



STRATEGIC PLAN

2025–2027

MARCOUSIS 1914

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VALLE

ASSOCIATION FOR ART HISTORY

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The Association has created a strategic plan for the next several years in an environment which presents both challenges and opportunities for our subject.

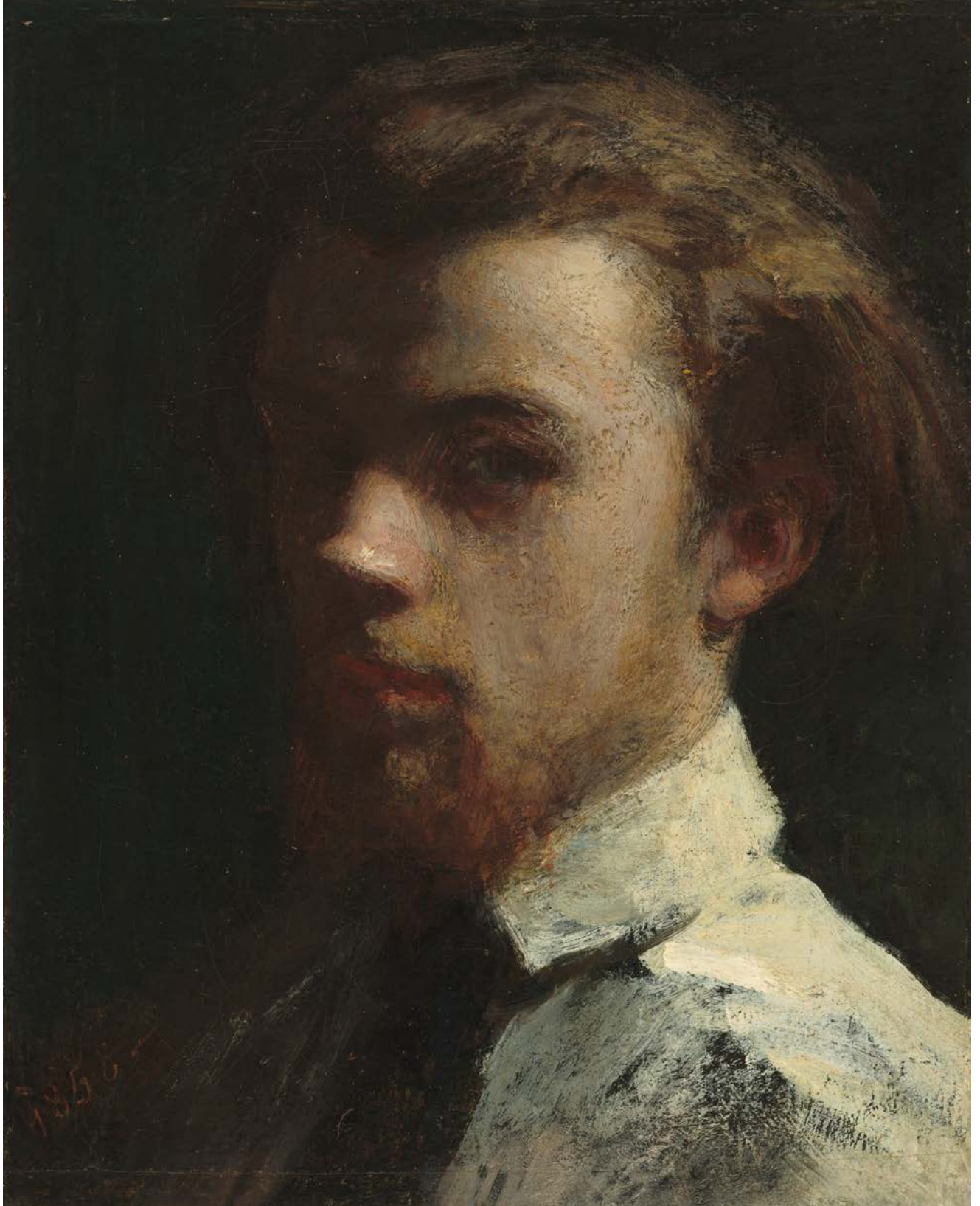
Universities are operating under financial models which many find unsustainable, leading to course reductions or closures in the arts and humanities, including art history. Museums and galleries also face financial difficulties, particularly those which are not funded by the DCMS and may rely on local council support for their operations.

While institutions in our field confront these budget and funding realities, the interest in studying art endures. The number of students sitting for the A level exam in the history of art has increased significantly in the last five years, and the number of undergraduate entrants into university programmes in art history has remained steady over the last eight years—a period which saw a distinct drop in the uptake of arts subjects largely as a result of government policy and negative rhetoric around non-STEM subjects.

The new government, in contrast, has reaffirmed the central role of the arts in our society and has encouraged young people to enter careers in the creative industries which include the arts, culture and heritage sectors.

Our plan is informed by these environmental factors and is underpinned by our intent to make our subject more accessible to and well known by the wider public; advocate for the discipline's intrinsic and ancillary benefits; emphasise the vocational aspects of our field; and promote our subject at pre-university levels of education.

Importantly, we reaffirm our commitment to reduce the barriers to engaging in our subject, particularly regarding those that exist as a result of socio-economic background and race/ethnicity.



VISION & MISSION

Our Vision

Our vision is for a world in which art history thrives and through it we gain a deeper understanding of art and human culture.

Our Mission

The Association for Art History leads the collective effort in the UK to advance the study and practice of art history. Through our programmes, publications and resources we connect those engaged with art history, aid scholarly research and develop professional practice. We advocate on behalf of a broad and inclusive subject, stressing its importance in a well-rounded education and influencing relevant policy.



WHAT WE VALUE

Inclusivity

We invite participation from those in the field to help create an organisation that is responsive, focused yet flexible and is most beneficial to the subject and its practitioners. We foster an inclusive approach within the subjects of art history and visual culture. We strive to reach broad audiences within the UK and those from areas beyond our traditional spheres of scholarship, readership and involvement. We work to reduce barriers to engagement with art history that may exist as a result of economic or social strata, location, age, capacity, race or ethnicity, gender or sexual orientation.

Excellence

The highest standards of excellence and academic rigour underpin all our work be it in our journal, our annual conference or our programmes for professionals, those in secondary and primary education and the interested public.

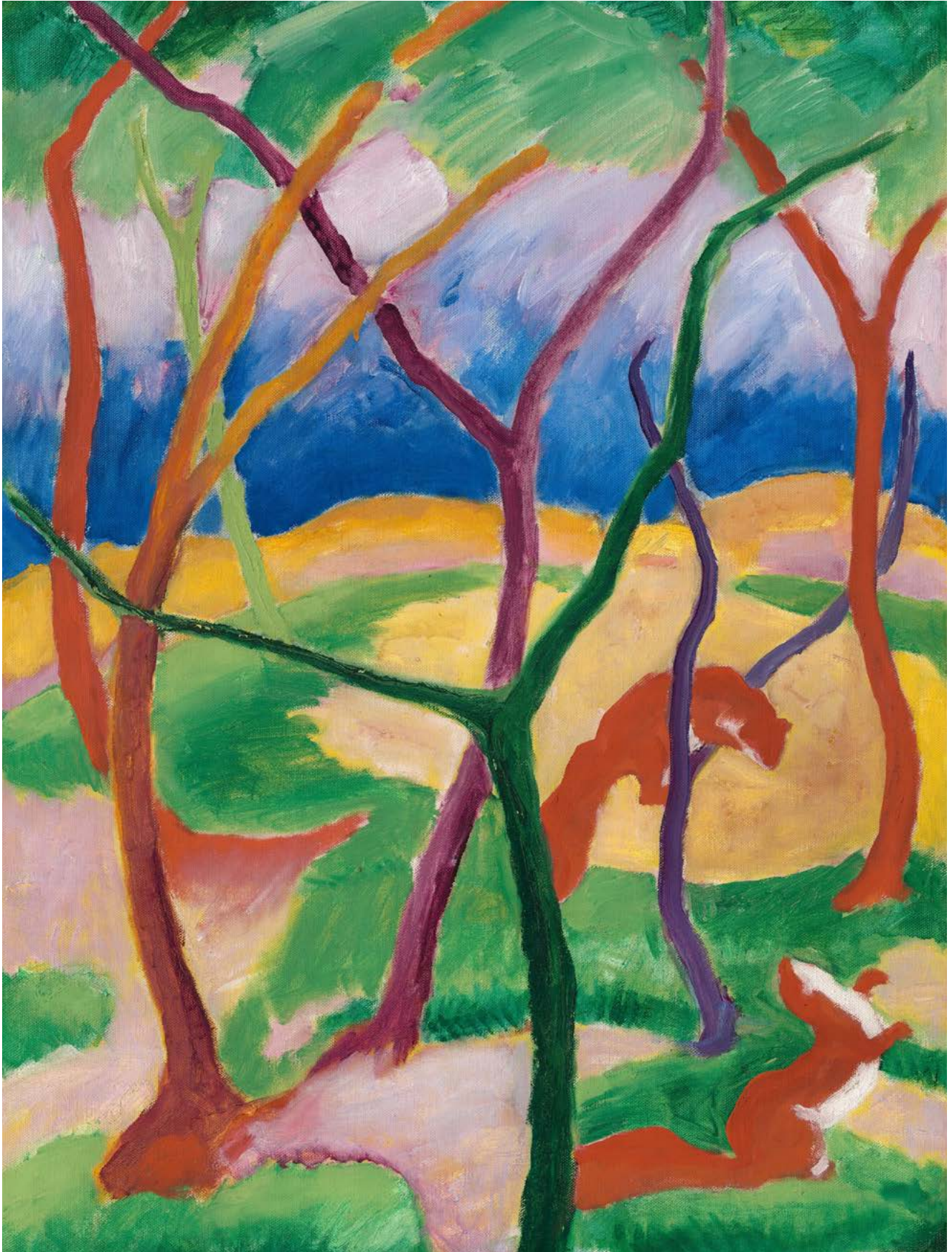
Advocacy

We keep a watchful eye over issues, legislation and social, cultural and pedagogical trends that effect our subject. We seek opportunities to promote the subject, increase participation, and support practitioners. We advocate to affect change and find solutions to challenges.

Respect

The ability to recognise and respectfully engage with differing viewpoints and perspectives is essential in our professional interactions. We encourage ways of viewing, doing and being which help to ensure that our organisation is welcoming to all.

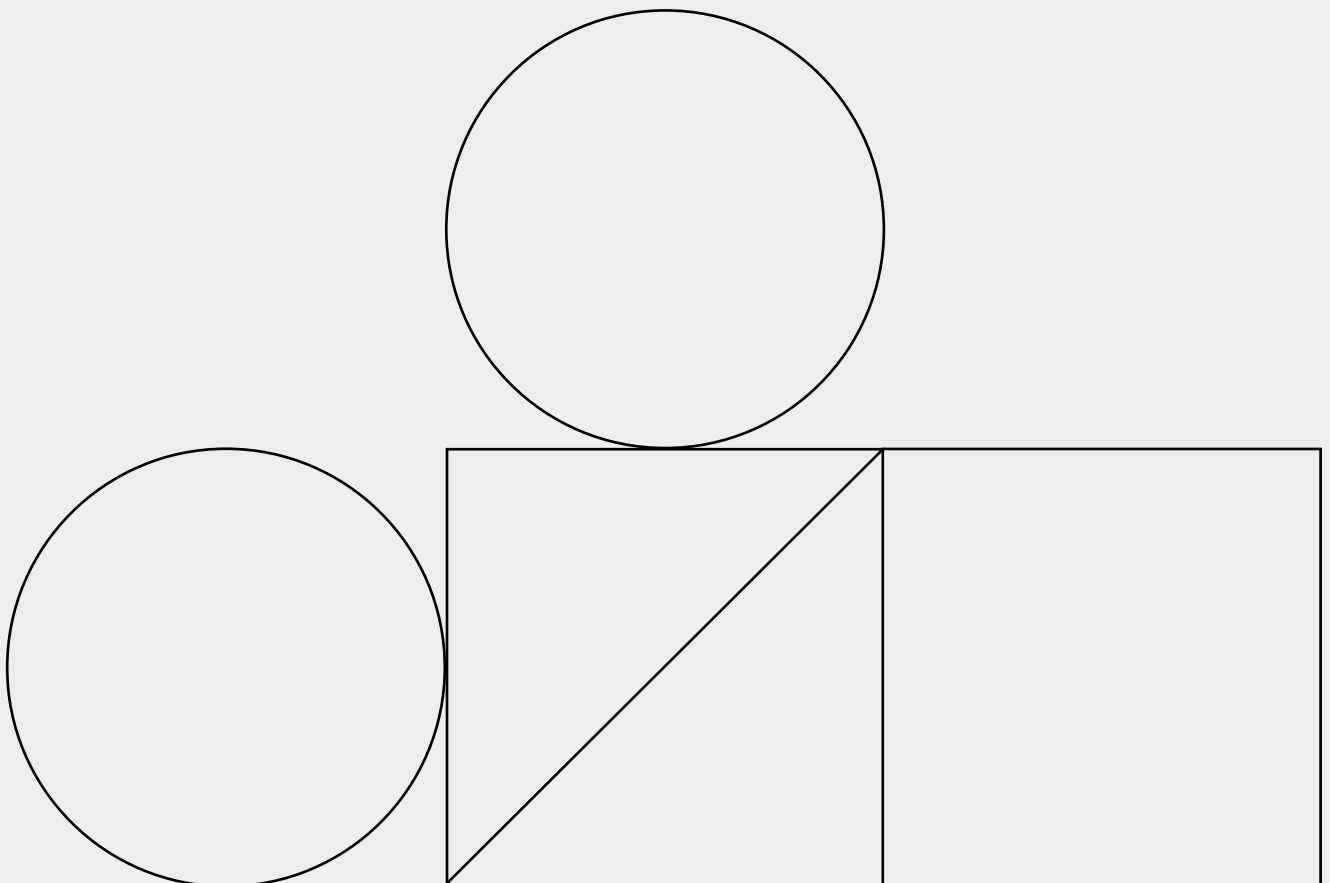




OUR COMMUNITIES

The Association serves those teaching, researching and learning in the **higher education sector** as well as teachers at the **pre-university level** to help ensure that students are introduced to our subject and that opportunities to study it are increased. We support those in the professions within our field, especially in the **curatorial sector**.

And the Association works to raise the profile of our subject among **potential students of art history and their parents** with programmes outside of formal education initiatives in order to encourage engagement with our subject and raise awareness of its benefits.



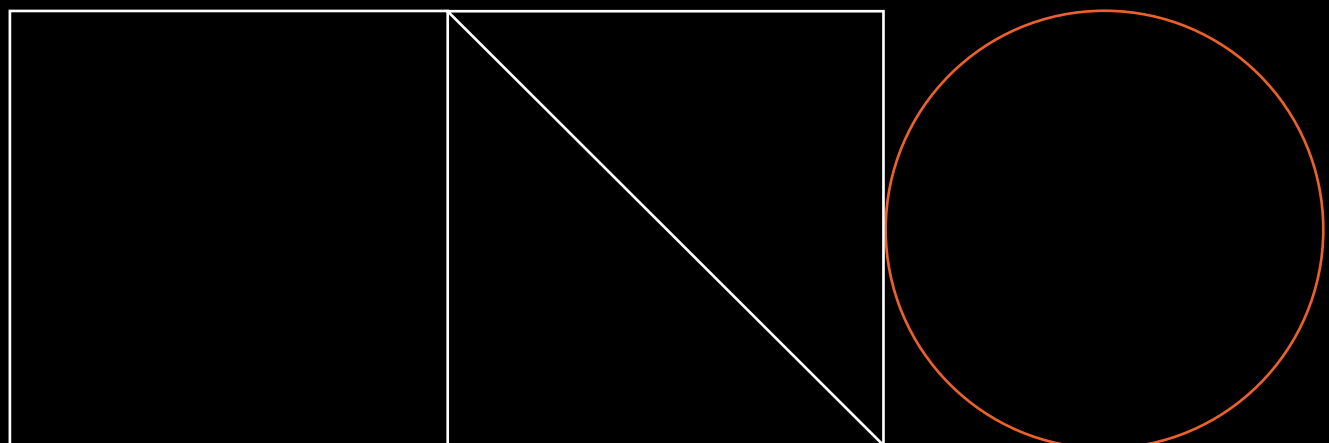
OUR GOALS AND OBJECTIVES

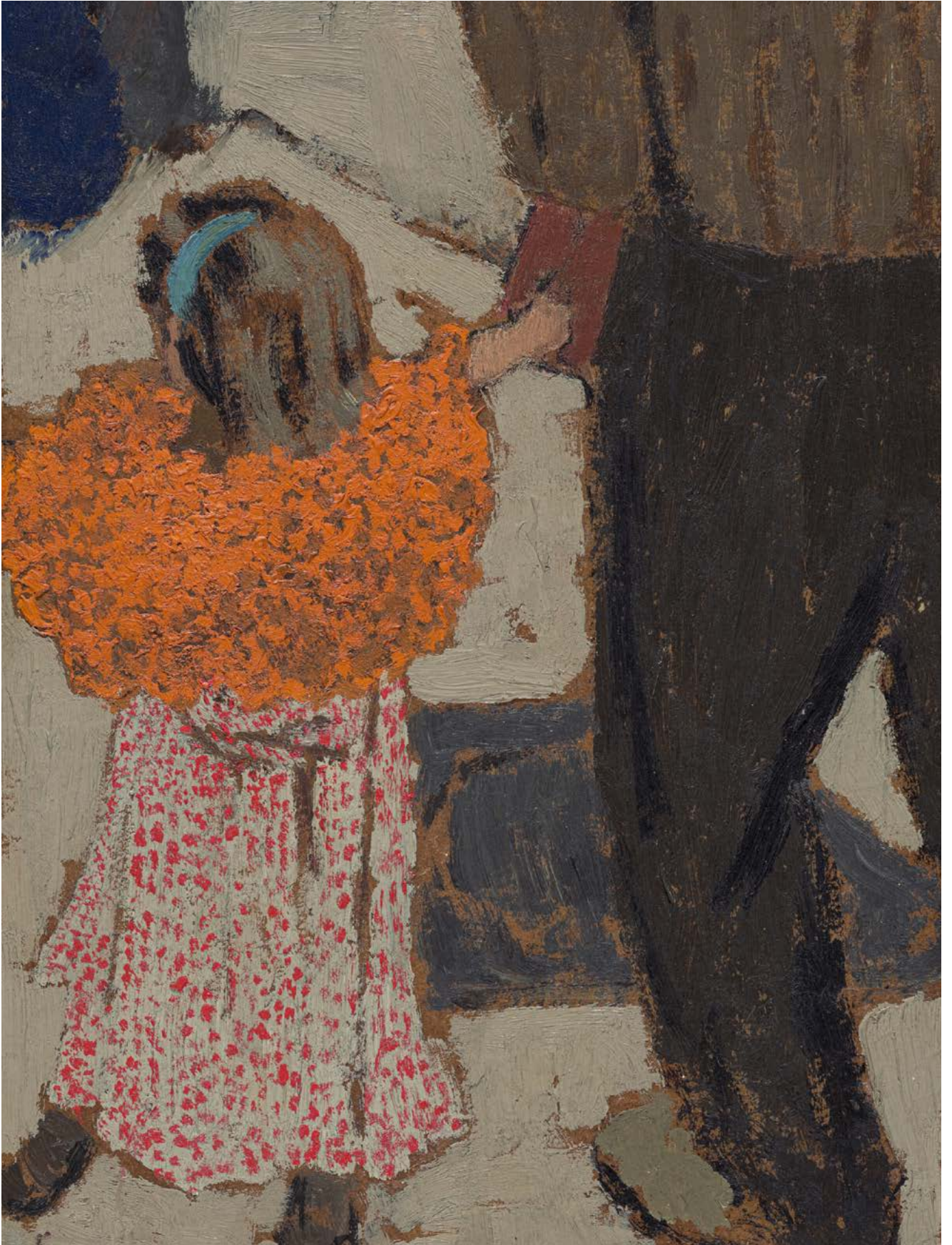
Our plan is organised around three broad areas.

- 1 The first focuses on advancing our subject within the academic and professional sectors, through advocacy and supportive programmes and initiatives.

- 2 The second main goal has two components: to interest those in our subject who are not employed in our field--students and members of the public--and to further engagement with the Association principally through our membership programme.

- 3 The third goal represents the foundation upon which our work is based and includes our efforts to sustain the Association financially and through effective outreach to our communities.





1 CONTRIBUTE TO AND PROMOTE THE SUBJECT OF ART HISTORY

The Association supports art history through our advocacy efforts and facilitates research and teaching in the higher education sector through our scholarly journal, annual conference and other research-led events.

Advocacy

We will coordinate efforts on several inter-related initiatives: innovating the curriculum, with an emphasis on decolonizing art history; facilitating HEI's working with schools to enable a broader and more diverse range of students to connect with the subject; and supporting vulnerable colleagues and departments across the UK. Our advocacy efforts will extend to broader issues which directly affect art history, including in the areas of funding for the university and cultural sectors and/or educational policy.

Scholarship

The Association fosters and disseminates research and facilitates intellectual dialogue within our discipline. We do this through our journal, *Art History*, our Annual Conference, and through other research-led events.

We will pursue the aims and scope of our journal to promote art history which examines cultural production, coloniality, patriarchy, and ecological destruction,

and to bring attention to the work of Indigenous art and scholarship, primarily through the publication of special issues appearing twice in each annual volume.

We will continue to ensure that our research-led events fit the needs of their intended audiences, incorporating recent feedback we have received and taking into account reduced research budgets in the HE sector. We will aim to ensure speakers and content reflect a diverse approach to art histories and are as inclusive as possible to people from a wide array of lived experiences.

Professional Development and Initiatives

Developing professional skills of and creating resources for doctoral students and early career researchers in the higher education sector will remain a priority for the Association. We will also pursue this for curators addressing, among others, workplace wellbeing needs as identified in our surveys of those in the curatorial sector.



2 INCREASE ENGAGEMENT WITH ART HISTORY AND WITH THE ASSOCIATION

Teaching and Learning

We will continue to promote and encourage the offer of art history at all pre-university levels and look to create new, scalable resources, particularly at schools in the state sector, where they will have the greatest impact. We will explore how we can best introduce art history into the curricula of cognate arts and humanities subjects including: history, English, religious education, and art and design. We will work with relevant examining boards and course providers on introducing options to study art history at the GCSE level. .

Public Profile of and Access to Art History

While our Art History Festival increased considerably in scope and attendance in the last couple of years, we will undertake further consideration in to how it can best inform potential art history students and their parents about the value of our subject, prospects for study and potential career options.

We will endeavour to achieve our EDI objectives of increasing access to our subject from among those who may face barriers from engaging with our field based on personal characteristics or situation. We will produce additional resources on careers in the visual arts and how to best prepare for working in the arts and culture sectors.

Membership

We will increase engagement with the Association through membership campaigns, communications and membership marketing. We will develop membership offers that attracts and are more relevant to institutions, curators, other professionals in our field, and students. We will establish procedures for monitoring our membership population on an ongoing basis in order to assess progress against EDI objectives.

We will refresh research on members and non-members in order to ensure that membership is a compelling way to engage with the Association for those in the field.

3 ENSURE LONG-TERM SUSTAINABILITY

The Association will increase its efforts to diversify its income, particularly with the reduction in publication revenues in the era of Open Access academic publishing. We will strengthen communication and marketing efforts and put in place governance and staff structures to realise our goals.

Raised and earned income

We will implement a development strategy to garner support for fundable aspects of our programme and for our ongoing operations. The former includes attracting funds for our grants and bursaries scheme, educational initiatives and our public-facing Art History Festival. We will put in place a membership strategy and explore a financial model for our Annual Conference so that each can make increased net contributions to our bottom line.

Communications and Marketing

We will focus on strengthening relationships with current stakeholders, expanding outreach to new audiences, and maximising opportunities for community, member and donor engagement. We will put in place an enhanced communication strategy to build momentum and expand awareness by better understanding key audiences, tailoring communication and marketing efforts, and making our digital presence more engaging and user-friendly.

We will work to ensure that the intrinsic and extrinsic benefits of our subject are more widely understood and appreciated by members of our communities, particularly those outside of the arts sector. Within the field, our marketing efforts will focus on new content strands around grants and bursaries, member benefits, residencies, and publishing in our journal.

Staff, board and committees

We ensure that staff and committee resourcing are in place to enable us to achieve our strategic and operational aims. We regularly assess skills sets and backgrounds of board and committee members so that they offer the support the organisation needs to fulfil its mission and to fairly represent the communities we serve. We will provide refreshed EDI training and implement a wellbeing policy for the staff team. We will create goals for Trustee support in the areas of membership, fundraising and advocacy.



IMAGE CREDITS

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Front cover: The Musician, 1914,
Louis Casimir Ladislas Marcoussis (artist) French, born Poland, 1883 - 1941
Chester Dale Collection
Courtesy National Gallery of Art, Washington

Page 3: Self-Portrait, 1858 Henri Fantin-Latour (artist) French, 1836 – 1904
Chester Dale Collection
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Page 5: Bather or Nymph at the Bath, model 1757,
carved mid-to-late 18th century
French 18th Century (sculptor)
Etienne-Maurice Falconet (related artist) French, 1716 - 1791
Gift of David H. McDonnell
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Page 7: Orchard Oriole, 1830/1832
Joseph Bartholomew Kidd (painter) Scottish, 1808 - 1889
John James Audubon (artist after) American, 1785 – 1851
Gift of E.J.L. Hallstrom
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Page 8: Weasels at Play, 1911
Franz Marc (painter) German, 1880 – 1916
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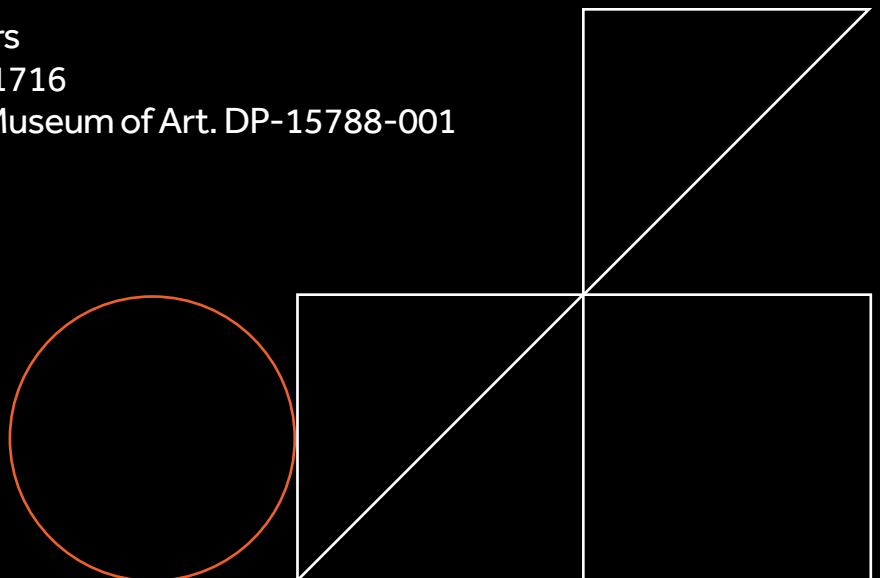
Page 11: Child Wearing a Red Scarf, c. 1891
Edouard Vuillard (artist) French, 1868 – 1940
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Page 13: Hexagonal Lantern, Kangxi period, 1662/1722
Chinese Qing Dynasty (artist)
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Page 15: Applique Quilt, 1938
Suzanne Roy (artist) American, active c. 1935
Index of American Design
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Page 17: Frosty Day, 1915
Alexej von Jawlensky (painter) Russian, 1864 - 1941
Gift of Benjamin and Lillian Hertzberg
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Back Cover: A Vase of Flowers
Margareta Haverman Dutch 1716
Courtesy The Metropolitan Museum of Art. DP-15788-001





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