

to Stephen Garrett
from Burton Fredericksen
date 5 May 1977
re Departments of Art History

For future reference, I thought it might be helpful to outline for you the size and relative importance of the various departments of art history at each of the universities in the Los Angeles area, and also to give a summary of past and present relations the Getty Museum has had with each of them. This might aid in future discussions about programs that we might want to develop involving any of the schools in question.

University of California, Los Angeles (UCLA). By far the largest department in the area, consisting of 10 full time faculty, 4 part time, and 11 teaching assistants. They have the largest number of students, both graduate and undergraduate, and the best facilities, especially libraries, which are by far the most developed of any in the field in this part of the state (only Berkeley's is larger in the Western U.S.). It has the longest standing PhD program in art history, and as a result they have the best students. A large number of local teachers at the Junior College level and above have had their training there.

Connections with JPGM: One former trustee of the museum was on the faculty at UCLA, and many of the past members of the staff were graduates of UCLA, including myself. For many years virtually all of our lecturers were drawn from there. Because they are also geographically closer than any other of the larger schools, there is a natural tendency to look to UCLA as the most obvious academic resource. However, relations with them over the past few years have been poor because the faculty has increasingly isolated itself from the museums and the quality of the faculty has drastically declined. Recently they have elected to concentrate on non-Western art, and at the moment are especially weak in those areas closest to our collections. This is likely to change, however, as the university intends to rebuild the department. The chancellor has initiated a reappraisal which is now in progress, and the time is very ripe for collaboration.

University of Southern California (USC): Numerically the smallest department in the area, consisting of just 4 full time faculty and 1 part time. The library is very small, and the students generally much below the other schools. The PhD program is only recently inaugurated.

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Connections: Both Mr Getty and Ronald Getty were graduates of USC. Although the school is not geographically very close to either of the local art museums, the faculty has attempted to develop programs with both of them, and at present 3 members of our staff teach part-time there. They are particularly eager to put together a program to instruct students in museum work.

University of California at Santa Barbara (UCSB):
Probably at the moment the best art history department in Southern California in those areas closest to our collections. They have 12 full-time faculty, and up to 12 teaching assistants, making it larger than UCLA. They do have a PhD program. The library is modest but improving. Many of their students are drawn from the Los Angeles area.

Connections: Although UCSB is a 2 hour drive from Malibu, some of their classes have regularly come to the museum. They have approached us about a mutual program in the future and many of their faculty are knowledgeable about museums.

California State University at Northridge (CSUN):
This department is fairly large, 8 full-time and 2 part-time. Some of their members are former Getty museum employees. Their library is poor, and they have no PhD program, but the level of their instruction is fairly good and of all of the State University schools it is the most active in the fields of interest to the museum.

Connections: Northridge has for some years kept a small museology program going with us and have even a couple of our staff to teach a few of the classes. They are interested, along with CSU Long Beach and CSU Fullerton, in developing a comprehensive program in museum training. They have approached us with firm proposals to this effect.

California State University at Long Beach (CSULB):
They have 4 full-time faculty. They have a small museology program already in effect, and have had some government support. The graduate program is, however, very small, and geared somewhat toward modern art instead of earlier periods. They have connections with the new Long Beach Museum of Art.

Connections: There have been none so far, but they have approached us about participating in their museology programs, along with CSU Northridge and CSU Fullerton.

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California State University at Fullerton (CSUF):

They have 4 full-time faculty. As with Long Beach, they already have a small museology program, but it is not large and also inclined toward art of the present century. As with the other State Universities, there is no PhD program.

Connections: None at present, but along with CSU Northridge and CSU Long Beach they have asked to join in a more comprehensive program.

There are other schools in the Los Angeles area that include art history in their curriculum such as Occidental (which has a couple of notable faculty), the Claremont schools (which have an active gallery and some good faculty), and California State University at Los Angeles, but so far there has not been much connection with us. Other schools such as Pepperdine, Santa Monica College, and Loyola, have only a negligible interest in art history.

All of the schools listed above have expressed at some time or other an interest in developing a joint educational program with us, utilizing either our collections or our staff or both. In many ways we have, for some time, been the museum most oriented toward the local schools, and though the joint efforts have been minimal, we are on good relations with many of them. It may come about in the course of time that there will be good reason to select one of the schools and concentrate our resources on it. But there would be much to say for a program funded by us and administered by us that would bring in top academic people from various parts of the country and Europe who would be specialists in fields connected with the museum's collections and who could teach on a graduate or seminar level. These specialists could teach at or in the museum itself, or at any of the local schools, or both. All of the schools listed above have expressed approval of such a program, and would see it as a desirable supplement to their own faculties. They would be prepared to offer their students credit for classes taught under our auspices so long as the level of instruction were sufficiently high. With the program directed by us, we would then be in a position to select the best students from all of the schools, and gain also the expertise of the specialists who are employed.

If a program of this sort is contemplated, I would further suggest that it be given a name to distinguish it from the museum, though reflecting its parentage, such as the J Paul Getty Institute for Art History. It would not need facilities of its own, but could serve as a vehicle to perpetuate a healthy cooperation between the museum and all of the larger academic institutions of our region.