



Committee for the Evaluation of Art History Study Programs

The Hebrew University Department of Art History Evaluation Report

June 2013

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Chapter 1- Background

At its meeting on November 13th 2012, the Council for Higher Education (CHE) decided to evaluate study programs in the field of Art History during the academic year of 2013.

Following the decision of the CHE, the Director General of The Council for Higher Education, appointed a Committee consisting of:

- Prof. Herbert Kessler, Department of the History of Art, Johns Hopkins University, USA – Committee Chair
- Prof. Aileen Ajootian, Department of Arts, University of Mississippi, USA
- Prof. Anne Dunlop, Department of the History of Art, Yale University, USA
- Prof. Esther Levinger, Department of Art History , University of Haifa, Israel
- Prof. Steven A. Mansbach, Department of Art History and Archaeology, University of Maryland, USA
- Prof. Peter Parshall (retired), Curator, National Gallery of Art, USA
- Prof. Sandy Prita Meir, School of Art and Design, Center for African Studies, University of Illinois, USA¹

Ms. Alex Buslovich was the Coordinator of the Committee on behalf of the CHE.

Within the framework of its activity, the Committee was requested to:²

1. Examine the self-evaluation reports, submitted by the institutions that provide study programs in Art History, and to conduct on-site visits at those institutions.
2. Submit to the CHE an individual report on each of the evaluated academic units and study programs, including the Committee's findings and recommendations.
3. Submit to the CHE a general report regarding the examined field of study within the Israeli system of higher education including recommendations for standards in the evaluated field of study.

The entire process was conducted in accordance with the CHE's Guidelines for Self-Evaluation (of October 2012).

¹ Prof. Sandy Prita Meir joined the committee at a later stage, after the first round of visits in April 2013, thus did not take part in the evaluation of BGU and BIU.

² The Committee's letter of appointment is attached as **Appendix 1**.

Chapter 2-Committee Procedures

The Committee held its first meetings on April 19th, 2013 during which it discussed fundamental issues concerning higher education in Israel, the quality assessment activity, as well as Art History Study programs in Israel.

In April 2013, the Committee held its first cycle of evaluation, and visited Ben-Gurion University of the Negev and Bar Ilan University.

In June 2013 the Committee conducted its second evaluation cycle, and visited Tel Aviv University, The Hebrew University of Jerusalem and Haifa University. During the visits, the Committee met with various stakeholders at the institutions, including management, faculty, staff, and students, and toured the visited departments.

This report deals with the Department of Art History at The Hebrew University. The Committee's visit to University took place on June 10-11, 2013

The schedule of the visit is attached as **Appendix 2**.

The Committee thanks the management of The Hebrew University and the Department of Art History for their self-evaluation report and for their hospitality towards the committee during its visit at the institution.

Chapter 3: **Evaluation of the Art History Study Program at The Hebrew** **University of Jerusalem**

This Report relates to the situation current at the time of the visit to the institution, and does not take account of any subsequent changes. The Report records the conclusions reached by the Evaluation Committee based on the documentation provided by the institution, information gained through interviews, discussion and observation as well as other information available to the Committee.

1. Executive Summary

The future of Art History at the Hebrew University in Jerusalem (HUJI) is, to an extent, tied to the implementation of the Gager Report evaluating the structure and mission of the Faculty of the Humanities, issued already in 2007 and still in the process of being assimilated into Departmental planning. The Report reassigned the independent Department of the History of Art of the Arts. From what the Committee learned through reading the executive summary and interviewing various members of the administration and the faculty, the essential proposals made by the Gager Report are not only sound but also forward looking and, in principle, full of promise for these departments. The structural reorganization (and rationalization) of departments by rearranging them into disciplinary groups, the intent to increase access to courses in other disciplines within the group, and the aim to create an undergraduate education in the liberal arts with greater breadth and intellectual coherency are all laudable ambitions.

Whether these proposals prove to be effective in practice remains to be seen. Success will depend on the will of the departments in the School of Arts to find mutually useful ways of cooperating and exchanging views, and also on a desire seriously to reconsider their traditional ways of doing things in favor of an updated and more dynamic approach to their respective fields and the potential these fields carry for interdisciplinary thinking. The School has a forceful and visionary director who seems intent on encouraging such new initiatives, and it seems to the Committee that the present moment is not only propitious, but also potentially revolutionary for the Department of the History of Art and its students.

The Department has experienced extreme challenges on several levels over the last decade and has negotiated these challenges with admirable tenacity and dedication. Throughout these tumultuous years, research has always remained a central focus; but it is essential that new scholars join the faculty to complement and push the Department's existing intellectual positions in new and diverse directions. It should be a priority to hire faculty members engaged in the larger framework of art history so that new perspectives and interpretive frameworks are introduced to the Department's overall research mission. The current department is also burdened

with a heavy load of undergraduate and graduate student advising and administrative responsibilities.

2. Organizational Structure

- Observation and findings

As part of the implementation of the Gager Report, the Department at HUJI has, since 2009, been located in the School of Arts within the Faculty of Humanities. The School of Arts includes Folklore and Folk Culture Studies, Musicology, and Theater Arts. The reform was intended to streamline academic units and create new affiliations among them.

In the Committee's view, the shift is of consequence. Whereas, one could reasonably argue that by affiliating the art history faculty with the practicing arts and popular culture and thereby separating it from its traditional disciplinary alliances---history, anthropology, literature, philosophy, etc.---the Department has been presented with an unfair challenge, the Committee believes that the changed organizational circumstances offer an advantage through which the department might creatively engage the interdisciplinary recommendations contained in the Gager Report while enabling the Department to help shape a new role for itself within the recently-established School of the Arts.

Recommendations

Short term/immediate (~ within 1 year)

Communication between constituents at all levels should be ongoing and open. Continuing dialogue with the Director of the School, the Dean of the Faculty of Humanities, and other administrators, plus the chairs of all departments in the School is critical. It may be useful to have regular chairs' meetings to evaluate current practices and discuss future plans. The Director of the School of Arts forcefully expressed a conception of how these departments can be brought together to implement the interdisciplinary aims of the Gager report. The Committee encourages the administration to provide her with the means to do so, especially in regard to the Department of the History of Art. Among other suggestions, the Director proposed developing a greater number of joint courses with other subjects covered by the School.

Intermediate term (~ within 2-3 year)

Transparent discussion and a clear vision of the School's purpose and goals will encourage faculty in the Department to develop strategies for capitalizing on their place in the School of Art. These strategies include continuing cooperative activities with other departments in the school, revision of the curriculum to reflect new intellectual opportunities, synergies that explore the theoretical approaches of the various disciplines, and more formal introduction for students to the School's interdisciplinary benefits and opportunities.

As the largest unit in the School, the Department of the History of Art has the potential to be its leader. Department faculty must continue to discuss their place in the School of Art and the intellectual implications of this setting.

Many opportunities exist for interdisciplinary partnerships between the School of Art and other schools within the Faculty of the Humanities. Other departments in the School of Humanities, for example, offer art history courses. Students in the Department of the History of Art are aware of some of these offerings and take advantage of them, but an informal survey of Humanities departments' curricula indicates that there are more. The Department should explore ways to create more formal links between schools and departments in the Faculty and inform students of their options. Suggestions for facilitating this task include: identifying faculty members in other Humanities departments who offer art history courses and inviting them to a roundtable with members of the Department to discuss affinities, possible collaborations, and the creation of research groups. The Committee recommends the formal listing and full integration of art history courses offered elsewhere in the University.

3. Mission and Goals

- Observation and findings

The Department of the History of Art is the oldest and most established in Israel. For more than two decades following its founding in the early 1960s, it provided the guidance and trained the faculty for those who would, in time, establish the nation's four other university faculties in art history, as well as those who would staff several of the country's major museums and art schools. Thus, the Department's traditions and accomplishments are both long and impressive; and the current faculty, all graduates of the department, continue to cherish its legacy. Indeed, today's faculty members (and through them, their students) assert the primacy of the tradition and the practices that they incarnate as the single most decisive impetus for the Department's pedagogical programs, its research agenda, and its scope of engagement with the practice of art history within Israel at large. More precisely, today's Department endeavors to perpetuate the traditional study of the History of Art, primarily Western, as an investigation of images, monuments, and objects as "historical documents, reflecting religious and cultural dialogues and conflicts as well as aesthetic aspirations of the societies that produced them [as a means to achieve] beauty and virtue."

As a direct expression of the Department's definition of its mission, and of its definition of the character and purpose of art objects and monuments, the current pedagogical program necessarily limits itself to "understanding cultures throughout western history," although courses (and HUJI faculty) teach the art history of Japan, of Islam, and of other art historical subjects and regions outside the Department of History of Art. As the mission statement

acknowledges, this orientation and the resulting division of the field into the four traditional periods (ancient and Classical, medieval; Renaissance and Baroque, and modern and contemporary) “reflects the usual structure of the historical fields ...in the study of Western European art, which remains the basis of the curriculum in the department.” To this conventional organization might be added the subjects of Jewish art and the art of the Land of Israel, less because they correspond to the animating philosophy of the Department than as a means to “arouse general interest in both the Israeli and the international academic world,” and thereby garner student interest.

The Committee was disquieted by the Department’s Mission Statement, both by what was unstated or underreported, and by what was left unexamined. It found the Mission to be constrained rather than invigorated by the distinguished legacy, largely perpetuating uncritically the basic curricular organization, philosophy, and methods of the past. The Mission Statement, in the Committee’s opinion, does not sufficiently engage the ways the Department might more richly comprehend current art historical practices in Europe, America, and elsewhere or consider what essential aspects of its strong tradition can productively be adapted to curriculum reform, especially the opportunities that the structural shift to a School of the Arts encourages. Doing so, the Committee believes, might enable the Department to recapture the excellence, innovation, and luster of the very tradition it rightly esteems. By looking at itself more critically and defining its mission more self-consciously, the Department of the History of Art would be able to contribute more inventively to the arts and Humanities at HUJI, and to the history of art in Israel and beyond.

Recommendations

Short term/immediate (~ within 1 year)

The Committee urges a more incisive reassessment of the Department’s mission in light of current practices, methods, and subjects invigorating the discipline globally. This, it believes, is in no way inconsistent with the traditional practices advanced by the Department and rooted in its history. It strongly encourages the augmentation of the Department’s conventional understanding and embrace of art history with more broader interdisciplinary, and more diverse methodological practices. Moreover, it believes that such a reassessment is timely for the Department in light of the current restructuring of the Faculty of the Humanities in which the Department of the History of Art is being moved to a newly-constituted School of the Arts. The Committee also urges the Department to aspire to play a leading role in this configuration.

4. Study Programs

- Observation and findings

B.A. The curriculum of the B.A. is organized into four chronological periods of Western art. There has been one recent major change. The Department has eliminated a mandatory first-year course, “Introduction to the Visual Arts,” because it concluded that the course did not provide enough context for works of art

although it was popular with students. Students are instead required to take three introductory period courses in the first year, and one in the second. In addition, they are required to take a further introductory course in one of the following fields: Israeli art, art of the Land of Israel, Islamic art, Japanese/Chinese art (the last two are not housed in the Department itself).

In its curriculum, the Department is at a crossroads - one that faces all art historians in the medium and longer term. With finite resources, there is a tension between the wish to offer new fields and the desire to offer sufficiently detailed historical coverage. This problem is exacerbated by the aim to offer a wider range of theoretical approaches. At HUJI, the problem is a concrete one, centered most immediately on how to integrate Departmental courses in the new School of Arts grouping. The School is not historical in its focus and, within it, the stress on discrete historical periods is unique to Art History and at odds with the modern and contemporary grounding of other departments. At the moment, the Department hopes to meet the challenge of the new configuration in two ways: through possible contributions to the Gateway course, that is, by broadening teaching particularly along thematic lines; and by means of another faculty position in modern or contemporary art, which would not only strengthen the chronological fields but also bolster art-historical theory and method for specialists and non-specialists alike. Both are good beginnings in a moment of transition; yet the curriculum, while expanding, is not, or not yet, being fundamentally rethought.

The Gateway course is intended to tie together the various departments of the School of the Arts and its students, and to provide them with frameworks for their fields of study. Although the self-evaluation report regards this course (The Conscious Illusion) as a failure, even a disaster for the students in art history, the students themselves reported a very different experience. Nearly every student the Committee interviewed expressed appreciation for this course, although some with hesitations. Nearly all also regarded it as a valuable opportunity to think about questions unlikely to emerge in any other setting. In any case, the History of Art faculty's decision to construct a new interdisciplinary Gateway course is constructive. In short, members of the Committee were mostly, though by no means unanimously, persuaded that the course is proving to be a good thing, and that in the short term it may serve members of the faculty by encouraging new thinking about how to convey their own fields of expertise in different ways.

The lock-step construction beginning with introductory surveys in western art, illustrates the issue of the current curriculum most clearly. These courses are, without doubt, solid, demanding, and pedagogically responsible; but they also commit a large percentage of a student's undergraduate program to acquiring basic information that can be pursued independently for particular purposes as it becomes needed, or simply as a matter of interest. The reliance on multiple choice examinations, the reduction in first year writing assignments, and the lack of attention to art historical problem solving and methodological debate effectively postpone many of the most exciting aspects of studying the field until a student is

already a third of the way through his or her B.A. That said, individual courses seem to be well organized and to offer a range of readings. Students were in general happy with the courses they had taken. They asked for more breadth of geographic and chronological fields, something that might be achieved by accepting more of the art history courses taught by faculty members elsewhere in the university into the Major program.

Finally (and laudably), the committee strongly supports the students' expressed belief that acquiring a second foreign language should be mandatory for the B.A.

M.A. and Ph.D. Students in both the M.A. and the Ph.D. program expressed high levels of satisfaction with their courses. What has been said about the undergraduate curriculum is also applicable here, but in general the programs seem to be producing well-trained researchers. The committee strongly supports the appeal from both M.A. and Ph.D students that a third foreign language be mandatory for graduate study.

Recommendations

Short term/immediate (~ within 1 year)

The Committee recommends that the faculty have a dedicated discussion about how to organize the curriculum to address the Department's role in the School of Art, and about how it plans to reconcile breadth, depth, and method. This may mean reforming the introductory curriculum, perhaps beginning with one experimental course modeled on a topic or a theme, a theoretical problem, a method of approach, or some other tactic. If possible, this should be a course involving a writing component.

The Department should reduce the multiple-choice components of exams, especially in introductory courses, and replace them with essay questions that can be used to evaluate students' ability to analyze works of art and express knowledge in their own words.

It urges that the study of a second foreign language be made mandatory for the B.A., and of a third language required for the M.A. and Ph.D. programs.

The faculty should institute a Department-wide seminar or reading group involving faculty and advanced students to consider current topics in the field at large.

Intermediate term (~ within 2-3 year)

The faculty must review the implications of the experimental introductory course and consider the ways in which its successes might be applied to the remaining courses required in the first year, or at the introductory level in general. The course in aesthetics, for example, might incorporate contributions from other faculty

members in the School of the Arts. The period courses might be encouraged to take on particular methodological approaches consistent with the nature of their subject matter so as to compose a set of courses that systematically acquaint students with different ways of thinking about art history.

5. Human Resources / Faculty

- Observation and findings

As a result of retirements in the last seven years and reductions in tenure track positions in the faculty of Humanities, the Department's faculty has been dramatically reduced. Today, the Department has five full-time tenure track faculty members and two part time (33%) faculty; in addition, it has six adjunct academic and five junior academic staff members. The Committee was given to understand that a candidate has already been designated, and will begin teaching modern art in 2014-15. It is important to note that all faculty members at every level, senior as well as junior, are graduates of the Department of the History of Art at the HUJI and that they have also been undergraduate students in this same Department.

The faculty members are recognized scholars in their respective fields; they regularly publish books in academic presses and articles in respected refereed journals. These commendable achievements fail, however, to be reflected in the Department's curriculum and in some cases even in course syllabi. The faculty is proud of its legacy, it is loyal to the models set down by the "founding fathers" in the late 1960s and early 1970s and believes that the legacy should be safeguarded and handed down to future generations. As the first Art History department in Israel, HUJI understandably has had a tradition of hiring its own graduates. A result at this stage, however, is inbreeding and a consequent narrowing of approaches to the field.

Recommendations

Short term/immediate (~ within 1 year)

All searches should be truly open. The Committee strongly recommends that the high-priority appointment of a historian of twentieth-century/contemporary art not be a graduate of HUJI.

It supports a second appointment independent of area of specialization, but again with the caveat that this person not be a graduate of HUJI. The recommendation to appoint scholars whose advanced training was completed outside HUJI should not be perceived as punitive, but rather as a necessary condition to broaden the faculty's intellectual culture.

The Committee is well aware of the close relationships between the Department and teachers of art history in the the Department of Islamic and Middle Eastern Studies

and highly recommends similar cooperation with art historians, teaching in other departments at HUJI.

6. Students

- Observation and findings

For several years the Department at HUJI, as elsewhere, has had increasing difficulties attracting students. Nonetheless, according to the testimony of the students themselves, the TAs, and the faculty, the Department continues to recruit students who are committed to the subject and often of excellent caliber. Given the fact that the prospects for employment among graduates in the Humanities are not immediately promising, the problem with recruitment and the disturbing and persistent pattern of dropouts will likely continue for sometime into the future. On the positive side students who do elect art history and stay with it through their B.A. are pursuing the field for its own inherent rewards, a motive that makes them a pleasure to teach. On the negative side, studying a field primarily for its intellectual and emotional returns is becoming less and less attractive. It is an essential part of the mission of any university to confront this challenge and see to the preservation of the Humanities in difficult times. Indeed, the intent of the Gager Report can be interpreted as an encouragement to renew and expand the Humanities curriculum by increased interaction among departments and greater exposure of students to fields of study complementary to their major concentrations. It could also be read as a rationale for thinning major concentrations yet further, easing the impact of budget and staff cuts and continuing to erode the number of permanent faculty members in the Humanistic disciplines. Current indications suggest the former; and the Committee's encounters with the administration of HUJI were encouraging in this respect. The President, the Rector, and the Vice Rector declared outright their intent to resist any further curtailment of humanistic studies. The results remain to be seen.

The self-evaluation raises certain problems with sustaining and advancing the current curriculum. Among these problems is the need to include advanced undergraduates in M.A. seminars, a compensation for insufficient advanced level course offerings. Secondly, the pressure to hire a specialist in modern and contemporary art was cited as especially pressing because of its attraction to students; the absence of this field would effectively kill the department major. Although student interest is only one of several relevant factors in structuring a curriculum, in this case it is also an indication that those students who are interested in the field of art history have a particular investment in contemporary art, which is to say their own, active culture. Acknowledging this fact by teaching more modern and contemporary art is entirely appropriate, but it can also be taken as encouragement to more current thinking in the conceptualization of art history as a discipline overall. The course syllabi reflect a wide range of topics, and these often predictable period subjects tend to be approached through well-established

methods with venerable bibliographies. But also on occasion there are historical topics presented in original ways and with a greater sense of contemporaneity.

7. Research

- Observation and findings

The Department has a distinguished history of excellence in research. Its current junior and senior faculty members are very much aware of the department's legacy, having been trained by those very scholars who established the Department's international reputation. Today the Department defines its research and teaching mission as a dedication to "works of art as historical documents," which the senior faculty members perceive as an intellectual project different from art historical research produced at other national and international institutions. The Department's research mission is predicated on the belief that its work represents an opposition to academic "fashions." The result is a focus on established subject matters and methodologies defined by the overarching notion that historical research and "theory" represent separate categories of intellectual inquiry. This view encourages scholarship that is limited in its dialogue with and relevance to contemporary issues in the field of art history.

All members of the faculty, including junior and senior lecturers and associate and full professors, publish carefully researched books and articles. They have published in such respected journals as *Zeitschrift für Kunstgeschichte*, *Arte medievale*, *Renaissance Studies*, *Word & Image*, and *Journal of Near Eastern Studies*. Senior members have also published major monographs with Cambridge University Press, Oxford University Press, and others of that rank. All regularly participate in such area-specific international and national conferences as the annual meeting of the Renaissance Society of America. Many have also participated in national and international research projects. Current faculty members and future appointments should therefore be encouraged to reconsider their perception that there is an opposition between "solid" art historical research and what the faculty describes as "theory."

A repository for the material culture of Judaism from the biblical period to modern times throughout the world, the Center for Jewish Art is a unique research resource, not only for the Department but also for HUJI, Israel, and the Humanities worldwide.

Recommendations

Intermediate term (~ within 2-3 year)

The current quarters of the Center for Jewish Art are inadequate to its task and it is not serving the larger intellectual community effectively. HUJI should assemble a high-level committee to decide the future of the Center of Jewish Art. Pending the results of its deliberations, adequate space for the Center for Jewish Art needs to be provided, and the Center's website should be completed and updated.

As the Department rebuilds, the Committee encourages it to add scholars with diverse research methodologies.

8. Infrastructure

- Observation and findings

Offices and Classrooms. The Department of the History of Art is housed in the Faculty of the Humanities building at the Mount Scopus campus. There are critical problems with the heating and cooling system plus a chronically leaking roof. It cannot be stated too plainly that room for senior and junior faculty, plus many adjuncts, is inadequate. The latter share a seminar room with poor ventilation and lighting; and they have no individual space for work and meeting with students. To alleviate overcrowding, the chair herself shares an office with a junior colleague, though even in her office there were no bookshelves, no room for research, and barely room to meet with students. Classroom technology is also inadequate. Projection screens in classrooms are too small with the result that students cannot successfully analyze the works being discussed.

Library. Most art history resources are located in one section of the Bloomfield Library for the Humanities and Social Sciences. A large gift of art history books is currently being processed. Holdings appear inadequate to support research at M.A. and Ph.D. level.

Recommendations:

Short term/immediate (~ within 1 year)

The current use of space needs to be evaluated, and safety and maintenance concerns need to be dealt with. Screens should be replaced in the classrooms with larger modern versions. Additional funds should be sought for library acquisitions and additional private donations of books should be solicited.

9. Self-Evaluation Process

- Observation and findings

The Department initiated the self-evaluation in a timely manner, although the professor who would be charged with implementing it through her new role as chairperson was on sabbatical leave during much of the information gathering and writing of the narrative. Nevertheless, the current chair stated to the Committee that the incoming chair had been kept abreast of the report's development and had reviewed its findings as compiled and written by six members of the department's faculty. Three graduate students and the Departmental administrator also assisted. The completed report was made available to all senior and junior department faculty members, although the corps of adjunct academic staff did not see the report. The Committee found the process to have followed CHE guidelines, but regrets the omission of a comprehensive engagement with the Gager Report and its pedagogical implications for the Department's future.

Chapter4: Summary of Recommendations and Timetable

Short term [~ within 1 year]:

The Committee urges a more incisive reassessment of the Department's mission in light of current practices, methods, and subjects invigorating the discipline globally. This, it believes, is in no way inconsistent with the traditional practices advanced by the Department and rooted in its history. It strongly encourages the augmentation of the Department's conventional understanding and embrace of art history with more broader interdisciplinary, and more diverse methodological practices. Moreover, it believes that such a reassessment is timely for the Department in light of the current restructuring of the Faculty of the Humanities in which the Department of the History of Art is being moved to a newly-constituted School of the Arts. The Committee also urges the Department to aspire to play a leading role in this configuration.

The Committee recommends that the faculty have a dedicated discussion about how to organize the curriculum to address the Department's role in the School of Art, and about how it plans to reconcile breadth, depth, and method. This may mean reforming the introductory curriculum, perhaps beginning with one experimental course modeled on a topic or a theme, a theoretical problem, a method of approach, or some other tactic. If possible, this should be a course involving a writing component.

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It urges that the study of a second foreign language be made mandatory for the B.A., and of a third language required for the M.A. and Ph.D. programs.

The faculty should institute a Department-wide seminar or reading group involving faculty and advanced students to consider current topics in the field at large.

All searches should be truly open. The Committee strongly recommends that the high-priority appointment of a historian of twentieth-century/contemporary art not be a graduate of HUJI.

It supports a second appointment independent of area of specialization, but again with the caveat that this person not be a graduate of HUJI. The recommendation to appoint scholars whose advanced training was completed outside HUJI should not be perceived as punitive, but rather as a necessary condition to broaden the faculty's intellectual culture.

The Committee is well aware of the close relationships between the Department and teachers of art history in the Department of Islamic and Middle Eastern Studies and

highly recommends similar cooperation with art historians, teaching in other departments at HUJI.

The current use of space needs to be evaluated, and safety and maintenance concerns need to be dealt with. Screens should be replaced in the classrooms with larger modern versions. Additional funds should be sought for library acquisitions and additional private donations of books should be solicited.

Intermediate term [~ within 2-3 years]:

The faculty must review the implications of the experimental introductory course and consider the ways in which its successes might be applied to the remaining courses required in the first year, or at the introductory level in general. The course in aesthetics, for example, might incorporate contributions from other faculty members in the School of the Arts. The period courses might be encouraged to take on particular methodological approaches consistent with the nature of their subject matter so as to compose a set of courses that systematically acquaint students with different ways of thinking about art history.

The current quarters of the Center for Jewish Art are inadequate to its task and it is not serving the larger intellectual community effectively. HUJI should assemble a high-level committee to decide the future of the Center of Jewish Art. Pending the results of its deliberations, adequate space for the Center for Jewish Art needs to be provided, and the Center's website should be completed and updated.

As the Department rebuilds, the Committee encourages it to add scholars with diverse research methodologies.

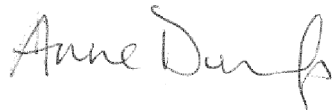
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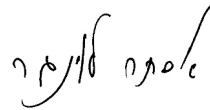
Prof. Herbert Kessler, Chair



Prof. Aileen Ajootian



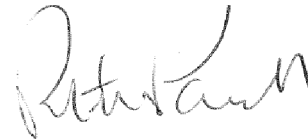
Prof. Anne Dunlop



Prof. Esther Levinger



Prof. Steven A. Mansbach



Prof. Peter Parshall



Prof. Sandy Prita Meir

Appendix 1: Letter of Appointment



הוועדה לתכנון ותקציוב | Planning & Budgeting Committee

09/04/13
Jerusalem

Prof. Herbert Kessler
Department of the History of Art
Johns Hopkins University
USA

Dear Professor Kessler,

The Israeli Council for Higher Education (CHE) strives to ensure the continuing excellence and quality of Israeli higher education through a systematic evaluation process. By engaging upon this mission, the CHE seeks to enhance and ensure the quality of academic studies, provide the public with information regarding the quality of study programs in institutions of higher education throughout Israel, as well as ensure the continued integration of the Israeli system of higher education in the international academic arena.

As part of this most important endeavor, we reach out to world-renowned scientists to help us meet the critical challenges confronting the Israeli higher education system, by extending our invitation to participate in an international evaluation committee. This process represents an opportunity to assess the current and future status of education. This systematic process of quality assessment also establishes a framework for the interactive consultative process taking place between scientists around the globe regarding common academic dilemmas.

I am honored to inform you that on February 12, 2013, the CHE approved your appointment as Chair of the Council for Higher Education's Committee for the Evaluation of Art History. The composition of the Committee will be as follows: Professor Herbert Kessler, Committee Chair, Professor Aileen Ajootain, Professor Anne Dunlop, Professor Esther Levinger, Professor Steven A. Mansbach, Professor Sandy Prita Meir and Professor Peter Parshall.

Ms. Alex Buslovich will coordinate the Committee's activities.

In your capacity as Chair of the Evaluation Committee, you will be requested to function in accordance with the enclosed appendix.

I deeply appreciate your willingness to join us in this crucial enterprise.

I wish you much success in your role as the Chair of this most important committee.

Sincerely,

Dr. Avital Stein
Director General,
The Council for Higher Education

Enclosures: Appendix to the Appointment Letter of Evaluation Committees

cc: Ms. Michal Neumann, The Quality Assessment Division
Ms. Alex Buslovich, Committee Coordinator

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Appendix 2: Site Visit Schedule

Art History–schedule of site visit Hebrew University

Monday, June 10, 2013

Time	Subject	Participants
10:00-10:45	Opening session with the heads of the institution and the senior staff member appointed to deal with quality assessment	Menahem Ben Sasson - President Asher Cohen – Rector Oron Shagrir – Vice Rector
10:45-11:30	Meeting with the Dean of the Faculty of Humanities	Reuven Amitai
11:30-12:15	Meeting with the academic and administrative heads of the Department of Art History	Sarit Shalev-Eyni
12:15-13:00	Tour of facilities: classrooms, library, labs, offices	Sarit Shalev-Eyni
13:00-14:00	Lunch (in the same room)	Closed door meeting of the committee
14:00-15:00	Meeting with senior academic staff (representatives of relevant committees)*	Luba Freedman, Rina Talgam, Tallay Ornan, Lola Kantor-Kazovsky, Galit Noga-Banai
15:00-15:45	Meeting with Junior academic staff	Yael Young, Irina Chernetsky, Tali Sharvit, Lotem Pinchover, Sara Benninga

Tuesday, June 11, 2013

Time	Subject	Participants
10:00-10:45	Meeting with BA students**	Maya Shaham, Mor Naveh, Shai Ozery, Noa Mosheiov, Shiran Goldberg, Keren Marfogel, Ana Roseman, Uziah Kaplan
10:45-11:30	Meeting with MA students**	Rebecca Arnheim, Tamara Abramovitch, Tal Schottenstein, Hedva Abuhassira, Ella Reifen, Ariela Cornfeld, Maayan Zari, Dana Danash
11:30-12:15	Meeting with PhD students**	Alla Tal, Sara Benninga, Lotem Pinchover, Anastasia Glazanova, Yael Young, Rachel Caine
12:15-13:00	Meeting with Adjunct academic staff	Smadar Sheffi, Lili Arad, Mirjam Rajner, Shlomit Steinberg, Gal Ventura, Igor Aronov
13:00-14:30	Lunch (closed-door meeting of the committee)	In the same room
14:30-15:15	Summation meeting with head of Department	Sarit Shalev-Eyni
15:15-16:00	Summation meeting with the Dean	Reuven Amitai
16:00-16:45	Summation meeting with heads of institution	Menahem Ben Sasson - President Asher Cohen – Rector Oron Shagrir- Vice Rector

* The heads of the institution and academic unit or their representatives will not attend these meetings_

** The visit will be conducted in English with the exception of students who may speak in Hebrew and anyone else who feels unable to converse in English.