

Making the Case for the Teaching of Art History

A Toolkit for University Departments & Subject Areas

I. Introduction

This document includes recommendations, data and resources that are meant to help staff in advocating for art history at their universities. It was inspired, in part, by the pressure of contraction that has been brought to bear on our discipline (along with others in the arts and humanities).¹ It also includes information that departments may find useful in speaking to students, parents and government policy makers. This toolkit is also a complement to the work that the Association undertakes in its support of the art history provision in the HE sector as well as its efforts to introduce and encourage the teaching of art history at pre-university levels.

The Association for Art History (AAH), founded in 1974, is the subject association for art history in the UK. As such, we lead the collective effort to advance the study and practice of our subject; we bring people together to share scholarship, offer professional development and grants, publish the leading journal *Art History*, and advocate on behalf of a broad and inclusive discipline. [Home - For Art History](#)

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¹ We thank our colleagues in the Department of Art History, Curating and Visual Studies at the University of Birmingham, for their contributions to this toolkit and colleagues at the English Association, University Council of Modern Languages and the Royal Historical Society for similar efforts which have inspired and informed this document.

II. If a Department or Provision is Under Threat

This section is for any member of staff who is in a department which has been identified for possible reduction or elimination. It includes general suggestions as to how to approach this matter and recommendations for further exploration or information gathering.

- Determine the cause of the proposed action and VCs' motivations/priorities.

It is undeniable that universities in the UK are operating under a difficult financial model. As is well known, some of these factors include: static fees which don't cover the cost of undergraduate education; a drop in students from outside the UK (who pay higher fees), over ambitious modelling of student enrolment and the assumption of debt due to, for example, capital projects. Universities will provide their reasons for planned reductions; the first step in fashioning a useful response is to learn as much about these, and the interests and past actions of your VC, as possible.

- Familiarise yourself with the financial issues at play at your university.

This will help focus advocacy efforts on the factors and concerns of university administrators. If your university offers basic financial literacy for academics, take advantage of this offer to help better understand statements on financial pressures that come from the university.

Cost versus income of your department/area

Art history, as with other humanities courses, is relatively inexpensive to run (compared to those which need equipment, laboratories or studios). If possible, obtain information on fee income versus salaries in your department/area, to arrive at an 'income per head' total. If this information cannot be accessed, consider the number of students (and average fees paid) versus the number of teaching staff (and average salary paid) to come to some idea of the financial contribution the department may be making to the institution. Often this calculation leads to a net financial gain to the university and you can compare this to the 'contribution rate' expected by your university.

Enrolment

Where student numbers are cited as an issue, determine whether administrators may be open to plans for increasing enrolment. Such openness may be rare, particularly when a reduction has already been proposed; however, if you are making a proposal ensure that your plans for increasing enrolment are based on data (e.g., application trends/enrolment at your university and across the UK—the AAH can help provide some of this data). Enrolment may be enhanced through marketing, working with local schools, offering courses related to the professions (curating, the art market), or offering a joint honours degree or other contributions to cross-department programmes.

Department administration

If administration costs of running smaller, individual departments are cited as a reason for reduction or elimination of a provision, making the case for the continuation of the discipline within larger schools (or other administrative/academic groupings) can be helpful. The message here is that retention of the subject is paramount over how it is situated administratively. See recent moves at Essex, Nottingham, Birkbeck and UEA where art history has moved into schools with other cognate disciplines. These moves do not always come with calls for staff reduction, and they can work to our discipline's advantage when students in related disciplines are introduced to art history. This is also an opportunity to

stress the interdisciplinarity of art history and show how your modules/courses serve other areas of teaching.

- Make counter proposals that are focused and data driven.

It is important to make proposals that are evidence-based and couched in the terms of the objectives of any proposed restructuring plan. These can be around recognising the financial contribution your department makes; reasonable proposals for increasing enrolment and for simplified administrative units in your school.

- Engage with your union.

Where unions are in direct negotiations with university administrators or are privy to financial information not shared more broadly, it will be advantageous to engage with your local representatives (from the UCU and other campus trade unions).

- Work across the university.

The financial pressures facing universities affect all academic departments, and therefore thinking beyond your area to other departments and schools and working directly with colleagues in other areas, whether affected by the proposed moves or not, will be valuable in helping to find campus-wide solutions which will be of mutual benefit.

- Contact the AAH.

The organisation can discuss your particular situation, offer relevant advice based on what has worked in other universities, and can help to make the case to university leaders.

- Promote the achievements and contributions of your department.

While addressing stated university concerns, do be vocal about achievements in your area. Teaching and research excellence of areas targeted for reduction will not be referenced by the university; departments should be vocal about their achievements as reflected in: league tables, REF results, student surveys, grant income, work with the local community/schools, etc.

- Stress widening participation and contributions to the university's EDI agenda.

This may apply in particular where your department is the only one in a UK region and where the elimination or reduction would result in a negative EDI/widening participation impact. Students from lower socio-economic strata may not have the outlook or means to travel distances to universities and pay for accommodation. If a provision is lost in a region, it may be lost to those students (some of whom decide not to attend university at all); this runs counter to the current government's 'levelling up' agenda and any similar agendas your university may have. This argument can also be made to local councillors and MPs who want to promote the levelling up agenda.

- Involve alumni, current students and external examiners as advocates.

People with knowledge of your programme who can articulate its benefits from their perspectives can be compelling to university administrators. Regarding current students, consult your university's student protection plan and ensure that these students are aware of it.

- Learn about the approach and outcomes of previous efforts to reduce or eliminate provisions.

Some institutions are in the second wave of restructuring. It may be helpful to learn about what worked and what didn't with other departments in your university and how the

university is dealing with other departments who are going through the same threat of reduction.

III. Advocacy for an Art History provision

While decisions to make reductions at universities are almost always financially motivated, leaders at HEIs are making strategic or value-driven decisions as to which provisions are retained, reduced, or eliminated. These strategies may be aligned with governmental priorities or predilections or may be based on the perception of the viability of graduates in the employment market. In those cases, administrators may not be moved by the intrinsic value—versus the material value—of art history, and arguments, supported by data, can be made for the latter. This section includes positive information which can be used when working with politicians (economic impact, wellbeing and research impact); parents, prospective students, and university leaders and those in fundraising, marketing and recruitment (employability and viability/attraction of art history).

III.A. The Benefits of our Discipline

In recent consultations with over 150 academics on how we best sustain our discipline through these challenging times for arts and humanities degrees and beyond, we were encouraged to advocate for the material benefits of our subject to society and to the individual, as that is how value is determined in the current environment. We have addressed the material benefits of economic impact and wellbeing. We will continue to advocate for the subject's intrinsic values, while we address questions about its material value.

Intrinsic benefits

Art historians know well the intrinsic benefits of our subject and will have their own way of expressing it to most effectively align with the goals of their respective universities. For reference, the Association states that: *Art history helps us examine our histories and can actively shape how we understand what we see around us now. It gives us the skills and tools to interpret and connect to our visual world and enhances our ability to analyse, question and critically engage with issues confronting society and individuals.*²

Economic impact

Art history graduates go on to work in sectors which provide an enormous contribution to the UK economy in terms of Gross Value Added (GVA, the measure of goods and services produced in an area/industry). These sectors include the creative industries, culture, and the art market. They generate income through their operations and by helping to drive tourism to the UK.

The **creative industries** encompass the culture sector (see below) as well as other fields in which art history graduates work including advertising and marketing, architecture, design and fashion, and computer games. In 2024, the creative industries contributed **£125 billion in GVA, employing 2.4 million.**³

The UK government estimates that in the **culture sector** (which includes, among other areas, museums and public galleries; heritage sites; libraries and archives; photography; visual arts facilities; performance; film; TV; and music) had a **GVA of £36 billion in 2023**, an increase

² See also, V. Association for Art History Resources, p.9, for quotes by a number of people on the value of art history.

³ Department for Culture, Media and Sport (2025). [DCMS Economic Estimates: Monthly GVA to December 2024](#).

of 4% from the previous year. The contribution that **public museums and galleries** alone made to the economy in terms of **GVA was £1b**.⁴

The growth in GVA in the creative industries and, in particular, the culture sector, outstripped the rise in GVA for the UK economy as a whole, which increased by 0.4% between 2022 and 2023.⁵ For comparison, it may be helpful to note that the **GVA for the culture sector at £36b is nearly double that of the sport sector which totalled £19b**.⁶

The **art and antiques market** generated around **£800 million in GVA**.⁷ In addition, the UK's **visual arts exports** were valued at **£4.1 billion in 2023**, underscoring the sector's global reach and importance to the UK's cultural economy.⁸ In 2024, global sales in the art market totalled \$57.5 billion with an 18.1% share in the UK, totalling \$10.4 billion (£7.7b).⁹

Regarding the economic impact of **tourism** to which art history graduates contribute, there were **39.5m visits by overseas tourists** to England in 2024.¹⁰ The total holiday spend for 2024 was £32.5 billion.¹¹ Visits in that year to DCMS museums¹² alone totalled 35m including 11.5m overseas visitors and 23.5m domestic visitors.¹³ The latest totals for **spending by overseas tourists** in museums and galleries is from 2023 when **7.17m visits** to those cultural institutions resulted in a **spend of £5.18b**; another **12.31m** visits to historic houses, castles and religious buildings took **the total spend of these visits to £9b**.¹⁴

The case to make when discussing economic impact is that those who study art history provide the content for this considerable economic contribution.

⁴ Id.

⁵ DCMS, Annual GVA estimates from summed monthly GVA, section 1.3, February 2024. [Using annual estimates from summed monthly GVA data \(DCMS\) - GOV.UK \(www.gov.uk\)](https://www.gov.uk/government/statistics/using-annual-estimates-from-summed-monthly-gva-data-dcms).

⁶ Id.

⁷ CVAN (2025), *Framing the Future: The Political Case for Strengthening the Visual Arts Ecosystem*, April 2025, p. 10.

⁸ Id., p. 11.

⁹ Art Basel and UBS, The Art Basel & UBS Art Market Report 2025. [The Art Basel & UBS Art Market Report 2025 By Arts Economics](https://www.artbasel.com/en/press-releases/art-basel-ubs-art-market-report-2025). The ancillary spend by the art trade in such areas as fairs, shipping, travel and marketing amounted to 28% of their sales in 2024, with fair costs alone accounting for up to 16%, p.22. In addition, the fiscal contribution of galleries and auction houses via income and corporation taxes, VAT on sales and Import VAT was another £1.6b in 2022. Art Basel and UBS, The Art Basel & UBS Art Market Report 2024. [The Art Basel & UBS Art Market Report 2024 By Arts Economics](https://www.artbasel.com/en/press-releases/art-basel-ubs-art-market-report-2024), pp.23-24. These totals are in addition to the ones cited above for the creative industries.

¹⁰ Visit Britain, Visitor Attraction Trends in England in 2024, Visit Britain, June 2025, pp.16. [Visit Britain Annual Attractions Survey 2024](https://www.visitbritain.com/en/press-releases/visit-britain-annual-attractions-survey-2024)

¹¹ Office of National Statistics, Quarterly Inbound Update & Full Year 2024; Section 6, Travel trends estimates: Overseas Residents in the UK; International Passenger Survey by the ONS, Visit Britain, August 2025. [Office of National Statistics, Travel Trends 2024](https://www.ons.gov.uk/peoplepopulationandcommunity/travelandmigration/bulletins/internationalpassengersurvey/2024)

¹² The DCMS-sponsored galleries are: The British Museum, Museum of the Home, Horniman Museum, Imperial War Museums, National Gallery, National Museums Liverpool, National Portrait Gallery, Natural History Museum, Royal Armouries, Royal Museums Greenwich, Science Museum Group, Sir John Soane's Museum, Tate Gallery Group, Victoria and Albert Museum, The Wallace Collection.

¹³ [DCMS-sponsored museums and galleries annual performance indicators 2022/23: headline release – GOV.UK \(www.gov.uk\)](https://www.gov.uk/government/statistics/dcms-sponsored-museums-and-galleries-annual-performance-indicators-2022-23-headline-release).

¹⁴ Visit Britain; *UK Activities undertaken by inbound visitors (IPS 2006-2023)*, [Visit Britain Activities and Experiences](https://www.visitbritain.com/en/press-releases/visit-britain-activities-and-experiences)

Wellbeing

Material benefits of engaging with art and culture extend to the area of wellbeing to help improve mental and physical health.¹⁵ There are numerous reports and studies linking engagement with the arts to a reduction in stress levels, depression, and the need for medication.¹⁶ We will highlight just some of the findings here with references to enable further inquiry; these may be of use in advocating for art history to a university with its own wellbeing agenda or when making the case to policymakers, as many local councils and the national governments have some form of wellbeing initiative.

One aspect of wellbeing initiative is social prescribing; whereby medical professionals encourage patients to engage in social activities and services as a component of their healthcare plan. As part of this practice, doctors have recommended visits to museums (Museums on Prescription¹⁷) to help treat medical symptoms. Several such initiatives concluded that **Museums on Prescription led to a 37% drop in GP consultation rates and a 27% reduction in hospital admissions** and that a return of between £4 and £11 pounds was realised from every pound invested in such programmes.¹⁸ Another notable findings have reported that **visiting museums, galleries and the theatre was associated with a lower risk of developing dementia in older age,**¹⁹ and that **viewing works of art positively affects the immune, endocrine (hormone), and autonomic nervous systems all at once, among other things, lowering Cortisol levels, the key stress hormone, by 22%.**²⁰

As with economic impact, the case to be made to those in government is that **art history provides the content for wellbeing initiatives which result in the improvement of physical and mental health. And those initiatives lessen the burden on the NHS/UK taxpayers.**

Research Impact

For information on how arts and humanities research, including art history, has benefitted society at large, see a British Academy report, and related key findings, as well as an interactive dashboard in which our subject can be selected.²¹ These are both based on impact case studies from REF 2021.

¹⁵ Tomlinson, A (2018), [Visual arts, mental health and wellbeing: evidence review](#); What Works Wellbeing,p.3. [Visual arts, mental health and wellbeing: evidence review](#)

¹⁶ [World Health Organisation: Health Evidence Network Synthesis Report 67](#); [Arts Council England: Creative Health & Wellbeing: Case Studies](#); [Welsh NHS Confederation: Arts, Health and Wellbeing](#)

¹⁷ Veall, D. et al (2017) Museums on Prescription: A guide to working with older people. Available at: [culturehealthresearch.wordpress.com/ museums-on-prescription](http://culturehealthresearch.wordpress.com/museums-on-prescription). See also, [Museums on Prescription | \(wordpress.com\)](#)

¹⁸ <https://www.culturehealthandwellbeing.org.uk/key-themes/social-prescribing>. For a similar result in another study see, Kimberlee R, Bertotti M, Dayson C, Asthana S, Polley M, Burns L, Tierney S, Husk K. [On behalf of the NASP Academic Partners Collaborative]. (2022), 'The economic impact of social prescribing'. London: National Academy for Social Prescribing.

¹⁹ Fancourt, D., Steptoe, A., & Cadar, D. (2020) Community engagement and dementia risk: time-to-event analyses from a national cohort study. *J Epidemiol Community Health*, 74(1), pp.71-77. See also, Fancourt D, Bone JK, Bu F, Mak HW, Bradbury A. (2023), *The Impact of Arts and Cultural Engagement on Population Health: Findings from Major Cohort Studies in the UK and USA 2017 – 2022*. London: UCL.

²⁰ Health benefits were reported from subjects viewing actual works of art versus those looking at reproductions. [Art Fund study shows that viewing art has immediate, measurable benefits for our health and wellbeing](#)

²¹ Wagner, S. et al (2024) *The SHAPE of Research Impact*, British Academy, 2024; *The SHAPE of Research Impact: key messages*, British Academy, 2024; <https://shape-impact.co.uk/>.

III.B. Employability

We have often highlighted the transferrable skills which art history students acquire during their studies that are useful in the job market. While staff are very aware of these, we provide some of them here for reference, and we provide data on humanities graduates which should be used to disabuse the notion that graduates in these disciplines do not have good job prospects coming out of university as compared to science and engineering graduates. The information below should be shared with university administrators who favour departments which they believe feed more directly into industry and to parents concerned about the employment prospects of art history graduates. Parents will also be interested in other areas in which humanities graduates work.²²

Transferrable skills include:

- Critical visual analysis - important to help interpret, analyse and understand the increasingly image-rich world around us
- Communication & Oracy - argument, articulate persuasion, fluency in self-expression
- Critical thinking - research skills which allow one to process, digest, evaluate, interrogate and manipulate complex material
- Collaboration (teamwork, empathy, listening, responding)
- Creativity - not only in writing, reading and interpreting images but also in being circumspect, qualities we see in entrepreneurship

Vital skills that are particularly valued by business leaders are closely linked to the transferrable skills which art history graduates possess. They include:

- Narrative communication
- Empathy and perspective-taking
- Critical analysis
- Synthesis and managing complex data
- Creativity and imagination
- Digital skills

History of art graduates pursue varied careers: around 24% work in clerical and administrative roles, 20% in marketing, PR and sales, 15% in retail and customer service, 5% in legal, social and welfare, and 36% across other fields, including curating and conservation.²³

Further data on humanities graduates, which includes art history, has been gathered by the British Academy as part of its SHAPE initiative (SHAPE=Social Sciences, Humanities and the Arts for People and the Economy). This acronym is used as a counter point to the STEM acronym (Science, Technology, Engineering and Mathematics) and is often referred to in British Academy reports.

It is important to dispel the assumption that SHAPE graduates do not fare as well as do STEM graduates in the work force. The data indicates otherwise:

²² For sectors into which humanities graduates enter, see a comprehensive study of Oxford humanities graduates over a 20-year period which showed that 21% of graduates went into business, 13% into law and 13% into the creative industries. [Oxford U Value of Humanities report.pdf](#).

²³ Prospects.ac.uk; *What can I do with a history of art degree?*, [Prospects.ac.uk, June 2025](#).

- **In 2017, 88% of SHAPE graduates were employed as compared to 89% of STEM graduates.**²⁴
- SHAPE graduates command competitive salaries. While we do not have data on the average starting salaries of art history graduates, it is safe to assume that they are in the range of graduates from other humanities disciplines including: English Literature, £21,400; Classics, £21,000; History, £22,000; Philosophy, £22,000. These compare favourably to the average starting salaries of STEM degrees such as: Biological Sciences, £22,000; Business and Management Studies, £24,000; Chemistry, £22,000; Mathematics, £22,000.²⁵
- SHAPE graduates comprise 55% of global leaders and 58% of FTSE company executives.²⁶
- The prospects for art history graduates entering the creative sectors industry (which includes the culture sector) are good. It is expected that there will be **900,000 new jobs in the sector by 2030.**²⁷

The number of people directly and indirectly employed in areas where art history graduates work is significant. These areas, as noted above, include the culture sector, and, within that, public museums and galleries; the art market; and the heritage sector. As we know, there are opportunities for art history and humanities graduates in several other areas outside of these sectors.²⁸

- In July 2023 to June 2024, **695,000 people were employed in the culture sector.**²⁹
- This includes **57,000 people working in museums and galleries** in the UK and another **43,000 employed at libraries and archives.**³⁰
- In addition to the totals from the culture sector, over **45,000 people were directly employed in the art market in 2023.**³¹ This includes 7,000 art dealers employing 28,000 staff and 800 auction houses, which exclusively or regularly trade in art and antiques, employing 17,520 staff.³² There are **another 38,000 staff** estimated to be working in ancillary areas directly engaged by the art trade including specialised services such as conservation, shipping, marketing, advertising and art fairs.³³
- The heritage sector employed an estimated **201,000 in England in 2022.** The sector's activities supported **a further 523,000 employees** in industries including construction,

²⁴ The British Academy (2020), *Qualified for the Future: Quantifying demand for arts, humanities and social science skills*, p.8. [British Academy report, *Qualified for the Future*, 2020](#) (citing London Economics from a 2017 Labour Force survey.)

²⁵ [Complete University Guide](#), 2025.

²⁶ The British Academy (2020), *Understanding the career paths of AHSS graduates in the UK and their contribution to the economy*, p.ii. [British Academy report, *Understanding Humanities Career Paths*, 2019.](#)

²⁷ The British Academy (2020), *Qualified for the Future: Quantifying demand for arts, humanities and social science skills*, pp.20-21.

²⁸ [Oxford U Value of Humanities report.pdf](#).

²⁹ Creative UK, [Cultural and Creative Industries Stats – Q1 2025/26](#), *Creative UK*, 10 April 2025.

³⁰ DCMS and DSIT, *Economic Estimates: Earnings 2023 and Employment October 2022 to September 2023 for the DCMS Sectors and Digital Sector*, March 2024. <https://www.gov.uk/government/statistics/economic-estimates-earnings-2023-and-employment-october-2022-to-september-2023-for-the-dcms-sectors-and-digital-sector>.

³¹ British Art Market Federation & Art Economics. [The British Art Market in 2023.](#)

³² Id.

³³ Id.

manufacturing, scientific and technical, wholesale and retail trade, financial, insurance, etc.³⁴

Demand for graduates in art history and other humanities disciplines will continue in the era of AI with skills such as effective communication, creative thinking and adaptability being prized in evolving job markets.³⁵

III.C. Viability and attraction of art history

- While some universities have made reductions in art history staff in recent years, the number of students applying to and enrolling in art history programmes has remained relatively steady since 2015.
- At the A level, the number of students sitting for the History of Art exam in England, Ireland and Wales **has increased year on year since 2019 for a total increase of 42% since that year.**³⁶ **Student uptake of the subject at the A level is the highest it has been since 2016.**
- The continuing uptake at university and the increase at A level shows the ongoing interest in our subject despite students having been encouraged to take up STEM subjects beginning at GCSE level.

III. Proactive measures to support art history

This section is directed to department heads and subject leads, including outreach measures and internal strategy.

- Connect with teachers in local schools, either through faculty or through students who can serve as ambassadors or student teachers as part of outreach programmes. The AAH has information on departments' efforts in this regard and can share it with interested departments.

Develop a three-year strategy for your department/area which is flexible and anticipates future challenges and opportunities. Where possible, involve university decision makers in the creation of the strategy or ensure buy-in during the planning process or with the completed strategy. The strategy should provide:

- How it furthers the university's strategy (incorporating language directly from the strategy is advisable)
- How you will grow the department through new appointments
- How these appointments and other measures (e.g. marketing efforts, cultivating relationships with area schools) will increase enrolments
- How you will replace staff who leave
- How you will meet the evolving needs of students (eg, critical visual analysis to interpret the image-rich world around us not only through works of art but through visual culture in all its forms.)

³⁴ Heritage and the Economy, Historic England (2024). [The Economic Value of the Heritage Sector | Heritage Counts | Historic England](#)

³⁵ [Oxford U Value of Humanities report.pdf](#). See also a reference to humanities graduates and AI here: [Students choose arts degrees in droves despite huge rise in fees under Morrison government | Australian education | The Guardian](#).

³⁶ Department for Education; [Provisional Entries for GCSE, AS and A Level: Summer 2025 Exam Series](#), DfE, 2025.

- Make alliances with colleagues in other schools (perhaps ones with more ‘power’ or influence within the institution) and with subjects which are recruiting well.

This can feature in your strategy and inform potential joint honours, co-teaching, shared MAs, etc. In this vein, do stress the interdisciplinary nature of art history and note where cross-disciplinary research is being undertaken by members of your department. Where possible, integrate art history into projects which the university is investing in.

- Contact local MPs and Ministers.

The AAH can supply talking points and tailored information that may be helpful with such interactions and, should this be desired, we are happy to attend some meetings with you. We can also let you know of our own advocacy efforts with ministers to help ensure that our efforts are complementary.

- Consider opportunities presented by older students and those interested in lifelong learning.

Some institutions have had success in catering to and recruiting older students. For example, after conducting extensive market research which indicated an interest in our subject from potential students, the Open University created an art history degree several years ago and added five permanent staff posts; the programme has been successful and is recruiting well. There are also well-known continuing education offerings at universities, and it may be worth exploring the inclusion of art history courses if your institution has such a programme.

IV. Association for Art History Resources

We encourage you to take advantage of the resources available from the Association. These include reports, data, and responses to consultations affecting our subject; events of interest to art historians; employment and research opportunities; and support from our staff. Some elements of relevance to and included in this toolkit follow.

- “Art History Now” campaign

Our consultation with constituents, noted above, resulted in areas of focus for our work which include making art history more accessible and understood by the wider public; emphasising vocational opportunities, and using video to reach younger audiences. In response, and to celebrate our 50th anniversary in 2024, we created a campaign, “Art History Now,” which includes quotes by a number of high-profile advocates in the art world and beyond on what they see as the value of art history. Those advocates and their quotes can be found here: [Art History Advocates](#). We invite you to include this on your websites and as part of your own promotional activities for your department.

- Careers information

The second element of the Art History Now campaign comprises fifty videos featuring art history graduates who have gone on to a wide range of careers both in and outside of the art history/art fields. These can be accessed here: [Art History Now: Careers with Art History](#). As with the advocates page, please do use this as you see fit in helping to promote the uptake of art history at your university. We have also attached a list (following) of the careers which were featured in the videos. There is great interest in careers after studying art history and in these videos. They have been viewed over 200,000 times since being published in 2024.

In addition, information on a number of [careers available to art history graduates](#) is on the AAH website.

We put on quarterly, online webinars on careers for art history graduates. The ones we have presented to date can be found here: [Careers Webinars](#).

- Heads of Departments Forum

The AAH convenes three online meetings per year for heads of departments/area studies. They provide an opportunity for confidential discussion on issues of mutual concern to heads in our discipline and provide a forum for support. Contact the AAH for the schedule of meetings.

- Your feedback

This toolkit will be updated as new and pertinent information is made available. We invite input and feedback from colleagues in the field as to how this toolkit can be improved or made more useful for your purposes. Please send any such information to Gregory Perry, CEO, at gregory@forarthistory.org.uk.

December 2025

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List of Careers Featured in AAH Videos

Curatorial

- Curator – Art and Climate Change
- Curator – Queer Art, Freelance
- Curator, Local History Museum
- Digital Curator, National Museum
- Exhibitions Manager, Architecture Organisation
- Independent Art Curator and Art Advisor

Education

- Art Teacher, Primary School
- Chief Executive – Online Courses College
- Freelance Gallery Educator – Queer Art/Working Class
- Lecturer – Adult Education, Art History
- Lecturer – Art History & Health
- Tour Guide – African Heritage, National Museum

Art Market

- Deputy Director & Specialist – Auction House
- Director of Operations – Commercial Gallery
- Head of Analytics, Art Market Data Analysts
- Private Sales and Project Lead for Digital Art, Auction House

Artist

- Artist and Food Historian
- Filmmaker and Artist – Art & Disability
- Painter, Artist
- Photography Artist

Media and Publishing

- Art Historian & Broadcast Writer, Podcaster
- Executive Commissioning Editor – Publishing House
- Head of Development – Television Production

Conservation

- Painting Conservator – Art Gallery

Writer

- Art Crime Writer
- Art Critic and Visual Arts Editor
- Writer and Curator

Other – within the art world

- Art Consultant
- Archivist and Art Researcher
- Archivist and Legacy Researcher
- Corporate Events Consultant – Street Art
- Director – Art Recruitment Company
- Director of Commercial Operations, Art Investment
- Duty Operations Manager, National Visitor Attraction
- Freelance Arts Communications Specialist
- Head of Legal, National Museum
- Marketing and Communications Co-ordinator, University Gallery
- Museum Director, Artists House Museum
- Patrons Manager and Fundraising – Arts Foundation
- Provenance Researcher

Outside of the art world

- CEO – Stationery Design Company
- Client Relationship Manager – Investment Banking
- Digital Marketeer – Global Pharmaceutical Company
- Funeral Director
- Head of Development, TV Production Company
- Perfumer
- School Librarian
- Senior Copywriter, Bank
- Software Engineer
- Trainee Solicitor – Law Firm