

REGULAR MEETING OF THE UNIVERSITY FACULTY SENATE

February 4, 1974

MINUTES

The regular meeting of the University Faculty Senate was called to order at 4:05 PM. Senators not in attendance were:

Robert F. Brown	Mohammed Ilyas	Edward H. Rosenberry
E. Paul Catts	Michael Ingersoll	Paul H. Sammelwitz
Ralph Exline	Barbara J. Kelly	Jonathan E. Taylor
William S. Gaither	Allen L. Morehart	Raymond Wolters
Irwin G. Greenfield	Richard Norman	

The agenda, as distributed, was adopted by general consent.

The minutes of the last regular meeting of December 3, 1973 (a quorum not being secured for the meeting called for January 7, 1974) were changed in the sixth paragraph to read:

"On November 5, 1973, the Senate approved the recommendation that the professional members of the Library be granted academic status.... Eligibility for sabbatical leaves is under discussion."

The corrected minutes were approved by general consent.

Prof. F. Loren Smith reported on the progress of discussions with President Trabant concerning the Senate's recommendation (November 1973) that the professional Library staff be made eligible for sabbatical leaves. President Trabant had originally questioned whether such action would create an inequity since some other administrative members of the faculty are not eligible for sabbatical leaves. Further discussion disclosed that almost all administrative officers who are voting faculty are also eligible for sabbatical leaves, and President Trabant has agreed to forward the Senate recommendation to the Board of Trustees with his recommendation for adoption.

The Committee on Undergraduate Studies had scheduled an open hearing on Thursday, February 7, 1974, at 4 PM in 120 Smith Hall to discuss the proposed program on Administrative Information Support Systems. The College of Business and Economics proposes to revise its present two-year Secretarial Studies Program so that it forms a base for the newly designed four-year Baccalaureate degree program.

Item 7, Meetings of the University Faculty, of a report submitted by the Committee on Rules and considered at the Senate meeting of December 3, 1973, was sent back to the Committee by the Senate for clarification. Prof. Charles Marler, Chairman, Committee on Rules, reported on the revised resolution from the Committee. Following a discussion the revised item was approved, is attached, and will be transmitted to the University Faculty.

A report from the Committee on Faculty Welfare and Privileges concerning policy issues arising from a recent grievance case was discussed. A motion was made, seconded, and passed to postpone consideration of the item until a member of that Committee could be present.

Prof. D. E. Ingersoll, Chairman, Committee on Committees, discussed the proposal to expand the charge and membership of the Cultural Activities and Public Events Committee and disband the Committee on Fine Arts and Exhibits. Following a discussion, the proposed changes were approved unanimously. A copy of the charge to the Committee on Cultural Activities and Public Events is attached.

Prof. Ingersoll reported on the proposal to alter the charge to the Committee on Faculty Welfare and Privileges. The proposal would alter the charge to the Committee--but not its composition--to keep it from conflicting with any current Collective Bargaining Agreement clause or requirement. The change passed unanimously; a copy of the charge is attached.

Prof. John R. Mather, Chairman, Committee on Graduate Studies, and Prof. Edward E. Schweizer, Chairman, Coordinating Committee on Education, reported on the proposed Master of Science Degree Program in Conservation of Artistic and Historic Objects. Following a discussion the new degree program passed unanimously, and will be sent to President Trabant for transmission to the Board of Trustees for action.

At the Faculty Senate meeting of November 12, 1973 (adjourned meeting of November 5, 1973) a resolution was passed opposing a change in the present calendar pending information on departmental views; urging the Committee on Educational Innovation and Planning to solicit from each department information as to the expected impact of academic calendar changes on its programs; and requesting the information be made available in the form of a report both to the Senate and the President of the University at the earliest time. The Senate considered the report and Prof. Marler moved that the following sentence be added at the end of the report:

"Therefore be it resolved on the basis of information reported to it by the Committee on Educational Innovation and Planning that the Senate recommends that the University not move to a five-week winter session."

The procedure being challenged from the floor, it was ruled that the resolution would accompany the report, not be a part of the report. Prof. B. McLuckie moved that the resolution be amended to read:

"Therefore be it resolved on the basis of information reported to it by the Committee on Educational Innovation and Planning that the Senate recommends that the University not move to a five-week winter session for the calendar year 1974-75."

Prof. McLuckie's amendment to the resolution was seconded and when put to a vote, the amendment passed. Discussion followed on the amended resolution. Dean A. Lippert moved to postpone action on the resolution until more information could be obtained. The motion to postpone action passed.

The meeting adjourned at 5:10 PM.



Charles D. Marler, Secretary

Attachments

ALTERATION IN THE CHARGE TO THE
COMMITTEE ON FACULTY WELFARE AND PRIVILEGES

This Committee is charged to help develop general policies in the areas of promotion, tenure, appointment, reappointments, dismissal, salary adjustment, sabbatical leave, and other conditions of faculty employment, and to prepare recommendations concerning such policies for transmission to the Trustees through the faculty or its Senate, and through the President of the University, in accordance with Trustee Bylaw. It shall be available to hear, investigate, advise, and as far as it may be able mediate specific questions of individual faculty members in these areas, seeking the informal resolution of possible grievances or complaints. It shall, with the acquiescence of both parties to a grievable or complainable dispute, receive and file copies of correspondence pursuant to such disputes, that it may better serve its legislative function, and that it may develop and maintain a file of precedent. The Committee shall in addition review the adequacy of or require the establishment of adequate College or Division Committees of Review for those instances of individual faculty complaint which do enter the contracted grievance procedure.

Nothing in the charge to this Committee shall operate to result in conflict with any current Collective Bargaining Agreement clause or requirement.

A PROPOSAL FOR A MASTER'S OF SCIENCE DEGREE PROGRAM
IN THE CONSERVATION OF ARTISTIC AND HISTORIC OBJECTS

UNIVERSITY OF DELAWARE

November, 1973

PREFACE

At a hearing conducted by Senator Pell on the museum conservation problems held this fall, Professor Sheldon Keck from the State University of New York and Director of the Cooperstown Training Program made the following recommendation.

"In order to increase the number of trained practitioners by ten per year which would add one hundred in a decade, I strongly recommend that financial support be found in one or more of the government agencies for the graduate program in museum conservation that has been jointly planned and will be administered by the University of Delaware and The Henry Francis du Pont Winterthur Museum. The facilities and faculty are available and ready to go. This program will in no way compete with the established programs but happily will augment them with teaching specializations and experience not readily available elsewhere. The expertise is broad but especially strong in the instrumental analysis of art materials, the conservation of furniture, textiles, costumes and the decorative arts. Except for funding, the University of Delaware-Winterthur Program in museum conservation is organized, equipped and able to instruct with standards second to none."

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Need for Trained Conservators

In 1968 The Belmont Report, published by the American Association of Museums, asserted that most museums in this country are "presiding over the steady deterioration of objects" in their care. One of the main reasons for this state of affairs is a lack of trained conservators to repair and carefully preserve such objects. Since 1968 the situation both here and abroad has become critical and can be thought of as a very real national problem. It is estimated that a minimum of 371 professionals trained in the conservation of fine and decorative art objects will be needed for jobs opening up in the United States and Canada during the next ten years (Appendix A). At the present time there are only four institutions in this country--New York University, The New York State Historical Association at Cooperstown, The Intermuseum Conservation Association at Oberlin College, and The Fogg Museum at Harvard--which offer programs to prepare persons for such careers, and together these institutions can graduate a maximum of twenty-one students a year. No schools offering such programs exist in Canada. Thus, in the next decade only fifty-six per cent of the demand for qualified conservators in both countries can be filled from existing programs while the number of museums and the objects in their custody are increasing (Appendix B and C). To help increase the supply of trained art conservators the University of Delaware and The Winterthur Museum propose to inaugurate in August of 1974 a three year, science-centered program leading to the degree of Master of Science in The Conservation of Artistic and Historic Objects. In our first year we will take six students into the program and each following year ten students. Thus, by the end of the first six years we will graduate or have on internships forty-six conservators.

Program Objective

The objective of this program is to train assistant conservators who will be competent in restoring and conserving art and cultural objects made with paper, paint, fabric, metal, glass, ceramics, stone, wood, and ethnographic materials. Within the context of this objective we want to train a conservator who understands the properties of art materials from a scientific viewpoint and who also is familiar with the physical and analytical techniques that can be utilized for characterizing these materials. It is a central theme in this program that our graduate will be part scientist, part art historian, as well as an expert craftsman who can restore art objects. This combination of skills in an individual trained to do art conservation sets that individual apart from a person who just restores art objects. The difference is an important one because the present and future job outlook for art conservators is very good. It should be understood that although our graduates will start as assistant conservators they will have the potential to become master conservators as they gain practical experience.

Preliminary Planning

In November of 1971 Dr. Arnold Lippert, Dean of the College of Graduate Studies, appointed a faculty committee to design a curriculum for the conservation program. Its members were Dr. Luigi M. Venanzi, Chemistry; Dr. Ann Allison, Art History; Dr. William Weaver, Home Economics; Dr. Peter G. Sparks, Chemistry; and Dr. Larry Partain, Engineering. Concurrently, a similar committee was appointed at The Winterthur Museum to work on their part of the program. The University group worked out admission requirements and a series of courses to be taught in the program. Late in December of 1971, the University and the Museum committees met and adopted a combined curriculum, admission requirements, and agreed on the type of conservator the program wanted to train. This information became the basis for grant proposals and discussions with experts in the conservation field.

The next step was to get input from key conservators and museum scientists both here and abroad so that we were positive that our program would be training graduates for the existing job market. In January of 1972, Dr. Sparks talked with leading conservators throughout Europe about the concept of training conservators with strong science backgrounds. All persons contacted were in favor of science training, but were quick to point out that a graduate of any training program must also have a significant amount of practical conservation experience before they would be hired. In the following months Dr. Sparks, accompanied by Mr. Charles Hummel and Mr. Dwight Lanmon of Winterthur, visited the training programs at New York University, Oberlin, and Cooperstown to discuss our curriculum. Comments were favorable on the type of courses to be offered and their content. In addition, discussions were held with leading practicing conservators in the United States to get their opinions. Suggestions for changes centered around having practical conservation courses in the first year of study, placing importance on evaluation of the student's manual dexterity and craft ability before admission, and having a third year of conservation internship at another institution as a part of the program. These suggestions were incorporated into our original ideas and the results are given in the next two sections.

Admission Requirements

The minimum admission requirements given below were designed to attract applicants who have a reasonable balance of undergraduate course work in Chemistry, Art History, and studio art with slightly more stress being placed on Chemistry courses. Implicit in these requirements is the additional requirement that applicants must possess an innate ability and desire to work with their hands and derive a high level of satisfaction and feeling of accomplishment from treating an art object. We plan to carefully evaluate the student's manual dexterity with standard tests and examination of his or her studio work because this skill is so important to becoming an art conservator.

Undergraduate Degree

Bachelor of Arts or Bachelor of Science Degree in a natural science, materials science, or engineering with a minor concentration in art history or a Bachelor of Arts Degree in Art History with a minor concentration in a natural science.

Minimum Undergraduate Course Prerequisites

Applicants should have at least the minimum number of credit hours indicated in the courses listed below. Students having less credits may still apply for admission to the program, but must make up deficiencies with a minimum grade of "B" or better between the time of application and commencement of the Master of Science program. Some courses in the areas listed below will be offered in Summer School, and credit for independent study in the various areas will be given after satisfactory completion of written or oral examinations. Applicants who received their undergraduate degree more than five years ago will be required to demonstrate their ability in the areas of art history, chemistry, and studio art through examinations. Deficiencies must then be made up before they can be considered for admission to the program.

Chemistry

General Chemistry with laboratory, 8 semester credits.
Organic Chemistry with laboratory, 4 semester credits.
Physical Chemistry, 4 semester credits.

Art History

Ancient, medieval, renaissance, baroque, or modern art history, 9 semester credits.
A course in American art desirable, but not required.

Studio Art

Drawing, painting, ceramics, photography, metal work, etc., 6 semester credits.

Academic Index (4 point system)

The applicant must have an overall index of at least 2.50 and an index of 3.00 in his or her field of concentration. The latter figure to be

computed from the applicant's junior and senior years. Applicants chosen for admission to the program will generally be those with the highest overall rating, including their academic index.

Graduate Record Examination

All applicants must submit results of the verbal and quantitative aptitude scores. Advanced test scores should be sent, if available, for the applicant's major area.

Manual Coordination and Color Tests

All applicants who reach the final stage of the admission process must take a series of manual coordination tests and a test for defective color vision when they come for their interview.

Letters of Recommendation

All applicants must submit three letters of recommendation from college professors, employers, or a recognized conservator stating as to the applicant's ability to successfully complete and profit from a graduate program in art conservation.

Statement of Career Objectives

All applicants must submit a brief statement explaining his or her interest in the conservation field and how this relates to their professional objectives.

Interviews

All applicants who reach the final stages of evaluation are required to appear for a personal interview at which time they may present a portfolio of their studio work or other examples of work which will demonstrate their artistic and manual abilities.

Curriculum

Our plan for achieving our program objective is centered around a forty-five credit hour, three year curriculum. Course descriptions are given in Appendix D. The student will spend two years studying at the University of Delaware and The Winterthur Museum and do a third year of internship

training at a host institution studying with another master conservator in an area of specialization. Only after satisfactory completion of the internship year will the student receive a degree and a certificate of competence in a specific area of conservation.

The curriculum puts a strong emphasis on training in conservation techniques while stressing the need for a scientific approach to understanding and characterizing art materials. The first year concentrates on the scientific component of the program where the student receives twelve credit hours of laboratory and lectures on the chemical and physical techniques used to characterize art materials. In addition, he will receive six credit hours of lecture material on the properties and structure of art materials. In addition, a very important two semester course in the techniques of artists is scheduled along with an introductory course on conservation. The latter will cover the philosophy of conservation, preliminary procedures to be undertaken and what information should be collected before a treatment can be recommended for an object. A general course on museum administration is included in the spring term to give the student some perspective on how a museum operates and how the art conservator fits into the museum organization.

During the middle summer each student will work with museum staff in all areas of conservation to get a broad understanding of the type of conservation problems encountered in each area. During this period all students will choose a specific area(s) for specialization and organize their second year apprentice programs.

The second year will be devoted almost entirely to apprenticeship in a special area of conservation. The student will receive training on a one-to-one basis in the Museum's analytical and conservation laboratories where he will be working with museum scientists and conservators on actual conservation problems. The concept of doing a thesis on a specific problem has been waived in lieu of the student doing a minimum of two independent conservation projects. These projects will be designed to build the student's confidence in his ability to undertake and solve several conservation problems. In addition, a course in Art History is required during the fall semester and is designed to increase the future conservator's understanding of how an art historian solves problems.

The third or internship year is a very important one for the student because he will be using his newly learned knowledge at another institution in an "on the job" situation. This year of practical experience will round out his training and give him confidence in his abilities to handle a variety of conservation programs. The master conservator under whom he will work will be carefully chosen so as to have a national reputation in the student's area of interest and an interest in training assistant conservators. The student will be supported by the program during the internship year. An extensive oral and written examination is anticipated at the end of the third year before the student is allowed to receive a degree and a certificate of competence.

The course numbers used below are not approved numbers with the exception of MS-803 and ARH-801. The designation of a 600 or 800 level course number is of importance.

Summer Preceding First Year

ARH-801 Introduction to Anglo-American Decorative Arts Museum, 3

First Year, Fall Term

ARH-817 Examination of Art Objects Museum, 3

ARH-615 Introduction to the History of Technology and
Techniques Used in Fabrication of Materials
into Art Objects, I University, 3

C-810 Introduction to the Chemical and Physical
Techniques Used in Examination of Art
Materials, I University, 6

MET-613 Introduction to the Properties and Structure
of Art Materials, I University, 3

First Year, Spring Term

ARH-616 Introduction to the History of Technology
and Techniques Used in Fabrication of
Materials into Art Objects, II University, 3

C-811 Introduction to the Chemical and Physical
Techniques Used in Examination of Art
Materials, II University, 6

MET-614 Introduction to the Properties and Structure
of Art Materials, II University, 3

MS-803 Functions and Interpretations of Cultural
Properties University, 3

Second Summer

MS-867 Apprenticeship in the Conservation of Artistic and
Historic Objects (Prerequisite for 2nd yr. courses) Museum, 3

Second Year, Fall Term

ARH-600 Special Problems in Connoisseurship University, 3

MS-868 Advanced Apprenticeship and Research in the
Conservation of Artistic and Historic Objects, I Museum, 3

Second Year, Spring Term

MS-869 Advanced Apprenticeship and Research in the
Conservation of Artistic and Historic Objects, II Museum, 3

Third Year

Internship at another institution for a period of eleven
months 0

Faculty

The program is truly interdisciplinary in nature and, as such, will need faculty from many areas. At the University, faculty from the Departments of Art History, Chemistry, Geology, The College of Engineering, The College of Home Economics, and The Division of Museum Studies will be actively involved in administering and teaching the program. At The Winterthur Museum, conservation, scientific, and curatorial staff will be deeply involved with conservation and applied scientific training. As of the writing of this proposal, many of the person who will participate are known, however, several individuals from Art History and Engineering are still to be named. Staff of both institutions would, of course, be available for consultation with students in the program. At the University this would extend to faculty in all the participating departments, as well as to persons with expertise in areas where we may need assistance. At the Museum there would be strong support from the staff of the existing Winterthur curatorial program, as well as from a distinguished scientific advisory committee. In addition, we have requested funds for seminar speakers and visiting lecturers to augment our program where needed.

Persons at both institutions who have indicated interest in participating are given below.

<u>Name</u>	<u>Title</u>	<u>Department</u>	<u>Area of Involvement</u>
Dr. Edward P. Alexander	Professor	Mus. Studies	MS-803, Admin.
Dr. Thomas B. Brill	Associate Professor	Chemistry	MET-613/614
Dr. Peter B. Leavens	Associate Professor	Geology	MET-613/614
Dr. Peter G. Sparks	Assistant Professor	Chemistry	Director/ C-810,C-811
Dr. J. William Weaver	Professor	Home Ec.	MET-613/614
Ms. Anne F. Clapp	Paper Conservator	Winterthur	MS-867,868/869*
Ms. Margaret A. Fikioris	Textile Conservator	Winterthur	MS-867,868/869*
Mr. Victor F. Hanson	Museum Scientist	Winterthur	MS-867,868/869*
Mr. Charles F. Hunn	Curator	Winterthur	ARH-815,816*
Mr. Geoffrey M. Lemmer	Metals, Glass and Ceramics Conservator	Winterthur	MS-867,868/869*
Mr. Mervin Martin	Assistant Furniture Conservator	Winterthur	MS-867,868/869*
Mr. John Melody	Furniture Conservator	Winterthur	MS-807,808*
Dr. George Reilly	Museum Scientist	Winterthur	C-810,811* MS-867,868/869 Administration
Mr. Paul F. Schwartzbaum	Paintings Conservator	Winterthur	MS-867,868*

Facilities

The supporting facilities available for training are one of the strong points of the program. The conservation laboratories at Winterthur are considered to be some of the best equipped in the world and, as such, can provide an environment for training conservators which would be difficult to duplicate anywhere in the United States or abroad. Facilities in the participating science, engineering, and Art History Departments are more than adequate to lend strong support to the scientific, as well as the art historical, aspects of the program. In addition, the established working relationships between Winterthur, the University, and surrounding industrial research organizations create another dimension that can be used to assist the program's scientific component. Moreover, the central location of the University and the Museum to the major conservation laboratories and museums on the east coast will afford our students the opportunity to meet and interact with museum professionals of national and international reputation (Appendix E).

Funding

The budget for our program covering both the University and the Museum's costs for the first three years is shown in Appendix F. The total program cost is \$835,895 of which \$369,404 is for the University's part and \$466,491 for the Museum. The cost for training a student during the first two years is somewhat higher because we start with six students the first year; but, by the fourth year when the program is in full operation, the cost to educate one student averages out to about \$13,000/year. This compares very favorably with that needed to educate candidates for Masters and Doctoral degrees in comparable disciplines. An important part of the program budget is that we plan to completely support all "Winterthur Fellows in Conservation" during their first two years in the program at the level of \$3500 per year plus tuition and to give the student an \$8,000 per year stipend when they are doing their third year internship. Provision has been made to allow a student to take up to a total of two electives during the second year of the program.

Our plan for funding the program has been carefully thought out and shows all the signs of being carried to a successful completion. The first three years of the program will be entirely paid for by outside foundations and government agencies. We have made considerable progress towards this goal as summarized below:

1. The National Endowment for the Arts has awarded \$200,000 towards the program for the first three years. Their granting panel will consider a supplementary proposal early this January for funding up to \$441,000 of the program costs on a one-to-one matching basis. All signs look positive for approval of this proposal.
2. The Kress Foundation has awarded us \$100,000 for the first three years.

3. The Mary Reynolds Babcock Foundation has awarded us \$25,000 for the first three years.
4. The Crystal Trust has awarded us \$45,000 for the first three years.
5. The A. W. Mellon Foundation has awarded us \$200,000 for the first three years.
6. The National Science Foundation has indicated they will consider a formal proposal at the \$75,000 level to partially fund the science component of the program. This proposal will be submitted shortly.

The second three years of the program will be funded from non-University sources with 50% of the program costs to be requested from the National Endowment for the Arts. We plan to ask the UNIDEL Foundation to pick up a portion of the costs of this period, but probably not more than \$200,000-\$300,000.

Starting in the seventh year we plan to have the UNIDEL Foundation pick up the operating costs of the program, i.e. salaries, course costs, etc. The fellowships and internships will be sought from other agencies and foundations.

Evaluation

Continuous evaluation of our curriculum and courses will be inherent in the program. We fully realize that the first two to three years of operation will be a critical period where a flexible attitude must be maintained toward adjusting the program to meet the needs of our students. We plan to accomplish this by encouraging student feedback on courses and the general operation of the program, motivating faculty from both institutions to take an active role in improving the program, and by establishing an outside evaluation committee. The latter committee will play a dual role of an advisory group and supply independent evaluation of the program. Our plan is to nominate to this committee internationally recognized conservators and museum scientists who have a common interest in training future conservators. The following persons have been suggested as committee members, but at the writing of this document have not been approached

Mr. Robert M. Organ, Chief
Conservation Analytical Laboratory
Smithsonian Institution

Dr. Robert L. Feller
Mellon Institute
Carnegie Mellon University

Prof. Lawrence Majewski, Director
Conservation Program
IIYU - Institute of Fine Arts

Prof. Sheldon S. Keck, Director
Cooperstown Conservation Program
State University College at Oneonta

Mr. Richard D. Buck, Director
ICA Training Program
Oberlin College

Mr. Ben Johnson, Conservator
Los Angeles County Museum of Art

We may want to add several additional members to the committee to give us some representation from the Canadian conservation group, as well as some-one from the Fogg Museum.

Relation to Existing University Programs

The University of Delaware has a strong commitment to museum training programs and considerable experience in administering such programs in cooperation with neighboring institutions. As some readers of this proposal may know, there is a Division of Museum Studies at the University, under the direction of Dr. Edward P. Alexander, which more or less shelters the Winterthur Program in Early American Culture, the Hagley Program and the Longwood Program in Ornamental Horticulture. The proposed conservation training program is in every respect complementary to these programs. It strengthens them so that the University of Delaware can offer a truly unique spectrum of career opportunities to a person interested in the museum field.

It should be pointed out that the Winterthur Museum and the University have worked closely together for a significant period of time while establishing the Winterthur Program in Early American Culture as one of the foremost programs of its type in the country. This demonstrated willingness of the Museum to participate and achieve excellence in a joint program clearly shows that they have the ability and motivation to do the same with the conservation program.

One of the most exciting aspects of having several museum training programs running side by side is that groups of students preparing for different museum careers can interact while they are students and learn more about their respective roles in a museum. Hopefully this interaction will bring about better communication and understanding among museum administrators, curators, and conservators.

APPENDIX A
JOB OPPORTUNITIES FOR THE TRAINED CONSERVATOR

JOB OPPORTUNITIES FOR THE TRAINED CONSERVATOR

Results of an informal survey of museums and private organizations in the United States and Canada made in October, 1972, by the University of Delaware and The Henry Francis du Pont Winterthur Museum.

I. INTRODUCTION

Several years ago professional conservators and museum scientists were asked their estimate of the job market for trained conservators in the United States and Canada over the next ten years. The consensus was between 300 and 600, with the most people inclining toward the higher figure.

At the request of the Ford Foundation, a more accurate estimate of the job opportunities for trained conservators during the next decade has been developed. Sources consulted for this study are shown in an attached list of references.

Only job markets in the United States and Canada were considered; and a conservator is defined as a person professionally trained to preserve, repair, and otherwise care for art or cultural objects made with paint, paper, fabrics, metal, glass, ceramics, stone, wood, and ethnographic materials. The total number of jobs available for a given period is defined by five categories, two for the replacement of presently employed conservators and three for new jobs.

The findings are summarized below, followed by an analysis of the five categories.

<u>Job Category</u>	<u>Estimated Number of Jobs</u>
A. Positions to become available in museums due to the death or retirement of present conservators.	83
B. Positions in private practice to become available due to the death or retirement of present conservators.	35
C. New positions resulting from the opening of new museum facilities or the expansion of existing facilities.	160
D. New positions created by the opening of regional conservation centers.	68
E. New positions created by self-employed conservators.	25
Total	371

II. ANALYSIS OF JOB OPPORTUNITIES

A. Number of positions which will become available in museums due to the death or retirement of present conservators.

Membership records of the IIC-AG reveal that there are 200 practicing conservators in museums in the United States and Canada. It is also generally understood that these conservators comprise two distinct age groups. The average age of the younger members of this group is about 35 and that of the older group about 58. It is evident, therefore, that there is a lack of trained conservators between the ages of 35 and 55. In addition, some people believe that the older group is larger, perhaps having 125 members as against 75 in the younger group. If we assume, however, that there are 100 in each group and consider the retirement question first, we find that in ten years the average age of the older group will be 68 and most of the members will be retired. If, however, we adopt a conservative approach and assume that only 50% of the older group retire, there will be a minimum of 50 openings at the senior level. If, further, we assume that each of these positions is filled by an experienced assistant conservator, we find that 50 openings for trained assistant conservators will be created by the retirement of half of the older group. Using standard American mortality tables, it is estimated that 9 persons in the younger group and 24 in the older group can be expected to die within the next ten years so that 33 openings will result from death. The possibility of counting twice in the older group is finite, but the 50% weighing factor used in the retirement calculation should compensate for this effect.

In summary, 83 openings can be expected due to retirement or death in the next decade.

B. Number of positions in private practice which will become available due to the death or retirement of present conservators.

Membership records of the IIC-AG indicate also that 130 of its members are self-employed, and that another 70 members appear to fall into this category. It has been suggested that there are many more people engaged in private practice, perhaps four to five times the IIC figure, and that the work of many of these is not of acceptable quality. If we assume that there are 200 conservators in private practice whose average age is 45, it would be reasonable to expect that approximately 15% of this group, or thirty persons, will reach retirement age during the next ten years. Assuming further that only 50% of these actually leave conservation work, we would expect 15 private practices to be available for self-employment.

In addition, using standard American mortality tables, it is estimated that 10% of the group or 20 persons would be expected to die during this period leaving additional practices to be taken over.

We estimate that 35 private conservators will leave the field over the next ten years through death or retirement and that an equal number of opportunities will open up.

C. Number of new positions resulting from the opening of new museum facilities or the expansion of existing facilities.

This category is difficult to estimate since information as to the number of museums that will expand existing facilities or open new ones can be based only on conjecture. The IIC-AG membership lists show that there are about 56 museums with ongoing conservation programs which employ 200 conservators. The American Association of Museums lists 6,000 institutions in The Official Museum Directory, of which only some 3,300 meet the minimum qualification to be considered a museum. Of this number, between 750 and 1,700 are considered to be in a position to budget conservation services, and only 400 have budgets large enough to support their own conservation facilities. It may be expected that the balance of the institutions, of which there are approximately 2,900, will use the facilities of regional conservation centers. Of the 400 institutions with budgets capable of supporting conservation facilities, 56 already have such programs, leaving 344 which in the future may employ trained personnel. Undoubtedly, the budgets of these institutions cannot be increased appreciably, so money to upgrade conservation can be made available only by readjusting priorities within the institution, such as using funds intended for acquisitions to care for existing collections. Some museums are doing this. It is expected, too, that the conservation education programs offered by the American Association of Museums and the Smithsonian Institution will stimulate the movement toward conservation. It appears reasonable to estimate that 10% of the 344 institutions now without conservation workshops will open new facilities and hire at least one conservator in the next ten years, thus creating at least 34 new positions. It also seems reasonable to assume that 20% of the 56 institutions which have facilities will hire one additional person during this period for a total of 11 people. Based on these estimates, the total number of new positions will be 45, to which must be added the positions known to be in the plans of institutions which are enlarging existing facilities. For example, Robert M. Organ at the Smithsonian Institution intends to hire 20 conservators as soon as his laboratory expands, and Nathan Stolow at the National Gallery of Canada estimates that with the Canadian government's support of conservation programs, 65 conservators will be needed to fill new positions.

Paul Banks at the Newberry Library reports that 30 new conservators will be needed in the next ten years.

The total of new positions in this category which will need to be filled in the coming decade is 160.

D. Number of new positions created by the opening of regional conservation centers.

The concept of regional conservation centers holds great promise for museums which cannot afford their own facilities. The Canadian government recently provided funds for establishing five regional centers that will hire 20 assistant conservators over the next five years. Similar centers are being considered in the United States and, according to John Spencer of the National Endowment for the Arts, it is the lack of trained personnel to staff the centers that is delaying the project. He estimates that a minimum of twelve centers will be needed, each employing a minimum of four assistant conservators. Forty-eight new positions will be created in this way for a total of 68 positions in proposed regional centers.

E. Number of new positions created by self-employed conservators.

The number of conservators who will choose to start a new private practice can only be estimated qualitatively. That some trained conservators will elect self-employment seems evident because a capable person in private practice can earn more money than one employed by a museum. A major factor in future employment will be the accreditation of conservators because private collectors and museums will seek such accredited persons to do their work. This should lessen the number of untrained conservators in private practice, and this void will be filled by accredited conservators looking for an improved economic climate.

We estimate that at least 25 persons will go into new private practices during the next ten years.

III. SUPPLY AND DEMAND FOR THE NEXT TEN YEARS

Based on the foregoing, it is estimated that a minimum of 371 new conservation positions will become available during the next ten years. A conservative approach based on known data, opinions of knowledgeable people and estimates has been used to arrive at this figure. On the basis of their present programs, the four institutions now training conservators will produce only 204 trained individuals during the next ten years even if all persons admitted to these programs graduate. If the Winterthur con-

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servation training program starts in August, 1974, that number will be increased to 270. If this estimate of job opportunities is accurate, the combined effort of all training institutions will meet only 73% of the need. If the demand has been underestimated, the situation with respect to meeting the national need for conservation of art objects will be critical.

LIST OF REFERENCES

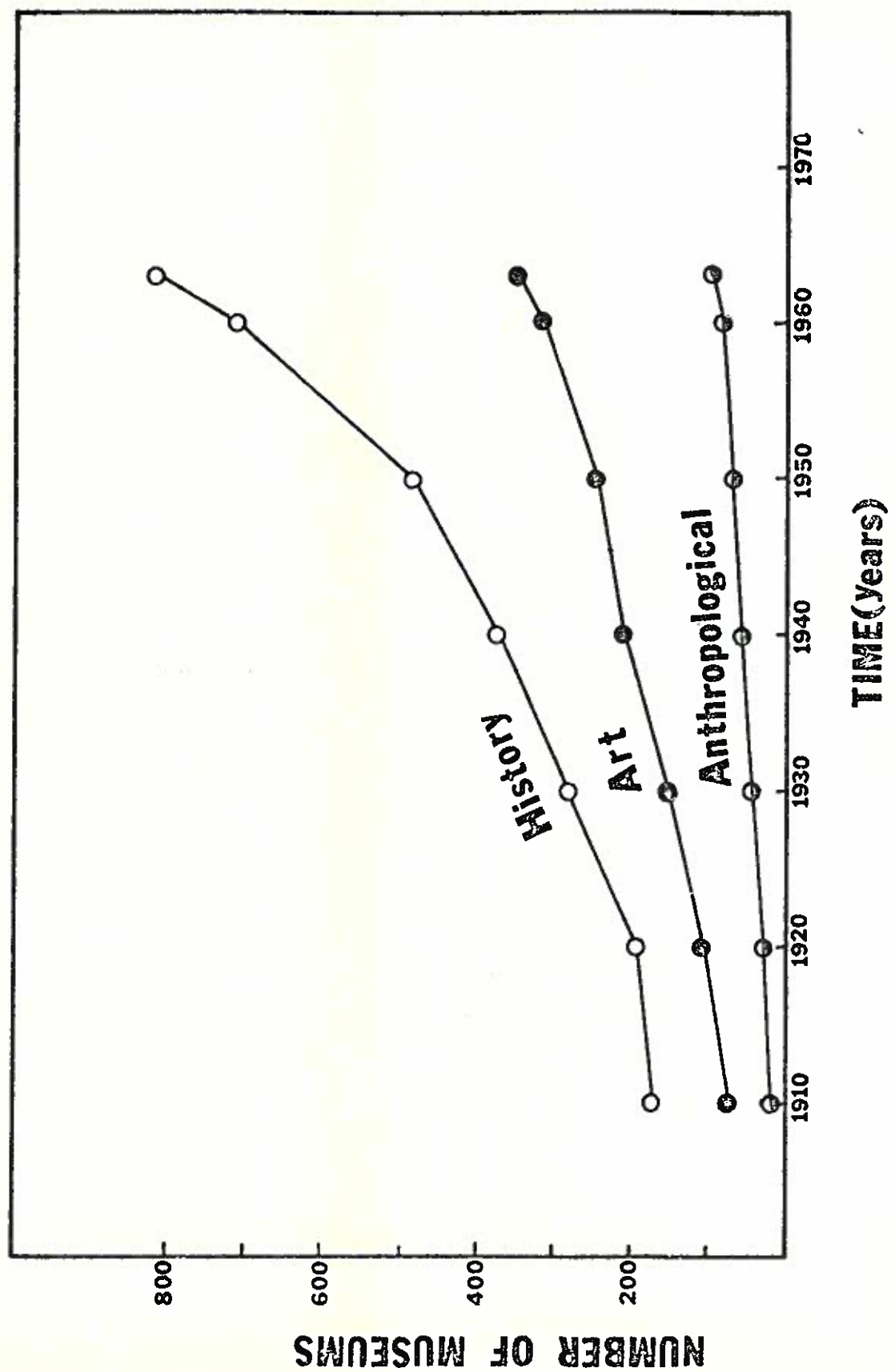
1. Dr. John Spencer, Director Museum Program
National Endowment for the Arts
Washington, D.C. 20506
Phone: 202-382-5927
2. Mrs. Elizabeth W. Fitzhugh, Treasurer IIC-Ag
3806 Everett Street
Kensington, Maryland 20795
Phone: 202-381-5427
3. Mr. Robert M. Organ
Conservation-Analytical Laboratory
Smithsonian Institution
Washington, D.C. 20560
Phone: 202-381-5592
4. Mr. Lawrence J. Majewski, Director
Conservation Center, Institute of Fine Arts
1 East 78th Street
New York, N.Y. 10021
Phone: 212-988-5550
5. Dr. Robert L. Feller
The Mellon Institute
Pittsburgh, Pennsylvania 15213
Phone: 412-621-1100
6. Mr. Frederick Schmid, Project Director
National Museums Act Programs
Smithsonian Institution
Washington, D.C. 20560
Phone: 202-381-6581
7. Mr. Richard D. Buck, Director
Intermuseum Laboratory, Allen Art Building
Oberlin, Ohio 44074
Phone: 216-775-7331
8. Mrs. Caroline S. Keck
Byberry Cottage
River Street
Cooperstown, N.Y. 13326
Phone: 607-547-8768
9. Dr. Nathan Stolor
National Gallery of Canada
Ottawa, Canada
Phone: 613-992-6755

10. Mr. Paul Banks
Newberry Library
60 W. Walton Street
Chicago, Illinois 60610
Phone: 312-943-9090
11. "A Position Report on National Needs for Conservation of Historic and Artistic Works". Unpublished report prepared for the American Group of the International Institute for Conservation (Jan., 1971).
12. The Belmont Report

APPENDIX B

GROWTH OF MUSEUMS IN UNITED STATES FROM 1910-1963

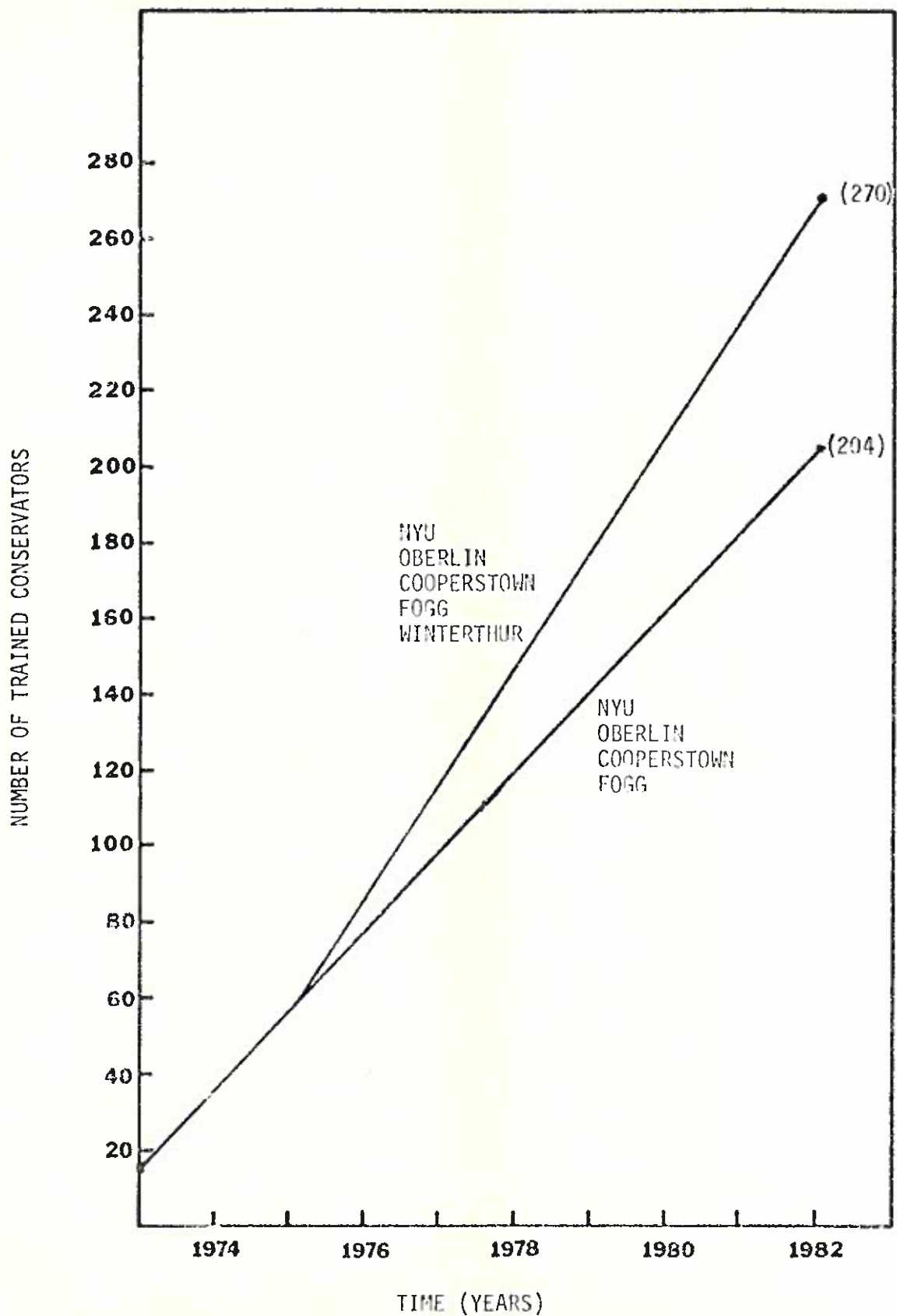
GROWTH OF HISTORY, ART AND ANTHROPOLOGICAL
MUSEUMS IN THE UNITED STATES FROM 1910 THRU 1963



APPENDIX C

OUTPUT OF TRAINED CONSERVATORS IN UNITED STATES UP TO 1982

NUMBER OF CONSERVATORS TRAINED IN THE UNITED STATES OVER THE NEXT
TEN YEARS WITH AND WITHOUT INPUT FROM THE WINTERTHUR PROGRAM



APPENDIX D
COURSE DESCRIPTIONS

COURSE DESCRIPTIONS FOR THE M.S. PROGRAM IN THE
CONSERVATION OF ARTISTIC AND HISTORIC OBJECTS

ARH-801

Introduction to Anglo-American Decorative Arts in America to 1850.

Three semester credits, summer preceding first year, Lectures and laboratory, minimum 15 hours per week for 5 weeks.

A survey of the decorative arts used in the thirteen original colonies and the United States from the seventeenth century to 1850, together with the development of American painting and architecture. Studies of actual American-made and imported objects of art. Systematic analysis of the collections of the Winterthur Museum.

ARH-817

Examination of Art Objects.

Three semester credits, Fall term.

Application of scientific and art historical techniques to the examination of art objects, including ceramics, glass, metals, paintings, paper, textiles, woodwork, and other materials under the supervision of museum conservators and scientists. Experience in the examination of art objects and recommendation for their treatment will be considered for cooperative institutions outside the Winterthur Museum.

ARH-615/616

Introduction to the History of Technology and Techniques Used in Fabrication of Materials into Art Objects, I and II.

Three semester credits, Fall and Spring, 3 hours lecture, 1 hour laboratory per week.

This course will aim at giving a general coverage of the development of materials and their usages in fabricating works of art from pre-historic to modern times. Stress will be laid upon the relationship of artistic techniques to developments in technology, to the artistic aims of the periods for which methods were introduced, and upon the positive qualities and limitations of the various materials which affect the attitude of the artist and are reflected in the work of art.

Bibliography is considered of prime importance. Standard texts and historical treatises will be read or cited and sources of further bibliography will be indicated. Original material will be used whenever possible and films, demonstrations, and actual student practice in some techniques are projected. Trips will be made to studios, a foundry, and museums for study of the facture of works of art.

C-810/811

Introduction to the Chemical and Physical Techniques Used in Examination of Art Materials, I and II.

Six semester credits, Fall and Spring, 1 hour lecture, 5 hours laboratory per week.

Classroom discussion and laboratory application of the important chemical and physical techniques used to identify and characterize metals, ceramics, glass, polymers, and other art materials. Classical methods to include microscopic identification of pigments, specific gravity measurements, and Wertz Ring Test. Instrumental Methods to include: infrared spectroscopy (both transmission and ATR), UV-visible spectroscopy (both instrumental and visual), gas chromatography (including pyrolysis G.C.), x-ray analysis, x-ray crystallography, electron emission radiography (Watermarks), neutron radiography, x-ray (both wavelength and energy dispersive), neutron activation analysis, uranium fusion track method for dating, C^{14} or argon dating, chemthermoluminescence, laser probe spectroscopy, electron micro probe analysis of pigments, D.T.A./T.G.A./T.M.A. analysis of melts and alloys - phase diagrams, electrolytic techniques, mass spec. isotope ratios of lead and sulfur and atomic absorption.

MET-613/614

Introduction to the Properties and Structure of Art Materials, I and II.

Three semester credits, Fall and Spring, three 1 hour lectures per week.

Classroom discussion of the physical and chemical properties of metal, ceramic, glass, geological, and polymeric materials used in making art objects. Structure property relationships, chemical composition, and the effects of temperature, humidity, oxygen, atmospheres, IR and UV radiation, corrosive atmospheres, and biological growth on the chemical and physical properties of different materials will be discussed. Stress will be laid on understanding the mechanisms of the changes involved and what can be done to retard them.

MS-803

Functions and Interpretations of Cultural Properties

Three semester credits, Spring, 3 hours lecture or seminar per week.

Examines the purposes and problems of museums in the fields of collection, registration, preservation, research, exhibition, guiding, demonstration, youth programs, publication, and audiovisual production. Uses guest authorities and visits museum facilities in the neighborhood. Each student will do an individual report on a museum or museum problem.

MS-867

Apprentice in the Conservation of Artistic and Historic Objects

Three semester credits, second summer 12 weeks, 35 hours per week, prerequisite for second year courses.

Actual work experience in the Museum environment under the direct supervision of Museum staff. A total of thirty-five hours per week for each of twelve weeks will be spent in the conservation laboratories and workshops of the Winterthur Museum on the examination, identification, and treatment of art objects. Students will be exposed to techniques used to solve problems in the conservation of ceramics,, glass, metals, paintings, paper, textiles, woodwork, and ther materials and will assist the conservators in the application of conservation techniques to real problems. During this period, students will choose a specific area(s) of conservation for specialization and organize their proposed research programs in preparation for MS-868. An extensive oral and written examination is anticipated as part of this course.

ARH-600

Special Problems in Connoisseurship.

Three semester credits, Fall, 3 hours lecture per week.

This course will provide a general background for the student as a basis of communication between the curator and the future conservator. The student will be made aware of the tasks of the conservator and of the curator and will be exposed to problems in connoisseurship.

Course content will include an introduction to the procedures necessary to the formation of an artist's oeuvre, as well as to the aspects of quality and physical condition of the individual work of art. Workshop practice will be discussed, and a survey of the history of collecting and connoisseurship and of the history of restoration will be made. Specific problems selected from a wide range of art historical periods outside of the American decorative arts will include ways of distinguishing between originals, atelier work, school pieces, copies, free variations after the original, and forgeries. Special problems in graphics will also be considered. The importance of the physical examination of the object will be stressed, and an introduction to the use of scientific apparatus to detect the artist's working procedures, restorations of the object, and forgeries will be part of the course work. The student will read the outstanding texts on connoisseurship and will do research papers and give reports on the selected problems. Emphasis will be placed upon art objects in museums of the New York to Washington area, as well as in the Delaware community, and trips will be made for museum study.

MS-868/869

Advanced Apprenticeship and Research in the Conservation of
Artistic and Historic Objects, I and II

Three semester credits, Fall and Spring.

Prerequisites: Internship in Museum Conservation and permission of
the instructor.

Lectures, discussions, demonstrations, and research on current problems in the preservation and restoration of art objects. Students may elect to work in one or two major fields of concentration under the supervision of Museum conservation staff in the areas of ceramics, glass, metals, paintings, paper, textiles, woodwork, and other materials. Research projects will be confined to practical solutions of problems in the conservation and restoration of art objects. Completed examination, condition, and recommended treatment reports will be required; and the results of this research and recommended treatment may be considered part of the research paper. Requirements for this course may possibly be fulfilled by work in cooperating institutions outside the Winterthur Museum.

APPENDIX E

GEOGRAPHICAL DISTRIBUTION OF MUSEUMS IN THE
NORTH ATLANTIC REGION OF THE UNITED STATES

GEOGRAPHICAL DISTRIBUTION OF MUSEUMS IN THE
NORTH ATLANTIC REGION OF THE UNITED STATES

STATE	POPULATION*	HISTORY	ART	ANTHRO. & ARCH.	HISTORIC BLDGs.	GENERAL	TOTAL
Delaware	446,292	4	2	0	4	0	10
Maryland	3,100,689	13	7	1	32	0	53
Pennsylvania	11,319,366	46	11	1	60	5	123
New Jersey	6,066,782	18	7	0	16	2	43
New York	16,782,304	101	43	7	102	5	258
District of Columbia	763,956	15	13	0	10	1	39
GRAND TOTALS		197	83	9	224	13	526

*Figures from 1960 Census of Population

APPENDIX F
PROGRAM BUDGET

UNIVERSITY OF DELAWARE
ESTIMATED UNIVERSITY COSTS FOR FIRST THREE YEARS OF MASTER'S PROGRAM IN
THE CONSERVATION OF ARTISTIC AND HISTORIC OBJECTS

	<u>FIRST YEAR</u> 8-1-74 to 7-31-75	<u>SECOND YEAR</u> 8-1-75 to 7-31-76	<u>THIRD YEAR</u> 8-1-76 to 7-31-77	<u>TOTAL</u> <u>FIRST</u> <u>THREE YEARS</u>
<u>Salaries and Wages</u>				
Director (2/3 time)	\$14,776	\$ 15,663	\$ 16,603	\$ 47,042
Assistant Professor to teach C-810/C-811 ¹	7,695	8,157	8,646	24,498
Assistant Professor to teach MET-613/MET-614 ²	5,830	6,180	6,550	18,560
Associate Professor to teach ARH-815/ARH-816	8,550	9,063	9,607	27,220
Associate Professor to teach ARH-600	3,710	3,933	4,168	11,811
Secretary (1/2 time)	3,815	4,044	4,287	12,146
Total Salaries and Wages	<u>\$44,376</u>	<u>\$ 47,040</u>	<u>\$ 49,861</u>	<u>\$141,277</u>
<u>Supplies and Materials</u>				
Printing and Mailing	\$ 1,800	\$ 1,800	\$ 1,800	\$ 5,400
Laboratory and Instructional Supplies	4,160	4,326	4,499	12,985
Office Supplies	500	520	547	1,567
Living Expenses for Visiting Lecturers at \$50 each	400	400	400	1,200
Total Supplies and Materials	<u>\$ 6,860</u>	<u>\$ 7,046</u>	<u>\$ 7,246</u>	<u>\$ 21,146</u>

¹Taught by Program Director.

²Taught by regular University faculty; assistant professor at \$13,500 a year, associate professor at \$17,000 a year, with an average teaching load of 6-9 credit hours a semester.

UNIVERSITY OF DELAWARE
ESTIMATED UNIVERSITY COSTS FOR FIRST THREE YEARS OF MASTER'S PROGRAM IN
THE CONSERVATION OF ARTISTIC AND HISTORIC OBJECTS

Continued from preceding page

	FIRST YEAR 8-1-74 to 7-31-75	SECOND YEAR 8-1-75 to 7-31-76	THIRD YEAR 8-1-76 to 7-31-77	TOTAL FIRST THREE YEARS
<u>Travel</u>				
Recruitment, Professional Meetings, Training Centers, Museums, and Student Trips, at \$100/students plus \$300 other Expenses for Visiting Lecturers	\$ 900 500 <u>\$ 1,400</u>	\$ 1,900 500 <u>\$ 2,400</u>	\$ 2,300 500 <u>\$ 2,800</u>	\$ 5,100 1,500 <u>\$ 6,600</u>
Total Travel				
<u>Other</u>				
Honoraria for Visiting Lecturers, 8 at \$250 Fellowships, 6 first year, 10 second year at \$3,500	\$ 2,000	\$ 2,000	\$ 2,000	\$ 6,000
Tuition	21,000 4,600	35,000 7,560	35,000 7,560	91,000 19,720
Microscopes for C-810 and C-811	4,000	2,000	--	6,000
Total Other	<u>\$31,600</u>	<u>\$ 46,560</u>	<u>\$ 44,560</u>	<u>\$122,720</u>
<u>Indirect Costs</u>				
37.74% of Salaries, Wages, and Fellowships ¹	<u>\$14,673</u>	<u>\$ 30,962</u>	<u>\$ 32,026</u>	<u>\$ 77,661</u>
Total Project Costs	<u>\$98,909</u>	<u>\$134,008</u>	<u>\$136,487</u>	<u>\$369,404</u>

¹University contribution to overhead during first year is \$10,000

REPORT FROM COMMITTEE ON RULES

(Item 7 of Report Considered at Senate Meeting of December 3, 1973)

Meetings of the University Faculty

- a. Background: It has been observed that the Faculty Constitution is extraordinarily silent concerning many aspects of University Faculty meetings. In addition, considered action on University business is usually delayed due to demonstrated inadequacies in several articles of the Constitution which are included. Therefore, the Committee on Rules moves the following resolution and, if/as passed, its transmission to the University Faculty.
- b. Resolution: Section VIII of the Faculty Constitution shall be revised to read as follows:
 - 1) A general meeting of the University Faculty, presided over by the President of the University or his designated deputy, shall be held annually. One-quarter of the voting membership of the University Faculty shall constitute a quorum. The agenda shall be established and distributed by the President of the University with the advice of the Senate Executive Committee.
 - 2) Special meetings of the University Faculty, presided over by the President of the University or his designated deputy, shall be held upon the call of the President of the University, or a majority vote of the Faculty Senate, or a petition by fifteen percent of the voting members of the University Faculty. When informed of the Faculty Senate action or presented with a valid petition, the President of the University shall immediately call such a meeting which will be held within two weeks. The agenda of a special meeting will be confined to topics announced in the call for the meeting. (Replaces: The agenda of a special meeting will give precedence to items necessitating the meeting, but it may also include other items announced in the call or raised from the floor.) One-quarter of the voting membership of the University Faculty shall constitute a quorum.
 - 3) Robert's Rules of Order, Newly Revised, 1970, shall be followed by the University Faculty in the conduct of its business in all cases to which they are applicable and in which they are not inconsistent with this constitution and any special rules of order the Faculty may adopt.
 - 4) At all regular and special meetings, the Faculty shall automatically resume and exercise all the powers vested in it by the Board of Trustees. An agenda shall be distributed to the Faculty not less than one week before the meetings.

- c. Comment: (1) Given the increasing assignment of voting members of the Faculty to positions in the College Parallel Programs, the Marine Sciences station, and extensive agricultural experimentation programs, the present quorum regulation of one-third of the voting membership is unrealistic. Actually, the proposed quorum requirement of one-fourth of the voting faculty is probably more in accord with the Constitution's intent. (2) The specification of the powers of the President of the University represent little more than an explicit recognition of that which is presently the case by precedent, in law, and in fact. Such a specification but allows administrative and teaching faculty to cooperate more knowledgeably and, hence, more fully in the conduct of appropriate University business.

February 4, 1974

CHARGE OF THE CULTURAL ACTIVITIES AND PUBLIC EVENTS COMMITTEE

It should be the objective of the Cultural Activities and Public Events Committee, together with its subcommittees, Fine Arts and Exhibitions, Performing Arts, Speaker's Board, and Visiting Scholars, to foster, encourage, and coordinate throughout the University programs of local, national, and world significance that illuminate, explain, articulate, or are a creative part of the cultures of mankind. The committee shall work with any and all agencies of the University specifically to sponsor, direct, or advise on programs which bring to the University notable and creative figures in scholarship, the creative arts, and public concerns; to sponsor theatrical productions, musical presentations, art exhibits, and media productions, or any presentation which reflects upon the University's obligation to foster and contribute to the cultural life of the community and the world.

CHARGE OF THE FINE ARTS AND EXHIBITIONS SUBCOMMITTEE: It shall be the specific objective of the Fine Arts and Exhibitions Subcommittee to sponsor, direct, suggest, or coordinate presentations of the graphic arts, either those that originate on the campus or those which are brought to the campus.

CHARGE OF THE PERFORMING ARTS SUBCOMMITTEE: It shall be the specific objective of the Performing Arts Subcommittee to sponsor, coordinate, suggest, or direct the University's activities in the performing arts, either performances created at the campus or those brought to the campus by touring theatrical troupes, musicians, or soloists.

CHARGE OF THE SPEAKER'S BOARD SUBCOMMITTEE: It shall be the specific objective of the Speaker's Board Subcommittee to foster, coordinate, and sponsor presentations proposed by students and other members of the University community which will contribute to a better understanding of recent events and current ideas. Its sponsorship is designed primarily to allow the University community to bring to the campus speakers of general rather than academic appeal to present their ideas and experiences to public gatherings.

CHARGE OF THE VISITING SCHOLARS SUBCOMMITTEE: It shall be the specific objective of the Visiting Scholars Subcommittee to foster, coordinate, and sponsor presentations proposed by the colleges and departments of the University which contribute to the interchange of scholarly ideas and methods throughout the academic world. Its sponsorship is designed primarily to allow the University community to bring to the campus leading scholars from other institutions and countries to present their findings in classrooms, seminars, or lecture halls.

The Cultural Activities and Public Events Committee will meet as a whole and in subcommittees, and will have the specific responsibility of establishing a budget. The Committee will select from its entire membership a fiscal agent who will have oversight of expenditures. The fiscal agent should have knowledge of the University accounting system and have direct access to secretarial support.

Each subcommittee shall consist of five faculty members, one of whom shall be designated as chairperson, one appointed by the Provost, one appointed by the Vice President for Student Affairs, two undergraduate students, and one graduate student.

The Cultural Activities and Public Events Committee shall consist of: nine faculty members being a chairperson, the four chairpersons of the subcommittees, and one faculty member from each subcommittee as elected by the several subcommittees; one appointment by the Provost; one appointment by the Vice President for Student Affairs; three undergraduate students; and one graduate student.

February 4, 1974

ALTERATION IN THE CHARGE TO THE
COMMITTEE ON FACULTY WELFARE AND PRIVILEGES

This Committee is charged to help develop general policies in the areas of promotion, tenure, appointment, reappointments, dismissal, salary adjustment, sabbatical leave, and other conditions of faculty employment, and to prepare recommendations concerning such policies for transmission to the Trustees through the faculty or its Senate, and through the President of the University, in accordance with Trustee Bylaw. It shall be available to hear, investigate, advise, and as far as it may be able mediate specific questions of individual faculty members in these areas, seeking the informal resolution of possible grievances or complaints. It shall, with the acquiescence of both parties to a grievable or complainable dispute, receive and file copies of correspondence pursuant to such disputes, that it may better serve its legislative function, and that it may develop and maintain a file of precedent. The Committee shall in addition review the adequacy of or require the establishment of adequate College or Division Committees of Review for those instances of individual faculty complaint which do enter the contracted grievance procedure.

Nothing in the charge to this Committee shall operate to result in conflict with any current Collective Bargaining Agreement clause or requirement.

February 4, 1974