



BULLETIN

ASSOCIATION OF ART HISTORIANS

Registered Charity No. 282579

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CHAIR'S ANNUAL REPORT 1992-3

For discussion and comment

Introduction

The Association of Art Historians has reached a crossroads in its development and the membership must decide which direction it is to take. After almost twenty years of endeavour and debate we have established an Association with well over 1,000 members, which speaks with authority in the public realm, which organises the major annual conference and publishes a leading journal in the field. From this point there are two ways forward: we can either find extra resources to consolidate and expand our operations and confront a whole range of important issues which at present are beyond us; or, we can rein in our ambitions and remain a society of enthusiasts, well-intentioned but modest in our ambitions.

Since last spring, the Association's work has taken place against a backdrop of the Executive Committee discussions on 'The Way Forward' and now that the EC has considered the range of options it believes are available, the membership must express their view. This report will offer a summary of what has been achieved and indicate what might be done if the membership so decides.

The national scene

The AAH advised the Higher Education

Funding Council on the appointments to the panel set up to evaluate the research in the history of art, architecture and design undertaken in recent years in British universities. Many of us find the process of research evaluation worrying. The AAH view, expressed over many years, has been that we must be involved, if only to minimise damage and make sure the process is carried through professionally and fairly. It was agreed that the identity of the AAH's nominees should remain confidential, however, it is clear that our suggestions were taken very seriously and that we do have a constructive role to play in this increasingly vital matter. One important consequence of research selectivity exercises affects the AAH's journal, *Art History*, for the editors are finding it ever harder to extract reviews from scholars established in the profession – such writing is, after all, not assessed for research selectivity. This is a serious matter which deserves wider attention from the AAH.

Where public resources are threatened, we have complained and will continue to complain about cuts. The Association is still trying to find ways of re-establishing a lending library of slides in London (see questionnaire included with this *Bulletin*) and we are monitoring changes in the rules of access at the National Art Library and

the Royal Institute of British Architects. The sale of paintings by Royal Holloway College is a case where our complaints along with many others were ignored but a similar issue at Edinburgh has yet to be resolved. Members of the AAH must be vigilant about their institutions' art collections and alert the EC at the first talk of de-accessioning.

We have continued to monitor staff levels in history of art and related departments in institutions across the whole of the tertiary sector. We have taken seats on COSAAD, the council set up to replace the CNAA.

We have sponsored awards and prizes in an effort to encourage an art-historical presence on the syllabus for those students taught mainly in the studio. The Thesis Prize is awarded to the very best of the research undertaken by art students of various kinds (see page 17 of this *Bulletin*). The Bursary we award in association with the British School at Rome sends a teacher to Italy to collect materials for use in the classroom and will, we hope, be disseminated through in-service training to other teachers.

The international scene

We have negotiated a new relationship with the only international body responsible

for encouraging art history, the Comité International d'Histoire de l'Art (CIHA). The constitutional changes that this renegotiation will necessitate are to be voted on at the 1993 AGM. Following our lead, other national CIHA committees are re-organising themselves on more democratic lines. CIHA's own arrangements, which are still undemocratic, are beyond the control of the AAH, but we will press for change. It seems likely that both collectively and individually, the AAH will be involved in the CIHA conference scheduled for London in September 2000. However, the EC sees no reason not to organise an annual conference on traditional lines outside London in the spring of that year.

High costs and complex administration obliged us to abandon plans to hold our annual conference for 1994 in Amsterdam. We are, however, considering a proposal to plan instead a symposium in Prague in the autumn of that year.

Such international projects are not always easy to bring to completion. In view of the very limited support it received, the EC has decided to abandon the South Africa Scholarship and with the full permission of the small group of colleagues, members and the artist Shelley Sacks who gave so generously of their time, effort and money to that enterprise, to redirect its resources towards Eastern Europe. We are looking at ways of distributing *Art History* and of bringing scholars from what was the Eastern Block to our conferences. We are taking these initiatives in association with government and charitable agencies.

Our exchange of newsletters with other similar organisations abroad continues to grow and we have reciprocal agreements on reduced membership fees with several overseas art history associations. As these exchanges are confirmed they are advertised in the *Bulletin*.

Internal matters

We have been advised that the legislation governing charities will oblige us to remove the book fair and other 'trading operations' from the AAH's annual accounts. The

Hon Treasurer will report on how this might be done. In a similar vein we have successfully negotiated with HM Customs & Excise to take substantial parts of our annual turnover out of the category governed by Value Added Tax.

Kate Woodhead has now completed her second year as Director of Publicity and Administration. She has brought extraordinary energy and willingness to a job which continually expands. We have to balance the immediate benefits of her work to the membership against the financial costs of her labour. This predicament is typical of the problems facing the EC and the AAH generally. As interest in art history grows and its enormous potential becomes clearer, public-sector budgets tighten, institutions become meaner with their resources and the time of individuals becomes more precious. In addition, that small part of the Association's business related to the private sector, for example, publishers' support for the book fair and sponsors for conferences and bursaries, is hit by recession. Historically, the work of running the Association has been done by individuals but with Research Selectivity and the emphasis placed on the achieving of strategic targets within art galleries and museums their time has become ever more precious. I am seriously worried about the future staffing of the Association and believe that offices will become increasingly hard to fill.

In response to the ending, by the Government, of the so-called 'binary divide' in the tertiary sector, the Association has overhauled its representation on what used to be the separate committees for Universities and for Polytechnics and Colleges. Although these changes do not involve our constitution, the new set of arrangements regarding EC representation will be brought before the membership for approval at the 1993 AGM.

During the year we have seen a new team start to take over editorial responsibility for *Art History* and they will report elsewhere. Our appreciation of Neil McWilliam, the out-going Editor, has already been minuted.

The Way Forward

'The Way Forward' discussions have revealed two important needs: firstly, we must learn more about what the members of the Association want in return for their subscriptions; and, secondly, we need better communication within the Association. Kate Woodhead has launched a survey to identify the membership's profile and its interests. Once these results are fully processed we can refine our ideas, but we already know enough to draft some proposals for future action. To expand our operations we need to generate more income; so we need to increase our membership, especially in those sectors that bring net financial benefit to the AAH. However, it is quite clear that many potential members are unaware of the Association and of their eligibility to join it. There are many thousands of teachers and students committed to the subject who simply do not know that the AAH is for them. Our interviews for the Rome Bursary suggested that the Association needs to arrange regional activities, that it should advertise its work more vigorously in schools and even that it should consider initiating or sponsoring the publication of art-historical material for use in schools. Of course, such a move would require very extensive discussion. There are also many colleagues who benefit from the Association but who do not feel obliged to join: it is my view that all professionals in the field should feel positive enough about the AAH to become members as a matter of course.

Conclusion

To be implemented, all the proposals and suggestions listed in the Appendix following require human and financial resources. The members of the EC are now assuming individual responsibilities for different aspects of the Association's work, but there is only so much time that any one individual can give and we urgently need money to help us secure more professional and clerical help and organise activities on behalf of the membership. The Hon Treasurer has views on raising new monies.

Thanks and farewells

Finally, it is my pleasure to acknowledge the tremendous amount of work taken on during the year by the EC and by the Editorial Board, by the Association's officers and by various individuals on our behalf. Over the year, Peter Crocker, our long-serving Assistant Treasurer, has put in hours and hours of hard and productive work. The Association owes him a great debt, especially for his successful negotiations over VAT. Our Hon Sec, Elizabeth Miller, has come to the end of her term of office and I would like to pay particular tribute to her wise support for me during my first year in the Chair. We also say farewell to two long-serving sub-committee chairs: Howard Hollands, who has run the schools section as long as anyone can remember, and Clare Ford-Wille of the freelance group. They have both been tremendous and often unrecognised servants of the Association and we offer them our sincerest thanks. EC members Lesley Kerman and Liam Kelly are leaving the EC; both have travelled great distances to attend EC meetings and our debates have benefited enormously from their individual contributions. Sarat Maharaj, an Editorial Board and EC member, also retires. If we are to continue our good work I very much hope that others of like calibre will come forward to replace them.

Appendix: proposals

The EC needs the support of the membership in the form of the fullest possible comment on the following proposals.

Matters of organisation and the constitution

- 1 **The Chair:** that the Chair of the Association serve for two years (not three as at present) and that the AAH be prepared to pay the Chair's employer for some of his or her time.
- 2 **The Secretary:** that the AAH fund a full-time administrator with clerical

assistance.

- 3 **Regional groups:** that the Association establish a network of regional groups, represented on the Executive Committee, with particular responsibilities for organising events (see Proposal 11 below).
- 4 **Students:** that a new organisation called, for example, the Art History Students' Association (AHSA) be established, with an officer employed to coordinate its activities. Few students understand that they can join the AAH. We estimate that there are almost 7000 students taking history of art courses.
- 5 **Teachers in schools:** that we examine ways of offering corporate membership or affiliation to schools.

Communication

- 6 **Editing the *Bulletin*:** that the *Bulletin* continue to be produced by a professional person responsible for matters of copy, production and distribution, but supplemented by members of the EC taking editorial responsibilities.
- 7 **The *Bulletin*'s contents:** that the *Bulletin* include a 'Situations Vacant' column; that it run advertisements free to members, that it publish more information on research grants and centres; that it run more reviews of conferences; that it runs a 'Classified Ads' section for holidays, gossip, items for sale etc.
- 8 **New communication initiatives:** that an additional advertising organ be costed perhaps to be distributed as a bimonthly news-sheet

Initiatives

- 9 **Copyright:** that the Association continue to lobby for a change in the law regarding copyright on slides used in teaching.

- 10 **The Association's journal *Art History*:** that the Association continue to improve the reputation and standing of its journal, *Art History*, by encouraging a broad range of authors to submit articles to the editors and by asking the Editorial Board to examine ways in which the appearance of the journal might be enhanced. The journal should publish an annual register of current and completed research dissertations with the name of the author and supervisor; the latter would help institutions identify potential external examiners.
- 11 **More events:** that regional groups organise mutual open days for teachers and curators at each other's institutions and, perhaps, short exchanges of staff.
- 12 **Picture rights:** that the Association research and form policy regarding an author's obligations in supplying publishers with illustrations.
- 13 **Hardship:** that the AAH seek to establish and finance a permanent fund to help certain categories of potential delegates to attend the annual conference.
- 14 **Research standards and training:** that the AAH organise workshops for supervisors and external examiners to help achieve good standards in research degrees.

Nigel Llewellyn
Chair
March 1993

HON TREASURER'S REPORT FOR 1993

1 Update from the 1992 Report (see *Bulletin* 48, February 1993 p 4 item 5)

- Proposals for a review of annual subscriptions are discussed and described below (para 3), but during the past year a number of developments have taken place which are likely to influence the Association's finances. In particular, the decision to put the post of Director of Publicity and Administration on a more regular, albeit to date nominally part-time, footing raises questions about the nature and extent of the services to members the Association wishes to provide. Peter Crocker and I have taken the view that the costs of membership must reflect the benefits of membership. In the last analysis it is the membership which needs to decide on what level of benefit, what activities directly 'concerned with the advancement of the study of the history of art and design' (Constitution para 1) it wishes to afford.
- As reported in the *Bulletin*, the Association's VAT position now looks much more favourable. It has been necessary to argue that the Association's activities, including the publication of the *Bulletin*, were all directly related to the benefit of members, and should therefore be zero-rated for VAT purposes. Using taxation consultants, the Association was able to recover almost £3,000 net (after deducting the consultants' fees), representing adjustments from 1988. The consultants hope to obviate the need for any VAT liabilities in the future, if possible.

2 Implications of the Charities Act 1992

The Act came into effect from 1 January 1993. The Association now has to ensure that:

- all official communications now carry a legend identifying the AAH as a registered charity (No 282579);
- no member of the Executive is legally disqualified from holding such an office by virtue of criminal conviction, bankruptcy etc.
- On taking advice from the Charity Commission we are now informed that our relationship with the annual book fair is

considered 'trading to an unacceptable degree'. In order to regularise our position, it is now necessary to set up a non-charitable trading company to contract-out fund-raising of this nature. Such a company would be a limited liability company which would covenant its profits to the Association, thereby avoiding tax. I would ask the membership to endorse this course of action for the purpose of raising funds additional to membership subscriptions in order to pursue the Association's aims.

3 Annual subscriptions

- We have held the level of ordinary membership annual subscriptions to the present level for such a long period that to recover their original value we need to raise them. When subscriptions were increased last time they were raised by about 41%. The problem is that raising subscription rates means asking many members to modify their existing standing orders (we are too small an organisation as yet to use Direct Debits). This invariably involves an awful lot of administrative work. I recommend that the membership approve an increase in the subscription rates of approximately 31% to be held for a minimum period of three years, during which time the Association explore other fund-raising initiatives. This would produce increases as shown in Table 1.

Before asking members to accept the proposed subscription rates for 1994, I would like to rehearse the financial situation for the benefit of members, and invite views and correspondence (either with me directly, or through the pages of the *Bulletin*) as soon as possible. It seems appropriate to discuss the position under two main headings:

Table 1

Category	Existing Rate	Proposed Rate
Ordinary	£26.00	£34.00
Student/Unwaged with <i>Art History</i>	£21.00	£27.50
Student/Unwaged without <i>Art History</i>	£5.00	£7.00
Joint Members	£30.00	£39.50
Europe/Overseas	£30.00	£39.50
USA & Rest of World	£34.00 (\$70)	£44.50 (\$80)

- **The nature of the membership:** the various general categories of the existing membership are defined at present as above. To some extent the various constituencies of professional interests are recognised by the Association's (historical) structure of subcommittees: universities (now spanning the old 'binary divide'), schools, students, museums and galleries. The AAH's membership thus includes a wide variety of interests. It also includes a large range of income levels. The question has recently been asked in Executive meetings: should we adopt a more differential scale of subscriptions to recognise this fact? In the interests of fairness, I would be inclined to support the idea of such a revised structure, were it not for the increased complexity of administration and control problems which must inevitably follow.

Kate Woodhead's work on the membership questionnaire is, I think, proving invaluable. It may also prove very useful in identifying what categories of potential membership the Association has **not** been successful in attracting. If the Association continues to develop real benefits aimed at particular sections of interest in art history, we need to reconsider, and possibly redefine its constituencies. The Association does need more information about the interests of both existing and potential members. It is, of course, the membership which provides the bulk of the Association's income.

- **The costs of activities:** it is axiomatic that we only get what we pay for. We live in an economic environment over which we have only limited control, and in which costs continually rise (eg *Bulletin* production costs, postage, materials etc, all

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of which have risen quite steeply). The Association does, however, control its own expenditure. For the elected Executive Committee members and honorary officers, a certain altruism, with additions to curricula vitae and kudos, may provide sufficient incentive. It has, however, become increasingly apparent that the work provided so efficiently by Kate Woodhead, for example, (who puts in time and effort far in excess of her present remuneration), Jannet King and Peter Crocker (the latter has accepted only a small annual honorarium for such sterling service to the Association) has to receive more appropriate financial recognition. Similar organisations increasingly rely on the services of paid staff.

In my opinion, if the AAH wishes to develop its aims realistically it must decide that it will afford the mechanisms by which it can carry them out effectively. Properly, this would require an increase in our annual budget of at least some £7000. The alternatives would, I suspect, probably be even more difficult to realise, involving placing a limit on the amount of activity officers perform, and/or reducing the scope of the Association's stated aims, and/or redefining the Association's role, and/or persuading or cajoling yet more people to give freely of their energy and time. Personally, I would much prefer to see the Association take a more proactive role and expand its activities and membership.

4 Recommendations

It is important that the Association places the benefits to members at the top of its priorities. I believe that, under Nigel Llewellyn's capable and enthusiastic chairship (if that is now the correct term), the AAH is now moving forward. It has almost finished the rituals of divination (ie examining its entrails) stage, and is beginning to address policy in a new way. New developments will undoubtedly cost more money. If we are committed to the AAH's aims, and seriously want to implement its strategy, I think we should be prepared to afford it.

5 Comments on Income and Expenditure

Peter Crocker has provided the analysis as shown in Table 2, and commentary on the changing patterns of income and expenditure.

1 Postage and telephone: the increase 1990-1991 is quite staggering. Increases also reflect increasing use of phone and rental payments for Kate Woodhead.

2 Printing & stationery: expenditure fluctuates with quantities purchased. There may well be a wastage problem, with stocks of unused personalised stationery remaining after officers step down.

3 Fees: these are index-linked, and will therefore increase regularly.

4 Executive: the figures may look erratic, but tend to reflect travelling expenses of those members whose institutions will not fund them and/or travel long distances.

5 Bank charges: having opened a Yorkshire Bank Account we may see a reduction of these charges, as the Yorkshire Bank pays interest on Current Account credit balances. We have to retain the National Westminster account until we can make a permanent arrangement with Yorkshire on the Streamline Credit Card system of payment for subscriptions and conference fees.

6 Bulletin: this is a critical issue. In our opinion, we need to make maximum use of this service for the benefit of members.

7 Art History: payments of royalties by arrangement with Blackwell's looks impressive, but when VAT @ 17.5% is deducted the real figure is less promising.

8 British School in Rome: this has become a considerable drain on resources, and the Association has received little visible benefit.

Peter Crocker
Theo Cowdell
March 1993

Notice

Please note that both Hon Treasurer and Assistant Treasurer are stepping down at the 1994 AGM. Anyone who is interested in finding out more about what the posts involve is invited to write to us.

Table 2

Item	1992	1991	1990	
Postage and telephone	2583.92	1671.43	203.82	Expenditure
	-	-	-	Income
Printing & stationery	2744.86	4353.03	3705.13	Expenditure
	-	-	-	Income
Secretarial	511.84	571.16	1254.25	Expenditure
	-	-	-	Income
Fees	7908.23	4964.37	3423.35	Expenditure
	-	-	-	Income
Executive	1220.38	912.86	1472.29	Expenditure
	-	-	-	Income
Bank charges	738.00	847.00	521.68	Expenditure
	162.00	-	-	Income
<i>Bulletin</i>	11,488.60	9350.38	10,237.87	Expenditure
	2545.01	2042.12	2668.97	Income
<i>Art History</i>	18,091.35	15,907.08	15,549.39	Expenditure
	15,905.00	14,907.08	12,095.00	Income
Subcommittees	932.60	1342.76	610.21	Expenditure
	61.62	-	-	Income
British School in Rome	1479.46	1311.31	444.29	Expenditure
	-	-	-	Income

DO YOU NEED A SLIDE LIBRARY IN LONDON?

Since the closure of the National Art Slide Library by the Victoria and Albert Museum last year, there has been a serious gap in the provision of a loan slide collection that can be used by lecturers and teachers – particularly by those who work on a freelance basis. It is now no longer possible to borrow slides from a general purpose public slide collection in the London area, unless you happen to have an arrangement with an institution that has its own collection.

The National Art Slide library has now been transferred to De Montfort University in Leicester, and it is planned to re-open it this autumn. This will restore a postal borrowing service to the public domain, but it will still not be able to provide the kind of direct borrowing service that the National Slide Library offered when it was

at the Victoria and Albert Museum.

The Association of Art Historians has been running a working party to explore the feasibility of re-establishing a loan collection in central London, aimed at servicing requirements both in the London area and elsewhere. De Montfort University has expressed its willingness to co-operate with this – perhaps by providing a subset of the National Art Slide Library to be housed in London. There is also a strong possibility of gaining an appropriate site for the London-based loan collection. However, such an operation would be expensive to run, and would only succeed if appropriate funds could be raised.

Before taking this matter further, the AAH wishes to gain more information about the current need for such a loan collection, the extent to which it would be

likely to be used, what areas it should cover, and the extent to which users would be able to pay for such a service. The Association has therefore launched a questionnaire to gather information on these points. There is a copy of the questionnaire included in this *Bulletin*. We would be most grateful if you could fill this in, and/or pass a copy on to other interested parties.

If you require further copies of the questionnaire, please write to: Catherine Parry-Wingfield, AAH Slide Library Questionnaire, 46 Pope's Avenue, Strawberry Hill, Twickenham TW2 5TL.

W Vaughan

Chair of AAH Working Party on the National Art Slide Library

April 1993

NATIONAL ART SLIDE LIBRARY UPDATE

Readers of the *Bulletin* will be aware that NASL moved to De Montfort University in May 1992. At that time we undertook to review the collection and its management with a view to re-launching the service in time for the start of the new academic session in September 1993. The review is currently in its final stages putting us on schedule for the re-launch. We do not anticipate making a detailed announcement before June but as this falls awkwardly in respect of the *Bulletin*'s publication we felt it appropriate to make a preliminary announcement now on the understanding that arrangements are subject to final confirmation.

Briefly, it is our intention to continue the postal service which has been in operation since last September. That means that slides will be as now available for loan on payment of a fee which reflects handling costs. Our first improvement on this arrangement has been to introduce a membership scheme which allows us to offer a discount to regular users and to identify those most likely to be affected by

any changes. Regular users will be able to use the reference numbers quoted on previous (ie pre-move) loans when making new requests but unfortunately the system of lending catalogues to intending borrowers has had to be discontinued. Instead, we will be offering photocopies of our master catalogues for sale. Full details and prices will be circulated with the user guide when it becomes available.

Our consultations to date have suggested that there is a demand within the community for the purchase of slides and we will be using our best offices to persuade museums and galleries to release images to the community. An announcement will be made when the talks currently taking place reach their conclusion.

Additionally, we hope to develop an information service which will attempt to discover and log images which are available to the community from UK sources. Initially, this will be offered on a subscription basis to other slide libraries but may be extended if there proves to be a demand

We believe that picture information will increase in importance over the next few years and are keen to develop services which will support that trend. However an important first task is to make the best use of what we already have before casting the net wider. We hope the community will support us in working towards this objective and we are always happy to receive comments and suggestions.

If you would like to receive a copy of the user guide when it becomes available at the end of June please send a self-addressed envelope (A5 or larger) to The National Art Slide Library, De Montfort University, The Gateway, Leicester LE1 9BH.

Existing members will receive a copy automatically and need not re-apply.

R McKeown

April 1993

‘LUXURY’**A report on a symposium held at the University of East Anglia**

26–7 March 1993

None of the eleven speakers made reference to the opulent surroundings of this conference, held in the new underground addition to the Sainsbury Centre. The subject did arise ironically, however, at less formal sessions, such as the queues for the men’s toilets (no urinals). Each cubicle, once attained, proved splendidly appointed. The vast mirror, with surrounding vanity lights, would have graced a Hollywood star’s dressing-room. Here was luxury, but at the price of convenience. Convenience was, however, a keynote of the event. Meticulous planning meant that every paper ran to time, allowed for adequate discussion and saw the delegates fed and watered in a civilised manner. It seems to me that such things are important and the organiser, David Thomson, deserves as much credit for his logistical skills (here ably assisted by Francine Hunt) as for his assembling of a fascinating range of speakers.

Bringing together participants from a variety of disciplines (here principally anthropology, art history, classics, history and modern languages) often has a happy result, with none of the back-stabbing and in-fighting which can mar single-discipline events. The field was wide chronologically, culturally and geographically but ancient

Rome could speak to Ming dynasty China through the discourses of luxury.

The concept of material extravagance was, of course, the cement suggested by the title but a powerful subsidiary glue was provided by sex. James Davidson’s analysis of attitudes to luxury in classical Greece focused not on costly objects but on the value put on exotic sexual practices. His (a)rousing performance put a price (three months’ wages) on playing racehorse to the courtesan’s jockey.

Christian Europe faced different agendas, notably the powerful warnings against the lure of luxury emanating from the Bible. How, asked Sandy Heslop, did the church in mediaeval England come to terms with its rich, gem-encrusted artefacts? It posited the theory that the jewels came from the land of the Magi, from India, from paradise and were a sign not of commodity fetishism, but of Heaven.

By the 18th century, ‘enlightened’ England was arguably less in thrall to the Church but gross expenditure on oneself still required some degree of justification. The hermitages (and sometimes hermits) installed in landscape gardens suggested a simple world apart from the surrounding plenty. In these retreats, said Ned Harwood,

the owners of the classicising theme parks could summon up the world of the self-denying anchorite, or even pay someone to do it for them.

A measure of agreement emerged that attitudes to luxury changed radically during the 19th century. Neil McWilliam argued that Fourier’s socialist utopia promised a good deal of riches without concomitant guilt and Roy Porter eloquently posited that we might even push back a ‘modern’ concept of luxury to the 18th century. Wisely, I think, there was no attempt to provide a summary at the end of two illuminating days. But is there to be a postmodern debate on the subject? I would rather hope so, in that the ‘modern’ version, exemplified by, say, William Randolph Hearst or Howard Hughes (both mentioned in passing) and sanctified by Lady Thatcher (mercifully ignored) seems a poor thing, facing little intelligent opposition. This exciting conference showed how attitudes to luxury have been shaped by economics, philosophy, religion and sexuality, to name but a few influences. Let us put the subject back on the agenda, particularly politically.

Ed Lilley
March 1993

RESEARCH: Selectivity or Prejudice?

In the aftermath of the Research Selectivity Review, disturbing evidence has come to light concerning the partial treatment accorded different subjects on the university curricula. The Funding Council has published the research weighting to be given to different subjects as expressed in units of £s per member of staff. History of Art seems to be at the bottom of the list and no-one at the Funding Council is saying why. Here is a selection of the figures:

Economic History	£7110 per person per annum
German	£6495 per person per annum
Theology	£3531 per person per annum
History of Art	£3212 per person per annum

These are the basic figures which would then be set against the particular rating achieved in a particular department and the numbers of staff in that department to produce a total. The figures suggest that a Grade Five art historian would ‘be worth’ or ‘earn’ a good deal less than a Grade Two economic historian.

The issue was discussed at the special interest meeting at the Tate of the Universities and Colleges subcommittee and the matter was raised at the AGM which voted to give the Association a free hand to campaign against these decisions. I have written to the Chair of the Research Selectivity Panel in the History of Art, Architecture and Design asking him to raise the matter with the Funding Council. Individual department heads might also want to make enquiries to Sir Ron Dearing CB, Chairman, Higher Education Funding Council for England, Northavon House, Coldharbour Lane, Bristol, BS1G 1QD. The profession needs to know how these figures are set and on what basis. To my

knowledge, the AAH has never been asked to contribute to any discussion about the costs of undertaking research in our subject. The implication of the figures, that research in the history of art is half as expensive, or half as valuable, as research in German, is quite preposterous. Please keep us informed by sending copies of any correspondence to the subcommittee Chair, Professor Will Vaughan, Department of History of Art, Birkbeck College, University of London, 43 Golden Square, London WC1H 0PD.

Nigel Llewellyn
Chair

Members Only?

Time ran out at the April AGM before the following motion could be put:

'All speakers at annual or other conferences organised solely by the Association shall hold current membership of the Association with the following exceptions: (1) Foreign nationals residing outside the UK, and (2) Individuals whose primary professional identification is outside the fields of art, architecture, or design history.'

At their February meeting the EC had discussed this motion and the issues it raised and had agreed that the membership

should have the chance to debate it. An amendment had been tabled for the April AGM expressing concern that, if passed, the motion would effectively exclude under represented areas of art history from lists of conference speakers.

To become policy, the motion would have to be put at some future Annual or Extraordinary General Meeting, however, the EC **would meanwhile very much welcome members' views on the issue.** Please write with your comments to the Hon Secretary, Dr Claire Donovan, Built Environment Division, Southampton Institute of Higher Education, East Park Terrace, Southampton S09 4WW.

MEMBERSHIP SURVEY

In November 1992 a survey form was included with *Bulletin 47* which was sent out to 1215 members. A total of 270 forms were returned representing 22% of the membership. Members were

asked questions on three topics: the Annual Conference, the journal *Art History* and the newsletter *Bulletin*. The questions and the responses are detailed below.

Do you attend AAH conferences?	Yes/175 = 65%	Do you read <i>Art History</i>?	Yes/255 = 94%
	No/89 = 33%		No/11 = 4%
Would you prefer them to be based:		Do you read:	
In London each year?	Yes/71 = 26%	Most of it	Yes/94 = 35%
In London and outside London alternately?	Yes/153 = 57%	Specific articles	Yes/176 = 65%
		Book reviews	Yes/157 = 58%
Would you prefer one-day to weekend conferences?		Have you submitted an article?	Yes/45 = 17%
One-day conferences	Yes/70 = 26%		No/216 = 80%
Weekend conferences	Yes/44 = 16%	Do you read <i>Bulletin</i>?	Yes/266 = 99%
Both one-day and weekend conferences	Yes/131 = 49%		No/2 = 1%
What changes would you make to conferences?		Do you read:	
More academic sessions	Yes/52 = 19%	Most of it	Yes/228 = 84%
Fewer academic sessions	Yes/42 = 16%	Conference news	Yes/55 = 20%
More social content	Yes/30 = 11%	Administrative reports	Yes/15 = 6%
Less social content	Yes/23 = 9%		
Higher cost of fee with food included	Yes/15 = 6%	The brief of the <i>Bulletin</i> is to give information about the AAH to the members and to be a forum for discussion and exchange of views and information among members.	
Lower cost with tea/coffee	Yes/87 = 32%		
Have you attended an AGM at a conference?	Yes/108 = 40%	Do you think it fulfils these requirements?	Yes/206 = 76%
	No/113 = 42%		No/32 = 12%

NEWS REPORTS

Members were also asked if they had responded to advertisements in the *Bulletin* and *Art History*; 25% said they had responded to ads in *Art History* and 26% to ads in *Bulletin*.

On the question of whether conference fees should include food, the results show that 87 wanted lower costs and no food but as 177 left that question blank we must presume that the majority are happy to leave it to the discretion of the conference organiser. It is rare that a conference venue has enough commercial establishments in the vicinity to cater for 500-600 delegates and speakers.

The survey form asked members to give their ideas about a number of items; benefits of membership, subject matter for conferences, topics they would like covered by *Art History* and items they would like to see given more prominence in *Bulletin*. Most of the 270 returned forms detailed benefits of membership and these were very interesting. They included, 'solidarity against philistinism', 'a point of focus for those not attached to an institution', 'a sense of professional solidarity and shared interests at a time when these are hard to maintain'; overseas members cited 'keeping in touch with art history in the UK'. However, the outstanding benefit was seen to be the journal *Art History*. The newsletter and the annual conference were also valued, together with contact with other art historians and keeping up with current art history issues. Professional interests and an awareness of professional

identity was mentioned, also an awareness of the AAH as a pressure group. Price concessions for entry to exhibitions, reduced conference fees for members and the Special Interest Groups were all appreciated.

The majority of the respondents did not suggest subject matter for future conferences, presumably because they felt that the academic sessions at conferences were already broadly based. Even so, there were many suggestions and overall, theoretical issues gained the most support, with an emphasis on feminism. In specific areas of study Renaissance art was the most popular, followed by contemporary art and nineteenth-century studies; museum studies, medieval art, architecture, sculpture and photography were other areas proposed by the respondents.

There were many positive comments but some of the criticisms are detailed below: 'more workshop discussions', conferences should be more open to other points of view, not just the same people from the art history mafia', 'speakers could be better prepared sometimes', 'fewer sessions running simultaneously; better demarcation time-keeping to allow movement between sessions', 'contributors that speak/write English, not their home made jargon', 'too many papers', 'more on problems of teaching the subject', 'more status to special interest groups'. One suggestion was that membership subscription to AAH be raised to include the annual conference fee and be paid

monthly. This could be an option but the cost of administering the scheme would also have to be included.

With regard to *Art History*, again there were favourable comments and the majority did not offer any suggestions for areas to be covered in future issues but more twentieth-century art was asked for and architecture, museology and non-European art also received nominations.

Positive comments were made on the recently improved content of *Bulletin*, particularly the input from members in the Open Forum section and further suggestions were made to improve the publication. Members want more job advertisements and these will now be carried free of charge to encourage employers to use the *Bulletin*. A free classified advertising service is now available to members. Advance notice of exhibitions in the UK and abroad was requested, also more information on forthcoming conferences, research topics, art courses public lectures and grants.

The members of the executive have received a breakdown of the survey and an awareness of the views of the membership will be taken into account in any future discussions. If you have any comments on the survey please send them to Kate Woodhead or to the editor of *Bulletin* if you wish your comments to be published in Open Forum.

Kate Woodhead
April 1993

Classified Ads

Ealing artist Margaret Dovaston, active in the first two decades of the 20th century. If anyone has any information on this artist, would they please contact Mr M Harrison, 58 Laurier Road, Addiscombe, Croydon, Surrey CR0 6JQ

Art exhibition catalogues. For list, please write to Margery Barisic, Seacliff Hotel, Warren Road, Torquay, Devon TQ2 5TN.

Word processing service. Articles, essays, reports, dissertations, curricula vitae.

Typing in English and French; editing and correcting of scripts. Friendly and efficient service. High standard of work guaranteed. Rowena Scrimshaw (MA History of Art, Courtauld Institute). Tel: 071 352 5012 (answerphone).

IDENTITY AND DISPLAY

London Conference Report

The 1993 conference began life in April 1991 as separate proposals to the AAH from two would-be hosts – the Tate Gallery and University College London. By September of that year the two institutions were locked in debate about the nature of a joint venture. By early 1992 the intellectual framework and the venue had been agreed upon – the theme, ‘Identity and Display’, would be investigated at the Tate Gallery.

There are a number of givens for any conference which offer existing opportunities as well as posing tricky changes. In this case the main givens were the following: 1 The AAH; 2 A collaboration between a national gallery and a university; 3 A particular site – the Tate Gallery; 4 An expenditure budget.

The first two impose a fairly complex organisational regime with the benefits of many minds and bodies involved balanced by communication breakdowns, stimulating but often cumbersome meetings and a variety of conflicting deadlines. The site, a major national gallery, clearly offers remarkable resources but also requires an almost byzantine negotiation in terms of security and technical provision. The Tate’s warding staff, in the event, acquitted themselves in splendid fashion and the Gallery Services department went to heroic lengths to make everything work smoothly in the right place at the right time. Finally, the financial arrangements were made a little unnerving by the uncertain income. Some of the solutions to the problems arising from the site and the budget came with the decision to erect a large marquee in the Clore car park. We housed the registration and catering areas in the marquee and staged a revenue-raising book fair in it. The marquee became the focal point of the conference.

Once you have decided on your theme, content and venue you have to set about making the conference actually happen. This is best achieved by convening a small core group of organisers who have clearly defined roles. The Tate committed one of its staff virtually full-time for about ten months as the Conference Administrator. It is no exaggeration to say that Sylvia

Lahav, of the Education Department, held the whole event together. Many others gave invaluable help, for little or no reward, but one person had to concern (her)self with all aspects of the organisation, from top to bottom – from checking often inscrutable academese at proof stage, to worrying about the complexities of the timetable, to ordering the food and getting the electricians on stream before the marquee went up. Fittingly, perhaps, for an event at a gallery built on the site of an old Benthamite panopticon prison, we employed a Conference Administrator with apparently 360 degrees organisational vision. The administration is truly indivisible, even if it never quite seems like it.

The conference itself comprised: fourteen academic sessions offering 149 papers; two plenary sessions held at Westminster Central Hall; fourteen gallery sessions, twelve special sessions; visits to six Tate departments; two films; a work of performance art; meetings of the AAH special interest groups; displays by art students. This was a lot to offer in three days but no-one seemed to complain. Academia met the museum; they both met Brian Catling with his vision of intellectual and institutional blindness. Was this the first postmodern AAH conference with a rupturing of the master narrative of non-stop academic sessions? Probably not, but at least a mould may have been cracked.

Conferences survive in memory and in printed materials. We produced a booking form which enabled us to gauge interest in each academic session before allocating our unevenly-sized rooms; two versions of a poster; a stylish, if microscopically typeset, booklet which came in a handy stiff envelope; two banners directing delegates to the marquee site. All this was fairly costly relative to the overall budget but we thought it was money well spent and, it should be stressed, the designers, typesetters and printers were not made wealthy overnight! We also saved the AAH a lot of money by suggesting they didn’t print the abstracts of the academic papers in the February *Bulletin*. Lastly, the

splendid T-shirts with the conference motif (Eileen Agar’s *Angel of Anarchy*, kindly printed and provided by Paul Smith, made the excellent and invaluable UCL student helpers instantly recognisable from a fair distance. They didn’t seem to mind too much about that.

There are always uncontrollable external factors, ‘strange weather’, but none proved negative in their impact. We were lucky indeed that it stopped raining late on Thursday and didn’t resume until Monday. A railway strike on the Friday seemed to deter hardly any delegates, conveners or speakers. One minor problem arose, however, when increased road traffic on Vauxhall Bridge held up sandwiches destined for the marquee and caused some delegates the discomfiture of a hungry 45 minutes or so. The economic recession still permitted nearly 600 people to attend the conference. This latter factor raises the issue of conference fees. We charged the same prices as the 1991 London conference, with a slightly cheaper concession but a choice only of a two- or a three-day ticket. We have estimated that the fees were subsidised between 10% and 200% depending on a delegate’s status. This was achieved in the main by the Tate waiving any administrative or accommodation costs and I expect, as I write this, the AAH making up a modest shortfall from its funds. As usual, speakers were charged for the days on which they weren’t giving a paper and conveners asked to pay the concessionary rate. (Overseas speakers were admitted free of charge.) This is still a controversial issue and the Association needs to give it a lot of further thought as it concerns the very nature of its activities as well as the conference. ‘Professional’ and ‘amateur’ are the words to consider. The first costs much more money.

Richard Humphreys
Tate Gallery
April 1993

BIRMINGHAM CONFERENCE 1994

Forward: Art and Industry (Past and Present)

8–11 April 1994

University of Central England in Birmingham

The theme of the conference is based on the motto and crest of the City of Birmingham

Suggestions for academic sessions received to date include:

Canals
Museology
Art and Class
Semper and Riegl
Photo-journalism
Orpheus and Daedalus
Style and Architecture
Representations of Work
Ecology, Art and Design

Silversmithing and Jewellery
National Identity in Architecture
Pre-Industrial Workshop Practices
Pre-Raphaelites, Art and Literature
Scientific and Technological Drawings
Inter-active Computer Systems in Art and Design History
Women's Arts and Histories Group (title to be announced)

Suggestions for further academic sessions and offers of papers, particularly in the broader Fine Art field with a wide

chronological span, are invited. Offers to act as conveners for the Museology and Representations of Work sessions are also sought.

For further information please contact conference conveners:

Dr George Noszlopy and Dr Kenneth Quickenden, or Mrs Valerie Edwards, Conference Administrator: Birmingham Institute of Art and Design, University of Central England in Birmingham, Corporation Street, Gosta Green, Birmingham B4 7DX.

DISLOCATED SPACES

The Uses and Abuses within the 'Museum'

Saturday 19 June 1993

University of Central England in Birmingham

AAH Students Group Birmingham Conference 1993

For many art and design historians the museum provides the point of contact between their academic pre-occupations and a wider public. The purpose of this conference is to address some of the issues and problems arising from the situation. How appropriate is the museum institution with its origins in the national and civic culture of the 19th century for the task it is called on to perform today? What has been the relationship between the revolutions in 20th-century art and the status of art within the museum? To what extent does the structure of the museum itself determine the readings produced of the art and design artefacts it displays? Art historians will discuss aspects of these problems.

Conference Agenda

10.00–10.30 Registration and coffee
10.30–10.45 Introduction by Conference Chair Pauline de Souza

10.45–12.45 John Glaves-Smith (Art Historian, Staffordshire University)
From Studio to Museum: Brancusi, Broodthaers and others

In the 20th century the attempt to reconstitute the studio in the museum as in the elaborate reconstruction demanded by Brancusi bears witness to a powerful belief that the artist's place of work represents a unique site of authenticity subject to corruption from market-place and institution. However, from a different perspective it is the space in which private meets public that art acquires significance. The work of Marcel Broodthaers, in particular *La Salle Blanche* in which he reconstructed his Brussels studio in a Paris gallery attacks the apparent 'innocence' and authenticity of the studio space.

Frances Borzello (Gallery Lecturer)
Art Galleries: the dot-to-dot presentation of art history

Far from the image of rupture suggested by the conference title, art galleries are organised to offer a smooth and seamless history of art. In fact, what is dislocated about galleries is not the spaces but the objects in them. The suite of exhibition spaces is used to disguise the dislocation of the paintings. Ripped from their context, the paintings are slotted into a set of images on principles known only to the initiated. The new profession of interpreters helps decode them for us. Is the situation any different from the times when Victorian 'docents' told us what to appreciate? Can art ever speak for itself in a gallery context?

Plenary Session

12.45–1.45 Lunch
1.45–3.45 Penelope Curtis (Art Historian, Tate Gallery, Liverpool)
A National Collection in a Regional Gallery: the question of ownership

How a regional gallery can make its mark on a collection that has been centrally acquired.

David Phillips (Art Historian, Manchester University)

Full ahead for Feedback

Hands-on activities of a kind familiar in the science centres established in the UK during the 1980s, are now becoming more common in art galleries. First installations in a

gallery are often based on perception, implying a universal perceptual basis of aesthetics. Later experiments place emphasis on creativity and on a more sceptical dialogue. But will the trend develop into a sharing of authority over gallery spaces with the public, or will the spaces be neutralised as multi-media information bars and family fun rooms?

Plenary Session

3.45–4.15 Tea

4.15–5.15 Discussion and close of conference

Further information and booking forms are available from: Pauline de Souza, Secretary of the AAH Students Group, 13 Guildford Street, Stoke-on-Trent ST4 2EP.

RE-THINKING THE DECORATIVE ARTS?

13–15 July 1993

University of Manchester

Should the decorative arts be more open to approaches used in other humanities disciplines? Are the decorative arts a subject at all, or simply a grouping of medium-specific disciplines? Is more theory needed in the study of the decorative arts?

This conference provides an opportunity to discuss such questions, bringing together museum professionals and academics from

the decorative arts and related disciplines such as social and economic history, design history and material culture studies.

Conference fees include attendance at sessions, visits, lunch, tea and coffee; overnight accommodation and evening meals will be in addition.

For full information concerning the conference programme, booking forms and

details of fees, please contact: Anne Kershaw, Art Gallery and Museum Studies, University of Manchester, Manchester M13 9PL. Tel: 061 275 3312 Fax: 061 275 3331.

Book early as places are limited. Bookings close on 12 June 1993.

Questioning the power of Netherlandish painting

Boston 13–17 October 1993
Historians of Netherlandish Art

This conference, organised by the Historians of Netherlandish Art, will include the following sessions:

- Painting and the art market
- Imagining political community
- Art and curiosity
- The painter in the studio
- Today's agenda for criticism

Evening workshops will include:

- Art and mysticism
- Comic strategies in genre painting
- Interpretation of still life

The conference coincides with BMFA 'Age of Rubens' symposium and exhibition, Worcester 'Judith Leyster' exhibition, and Wellesley 'Flemish Drawings' exhibition.

For further information, contact Kristin Belkin, 23 South Adelaide Avenue, Highland Park, New Jersey 08904, USA.

Colloquium on Czech Art History

Prague September 1994

It is hoped to hold a colloquium on Czech

Art History, in collaboration with the Czech Association of Art Historians, in Prague early in September 1994. The aims of the colloquium are:

1 To provide a forum in which to foster cultural contacts and academic links between Art Historians in the United Kingdom and in the Czech Republic.

2 To encourage and develop a greater awareness, amongst UK students, teachers, lecturers, scholars and others, of Czech Art and Culture.

3 To promote joint ventures (eg publications) and collaboration between art historians and educational institutions in the UK and in the Czech Republic.

If you would like to contribute, or be kept informed of developments, please write to Theo Cowdell, 47 Kenwood Park Road, Sheffield S7 1NE.

PHOTOGRAPHS, PRESERVING A MOMENT IN TIME

11–16 April 1994

Sir Michael Tippett Centre, Newton Park, Bath

The Centre for Photographic Conservation in the United Kingdom

First announcement and call for papers

The aims and objectives of the conference are to continue the good work of the CPC 1992 conference extending the frontiers of photographic preservation and conservation, developing and disseminating the knowledge and expertise of those working in this relatively new, yet rapidly developing discipline. The long-term objectives are to establish and encourage recognition of the profession internationally and build up a body of reference material within the field.

The Centre would welcome presentations, workshops, demonstrations, video and poster exhibits in the following areas:

- Identification of photographs
- Photographs within mixed media collections, storage and treatment
- Mounting and presentation of photographic images, albums, cases and frames
- Storage of photographs
- Suppressed storage of contemporary photographic materials
- Disaster recovery procedures for photographic materials
- Conservation documentation and records
- Surveying as a conservation tool
- Research equipment as a conservation tool
- Photographic conservations and restoration work studies
- Retouching/inpainting criteria, guidelines and techniques
- Contemporary duplication techniques for historic glass and sheet film negatives
- Imaging technology and its implications for traditional conservation and restoration
- Ingenious tips that make the conservator's task easier
- Symbiotic relationship of conservator with custodian fact or fantasy
- Follow up presentations on research and collection management from CPC92 conference

This list is not restrictive within the broad aims of the conference. Titles and abstracts of papers, workshops, demonstrations, video or poster presentations should be sent to the Conference Convener before or by 25th August 1993:

Conference Convener, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU.
Tel: 081 690 3678 Fax: 081 314 1940.

MOVING THROUGH DESIGN

The Culture of Transport and Travel

15th Annual conference of the Design History Society

17–19 December 1993

La Sainte Union College of Higher Education, Southampton

This conference aims to examine form and systems of transport, the cultural and economic significance of movement and travel, past and present, the fluffy dice, buffet bars, by-passes and package tours which have followed in the wake of transport development. The conference aims to take a thematic and inter-disciplinary approach

and a key focus will be upon critical theory and methodology relating to the conference themes. The organisers hope that historians with interests in area which may not at first glance appear to be associated with the culture of transport and travel, will offer papers or consider other ways of addressing the conference themes.

For further information please contact Keith Bartlett, School of Business, Cultural and Historical Studies, Bournemouth & Poole College of Art and Design, Wallisdown, Poole BH12 5HH. Tel: 0202 533011 Fax: 0202 537729.

UFC Research Assessment Exercise 1992

Now that the results of the current Research Assessment Exercise have been published, I thought it would be helpful to members of the Association for me as Chair of the Panel for the History of Art, Architecture and Design to say a few words about how it was conducted.

- 1 Membership** As Nigel Llewellyn noted in the November *Bulletin*, the UFC followed the advice of the Association very closely indeed in making appointments to the Panel. This is surely to be welcomed, especially given the next point.
- 2 Working Freedom** Panels were given a free hand in conducting their business, commensurate with maintaining the value of the gradings across different disciplines. In no sense were we restricted to executing decisions taken by others.
- 3 Coverage** The Panel (no. 63) dealt with the history of art, the history of architecture and the history of design; it should not be confused with a separate Panel (no. 67) which was responsible for practical art and practical design.
- 4 Criteria** By far the single most important point which I can make in this brief report is that we based our judgements *primarily on the quality of research rather than on its quantity* (with the proviso that an excellent book was rated more highly than a short article of equal quality). We consider it important to stress this in order to counter pressure on staff to publish as much as possible whether or not they are ready to do so. To achieve this aim of judging quality we attempted to assess every item submitted to which we were able to gain access.

5 The Old and the New Universities The Panel is aware of the fact that none of the older universities received a grade lower than '3' and none of the new universities one higher than '3'. We do not, however, consider this unwarranted, and would make the following five observations.

- i) We considered a '3' as a good grade. This needs to be stressed because of some comments (not to my knowledge concerning art history) which have been made since the publication of the results. In addition, even though this means that grades 1 and 2 were below that standard, we would like to make it clear that we saw many opportunities for departments with these grades to improve their results in the next exercise. In particular, some of the new university departments with grades of 1 or 2 nonetheless have on their staff scholars of high standing, whose position needs to be acknowledged by their institutions.
- ii) The older universities have clearly taken account of the importance of the last two exercises and in many cases have markedly improved their performance. The new universities were not in a position to do this.
- iii) The poorer results of the new universities can in large measure be explained by the fact that they have not on the whole encouraged research either by provision of sabbatical leave or by the form of staff contracts, which makes the achievements of those departments which have a successful research base all the more remarkable. We have no doubt that given the same context as the older universities, a number of ex-polytechnic departments will appear among the '4s' and possible '5s' in the next exercise.
- iv) The interdisciplinary nature of much of the work being conducted in the new universities is particularly noteworthy and is likely to provide the basis for their future success.
- v) The departments from the new universities with a grade 3 are more

varied in character than their equivalents in the older universities.

- 6 Breadth of the subject** The breadth of subject was clearly noticeable, in areas such as film studies, costume design, architecture, and many others.
- 7 The Journal** The references submitted which were published in *Art History* were almost uniformly of a high standard.
- 8 We have made an extensive report on all the relevant points to the UFC.**
- 9 The membership of the Panel was as follows:**
Ms Caroline Elam, Professors Tim Benton, Eric Fernie (Chairman), Michael Kauffmann, John Onians, Michael Podro, Marcia Pointon and Dr Lisa Tickner.

EC Fernie
Edinburgh
March 1993

The Art History Market in Higher Education

As part of an MBA project last year, I had the opportunity to review some of the relatively recent literature on marketing higher education. This article is a summary of some of the most important issues, and looks at some of the possible implications for art history at undergraduate level.

Very few art history graduates become art historians. Despite the scale and economic importance of the arts in Britain (Myerscough, 1988) most employment which could use the subject expertise of art history graduates requires further post-graduate training. Like history, art history has often engaged in acts of colonisation or mutual exchange with other disciplines. Such challenges have led to the development of a significant number of new art

history courses, and modifications to existing ones since the early 1970s. The fact remains, however, that art history is still generally perceived as a minority interest subject, one which is particularly 'specialised', and one which has little apparent 'relevance' to the workplace. It is worth investigating art history's own resistance to the concept of marketing and vocationalism.

Marketing may be defined as a way of facilitating voluntary exchanges. The experience of higher education is usually regarded as a voluntary exchange. The student invests qualifications, time and money (the costs are increasingly borne by the student) in exchange for an educational experience, not just a vocational training, designed to culminate in the award of a degree. The student's needs (we like to hope) are those of self-actualisation: the apex of Maslow's (1954) hierarchy of human needs, the only source of real satisfaction, the inner need to develop the individual's full potential and happiness.

Modern marketing seeks to identify what people want. Society only sanctions those institutions which meet its needs, and in that sense, marketing fulfils both a business and a social purpose. Society is frequently encouraged to see higher education as an investment in its own future.

Davies and Scribbins (1985) note the growing demands for greater accountability, responsiveness and improvement in education. Christopher Ball (1990) has argued that higher education has four functions in society: it provides necessary skills; it develops good members of society; it acts as a sorting mechanism assigning appropriate people to the right jobs; it helps the individual develop a full and enjoyable life. A good higher education course should therefore meet three 'simple' criteria; it should be able to attract students; it should possess academic rigour; it should help students towards worthwhile employment and a 'fuller life'.

Graduate unemployment is historically a relatively new phenomenon. It is also a politically sensitive issue, since, eg many of the electorate appear to be irritated by

academics who remain unemployed after the 'investment period' of university education. Yet such is the uncertainty of future employment demand that students increasingly face a very high degree (no pun!) of insecurity.

Dahllof *et al* (1991) maintain that higher education must, in the future, be more responsive to its markets. However, higher education institutions are, in many ways, quite unlike organisations in the commercial sector. The non-profit sector to which higher education belongs believes in the 'service concept'. It sees revenue as the *means* of meeting users' need, whereas the commercial sector understands revenue as the *result* of meeting them.

Maust (in Kramer, 1985) believes that the failure of many advocates of marketing to address the specific needs of educational institutions also explains why marketing has all the potential of becoming simply another management fad, borrowed from 'outside' education, difficult to integrate into the existing organisational structure and culture, and substituting jargon for thought. It becomes very important to help institutions (in the sense that institutions consist of people) understand the concepts and techniques of marketing in a relevant manner. An awareness of the market-place has become an integral part of corporate strategy in higher education. Within it, the humanities will inevitably face competition in the form of: an ideological opposition from those who believe that there is too much emphasis upon the arts and social science, too little on technology and business studies. Inevitably, there will continue to be increasing competition for resources.

How, then, can the marketing philosophy affect one, relatively specialised academic field within the humanities? Recent developments in modular degrees and in eg the Credit Accumulation and Transfer Scheme (CATS) have witnessed an expansion in the number of undergraduate students studying art history alongside other subjects. Although purists will argue that such courses are a further dilution of the traditional single-subject, 'in-depth'

academic experience, such 'combined studies' degrees are obviously answering a demand.

Art history might appear to be a discipline offering obvious and accessible material for any study of supply and demand. The objects of art history, or at least the works of art themselves, which are usually tangible, are produced, bought and sold, and are especially subject to concepts of added value eg via authentication, provenance, criticism etc. Moreover, many (especially those whose authors have been accepted into the 'Pantheon of art history') have considerable market value, and are frequently used as much for investment purposes as for social kudos or actual aesthetic enjoyment. Few products can illustrate the conceptual difference between cost and price so elegantly.

Unfortunately, the culture of art history has long expressed an opposition to marketplace considerations. The desire to understand the history of art as the history of some altruistic social activity which benefits society by expressing moral values and even forming part of a cultural philanthropy aimed at improving/reforming peoples' ways of life has been documented by eg Frances Borzello (1987). This conception of art's dominant social, moral and critical responsibility contributed to a somewhat idealised notion of the artist, although society is often somewhat ambiguous in its treatment of artists: some Victorians affected to despise commercialism in cultural matters, yet at the same time grew to approve of the professionalism which enabled many artists to achieve unprecedented financial (and thus social) success (Gillett, 1990). The same ambiguity has informed attitudes to Fine Art in this century. The fact remains that there exists a tradition, certainly within fine art, which remains hostile to 'commercialisation'. The nature of business transactions may have been felt too prosaic and too socially and/or economically functional to interest art historians whose value systems prioritised different perspectives. Yet now, as perceived by eg Fredric Jameson (in Foster,

1985) Modernism has itself become commercialised in our new postmodern culture, reinforcing the logic of consumer capitalism.

If some resistance to considerations of the market-place are enshrined within the subject of study ie from within the academic discipline of art history itself, some is also evident within the culture of those of those who teach it, especially in the higher education sector. Many of those recruited into higher education during the 1960s and 1970s were recruited as lecturers at a time when academic, pedagogic and research skills were considered paramount, and are loath to engage with the responsibilities and demands made on them by eg management ('I see myself as a lecturer, not a manager').

Above all, it is apparent that higher education art history still largely lacks the culture of market awareness. Relatively little market research has sought to find out what kind of art history prospective students are interested in. Many art history courses (some of them multi- and inter-disciplinary) which developed in the 1970s were inclined to concentrate upon the 'modern' or post 18th century period, but little or no systematic research was conducted into undergraduate preference for either subject matter or methodologies. Most courses have continued to adopt the 'classic' selling proposition (as opposed to a marketing approach) which insists that 'we have the product'.

It should also be noted that, historically, the higher education system has been slow to acknowledge the importance of the primary market, its students. Although HMI has identified students as one of the 'groups and organisations' (see HMI, 1989 p.6) which have an important interest in quality and standards, it is quite normal to find that student influence on courses is confined to staff/student consultative committees and/or course committees. Their impact upon academic, as distinct from administrative, matters has traditionally been slight. In the educational process, power has traditionally been vested in the tutor ('one employed in supervision

and...instruction' OED) and the teaching faculty. As primary users students might be expected to be the main source of quality control information. In practice they are not, although signs of change are now appearing.

History of art is a somewhat specialist (some would say esoteric) subject. Perceptions of it often manage to combine the allure of fine art, frequently associated with an independence of spirit and a confirmation of individualism, with associations of culture, class and privilege. The success of the heritage industry, as well as the sale room, combine to give art history a particular market niche. History of art courses can also be seen as contributing to an institution's breadth of portfolio, which can sometimes be a strategic advantage. The additional fact that the history of art is capable of providing supportive inputs into a number of other areas of work, and has a proven track record of contributing to multi- and inter-disciplinary degree routes, can also be considered a strength.

From a short attitude survey I conducted among university art history staff in 1992 it is possible to draw the following general conclusions:

- 1 When considering both course design and course delivery, 'internal' factors (eg internal validation procedures, student and peer group opinion) were generally considered of far more importance than 'external' ones, (eg the influence of funding bodies, external auditing authorities etc).
- 2 Many respondents appeared sceptical about the role of promotion and advertising in student recruitment.
- 3 Relatively few respondents thought that student demand was being identified and met systematically.

From these impressions, and from many conversations with friends and colleagues, I would suggest that many art history academics in higher education still see their work primarily in terms of satisfying 'internal' markets, either within their

institutions, or within their subject disciplines. I find this disappointing. If art history is going to develop and prosper I believe it needs to become more outward-looking and more sensitive to its markets.

Undergraduates on UK Higher Education courses which teach art history.

1 1992 Admissions

UCCA admissions figures for 1992 entry give:

Applications 5,496 Admissions 856

PCAS admissions figures for 1992 entry:

Applications 5,428 Admissions 859

ADAR admissions figures for 1992 entry:

Applications 1,680 Admissions 775

Total entry onto courses with an art history element: 2,490.

2 Total numbers of undergraduates

In computing the total number of students registered on courses which include history of art elements, allowances must be made for:

- 2.1 Non-completion rates. These are traditionally low in this subject area, and are normally unlikely to exceed some 5%.
- 2.2 Students whose mode of course (eg Combined Studies, Credit Accumulation and Transfer Schemes) may disguise the fact that they are taking art history components.
- 2.3 15 academic-based courses in the institutions once categorised as 'public sector' institutions.
- 2.4 96 courses in the 'old universities', and
- 2.5 Virtually all studio-based BA Art and Design courses.

3 Caveat

The nature of the records available, combined with other developments, makes it increasingly difficult to quantify the numbers of undergraduates actually studying art history. The development of Credit Accumulation and Transfer Schemes, and of Combined Studies degree routes, makes it difficult to aggregate figures and identify all students who may

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take art history components as part of their undergraduate experience. One of the 'new' universities in London actually computes the number of its own students taking History of Art and Design units at approx. 1,400. This would indicate that the totals given, certainly for PCAS admissions, should really be revised upwards, perhaps quite drastically. The total number of students in higher education taking art history components, given as 6,850 (above, paragraph 2), should therefore be taken as a 'bottom line'. The actual number could be much higher.

(Sources: Art & Design Admissions Registry; Polytechnics Central Admissions System; Universities Statistical Records (UCCA).)

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Theo Cowdell
March 1993

ANNOUNCEMENTS

AAH Thesis Prize

Two joint first thesis prizes were awarded this year at the opening of the AAH book fair at the Tate Gallery London. Sir Nicholas Serota congratulated Janet Brocklehurst for her thesis *Women, Textiles and the Jacobite Cause: pincushions, garters and ribbons associated with the 1745 rising* and Daniele Go for her thesis *Laws of Desire: prostitution, pornography and sacrifice*.

Both theses were completed as part of practical degree courses in art and design. Janet Brocklehurst graduated in Textile Design from Loughborough College of Art and Design in 1992; she was proposed by David Mower, Head of the School of Critical and Historical Studies at Loughbrough. Daniele Go graduated in Graphic Design from Chelsea College of Art and Design in 1992; she was proposed by Professor Toshio Watanabe, Co-ordinator of History of Art and Design at Chelsea.

The prize was sponsored by British Museum Publications, National Gallery Publications, Reaktion Books, Verso Press and Yale University Press.

Thesis Prize 1994

These prizes are for both graduate and post-graduate students on predominantly practical courses of art, design or architecture. The deadline for application is 30 September 1993 (graduates) and 31 January 1994 (post-graduates). For application form please write to: Gillian Elinor, c/o University of East London, Department of Art and Design, Greengate House, Greengate Street, London E13 0BG.

New Dictionary of National Biography

Work on a *New Dictionary of National Biography* has now begun, funded by a grant from the British Academy. The *New DNB*, which will be published by Oxford University Press, will expand the present *Dictionary of National Biography* (which began publication in 1885) from about 37,000 to about 50,000 entries, revising or rewriting the existing entries in the process.

An important part of this exercise is to discover the views of users about the present

DNB and what improvements they think might be made in the *New DNB*, and to enable potential contributors to offer their services and to suggest new entries.

A questionnaire has been prepared which allows the respondent to give his/her views and to sign up. It is available from Colin Matthew at Oxford University Press, Walton Street, Oxford OX2 6DP. Anyone interested in the *DNB* and its future is urged to write to ask for one and then to fill it in.

Poster Competition

Because of the poor response from student members within the AAH, it has been decided to open the competition to all students and details will be sent to Art and Design Departments at universities and colleges. The two submitted entries will be held until sufficient entries have been received to allow a decision to be made.

Please contact Kate Woodhead if you would like further information.

To all contributors to the student careers booklet

This is just a little note to remind all the kind 'volunteers' who have promised me articles, that I would like to have them as soon as possible. I won't mention any names but you know who you are. I do realise the academic pressure that most of you are under – students handing in essays and expecting them to be marked and dull things like that to be attended to!

Unfortunately my own deadline for getting the whole thing completed is drawing ever closer, so I hope that I don't sound as if I'm nagging too much. Many, many thanks for your time and effort.

Ruth D Brompton
Chair, Student subcommittee

Rome Bursary: this year's winner

The 1993 Bursary set up by the AAH in association with the British School at Rome has been awarded to Gordon Williams, Head of Art and Design at Beverley High School, North Humberside. The Bursary, now well established, takes Mr Williams to Rome for a fortnight in the Easter vacation to pursue research into mythological themes in Roman and Romano-British mosaics of 1st–4th centuries AD. As part of an initiative in relation to the National Curriculum in Art and Design, pupils at Beverley High School make a preliminary study of Romano-British mosaics from local villas now displayed at Hull Museum of Transport and then develop practical and critical skills in relation to their form and iconography. In Rome, Mr Williams will collect materials at various sites for a resource bank of drawings, notes and photographs which will be used by his pupils when they create their own mosaic next September.

In selecting the short list and the eventual winner the AAH panel (comprising the Hon Sec, the Director of Administration, Liz Waters from the Schools subcommittee, Paul Davies representing the British School and myself) was impressed by the good quality of the applicants. We were looking especially for projects that would generate art-historical material of direct, practical use in school teaching and individuals who had a clear sense of how their time in Rome would be spent.

Mr Williams, already a member of the AAH, will be writing a report on his time in Rome for the November *Bulletin* when we shall be publicising next year's scheme.

Nigel Llewellyn
Chair
March 1993

Chair's Competition

During the 1993 Conference the Chair received a large number of entries from delegates competing for this year's prize, one of the T-Shirts especially designed by Paul Smith for the AAH and worn by the student helpers. Entrants had to come up with a new collective noun to apply to a group of Art History Theorists.

Good suggestions were 'A Hector' and 'A Difference' and colleagues from a certain University Department will be interested to know that one entry was for the term 'A Wivenhoe'; however, the winner was Richard Gagola of the Ikon Gallery, Birmingham for 'A Loose Canon'.

Are you having problems with....?

Members are reminded that all administrative matters concerning membership subscriptions, standing orders, changes of address, delivery problems with *Art History* and the *Bulletin* etc are dealt with by Kate Woodhead. Please contact her if you have any queries or need assistance.

Brigitte Corley: an apology

In *Bulletin 47* we included a piece that purported to be an account of an article originally published by Dr U Seibold-Bultmann in the *Neue Zürcher Zeitung* prepared for readers of the *Bulletin* by Dr Corley. Dr Seibold-Bultmann responded in *Bulletin 48*. I would like to make clear that Dr Corley's précis should never have been published in the form that it was, and that it was intended only for the use of the Executive Committee. I would like to apologise to Dr Corley for any distress this misunderstanding has caused her.

Nigel Llewellyn

What She Wants

What She Wants is a touring photographic show curated by Naomi Salaman, funded by the Arts Council, toured and produced by Orchard Gallery, Derry and Impressions Gallery, York.

A year of research funded by the Arts Council, has resulted in a unique exhibition for the '90s, bringing together the work of 73 women artists whose work ranges from fine art traditions of montage to high definition studio photography. It is the first exhibition to platform women as producers of erotic expression about men.

The show opens in June 1993 at the Open Eye Gallery in Liverpool, and will tour Britain for 12 months.

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FREELANCE WRITERS

required to contribute to Britain's leading practical art monthly. We are looking for vibrant feature writers with a sound knowledge of one or more of the following areas: European art history, contemporary British fine art, topical issues such as funding and education. Send examples of published work, or a short piece on one of the above subjects to:

Rada Petrovic, The Artist's and Illustrator's Magazine,
Level 3, United House, North Road, London N7 9DP.
Tel: 071 609 2177

UNIVERSITY OF MANCHESTER

E W Usher Scholarship in Sculpture

Applications are invited for the E W Usher Scholarship in Sculpture from art historians who have recently completed (or who are expecting to complete) a Master's Degree.

The scholarship, tenable for a period of two years, is intended to permit a scholar to undertake research for the degree of Ph.D. Proposals on any topic pertaining to sculpture will be considered. Supervision is offered in the Dept. of History of Art by scholars with expertise ranging from Antiquity to the Present day.

The scholarship consists of an award of £3,000 per annum plus registration fees.

Further details are available from:
Postgraduate Officer
Department of History of Art
University of Manchester
Manchester M13 9PL.

PORTRAITURE AND THE PROBLEMATICS OF REPRESENTATION

**A two-day conference organised with the support of the
University of Manchester, the British Academy and the
Association of Art Historians**

September 24-25 1993

Whitworth Art Gallery, Manchester

Keynote speakers: Malcolm Bowie (All Souls College, Oxford) *Proust and the Portrait*; Joseph Koerner (Harvard University) *Family Portrait*; Patricia Simons (University of Michigan, Ann Arbor) *Homosexuality and Erotics in Italian Renaissance Portraiture*; Marilyn Strathern (University of Cambridge) *Pre-figured Features: a View from the Papua New Guinea Highlands*.

Sessions: Definitions; Class and portrayed identity; Photography and system; Portrait modes: the eighteenth century; The portrait transaction; Truth and Likeness.

Organisers: Marcia Pointon, Department of Art History, University of Manchester, Manchester M13 9PL; Joanna Woodall, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN.

Further details of the programme, accommodation and a booking form can be found on the leaflet enclosed with this *Bulletin*.

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