help determine the direction of future packaging. The initial year or so of development should probably be considered one of experimentation, coupled with the development of good market research methodologies.

All packages should be revised and updated regularly, preferably annually. In this way they will not only be able to incorporate research and suggestions from their users, they will be able to make use of new images added to the AMICO Library.

#### *D. Recommendations for future research*

Attracting the attention and input of “end users” in the academic community will be crucial to the success of AMICO development efforts. Such things should not be taken for granted and will require time, imagination, and careful thought to develop. Faculty members will require incentives, financial or otherwise, to participate. Testing cycles need to fit well with the development timetables for courses, which are typically planned well in advance.

Continuing surveys of academic offerings will also play an important role in future development. As mentioned above, art history course offerings change from semester to semester and year to year. Over time, new approaches to the field will arise, especially ones facilitated by digital technologies. AMICO should be in position to anticipate and help facilitate these new directions.

Further research needs to be done to explore the differences between the three classes of school noted in this report, and to verify the assumptions it makes. Not surprisingly, there are three times as many Class III as Class I schools among AMICO’s subscribers, but does that mean that Class I schools will play an insignificant role in AMICO’s future? It may also be that different packages of images should be developed for each of the three classes.

Because studio and professional courses so predominate in the survey, it will be worthwhile to explore how these courses might make use of AMICO’s images. The increasing interest in computer-based graphic systems and web design suggest some possible directions that would be quite different from directions taken in developing art history uses.

Finally, more research should be made into teaching needs for non-Western and less often-offered courses in Western art history. Are the needs for digitized images for these areas less, as their frequency suggests, or actually higher, because fewer traditional resources have been developed for them?

**VI. Tables**

**Table 1: Distribution of AMICO Subscribers by Class**

	Rank	Number	Percent of total subscribers	Percent offering art history	Percent offering Western chronology	Percent offering non-Western	Percent offering Professional Studies	Percent offering Studio curriculum
Class I	1	20	16	15	15	0	35	10
Class II	2	42	34	86	74	7	81	98
Class III	3	62	50	100	100	94	84	94
All		124	100	85	83	59	79	81

**Table 2: Distribution of Western Art Classes by Sub-category**

**Table 3:**  
**Non-**

	Rank	Number of subscribers offering	Percent of total subscribers offering
<b>Modern/Contemporary</b>	1	81	65
<b>Western Survey</b>	2	78	63
<b>Renaissance</b>	3	60	48
<b>Medieval</b>	4	52	42
<b>Ancient Greek &amp; Roman</b>	5	51	41
<b>Baroque</b>	6	50	40
<b>Ancient Egyptian</b>	7	15	12
<b>Ancient Near Eastern</b>	8	10	8

**Distribution of Courses in**  
**Western Art History**

	Rank	Number of subscribers offering	Percent of total subscribers offering
<b>Asian</b>	1	49	40
<b>African</b>	2	29	23
<b>Ancient American</b>	3	22	18
<b>Islamic</b>	4	15	12
<b>Oceanic</b>	5	13	11



**Table 4: AMICO Subscriber Art History Course Survey October 2000**

Class	Western Art Survey	World Art Survey	Ancient Egyptian	Ancient Near Eastern	Ancient Greek & Roman	Medieval	Renaissance	Baroque	Modern/Contemporary	Nation/Group Specific	Artist Specific	Medium Specific	Social/Theory Topics	Asian	Oceanic	Islamic	African	Ancient American	Professional Studies	Studio Art Curriculum
Antioch College	I								*			*								*
Arizona State University	I	*	*		*	*	*	*	*	*		*	*	*	*		*	*	*	*
Art Institute of Pittsburgh	I																		*	*
Ashland University	I						*	*	*	*			*						*	*
Atheneum of Ohio	I																		*	
Baldwin-Wallace College	I	*	*			*	*		*	*				*	*	*	*	*		*
Bard College	I	*	*	*	*		*	*	*	*	*	*	*	*						*
Bard Graduate Center	I				*	*	*	*	*	*		*	*	*		*	*		*	
Belmont Technical College	I																		*	
Bluffton College	I	*							*										*	*
Boston College	I	*	*	*	*	*	*	*	*	*	*	*	*	*		*			*	*
Bowling Green State University	I	*			*	*	*	*	*	*		*	*	*	*		*	*	*	*
Capital University	I		*										*						*	*
Carnegie Mellon University	I		*						*	*		*	*						*	*
Case Western Reserve University	I	*	*		*	*	*	*	*	*	*	*	*	*	*				*	*
Cedarville College	I																		*	

## AMICO Subscriber Art History Course Survey October 2000

	Class	Western Art Survey	World Art Survey	Ancient Egyptian	Ancient Near Eastern	Ancient Greek & Roman	Medieval	Renaissance	Baroque	Modern/Contemporary	Nation/Group Specific	Artist Specific	Medium Specific	Social/Theory Topics	Asian	Oceanic	Islamic	African	Ancient American	Professional Studies	Studio Art Curriculum
Central Ohio Technical College	II									*	*		*	*						*	*
Central State University	II																			*	*
Cincinnati Bible College and Seminary	I																			*	
Cincinnati State Technical and Community College	II	*	*							*										*	
Clark State Community College	II	*								*										*	*
Cleveland State University	II I	*					*	*		*	*		*		*			*		*	*
College of Mt. St. Joseph	II I	*	*					*	*		*		*					*			*
College of Wooster	II I					*	*	*	*	*	*		*					*		*	*
Columbia University	II I	*				*	*	*		*	*	*	*	*	*				*	*	*
Columbus State Community College	II	*																			*
Cuyahoga Community College	II	*																			*
Defiance College	II	*									*									*	*
Denison University	II I	*				*	*	*	*	*	*		*	*	*					*	*

## AMICO Subscriber Art History Course Survey October 2000

	Class	Western Art Survey	World Art Survey	Ancient Egyptian	Ancient Near Eastern	Ancient Greek & Roman	Medieval	Renaissance	Baroque	Modern/Contemporary	Nation/Group Specific	Artist Specific	Medium Specific	Social/Theory/Tonics	Asian	Oceanic	Islamic	African	Ancient American	Professional Studies	Studio Art Curriculum
Edison Community College	II	*								*										*	*
Florida A & M University	II	*									*							*		*	*
Florida Atlantic University	III		*					*		*	*			*			*			*	*
Florida Gulf Coast University	III		*			*	*	*		*				*	*						*
Florida International University	III	*	*					*	*	*	*								*	*	*
Florida State University	III	*				*	*	*		*	*			*	*	*				*	*
Franciscan University of Steubenville	II	*																			*
Heidelberg College	II																			*	*
Hiram College	III	*				*	*	*	*	*	*			*	*						*
Hocking College	I																				
Indiana University	III	*	*			*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Ithaca College	III	*	*	*		*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
James Madison University	III		*			*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Jefferson Community College	I		*							*											
John Carroll University	III	*					*	*		*				*	*						
Kent State University	III	*				*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Kenyon College	III					*	*		*	*	*	*	*	*	*	*	*	*	*	*	*

## AMICO Subscriber Art History Course Survey October 2000

	Studio Art Curriculum	Professional Studies	Ancient American	African	Islamic	Oceanic	Asian	Social/Theory Topics	Medium Specific	Artist Specific	Nation/Group Specific	Modern/Contemporary	Baroque	Renaissance	Medieval	Ancient Greek & Roman	Ancient Near Eastern	Ancient Egyptian	World Art Survey	Western Art Survey	Class
Lakeland Community College	*	*								*									*	*	I I
Lima Technical College		*																			I
Lorain County Community College																					I
Malone College		*									*								*	*	I I
Marietta College		*								*	*								*		I I
Marion Technical College																					I
Medical College of Ohio																					I
Miami University		*			*		*	*	*	*	*	*	*	*	*	*	*				I I I
Mount Carmel College of Nursing																			*		I
Mount Union College		*					*				*										I I
Mount Vernon Nazarene College		*						*		*											I I
Muskingum Area Technical College																					I
Muskingum College		*																	*	*	I I
North Central Technical College											*										I I

<b>College</b>																			
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## AMICO Subscriber Art History Course Survey October 2000

Class	Western Art Survey	World Art Survey	Ancient Egyptian	Ancient Near Eastern	Ancient Greek & Roman	Medieval	Renaissance	Baroque	Modern/Contemporary	Nation/Group Specific	Artist Specific	Medium Specific	Social/Theory Topics	Asian	Oceanic	Islamic	African	Ancient American	Professional Studies	Studio Art Curriculum
NE O.U. College of Medicine	I																			
N. Arizona University	III	*			*	*	*	*	*	*					*		*	*	*	*
NW State Community College	I																			*
Notre Dame College of Ohio	II	*	*						*	*									*	*
Oberlin College	III			*	*	*	*	*	*	*		*	*	*			*	*	*	*
Ohio Dominican College	II		*										*						*	*
Ohio Northern University	II	*	*																*	*
Ohio State	III	*		*	*	*	*	*	*	*			*	*	*		*	*	*	*
Ohio University	III	*					*	*	*	*		*	*	*	*		*	*	*	*
Ohio Wesleyan University	III	*			*	*	*	*	*	*				*		*				*
Otterbein College	III	*	*						*	*				*	*	*	*	*	*	*
Owens Community College	I																			
Princeton University	III				*	*	*	*	*	*		*	*	*		*			*	*
Rice University	III				*	*	*		*		*		*	*		*			*	*
Rio Grande Community College	II	*	*										*						*	*
Rochester Institute of Technology	II																		*	*
Shawnee State University	II	*							*										*	*

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	Class	Western Art Survey	World Art Survey	Ancient Egyptian	Ancient Near Eastern	Ancient Greek & Roman	Medieval	Renaissance	Baroque	Modern/Contemporary	Nation/Group Specific	Artist Specific	Medium Specific	Social/Theory Topics	Asian	Oceanic	Islamic	African	Ancient American	Professional Studies	Studio Art Curriculum
Sinclair Community College	II	*	*							*			*					*	*	*	*
Skidmore College	III	*	*			*	*	*	*	*	*		*	*	*	*		*	*	*	*
Southern State Community College	II	*																			*
Stark State College of Technology	I																			*	
State Library of Ohio	I																				
Temple University	III	*				*	*	*	*	*	*		*		*					*	*
Terra Community College	I																			*	*
The School of the Art Institute of Chicago	III	*				*	*	*	*	*	*	*	*	*	*	*	*			*	*
Tiffin University	II	*																			*
University of Akron	III	*	*	*		*	*			*		*	*							*	*
University of Alberta	III	*				*	*	*	*	*	*	*	*	*							*
University of Arizona	III	*	*	*		*	*	*	*	*	*	*				*		*	*	*	*
University of Central Florida	III	*				*		*	*	*	*	*	*	*	*	*		*	*	*	*
University of Cincinnati	III	*	*			*	*	*	*	*	*	*	*	*	*	*		*	*	*	*
University of Dayton	II	*	*							*	*		*							*	*
University of Findlay	II	*																		*	*

## AMICO Subscriber Art History Course Survey October 2000

	Class	Western Art Survey	World Art Survey	Ancient Egyptian	Ancient Near Eastern	Ancient Greek & Roman	Medieval	Renaissance	Baroque	Modern/Contemporary	Nation/Group Specific	Artist Specific	Medium Specific	Social/Theory Topics	Asian	Oceanic	Islamic	Ancient American	Professional Studies	Studio Art Curriculum
University of Florida	III	*		*	*	*	*	*		*	*					*			*	*
University of Illinois at Chicago	III	*	*	*		*	*	*	*	*	*		*	*	*			*	*	*
University of Illinois, U/C	III	*	*			*	*	*	*	*	*		*	*	*			*	*	*
University of Leiden	III			*		*	*	*	*	*					*				*	
University of Michigan	III	*	*		*	*	*	*	*	*	*	*	*		*		*		*	*
University of Nebraska	III	*	*			*	*	*	*	*	*		*		*			*	*	*
University of North Carolina at Wilmington	III	*	*	*				*		*	*		*	*					*	*
University of North Florida	III	*	*			*	*	*	*	*	*	*	*	*					*	*
University of Pennsylvania	III	*	*			*	*	*		*	*		*	*	*		*		*	*
University of Regina	III	*				*	*		*	*	*			*	*			*	*	*
University of South Florida	III		*			*	*	*	*	*			*	*	*			*	*	*
University of Southern California	III	*	*			*	*	*	*	*	*		*	*	*			*	*	*
University of the Arts, Philadelphia	III	*				*	*	*	*	*	*		*	*	*		*		*	*
University of Toledo	III	*	*					*		*	*		*	*			*		*	*
University of Toronto	III		*			*	*	*	*	*	*	*	*	*	*				*	*
University of Virginia	III	*			*	*	*	*	*	*	*	*	*	*	*		*		*	*
University of West Florida	III	*	*			*		*		*	*			*					*	*
Urbana University	I									*									*	



## AMICO Subscriber Art History Course Survey October 2000

	Class	Western Art Survey	World Art Survey	Ancient Egyptian	Ancient Near Eastern	Ancient Greek & Roman	Medieval	Renaissance	Baroque	Modern/Contemporary	Nation/Group Specific	Artist Specific	Medium Specific	Social/Theory Topics	Asian	Oceanic	Islamic	African	Ancient American	Professional Studies	Studio Art Curriculum
Ursuline College	II	*	*							*	*			*						*	*
Vanderbilt University	III	*	*	*	*	*	*	*	*	*	*		*		*		*	*		*	*
Washington State Community College	II	*	*																	*	*
Washington University in St. Louis	III	*	*	*	*	*	*	*	*	*	*	*	*	*	*				*	*	*
Wellesley College	III	*		*		*	*	*	*	*	*	*	*	*	*		*	*	*	*	*
Wesleyan University	III		*			*	*	*		*	*	*	*	*	*		*	*		*	*
Western Michigan University	II	*								*	*			*	*					*	*
Wilberforce University	I																				
Wilmington College	II		*																	*	*
Wittenberg University	II	*				*														*	*
Wright State University	III	*	*				*	*	*	*	*			*						*	*
Xavier University	II	*	*							*	*			*						*	*
Youngstown State University	II	*						*						*						*	*
<b>Total Number Subscribers</b>		78	51	15	10	51	52	60	50	81	69	20	53	52	49	13	15	29	22	98	100
<b>Total Percentage Subscribers</b>		63	41	12	8	41	42	48	40	65	56	16	43	42	40	11	12	23	18	79	81