

The State of Scholarly Publishing in the History of Art and Architecture

By:

Lawrence McGill

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Online:

< <http://cnx.org/content/col10377/1.2/> >

C O N N E X I O N S

Rice University, Houston, Texas

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Collection structure revised: September 22, 2006

PDF generated: October 30, 2009

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Table of Contents

Acknowledgements	1
1 Project Summary	
1.1 Research Questions and Components of the Research Project	3
1.2 Overview of Research Findings	4
Solutions	??
2 Trend Data – Art History Publishing and Ph.D.’s	
2.1 Art History Publishing	11
2.2 Art History Ph.D.’s	18
Solutions	??
3 Focused Discussions with Art History Scholars – Key Findings	
3.1 Focused Discussion With Younger Scholars	23
3.2 Focused Discussion with Mid-Career and Senior Scholars	27
3.3 Meeting with Art History Chairs	32
Solutions	??
4 Survey of Art and Architectural History Editors – Key Findings	
4.1 Introduction	35
4.2 Submissions and the Review Process	35
4.3 Subject Areas and Publications	36
4.4 Costs of Publication	37
4.5 Sales	38
4.6 The Role of Electronic Publishing and Print-on-Demand	38
Solutions	??
5 Conversations with Editors and Others Invested in Art History Publishing – Key Findings	
5.1 Introduction	41
5.2 Changes in the University Press Publishing Environment	41
5.3 How Publishers are Responding to Changes in the Publishing Environment	44
5.4 Electronic Publishing and the Future of the Book	45
5.5 Art History Scholarship, Publishing, and Tenure	46
Solutions	??
6 Appendices	
6.1 Appendix A: Trends in Art History Publishing	49
6.2 Appendix B: Trends in Art History Ph.D.’s	50
6.3 Appendix C: Focused Discussions with Art History Scholars	52
6.4 Appendix D: Conversations with Art History Editors	53
6.5 Appendix E: Survey of Art History Editors	54
6.6 Appendix F: Summit Meeting with Editors, Publishers, Art Historians, and the Mellon Foundation	54
Solutions	??
Index	56
Attributions	57

Acknowledgements¹

The author would like to thank principal investigators Hilary Ballon and Mariët Westermann and project consultant Kate Wittenberg for their vision and guidance throughout this project. They unstintingly shared their extraordinary knowledge of the field of art and architectural history and the publishing-related challenges associated with it, helping the author get up to speed in an area with which he had little previous familiarity. Their passion for finding solutions to the issues addressed in this report has been a source of inspiration. On a personal level, they have also been wonderful colleagues to work with.

The author would also like to express special thanks to Mindy Weinberg and Susan Francia for their help in taking notes during focus groups, transcribing and summarizing audiotapes, analyzing data, creating tables and charts, writing summary reports, and performing other tasks as needed during this project. Both worked tirelessly and efficiently under demanding time constraints, paid exquisite attention to detail and nuance, and added great value to the project. Moreover, two nicer researcher associates would be hard to find anywhere. Grateful acknowledgement goes also to Eric Ramirez-Weaver for skilled note-taking during the focus group with art history editors at the College Art Association meeting.

Professors Paul DiMaggio and Stanley Katz, of the Center for Arts and Cultural Policy Studies at Princeton University, were tremendously supportive of the author's work on this project and continue to serve as exemplary models of both scholarly productivity and collegiality. Thanks also to the exceptionally competent Sandy Paroly for her timely and good-humored assistance throughout this project.

Early in the project, the contributions of Stephen Urice, director of the Project for Cultural Heritage Law & Policy at the University of Pennsylvania, were invaluable. His thoughtful input on project documents and plans helped move the investigation in very productive directions. Jack Meyers, assistant to the provost at Yale University, also provided very helpful insights into the issues being addressed in this project at various stages during its execution.

Eve Sinaiko, publications director of the College Art Association, gave very generously of her time to provide useful background information on the scope of the issues associated with art history publishing. She was also instrumental in arranging the focused discussion with art history editors at the College Art Association conference; without her assistance and enthusiastic support, this meeting could not have taken place. Peter Givler, executive director of the Association of American University Presses, was also very generous in sharing both his time and the resources of his organization in the process of gathering critical information on trends in publishing at university presses.

Perhaps the most important acknowledgement goes to the enthusiastic participants in all of the meetings, discussions, and interviews organized for this project. It is not an overstatement to say that all of the participants – scholars, editors, publishers, librarians, funders, and museum and association executives alike – shared a genuine desire to make a positive contribution to addressing the challenges associated with publishing in art history. The author would especially like to thank the 15 interviewees who, in some cases, spent up to four hours in conversation with him on the issues being investigated in this project. Their willingness to contribute their wisdom and experience to the project in such depth enriched the investigation immeasurably.

Finally, the author wishes to thank the Mellon Foundation for its support of this very important project and its efforts to identify fruitful ways to move forward in dealing with the challenges discussed in this report.

¹This content is available online at <<http://cnx.org/content/m13968/1.1/>>.

In particular, the encouragement and excellent advice of Harriet Zuckerman, Angelica Rudenstine, Donald Waters, Joseph Meisel, and Suzanne Lodato are very much appreciated.

Chapter 1

Project Summary

1.1 Research Questions and Components of the Research Project¹

In September 2005, the Mellon Foundation funded an exploratory research project to assess the state of scholarly publishing in the field of art and architectural history, with the goal of understanding the challenges faced by both scholars and publishers working in this area. The project was led by the Columbia University Department of Art History and Archaeology and the Institute of Fine Arts at New York University, with research assistance from the Princeton University Center for Arts and Cultural Policy Studies (CACPS) and the Electronic Publishing Initiative at Columbia (EPIC). A brief description of the research questions and investigative components of the project follows.

1.1.1 Research Questions

1. Understand how scholarly publishing in art history has changed during the past 20 years.
2. Understand how the size and scope of art history and related fields have changed over the past 20 years.
3. Assess current opportunities for art historians to publish monographs (especially first books).
4. Assess the implications of changing publishing opportunities for the credentialing and professional development of younger scholars in art history.
5. Assess the impact of rising permissions costs on opportunities to publish in art history.
6. Assess the potential of other outlets (including e-publishing, museum publications and journals) for monographic scholarship in art and architectural history.

1.1.2 Components of the Research Project

1. Data were collected on the number of art history books published by university presses since 1985. A sample of these books was further broken down into the categories of single-author works and museum-related works.
2. Data were collected on Ph.D.'s awarded in art history since 1979-80.
3. Focused discussions were held with three groups of art history scholars: 12 younger scholars (who received Ph.D.'s within the past 10 years), 12 mid-career and senior scholars, and the chairs of more than a dozen art history graduate programs in the northeastern U.S.
4. Semi-structured interviews were conducted with 15 senior representatives of leading art history presses and other organizations with a significant interest in art history scholarship and publishing.
5. A focused discussion was held with a group of art history editors from 27 presses at the annual meeting of the College Art Association.

¹This content is available online at <<http://cnx.org/content/m13997/1.1/>>.

6. A survey was conducted with a sample of art history editors on the characteristics of the art publishing programs at their presses.
7. A summit meeting of scholars, publishers and the Mellon Foundation was convened in an effort to forge a productive collaborative strategy for dealing with the challenges that affect both art history scholars and publishers.

1.2 Overview of Research Findings²

In September 2005, the Mellon Foundation funded an exploratory research project to assess the state of scholarly publishing in the field of art and architectural history, with the goal of understanding the challenges faced by both scholars and publishers working in this area. From the perspective of university-based art historians, shrinking opportunities to publish scholarly books are experienced as jeopardizing the intellectual vitality of art and architectural history. From the perspective of publishers, increasing publication costs and commercial pressures are experienced as constraining their ability to publish in certain areas of scholarship.

The present study involved seven components: background data collection on trends in art history publishing; background data collection on trends in art history doctorates conferred; focused discussion sessions with art historians; interviews with editors and publishers in the field; a focused discussion session with art history editors; a survey of art history editors on the characteristics of the art publishing programs at their presses; and a summit meeting of authors, publishers, and the Mellon Foundation to discuss the research findings and their implications.

1.2.1 Quantitative data collection

1.2.1.1 Art history publishing.

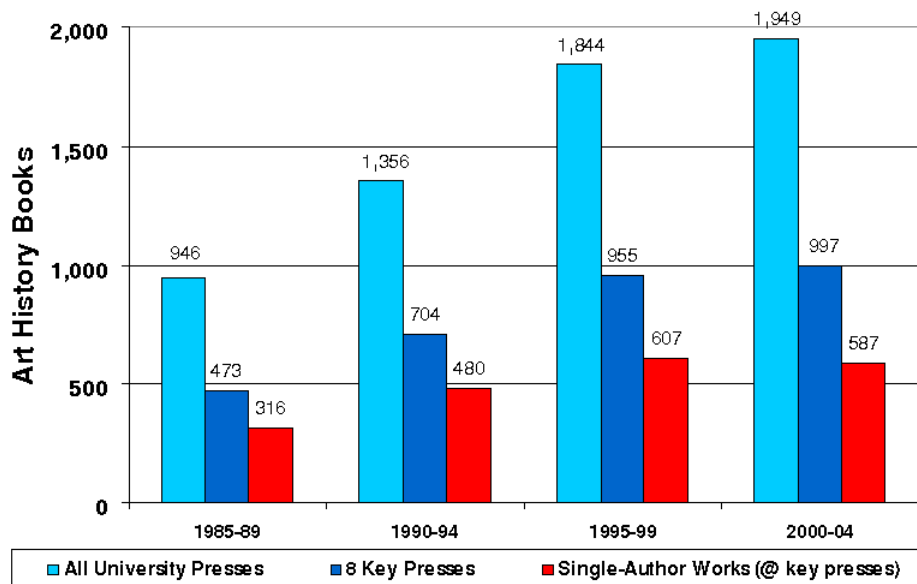
To quantify trends in art history publishing, data were collected on the number of art history works published annually by university presses since 1980. A sample of these works was further broken down into the categories of single-author works and museum-related works. Some key findings:

The number of art history books published annually by university presses climbed significantly from the early 1990s to the late 1990s, but has grown at a much slower rate since 2000. (It is important to note that this includes all titles classified as art history, including single-author monographs, multiple-author works, edited volumes, exhibition catalogues, etc.) During the early 1990s (1990-94), university presses published 1,356 art history books, according to the Bowker Global Books in Print database, or an average of about 269 art history titles per year. During the second half of the 1990s (1995-99), the number of art history books published by university presses increased 37% to 1,844, or an average of 369 per year (i.e., 100 more titles per year).

During the next five year period (2000-04), the number of art history books published by university presses increased once again, but at a much slower rate. Between 2000 and 2004, university presses published 1,949 art history books (an average of 390 art history titles per year), an increase of 6% (or 21 more books per year) over the previous five-year period.

²This content is available online at <<http://cnx.org/content/m14000/1.1/>>.

Art History Publications, 1985 - 2004 At All University Presses and at 8 Key Presses



"8 key presses" include – California, Cambridge, Chicago, MIT, Penn State, Princeton, Washington, Yale

Figure 1.1: (Click on graphic for enlarged view.)

The number of single-author works in art history increased significantly from the early 1990s to the late 1990s, but declined somewhat during the most recent five-year period for which data are available (2000-04). A title by title analysis of art history books at eight university presses considered to be key publishers in the field of art history shows that the number of single-author works in art history published by these presses increased from an average of 63 per year during the late 1980s to 121 per year during the late 1990s (a 92% increase). Between 2000 and 2004, however, the average number of single-author works in art history published by these presses declined to about 117 per year, a 3% drop.

Art History Doctoral Degrees Conferred 1979-2004

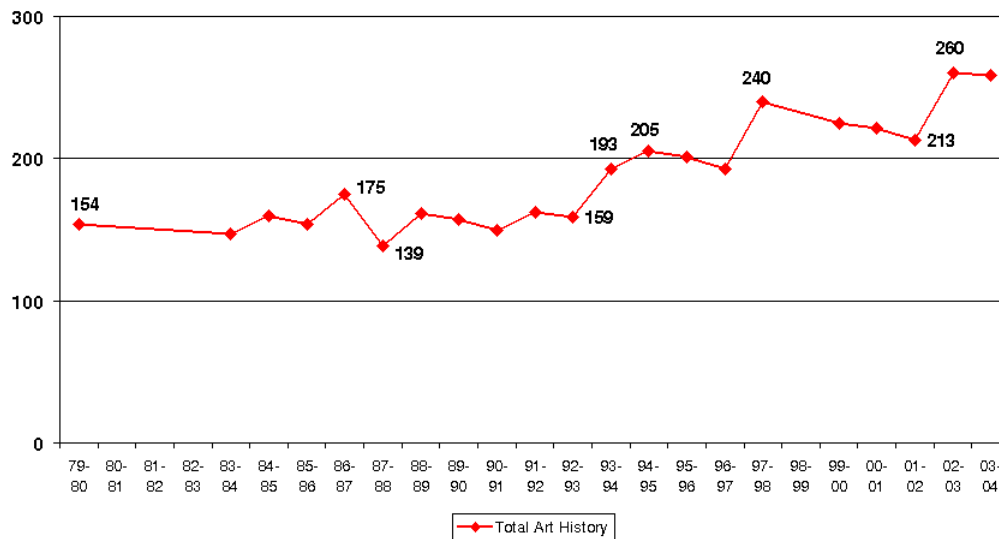


Figure 1.2: (Click on graphic for enlarged view.)

1.2.1.2 Art history Ph.D.'s

From 1992-93 to 2002-03, the number of Ph.D.'s awarded annually in art history (and related fields, such as art criticism and art studies, but not including architecture or archaeology) increased dramatically. During the fourteen years prior to the 1993-94 academic year (1979-93), the field had awarded an average of about 156 Ph.D.'s per year. Between 1993-94 and 1996-97 (a span of four years), the field awarded an average of 198 Ph.D.'s per year, a 27% increase over the previous 14-year average. Since 1998-99, the field has awarded an average of 236 Ph.D.'s per year, an increase of another 19% from the mid-1990s, and a total increase of 51% since the 1980s and early 1990s. In the most recent two years for which data are available (2002-03 and 2003-04), there were 260 and 259 Ph.D.'s awarded in the field of art history, or over 100 more Ph.D.'s per year than was typical during the 1980s and early 1990s.

While the total number of doctoral degrees awarded (in all fields) has also increased since 1992-93, the field of art history has been producing Ph.D.'s at a far more rapid rate than the typical discipline. The average annual rate of increase of Ph.D.'s in all fields since 1992-93 has been just under 1 percent per year, while art history Ph.D.'s have increased at a rate of more than 8 percent per year.

1.2.2 Qualitative data collection

Three focused discussions sessions were held with art history scholars concerning their publishing experiences and those of their colleagues and advisees. The first group was comprised of younger scholars (who had received their Ph.D.'s within the past 10 years), the second was conducted with mid-career and senior scholars, and the third with chairs of graduate art history departments in the northeastern United States.

In addition, semi-structured interviews were conducted with senior representatives from a number of leading art history publishers in order to hear their perspectives on the problems involved in publishing in this field. Among the topics explored were issues associated with heavily illustrated books; numbers of manuscripts being submitted, accepted, and rejected both before and after peer review; and publishers' perceptions of their audiences, trends in the field, and their strategies for art history publishing.

A focused discussion session was also held with art history editors during the annual conference of the College Art Association in February 2006, and a follow-up survey of art history editors was conducted in order to collect data on the characteristics of the art publishing programs at their presses.

1.2.3 Challenges associated with art history publishing

These investigations revealed a number of challenges associated with the publishing of monographic scholarship in art and architectural history. These challenges might be summed up as follows:

1. Art history is different.
2. Scholarly publishing is changing.
3. Conflicting mandates: specialization versus breadth of appeal.
4. Where are the subventions?
5. Is the peer review process working?
6. How should art historians advise Ph.D. students?
7. Tenure criteria and library purchasing policies are at odds.
8. Alternative outlets for publication may better suit some types of scholarship.
9. How is scholarship being evaluated?

1.2.3.1 Art history is different.

The "crisis" in scholarly publishing that affects all scholarly disciplines has hit art and architectural history especially hard. The reasons for this are clear: texts in this field require illustrations, and illustrations create costs that don't exist for books in other scholarly fields. Although it may be overstating the case somewhat, one scholar put it this way: "I'm envious of my colleagues in other fields, such as English, where they can churn out books, while I'm searching for funds to cover illustration costs." Another scholar said, "You have to be a good financial manager in addition to being a scholar. The amount of energy is doubled in this field: production costs for images, along with permission rights." Meanwhile, the tenure clock is ticking.

1.2.3.2 Scholarly publishing is changing.

Sales of scholarly books have dropped substantially. A press that used to be able to sell 2,000 copies of a book in art history may now have to be satisfied with selling 700. Libraries that may have purchased 700 to 900 copies of an art history book fifteen years ago may purchase 150 to 300 today. If it is a borderline decision to "crank up the [publishing] machine" (in the words of University of California Press director, Lynne Withey) to publish a typical scholarly monograph in the humanities that may sell 1000 copies, how much harder is it to justify cranking up the machine to publish an image-laden work of art history scholarship that may sell only 700?

Museum stores used to be important outlets for art history publications. Now, scholarly publications are fighting a generally losing battle against trinkets and souvenirs for floor space in museum stores. MOMA "killed its book section," according to one editor. Another says that, with the exception of the Metropolitan Museum, she "does not consider museum stores to be venues for serious readers anymore."

There appears to be a greater emphasis at university presses on trying to reach wider audiences with scholarly books. There is a growing perception that more cross-disciplinary titles are being published and that marketing considerations play a greater role today in determining how a press's art history list is defined and how individual titles are categorized in terms of subject matter.

There is also a perception among scholars that it is more difficult today to turn a dissertation into a book. While we don't have enough data to test this claim, one editor did say that wholesale distributors (through which the largest percentage of university press titles are distributed) now tend to cull books that have a "revised dissertation" smell about them as they evaluate titles for potential distribution.

1.2.3.3 Specialization versus breadth of appeal.

This dilemma is succinctly spelled out by a scholar who says, "I'm not clear on what type of book I should be trying to publish as my first book. On the one hand, I have to show that I am a specialist in my field which means my topic has to be relatively narrow. On the other hand, if I submit this [manuscript] to a publisher, it will be rejected for being too narrow or specialized." From the publishers' perspective, many "scholars in art history seem to be writing only for tenure committees and not at all for wider readership."

It should be noted that not all scholars see the movement towards greater interdisciplinarity in publications as a negative. Many find it exciting. But where does it leave younger scholars in the field?

1.2.3.4 Where are the subventions?

Publication costs in art history are rising and it isn't clear whether subventions are keeping up. Some presses maintain established relationships with subvention providers, while others are concerned that subventions are more difficult to obtain than they used to be. Meanwhile, the burden of identifying funding sources and obtaining subventions falls largely upon the shoulders of authors, a burden that weighs especially heavily upon scholars seeking to publish their first book. How might this burden be relieved?

1.2.3.5 Is the peer review process working?

Some of the more senior scholars with whom we spoke expressed the concern that peer reviews are sometimes ignored, resulting in the publication of manuscripts of questionable merit. Since reviews take time for which reviewers are not well-compensated, what is the incentive to do a review if it may not have an impact on the process of manuscript revision and publication?

1.2.3.6 How should art historians advise Ph.D. students?

This is related to the point about "specialization versus breadth of appeal." Here's the dilemma: The purpose of a dissertation is to advance knowledge in one's field, which requires specialization. To achieve tenure in one's field, one must publish at least one and possibly two books. Publications "count" more towards tenure if they are published by prestigious presses. All things being equal, prestigious presses would prefer to publish books that will have broad appeal. So, what should art historians tell their advisees about choosing a subject for and approaching the writing of their dissertation? Or, as one of the younger scholars put it, "If both scholarship and reaching a wider audience are deemed important, does that mean I have to publish on two different tracks at once?"

1.2.3.7 Tenure criteria and library purchasing policies are at odds.

Even as tenure at many institutions still depends upon the publication of single-author monographs, one of the most important drivers of scholarly book sales, namely libraries at institutions of higher education, is drying up due to budget pressures. In short, the demand for scholarly monographs has dramatically decreased, while the pressure on scholars to publish monographs has not changed.

1.2.3.8 Alternative outlets for publication may better suit some types of scholarship.

Some scholars argue that the focus on producing single-author monographs (in order to achieve tenure or secure a promotion) may be counterproductive for the advancement of a field. In some subfields, for example, the exhibition catalogue may be the dominant form of publication. In archaeology, the field moves forward not just through the publication of scholarly monographs, but through fieldwork, curating shows, and creating databases. In newer subfields, journal articles may be the only viable venue for disseminating scholarship.

There is also the question of how to "publish" dissertation research, a question that grows more pressing as traditional publishing opportunities seem to be narrowing. How might digital publishing play a role in the dissemination of dissertation research?

And what additional opportunities might digital publishing open up for the field? Are hybrid publications (with both print and digital components) a sensible option for some types of scholarship? Is the field looking for ways to take advantage of new opportunities presented by the digital publishing option, such as searchability, interactivity, and hypertext capabilities?

1.2.3.9 How is scholarship being evaluated?

Because "art history is different," the evaluation of scholarship in art history is arguably more complicated than it is in other disciplines. Art historians not only publish books and articles, they also curate shows, write catalogue essays and do fieldwork. If those activities are done well, many would contend that they contribute substantially to advancing scholarship in the field.

Art history is also a field with many subdivisions. The audiences for specialized scholarship in some subfields are, arguably, not large enough to warrant "cranking up the machine." One scholar said, "I would like to see universities be more reasonable about what they expect from scholars who choose to work in areas that perhaps might not be able to support the publication of a book. I wrote a book, but I'm coming to find out that my book is actually a bunch of articles in terms of the interest that exists in the area I've spent my career working in. Many of us have a small sphere of interest. So, we need to reconsider how to evaluate scholarship in terms of how well it has been done, regardless of who publishes it."

1.2.4 Summit meeting of authors, publishers, and the Mellon Foundation

Recognizing that the issues affecting scholarly publishers and art historians are flip sides of the same coin, a summit meeting of scholars and commissioning editors was designed as the final element of the research project. To forge a productive strategy for dealing with the issues that affect both art history scholars and publishers, the summit meeting was conceived as a way of systematically sharing and discussing the preliminary research findings, and defining and prioritizing the steps that need to be taken next to deal effectively with these issues.

Chapter 2

Trend Data – Art History Publishing and Ph.D.'s

2.1 Art History Publishing¹

To quantify trends in art history publishing, data were collected on the total number of art history-related titles published annually by university presses between 1985 and 2005, as listed in the Bowker Global Books in Print database, the most comprehensive source of data on books published in the United States. (For more information about this database and the search methods used to identify relevant titles, please see Appendix A.) In addition, more than 3,000 art history-related titles published by eight key university presses during the same 20-year period were reviewed on a title-by-title basis in order to track the number of single-author works and museum-related works published by these eight presses. Background data were also collected on publishing trends in general at U.S. and university presses.

In 2004, the U.S. book industry took in revenues of more than \$9.5 billion across all market categories. Art books accounted for 2.6% of these revenues, or about \$185 million. (Data for art history books as a subcategory of "art" are not available, but they probably represent about 20% of revenues in the art book category.)

¹This content is available online at <<http://cnx.org/content/m13981/1.1/>>.

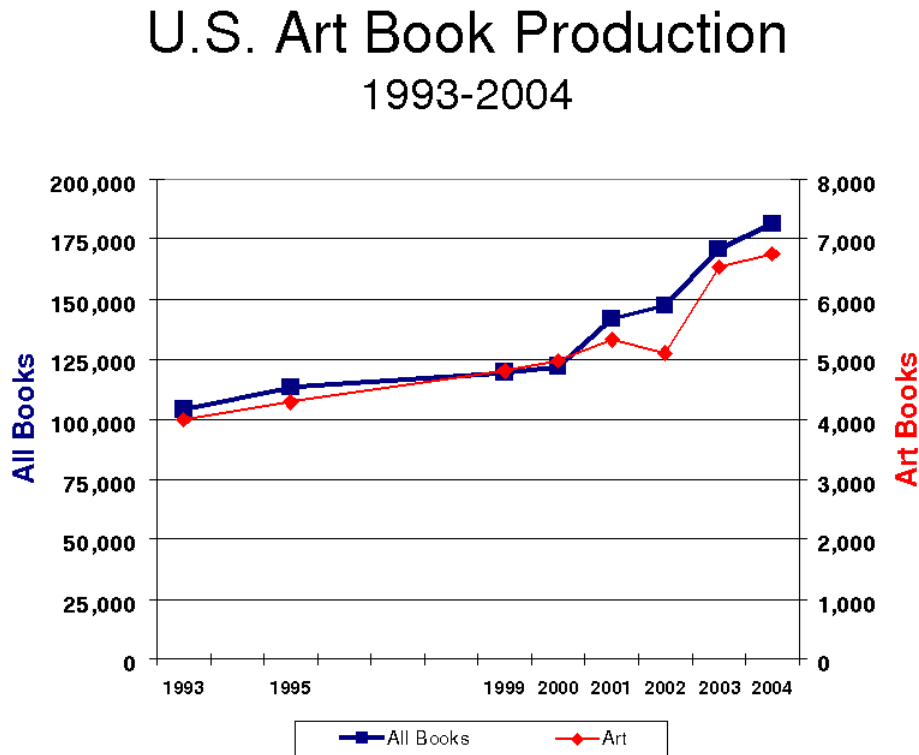


Figure 2.1: (Click on graphic for enlarged view.)

There were more than 6,500 art-related titles published in 2004, or about 3.7% of the total output of the U.S. book industry. The number of art books published annually in the U.S. has increased by 69% since 1993, consistent with the overall increase in the number of books published in all categories since 1993 (74%).

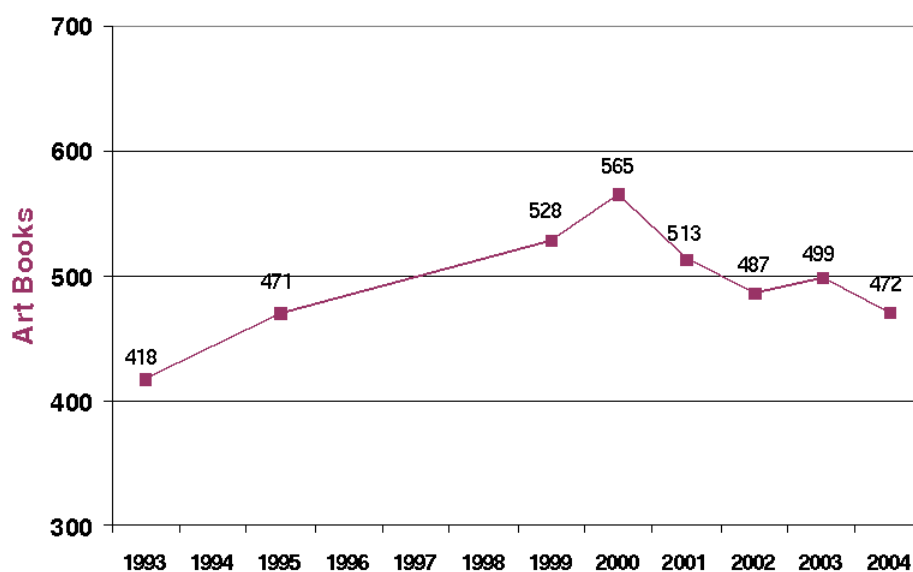
About 20 percent of the art-related titles published in 2004 could be classified as "art history" titles, based on a search of the Bowker Global Books in Print database. From this search, it is estimated that about 1,330 art history titles were published annually between 2000 and 2004 by all U.S. presses. Of these, about 390 titles per year (or about 30%) were published by university presses.

While the bulk of "art history" titles appear to be published by nonacademic presses, this report focuses primarily on the output of university presses, for the following reasons:

- A major concern of this project is to assess current opportunities for art historians to publish scholarly monographs, especially first books. While many books published by nonacademic presses may be classifiable as "art history," most scholarly books tend to be published by university presses.
- Where a book gets published matters a great deal insofar as professional advancement is concerned. In reviewing candidates for tenure or promotion, academic committees tend to give far more weight to books published by academic presses than they do to books published by nonacademic presses. Hence, university presses tend to be the primary outlet for art history scholars seeking publication.

In 2004, university presses published an estimated 14,500 titles. Of these, 472 (or 3.3%) were arts-related. Unlike the rest of the publishing industry (the output of which has increased by 74% since 1993), the number of arts-related titles published by university presses has not changed much since the mid-1990s. In 1995, for example, university presses published 471 titles in the arts, virtually identical to their output in 2004. There was a short-lived period of growth in the number of arts-related titles published between 1993 and 2000 (from 418 to 565 per year, an increase of 35%). But between 2000 and 2004, the number of arts-related titles published by university presses declined by 16%.

University Press Art Book Production 1993 – 2004



Source: www.bookwire.com/bookwire/decadebookproduction.html

Figure 2.2: (Click on graphic for enlarged view.)

This pattern of growth followed by a slight decline is mirrored in the overall output of university presses across all subject categories. Overall output rose by 24% from 1993 to 2000, but declined by 2% between 2000 and 2004. (By comparison, the overall output of all nonacademic U.S. publishers increased by more than 50% between 2000 and 2004; see chart below.)

U.S. Book Production, 1993 - 2004 University Presses vs. Nonacademic Presses

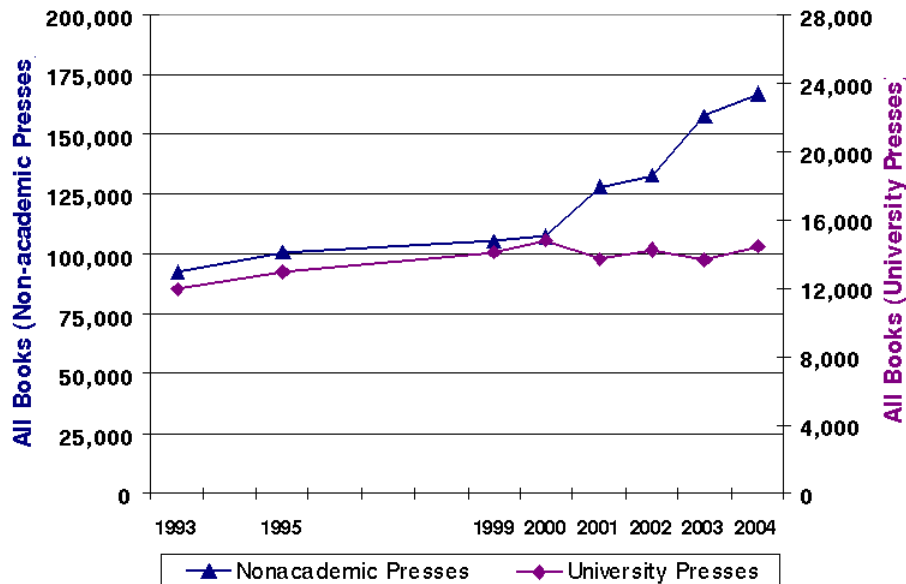
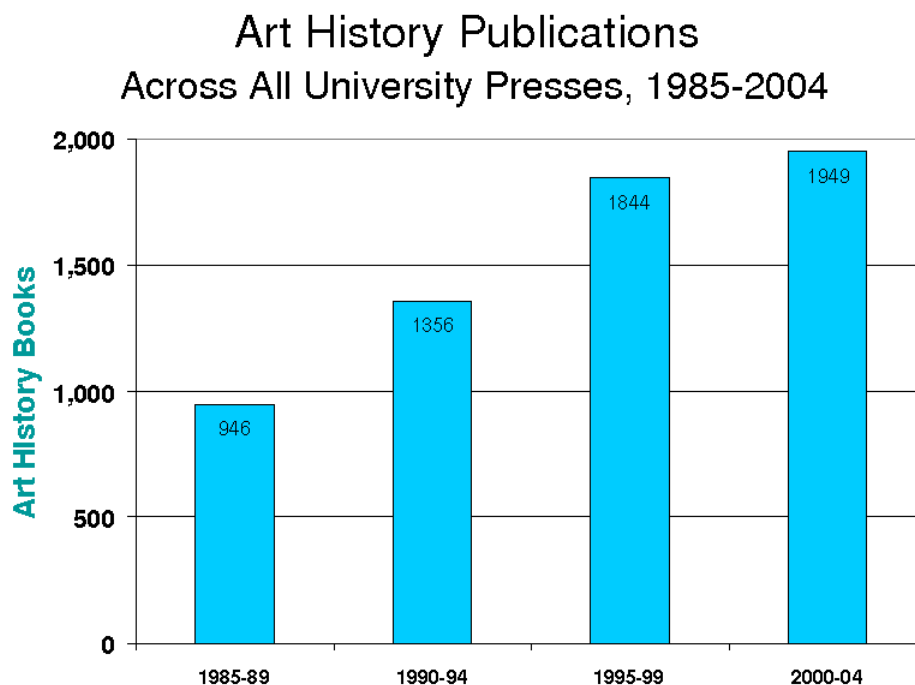


Figure 2.3: (Click on graphic for enlarged view.)

What about art history-related titles, specifically? While "art history" titles make up only about 20 percent of all arts-related titles across all U.S. presses, they account for the majority of arts-related titles published by academic presses. As of late 2005, the Bowker database listed some 15,145 arts-related titles that had been published by university presses since the database was established in the late 1960s. Of these, 8,146 (or 54%) were subclassified as "art history"-related.

At university presses that specialize in art history-related publishing, the percentage of "art history"-related titles is even higher. On average, such titles account for nearly three-quarters (74%) of all arts-related titles published at the following eight presses: Cambridge University, MIT Press, Penn State University, Princeton University, the University of California, the University of Chicago, the University of Washington, and Yale University.

Again, mirroring overall trends in university press output, the number of art history-related titles published by academic presses increased fairly significantly during the 1990s, but has slowed down since 2000. Between 1985 and 2004, university presses published a total of 6,095 art history-related titles (according to the Bowker database).



Source: Bowker Global Books in Print database

Figure 2.4: (Click on graphic for enlarged view.)

Broken out by five-year periods (beginning with 1985-89), the number of art history-related titles climbed from 946 in the late 1980s to 1,356 in the early 1990s (an increase of 43%), then to 1,844 in the late 1990s (up 36% over the previous period), and finally to 1,949 between 2000 and 2004 (up 6%). University presses have gone from publishing an average of about 269 art history-related titles per year during the early 1990s to publishing an average of 390 titles per year ten years later.

In 2004, university presses published a total of 391 art history titles, according to the Bowker database, in line with the five-year average of 390 titles per year published between 2000 and 2004. Yale University Press accounted for about 18 percent of the total output of art history titles from university presses in 2004, publishing 72 books in the field. The top six university presses in the field – Yale (72), Cambridge (35), California (29), Oxford (28), MIT (21), and Washington (18) – produced more than half (52%) of all titles published in art history in 2004. Eight presses published ten or more books in art history in 2004 – the six just mentioned, plus Chicago (13) and Penn State (12). Nineteen presses published five or more art history titles in 2004. Altogether, 71 university presses published in the field in 2004.

Data for 2005 indicate that the total number of art history titles published by university presses actually rose slightly to 410 (up 5% from the 2000-04 average). Again, Yale led the field with 62 titles published (16% of all art history titles published by university presses in 2005). The top six publishers in 2005 – namely Yale (62), Cambridge (38), Oxford (24), California (23), MIT (23), and Princeton (18) – accounted for 48% of all art history titles published, compared to 52% in 2004. Nine presses published ten or more art history

books in 2005 – the aforementioned six, plus the University Press of New England (13), the University of Washington (13), and Penn State (11). Seventeen presses published five or more art history titles in 2005. Altogether, 86 university presses published in the field in 2005.

As of late 2005, the Bowker database identified the following publishers as the most prolific university presses, historically, in the field of art history (based on the entire database, across all years):

1. Yale University Press – 1,092 titles (13.4% of total)
2. Cambridge University Press – 713 titles (8.8%)
3. Oxford University Press – 685 titles (8.4%)
4. MIT Press – 488 titles (6.0%)
5. University of Washington Press – 461 titles (5.7%)
6. University of California Press – 429 titles (5.3%)
7. University of Chicago Press – 402 titles (4.9%)
8. Princeton University Press – 379 titles (4.7%)

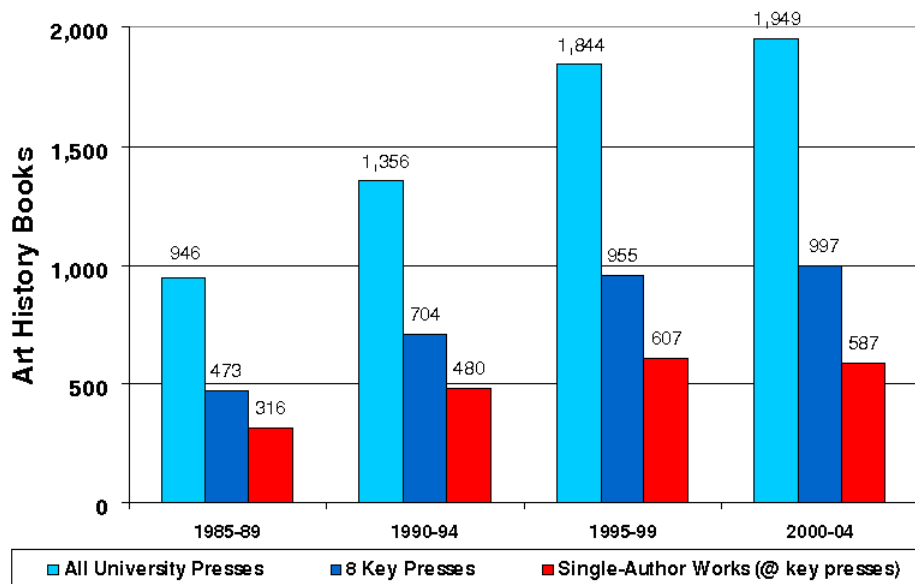
These eight presses account for about 57% of all art history titles (estimated at 8,143) published by university presses since the late 1960s. As of 2005, all eight remained among the top ten university-based publishers in the field (although Cambridge University Press announced in 2005 that it will be contracting its art history publications by 50 percent or more).

Single-author works. As noted before, a major concern of this project is to assess current opportunities for art historians to publish single-author scholarly monographs, especially first books. In order to gauge how such opportunities may be changing, more than 3,000 art history-related titles published by eight key university presses between 1985 and 2004 were reviewed on a title-by-title basis in order to track the number of single-author works published by these presses over time. The university presses included in this analysis (and where they ranked in terms of total output of art history titles in 2005) were Yale University Press (1), Cambridge University Press (2), the University of California Press (3), MIT Press (4), Princeton University Press (5), the University of Washington Press (8), Penn State University Press (9t) and the University of Chicago Press (9t).

[It should be noted that titles were coded simply as either "single-author works" or not. Since the coders were not specialists in art history, it cannot be assumed that all titles coded as single-author works are specifically "single-author scholarly monographs." Most are, but a number of them would probably not have qualified as such had the analysis been carried out at a deeper level. While the overall trends revealed by this analysis (that is, the relative upward or downward changes in the number of titles published over time) are not likely to be affected by this lack of precision in the data, the total numbers of "single-author works" reported will tend to be higher than the actual number of "single-author scholarly monographs" published by these presses.]

The total number of art history-related titles (both single-author works and otherwise) published by these eight presses between 1985 and 2004 grew steadily from 1985 through 1999, but leveled off between 2000 and 2005 (as shown by the middle columns in the chart below). Between the late 1980s and the late 1990s, the average annual output of art history titles at these presses doubled, rising from an average of 95 titles per year to 191 titles per year. Between 2000 and 2004, the average number of art history titles published by these presses was 199 per year, an increase of just 4% from the period 1995-99.

Art History Publications, 1985 - 2004 At All University Presses and at 8 Key Presses



"8 key presses" include – California, Cambridge, Chicago, MIT, Penn State, Princeton, Washington, Yale

Figure 2.5: (Click on graphic for enlarged view.)

The number of single-author works published by these presses over the past 20 years followed a similar pattern (as shown by the right-most columns in the chart). These presses produced an average of 63 single-author works per year in art history during the late 1980s, compared to an average of 121 such works per year during the late 1990s, an increase in output of 92%. But the average number of single-author works published by these presses during 2000 to 2004 dropped to 117 per year, a decrease in output of 3%.

So, while the overall pattern of single-author works published over time looks generally the same as the overall pattern of art history titles published over time, it has actually lagged slightly behind the pace at which art history titles in general have been produced at these presses. Between 1985 and 1989, single-author works represented about two-thirds (68%) of all art history titles published by these presses. By the late 1990s (1995-99), that number had dropped to 64%. And between 2000 and 2004, they accounted for 59% of all art history titles published by these presses.

One hypothesis that might be advanced to explain this change in publishing practices at these eight presses is that they may be publishing a larger percentage of museum-related works now than they used to. But while the absolute number of museum-related works published by these eight presses has increased over time, from about 7 per year between 1985 and 1989 to about 19 per year between 2000 and 2004 (driven almost entirely by Yale), museum-related titles account for about the same percentage of all art history titles published today (9%) as they did back in the late 1980s (7%).

According to our analysis, the top producer of "single-author works" in art history over the past 20 years

(1985-2004) has been Yale University Press, accounting for 487 of the 1,990 single-author works produced by these eight publishers. Cambridge University Press published 367 single-author works over that period, followed by MIT Press (253) and the University of Chicago Press (221). The University of Washington Press also published more than 200 single-author works during this 20-year period (206).

With the anticipated retrenchment of Cambridge University Press as a publisher of art history-related titles, the field stands to forego the publication of about a dozen single-author works per year (based on Cambridge's average annual output since 1995), unless another press steps forward to pick up the slack.

2.2 Art History Ph.D.'s²

To quantify the growth of the field of art history over time, data were collected on the number of Ph.D.'s awarded over the past 25 years in several disciplinary areas related to art history. These data were obtained from the National Center for Education Statistics, which collects annual data on degree completions from institutions of higher education at the level of specific instructional programs. The following disciplinary categories were combined to develop a measure for the number of Ph.D.'s awarded in the field of "art history" (for more information about the Classification of Instructional Programs/CIP taxonomy used by NCES and the methods used to compile these data, please see Appendix B):

- Art History, Criticism and Conservation (CIP code 50.0703)
- Fine Arts and Arts Studies, General (CIP code 50.0701)
- Fine Arts and Arts Studies, Other (CIP code 50.0799)
- Film/Cinema Studies (CIP code 50.0601)
- Historic Preservation and Conservation (CIP code 30.1201)
- Historic Preservation and Conservation, Other (CIP code 30.1209)
- Medieval and Renaissance Studies (CIP code 30.1301)
- Museology/Museum Studies (CIP code 30.1401)

It should be noted that Ph.D.'s awarded in areas such as Architecture and Archaeology were not included in these analyses.

Program-level data on Ph.D.'s conferred are available going back to the 1979-80 academic year. In 1979-80, the field of art history (as defined by the instructional program categories listed above) awarded doctoral degrees to 154 students. As late as the 1992-93 academic year, when 159 Ph.D.'s were awarded in art history, the number of doctoral degrees awarded in the field remained at about this level. On average, the field awarded about 156 Ph.D.'s per year over this 14-year period (1979-1993).

²This content is available online at <<http://cnx.org/content/m13978/1.1/>>.

Art History Doctoral Degrees Conferred 1979-2004

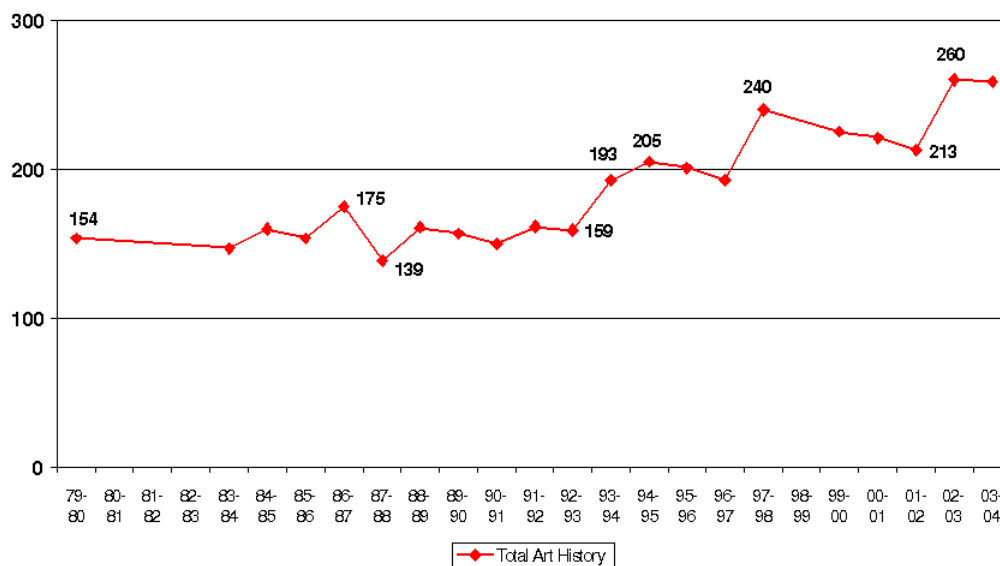


Figure 2.6: (Click on graphic for enlarged view.)

In 1993-94, the number of Ph.D.'s awarded in art history jumped to 193. The following year, 205 Ph.D.'s were conferred. For the four-year period beginning in 1993-94, the field awarded an average of 198 Ph.D.'s per year, an increase of 27% over the previous 14-year average. The next five-year period (1997-98 to 2001-02) saw another jump in the average number of Ph.D.'s awarded annually in the field, up to 225, an increase of 14% over the previous four-year average.

The most recent two years for which data are available (2002-03 and 2003-04) show that the number of Ph.D.'s awarded in the field has risen yet again, to 260 in '02-'03 and 259 in '03-'04. This represents an increase of 104 Ph.D.'s per year over the rate that prevailed in the field just eleven years earlier (156). That's a 66% increase since the early 1990s.

Is this rate of increase reflective of general trends in higher education? As it turns out, the answer is no. The overall number of Ph.D.'s awarded across all fields has risen by about 1 percent per year since 1992-93. But the number of art history-related Ph.D.'s has risen by about 8 percent per year over that same period of time.

Doctoral Degrees Conferred, 1992- 2004 Art History (vs. All Subjects)

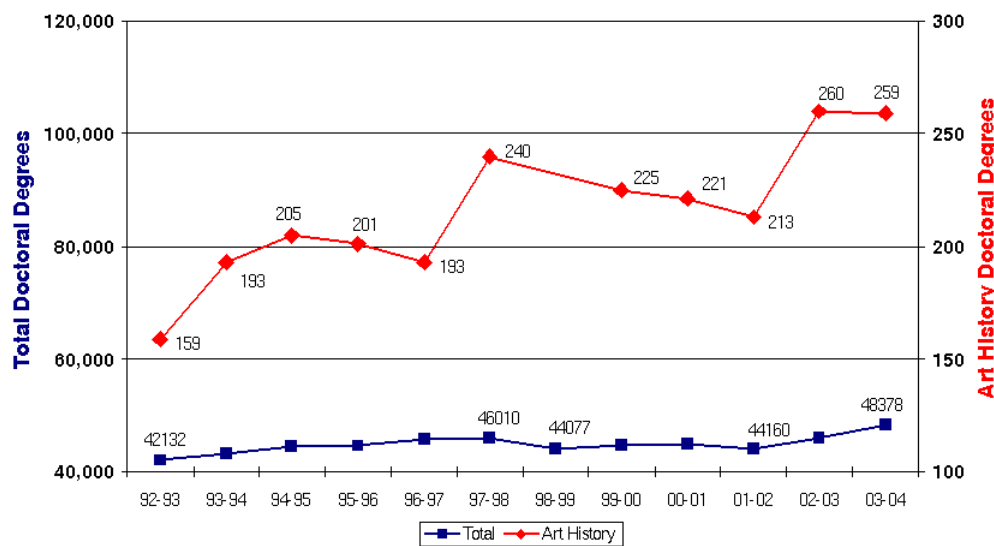


Figure 2.7: (Click on graphic for enlarged view.)

This most recent increase in the number of Ph.D.'s awarded in the field comes at a time when the number of art history-related titles being published by university presses has leveled off and the number of single-author works being published has begun to decline. Year by year, the number of art history titles published by university presses between 2000 and 2004 has tracked as follows: 404, 412, 388, 355, and 390. Meanwhile, the number of Ph.D.'s awarded in art history over the same period of time (1999-2000 through 2003-04) was: 225, 221, 213, 260, and 259.

It may be instructive to look at the relationship between the number of art history titles published by university presses and the number of Ph.D.'s awarded by the field on a year-by-year basis over time. A simple way to do this is to compute an annual ratio between the two numbers, such as by dividing the number of art history titles published in a given year by the number of Ph.D.'s conferred during the academic year ending in that same calendar year. For example, in 1989, there were 239 art history titles published by university presses. During the 1988-89 academic year, there were 161 art history Ph.D.'s awarded. Dividing the former by the latter produces a ratio of about 1.4 art history titles published per Ph.D. awarded in the field.

Carrying these calculations out for other years shows that during the 1990s, when the annual number of art history titles published was growing at a respectable pace (95% more titles were published during the late 1990s than during the late 1980s), this ratio rose to about 1.8 art history titles published per Ph.D. awarded. In other words, relative to the rate at which the number of Ph.D.'s awarded increased during the 1990s, the rate of art history titles being published increased faster. As of the latest year for which we have

both publishing and Ph.D. data (2004), however, this ratio has now gone back down to 1.4, where it was in 1989.

So, is there a “crisis” in art history publishing at the present time, or was the period of the 1990s a time of “irrational exuberance” in terms of the publication of art history titles? Whatever the case may be, it is clear that the relationship between the production of art history titles and art history Ph.D.’s has changed dramatically during the past five years, and that both publishers and art history scholars face significant challenges in coming to grips with these changes.

Top Art History Programs, 1979-2003 By Doctoral Degrees Granted (Est. Total = 4,325)

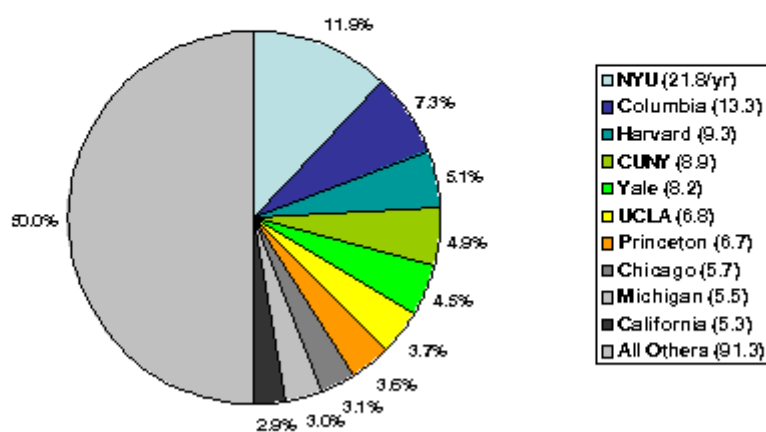


Figure 2.8

Chapter 3

Focused Discussions with Art History Scholars – Key Findings

3.1 Focused Discussion With Younger Scholars¹

The focused discussion with younger scholars in art and architectural history took place on Friday, October 28, 2005 at Columbia University. Twelve scholars took part in the discussion. The demographic characteristics of the group were as follows:

- Sex: 6 men, 6 women
- Race: 9 white, 2 African American, 1 Asian-American
- Age: 2 ages 35-39, 7 ages 40-44, 2 ages 45-49, 1 age 50+

Eight members of the group had published at least one book; four were tenured. Specific subfields represented by the participants included medieval art, modern and contemporary art, pre-modern Japanese art and culture, 17th-century art and architecture, 20th-century American art, African art and architecture, Eastern Mediterranean art and archaeology, Islamic art and architecture, Greek art and architecture, history of Chinese art, and 19th & 20th-century architectural history.

The publishing-related concerns expressed by the younger art history scholars clustered broadly into the following categories:

1. Tension between the requirements of scholarship and the requirements of publishers
2. The relative “value” of different types of scholarly work, with respect to both advancing the field and tenure and promotion
3. The costs of publication in the field of art and architectural history

3.1.1 Tension between the requirements of scholarship and the requirements of publishers

Younger scholars in art and architectural history perceive a serious disconnect between the types of scholarly monographs being produced by the field and the types of books publishers are looking to publish. Scholars say that the presses they’ve worked with already have “an idea of what they want” in terms of the manuscripts they publish. That is, they either publish in specific subfields and not others, and/or they are looking for manuscripts that will reach the broadest possible audience.

In many cases, scholars reported being told by publishers that the subjects of their manuscripts were too narrow. One scholar was surprised to hear his manuscript characterized this way since the time period

¹This content is available online at <<http://cnx.org/content/m13991/1.1/>>.

covered in his book was several centuries. The issue, as scholars describe it, is that publishers are seeking to broaden the appeal of the books they publish, either to non-specialist audiences or to scholars in adjacent specialties.

For younger scholars, who must demonstrate with their first book-length work (typically their dissertation) their competence as a specialist in their area, this poses a dilemma. How does one write both for an audience of substantive specialists (one's peers), as well as for a more general readership? If both scholarship and reaching a wider audience are important, does that mean having to write and publish on two different tracks at once?

Scholars facing this dilemma may undertake extensive revisions of their manuscript to try to make it more generally appealing. Often, say scholars, this leads to the dilution or excision of important original ideas from the manuscript. Rewriting a manuscript also takes a significant amount of time, a scarce commodity for an assistant professor with heavy teaching and administrative responsibilities and one eye on the tenure-clock. And sometimes the revised work ends up satisfying neither scholars nor general readers. An important question this raises is whether dissertations can continue to serve the dual purposes they have served for many scholars in the past – as both a demonstration of one's competence as a substantive specialist and as a potential first book to be listed on one's CV.

Another question this raises is how advisors should guide students with respect to choosing a dissertation topic. One scholar said that she would be hard pressed to advise students to do a dissertation on a topic that she knows publishers won't be interested in publishing.

This is a particularly vexing problem in the field of art history, which, over time, has become increasingly specialized. For emerging subfields to move forward, important scholarly work in these areas (the audience for which will, by definition, be limited), must find an outlet for publication. One scholar, working in an important emerging subfield of art history, was told by publishers that his topic was "outside of our list." He realized that, for his work to be published, some publisher somewhere would have to be convinced to begin publishing in this subfield. He and several colleagues (also working in this area) collectively approached an editor at a university press who was willing to consider publishing in this subfield. The key to making this happen, though, was applying for funding from a large arts-oriented foundation to underwrite the costs of publishing an initial wave of titles in this area. Now, most scholars working in this subfield are sending their manuscripts to this publisher.

To reach broader audiences, scholars say that publishers are increasingly interested in publishing interdisciplinary work, which to some is not necessarily a bad thing. As one scholar put it, "The market is driving the emergence of cross-disciplinary books and books that cut across the traditional sub-disciplines of art history. It's market driven, but it's very much in keeping with the mood of the moment [in art history scholarship]."

3.1.2 The relative "value" of different types of scholarly work, in relation to advancing the field and to tenure and promotion

Virtually all of the younger scholars agreed that publishing monographs in book form is indispensable to the field of art history. As one person put it, "[In a comprehensive work of art history scholarship,] there are hundreds of pages and hundreds of footnotes all with pictures that cannot simply be put into a journal article." Add to this the importance of high quality reproduction of visual images for art history scholarship and it is clear that the monograph remains an essential vehicle for disseminating scholarship in the field.

Moreover, at most institutions of higher education, art history scholars are expected to produce single-author monographs in order to be considered for tenure and promotion. Single-author monographs tend to far outweigh all other forms of scholarship insofar as criteria for advancement are concerned. Comments such as the following were typical:

"When it comes to measuring your scholarship, [review committees] still talk about your first book, your second book – these are the big milestones. It doesn't matter whether you have 30 articles or 3 articles, people don't measure it that way even though the amount of effort you've put into four articles can equal one book."

“Full professors [have told me that] they could never come up for promotion until they had that next single-authored volume, no matter how many catalogue essays or how many exhibitions they had curated, or even if they wrote a substantial part of the catalogue. And the department chairs [told them] they could not put them up [for promotion].”

Younger scholars feel that the criteria for tenure in art history are out of step with changing times, having been shaped many years ago when the field was “not facing the issues we are facing now,” e.g., the high costs of reproductions, changing priorities at scholarly presses, etc. A key part of the problem, say scholars, is that the tenure review committees above the departmental level typically do not have art historians on them, who would have a better understanding of the difficulties associated with publishing monographs in the field.

Making matters more difficult is the perception among scholars that only those monographs published by key publishers in the field are considered “countable” towards tenure and promotion. Most scholars agreed that to be considered for tenure, a book needs to be published by an academic press. With academic presses focusing more now on reaching wider audiences, the range of “acceptable” publishing options available to art history scholars seeking to publish highly specialized single-author monographs appears to be narrowing. While a few commercial presses are seen by some scholars as viable options for publishing scholarly monographs (insofar as counting towards tenure is concerned), most agreed that opportunities for publishing with commercial presses were limited as well.

While acknowledging the importance of single-author monographs in terms of advancing the field, younger scholars were unanimous in their opinion that other forms of scholarship should also be considered for tenure. One scholar argued that in archaeology, for example, there are several forms of scholarship that ought to be counted: doing fieldwork, being invited to give foreign lectures, curating shows, and writing in exhibition catalogues. She suggested that activities such as these need to be recognized as being scholarly contributions in a way that isn’t the case for text-based fields. Another pointed out that, in some subfields, most publications are exhibition catalogues, implying that such works are the primary vehicles by which scholarship is advanced in those fields.

Most importantly, said scholars, journal articles should be considered when evaluating candidates for tenure. One scholar argued that the same level of scholarship goes into the writing of journal articles as into the writing of monographs. Another said, “Journal articles are essential. The language and length are good. Articles are highly regarded as long as they are peer reviewed.” Indeed, some scholars suggested that the peer review process for journal articles was much more rigorous than it is for books.

In some subfields, opportunities to publish books are limited. “I would like to see universities be more reasonable about what they expect from scholars who choose to work in areas that perhaps might not [support the publication of] a book,” said one scholar. “I wrote a book, but I’m coming to find out that my book is [actually] a bunch of articles, in terms of the [overall level of] interest in the area I’ve spent my career working in. Many of us have a small sphere of interest. So, we need to reconsider how to evaluate scholarship in terms of how well it has been done, regardless of who publishes it.”

The tension between writing for potential book publication (to enhance one’s prospects for tenure) versus writing in a format that allows one’s current scholarship to be disseminated effectively is acutely felt by many art and architectural historians. As one scholar put it, “I try not to think about the tenure process because then I don’t write what I want to.”

A number of scholars also noted the value of journal articles for teaching purposes, pointing out that they are often more useful than monographs for introducing students to key ideas in the field. Said one scholar: “The research is newer, you can get them from J-STOR and put them on the syllabus, and assign them to graduate students.” Another noted that with respect to peripheral subfields, “articles may be the only way to give students a taste of that field.” Because of their potential utility for teaching purposes, scholars argued that they should be given greater weight insofar as tenure decisions are concerned.

At the least, younger scholars in the field seek acknowledgement from deans and provosts concerning the difficulties associated with publishing in art and architectural history. Some see signs that greater understanding of the situation is emerging. In one case, a dean was willing to consider book chapters and articles in anthologies as counting towards tenure. Unfortunately, the dean left the department before the

faculty member came up for tenure.

One scholar suggested that copies of rejection letters from publishers should be included as part of one's tenure review, to show that a manuscript had been written and submitted for consideration for publication. Another encouraged all faculty members who write dossier letters for other scholars to include at least a couple of sentences about "the crisis in art history publishing," in order to educate tenure committees about the situation facing younger scholars in the field.

The danger facing art history scholarship, said one scholar, is that "publishing is so closely linked to tenure that we are losing sight of what makes a good scholarly book and what are the qualities that make a good faculty member. What happens if we restructure [things] so that what needs to be published for the field is published, but doesn't translate into everybody getting tenure?" Although it is not likely that the publication process could be completely divorced from tenure considerations, the fact that such a sentiment is being expressed is reflective of the tensions felt by scholars at the present time.

The younger scholars briefly discussed the possibility of electronic publishing as a way of addressing some of the publication issues in the field. At present, a significant drawback to e-publishing is that traditional publications are reviewed and cited far more often than e-publications. Further, the prices of CDs (included in hybrid publications) are out of reach for most students. Often, in fact, when students buy used copies of hybrid texts, the CDs are missing. In addition, many scholars do not care for e-books, finding them cumbersome to read, and print-on-demand was criticized by some as little better than a "photocopy."

There was general agreement, however, that the electronic article is a useful format, especially when users are able to browse and search e-articles interactively. But younger scholars were also quick to point out that "the medium must add value to the scholarship," otherwise it represents little more than a replacement for print, rather than an expansion of scholarly possibilities.

3.1.3 The costs of publication in the field of art and architectural history

Because art history-related texts require illustrations, they are more costly to produce than books in other scholarly fields and require more time and labor, as well. As one scholar said, "You have to be a good financial manager in addition to being a scholar. The amount of energy is doubled in this field: production costs for images, along with permission rights."

While images are an issue even for journal articles in the field, the discussion among younger scholars focused mostly on the challenges of book publishing. Scholars expressed concerns about both the quality of editing and the quality of reproductions in art history-related publications. More than one person noted that books that are highly specialized (read: scholarly) often wind up being published by outlets that give little attention either to editing or to the quality of reproductions. In some cases, said scholars, manuscripts may be published virtually "as is," with little or no editing. And while the publisher may bear the brunt of blame initially for poor quality reproductions, authors are adversely impacted as well. Once, when in competition with others for a project, a scholar had to show an example of what he had done in the past and needed to have good pictures to show. Although he had a book with images in it, it made a poor impression due to the low production values employed by the press.

Younger scholars are under the impression that publishers are more willing to publish if subventions are available to support the costs of publication. (Interviews with art history editors, however, suggest that this is not necessarily the case, indicating a point of disconnect between the perceptions of scholars and those of publishers.) As a result, many scholars suggested that both their home institutions and foundations should do more to underwrite the publication costs associated with art history publishing. One scholar put the matter bluntly, saying that "either foundations should sponsor academic presses or they should cancel the distinction between [scholarly and trade] presses."

3.2 Focused Discussion with Mid-Career and Senior Scholars²

The focused discussion with mid-career and senior scholars in art and architectural history took place on Friday, November 18, 2005 at the Institute of Fine Arts at New York University. Twelve scholars took part in the discussion. The demographic characteristics of the group were as follows:

- Sex: 6 men, 6 women
- Race: 12 white
- Age: 2 ages 35-44, 7 ages 45-54, 2 ages 55-64, 1 age 65+

Specific subfields represented by the participants included art of the European Middle Ages, late 19th-century European art, modern and contemporary art, 17th-century Dutch art, history of Chinese art, 18th to 20th-century art, Roman art and architecture, early modern art history, Renaissance and Baroque architecture and art, American art, pre-Columbian art, and Islamic art and architecture.

The publishing-related concerns expressed by the mid-career and senior art history scholars clustered broadly into the following categories:

1. Dissertations, articles, books, and the tenure process.
2. Electronic publishing.
3. Defining the problem of “art history publishing” in comprehensive terms and finding solutions.

(For purposes of readability, I will refer to mid-career and senior scholars simply as “mid-career scholars” for the remainder of this section.)

3.2.1 Dissertations, articles, books, and the tenure process

Mid-career scholars in art and architectural history are acutely aware of the publishing-related challenges facing younger scholars in the field. They observe that while opportunities to publish dissertations as books have noticeably declined during the past 10 to 20 years, tenure criteria have changed little, if at all. As a result, mid-career scholars are divided as to how best advise their graduate students in navigating these challenges.

For many, if not most, mid-career scholars, the operating model for career advancement in art history when they were graduate students was to write a dissertation and then work to turn it into a book following graduation. [Of course, the scholars who participated in this discussion are, by definition, successful in their fields (since they are now, in fact, mid-career art history scholars) and thus more likely than less successful members of their cohorts to report positive experiences in publishing their dissertations. Nevertheless, they spoke of conditions as having changed and that today’s younger scholars could no longer expect to follow the same paths to success in art and architectural history that they had.]

One scholar said, “I wrote a very long dissertation, which Cambridge commissioned. I thought it should be two books; they said fine. In 1989, such things could be dreamed of. When it finally came out in 2001, they weren’t even publishing art history books. It was probably an act of charity [that they went ahead and published it]. [If I had to do it all over today,] I would never write a 700-page dissertation and would advise my students not to do that.” Another scholar said, “In my class of ’94-’95, every one of twelve [Ph.D.s] did publish their dissertations as books.”

One scholar, who characterized her training and early career path as “completely canonical,” spoke of working actively with an editor to transform her dissertation into a book. “I spent a few years rewriting my dissertation with the help of an editor who turned it into something completely different.” (Not unimportantly, perhaps, she added, “My dissertation advisor had published with her.”) To this, another scholar added that “developmental editing [has] dropped out of academic publishing and largely of trade publishing, [as well].”

Speaking of her current students, one scholar said, “None has published. My very best has produced long and wonderful articles, but is having a very hard time getting promoted because she doesn’t have a

²This content is available online at <<http://cnx.org/content/m13988/1.1/>>.

book. I didn't have any problems with my first two books. [But] now, I'm having mid-career trouble finding a publisher. Everyone loves [my topic] but no one knows the artist and publishers are afraid it won't sell."

This professor is not the only mid-career scholar having difficulties finding outlets for current work. Another noted, "My colleagues shopped their books extensively. Usually the topic was the issue. All three published abroad."

In many cases, say mid-career scholars, dissertations are not suitable for turning into books and would be better off published in other formats. This may be due to conditions characteristic of a particular subfield in which a student is working, or to a mismatch between what is required of a dissertation and what is required of a publishable manuscript, or to lack of readiness on the part of the student to take a dissertation to the next level of expression as a book.

Sometimes the needs of a subfield dictate that dissertations take forms that do not easily lend themselves to subsequent publication as books. In the area of Islamic art, for example, one scholar noted that "dissertations far exceed book length. My dissertation was 1200 pages because the material had never been studied. Dissertations can rarely become books because the critical mass of scholarship is absent. My students' dissertations are overbuilt because they have to make a strong argument for colleagues in other fields."

A pre-Columbian scholar observed that her field "publishes general books and scholarly articles, little in between. Monographs are very few and are often written mid-career." Another scholar noted that the possibilities for scholarly monograph publication "depend on the field. Certain fields are saturated. In the last 10 years, Latin American [art] was very big but now there's a glut and students can't publish. [You have to ask,] 'Is there a need for a book in that area?'"

One scholar asserted that in modern art, "every dissertation can't begin thinking it is going to be a book. Of the ten or fifteen of us who graduated with a Ph.D., I doubt that five of us succeeded in publishing our dissertations as books. For the others, there is a huge flow into museum work and curatorial work." She continued, "There are students and then there are students. You want to encourage students [appropriately]. In modern, there are a lot of places to publish articles in electronic and print [formats]. It also helps to establish a student's track record. Personally, I published 20 articles (many of them in exhibition catalogues), before publishing my first book. If you have a professor mentoring you and you've published articles, other people can write about what you've published."

This sentiment was echoed by another scholar who said, "What is required [of a dissertation] is to master a body of material. Does this mean it should [necessarily] resolve into a book? It is essential that students put together an extensive argument with a range of ideas, but don't assume that's tantamount to a book. Now that the publishing situation has become so hard, the way we fetishize the book at the expense of articles has to be rethought. We may be sending our students off to their doom. I've read articles that were much more important than many books I've read; exhibit catalogues that were fabulous. We very much overvalue 'the book.'"

Another scholar pointed out, "What strikes me is that some average talent is pushed toward publishing a book, when [it would be so much better] to have four sensible articles than this long crazy [tome]."

Of course, part of the problem in turning dissertations into books has to do with the understandable tendency of many students to focus not so much on what the dissertation may someday become, but rather upon just getting it done in the first place. Said one scholar, "I don't think students think that far ahead. They are thinking of getting past the Ph.D. committee." Another said, "Students are very concerned about getting a job and finishing their dissertation. They might think about [publication] down the line."

Students, as not yet fully socialized members of their chosen profession, also tend to labor under odd assumptions about what is required of them in writing a dissertation. One scholar said, "The problem with graduate students is they have strange ideas about what a dissertation is about. You have to get them to understand what they should be doing, and it depends on how much time you are willing to give."

Professors who advise students on their dissertations are torn between encouraging them to seek non-book outlets for their work or to think in terms of potential book publication throughout the dissertation process. One scholar said, "I talk to my students in the thesis stage about the possibility of publication." Another said, "I call [the dissertation] a book because it's a way of working it out. There is no time to write a 'dissertation.' If I talk about it as a book, they'll organize it in a way they want to read. It's different

from when I was in grad school.”

An issue that students must confront regardless of the potential outcome of their dissertations is learning how to make strong arguments in their writing. “Students tend to labor between argument and information, long passages where things become purely informational. I try to counsel them that editors and publishers don’t want long passages of information. I do talk to them about the dissertation being published, as an ideal, a dream. The most important thing is that the screw should be turning on the argument the student wants to make.” Another scholar agreed that “the key thing is the quality of the argument and how compelling it is, not the length.”

Nevertheless, mid-career scholars were in general agreement that “all of our universities insist on a book” in order for a scholar to qualify for tenure. One scholar noted that an associate dean at his graduate school recently issued a directive that “no dissertation may be composed of chapters of separate articles. It must be a single argument. The dean is, in effect, telling us that students have to write [something that] could become a book and not a series of articles.”

Although some mid-career scholars argued that younger scholars (and the field as a whole) might be better served by writing articles than by writing books, they quickly pointed out that they do so “at their peril.” As one scholar put it, “The problem is how the tenure committee will evaluate shorter works. Although [such a piece] may seem brilliant to us, it may not to the committee, which is looking at weight.”

Finally (as younger scholars also mentioned in their discussion session), many deans are not from the field of art history and don’t understand why publishing in this field is “different.”

3.2.2 Electronic publishing

While mid-career scholars were unsure of the role electronic publications might play in the field of art and architectural history, most agreed that 1) electronic publications are likely to play an increasingly important role, and 2) the book will continue to be an important medium for art history scholarship. On balance, the sentiment in the group was that the electronic medium needed to be further exploited by art history scholars and that electronic publications, if properly vetted, ought to be taken more seriously as outlets for scholarship.

Scholars were particularly eager to discuss the possibilities of e-publication in relation to dissertations. Since few dissertations are published as dissertations (either because they are not published at all or because they have been so thoroughly revised that they only faintly resemble the dissertations they once were), it was suggested by one scholar that dissertations be considered for potential electronic publication as dissertations. A mechanism for vetting dissertations would have to be established to ensure that publication in this electronic format would carry some weight. “If one had a vetted process, outstanding dissertations would be as eligible [to be considered for tenure] as reworked dissertations that had made the transition [to print].”

Electronic publication might also be considered an option for books that might otherwise have smaller print runs of just 500 copies, which would allow such titles to be much more widely distributed than their printed versions could be. But the question to which scholars continued to return was the extent to which electronic publications (of any type) would be taken seriously by tenure committees.

One scholar put it this way: “There are two issues we can talk about: 1) the intrinsic merit of a product whether print or digital, and 2) how this product is used by the field as a means of promotion. It seems to me that there are so many books that shouldn’t have been published and could have been better with so little effort. [But they were pushed through anyway because] committees just won’t countenance a CV without a book.”

Another scholar noted that now “there are more venues for publishing because of digital publishing. But it’s not a happy outlook because digital publishing is not accepted. For every monograph publisher who is not accepting monographs, there are many forms [in which] to publish. But it’s not good for first-time authors who want to teach in the institutions such as we teach in.”

A number of scholars argued that the quality of a scholarly work is independent of the medium in which it is published. When asked whether printed books contribute something to scholarship that electronic publications cannot, one scholar replied, “Aside from [allowing you] to have your own book on the shelf with

those of your predecessors, no. I'm sure we're going to end up there [accepting electronic publishing as valid]. I think there is a reason to keep books. But it is about tradition, not practicality.”

But some still view the printed book as standing at the pinnacle of the scholarly publishing hierarchy. Said one scholar, “I still hold out for the artifact. It does constitute something more substantive. At the same time, for pragmatic reasons, I would support what you say [about the possibilities of electronic publishing].”

One reason the printed book is held in such high regard is due to the quality of illustrations it permits. “We want photographs to be rich and beautiful,” said one scholar. “Maybe you could have a hybrid of text and a web site with photographs for something that would be considered too scholarly for mass consumption. But would this be accepted and considered as prestigious [as an illustrated book]?”

In addition, the printed book “can have an intelligence as an artifact through its design,” pointed out another scholar. “When I got my last page proofs back for my book, I was astonishingly pleased at the groupings [of images and text].”

“But so can a digital book,” retorted another scholar. “It depends on how the platform works for delivering images.”

But before art and architectural history can take full advantage of any scholarly possibilities presented by digital publishing, it was pointed out that the field is going to have to address the issue of digital preservation. “It’s a conservation issue,” said one scholar. “If you have a hybrid text with adjunct photographs on a server somewhere, someone is going to have to maintain those images.”

A final caveat was offered by another scholar who reminded the group that all of the publishing-related issues facing the field of art and architectural history are not going to be solved just by moving more deeply into electronic publishing. “I wouldn’t want to put an electronic band-aid on the problems facing the field, which are copyright and reproduction fees and also the relationship of universities to their presses, now that [university] presses have to make money.”

3.2.3 Defining the problem of “art history publishing” in comprehensive terms and finding solutions

One of the dilemmas that emerged from the mid-career scholars’ discussion was the sense among many scholars that even as opportunities for publishing scholarly monographs are decreasing, the general quality of the books that are being published is declining as well. Some scholars believe that politics may play in a role in the publication of some manuscripts, noting that manuscripts they have been asked to review have been published despite objections raised during the review process. And because publishers are attempting to reach wider audiences, some manuscripts may appear to scholars to have been watered down or stripped of some of their most important scholarly contributions. In addition, there is a strong sense among scholars that many good manuscripts are going unpublished because they don’t match up well with what university presses are looking to publish.

One of the mid-career scholars characterized the current situation in art history publishing as like being “in a bit of a holding pattern. It’s a vicious circle: If opportunities [for publication] are so rare or the process is so difficult, it’s a bit discouraging for those who want to be first-time authors. If opportunities are of a particular nature, [scholars will] tailor their efforts to whatever the circumstances are. If we could pinpoint the interventions [that would allow greater opportunities for scholarly publication], we [the field] could have more book-length publications of higher quality.”

While publishers might appear to be at the epicenter of the “crisis in scholarly publication,” there was consensus among mid-career scholars that there was no single or primary cause which, if addressed, would solve the problem. Rather, said one scholar, “[publishing] is part of a bigger web that involves museums, university structures, assumptions on the part of administration, practices of advisors, etc. [Because of the complexity of the situation,] it might make more sense to ask what we’d ideally like to see and then ask ourselves, how do we get there? We need a multi-headed strategy. The products [of art history scholarship] would be heterogeneous, rather than thinking in terms of one [publishing] model like 20 years ago. Plus, we need to put pressure on museums to cut down fees for young scholars to get in there.

“We need to think in terms of at least three options: the traditional university press, trade publishers,

and digital. All have problems of vetting and quality control. If there's going to be an initiative, it needs to promote better standards all around. If it's a multiformat initiative, it needs to address what would make it possible for a trade book or a digital publication that might be a dissertation, to be on the same level as a university press book. I think we need to create some venue between UMI/ProQuest [the Dissertation Abstracts database] and the published monograph that is prestigious. The only way to do this is through tight vetting, and I think the alternative is electronic publishing. This could only be good for the discipline."

Another scholar said that "our primary objective should be to ensure top quality scholarship, its publication and its visibility. I think that's a more productive way to characterize our challenge. Not only do we need to be concerned about how to get people through tenure review, but we also need to help younger authors publish their research because it helps to revive, refresh, and animate the subfield. And that, hopefully, will have larger ramifications for art history as a whole."

The challenge of creating a scholarly publishing system that integrates electronic options with existing traditional options is tricky. Could such a system be "medium-blind"? Or would it become, in effect, a way of sorting students into tiers?

One scholar said, "If there is a third way to produce the equivalent of a first book, it won't be pursued unless there is some indication that [universities] will respond positively. We can't have two-tiered system where some people get to publish books and some do these other [digital] things. The problem is also that we don't just want more books, but we want them to be better. If that means the timeframe [for tenure] has to change, that's institutional."

The same issue arises with journal publication, as well. The same scholar who earlier argued that "the way we fetishize the book at the expense of articles has to be rethought" also said, "What I would like for students is more options in journals, slightly longer articles and ones with illustrations. I would push very outstanding students to books; the next tier toward journals." But if the system were to work this way, it might undermine the prospects for getting tenure committees to consider journal articles in their criteria for tenure.

An important element of the situation that calls for closer examination is the relationship between universities and university presses, which some scholars see as suffering from lack of coordination. The dilemma is summarized by one scholar who says, "[The administration] expects one book for tenure and two books for promotion. But, on the other hand, our own press doesn't publish very much and our library is cutting back. So, how can these things mesh? They can't; they are mutually exclusive policies. Most books need additional monies. One of the beneficiaries [of subvention monies] is our institution. We could argue for a policy that encourages modest subvention money that comes with research funds. And [this should be done] for all universities."

Another scholar responded, however, that such a strategy "would not be practical. At small colleges teaching our subjects, will they pay to subvent their student's books? Some are not in a position to do so. It would be a massive undertaking to persuade all universities to do so. I see it going another way – there are so many people and so few jobs, so we will hire those who have so many articles and so many books."

A third scholar pointed out that scholarly books published by university presses are not just about disseminating scholarship, but "it's also what we use to teach. We should all insist that universities put money behind [the promotion of academic knowledge]. A professorship is a million-dollar investment. What is a few thousand to make that function the way it should?"

Another aspect of the disconnect between universities and university presses has to do with the pricing of books. According to one scholar, "[My institution] is asking us to address the prices of books that we are asking students to buy, and while this is happening the prices of the books we are writing are climbing higher and higher! I have never asked any of my classes to buy a book that [Another (highly endowed)] University publishes because it doesn't seem fair. We are also restricted by copyright law. [My institution] has a draconian policy about putting articles on the web without permission which makes the prices drastically disgusting. There seems to be a terrible collision of different policies that are not talking to each other."

The issue of endowments being used to support university presses was also specifically raised. One scholar noted, "Harvard has a massively endowed fund. Somewhere, someone made the decision that the university can't revoke the importance of the academic enterprise, and that includes the importance of publishing

academic writing. I'm not willing to let universities off the hook on that."

Some scholars argued that if university presses are making money by focusing more on publishing books that will reach wider (or larger) audiences, some of the proceeds from the sales of those books should be used to underwrite the costs of more traditional scholarly works. "Many of the big university publishers, like Cambridge, make their money doing medical and science volumes. The problem is that they are being run as businesses, and they want every division to make money and they are not willing to subsidize the humanities. They want your book to sell 4000 copies."

Because of the perceived scope of the problem of "art history publishing" – involving not just publishers but museums, university structures, the heterogeneity of the field of art and architectural history, tenure criteria, and so on – one scholar opined, "I'm struck by the fact that this situation cries out for institutional leadership. We [art history scholars] can't do what an institution along with other institutions can do 'from on high' to carry these concerns forward. We can't go on the way we've been going, if our institutions want books for tenure but won't help financially or won't buy the books."

A number of mid-career scholars suggested that a foundation such as Mellon (that is, one with a significant amount of influence in the art world) could play a crucial role in facilitating the kind of institutional change needed to meaningfully address the systemic issues underlying the art history publishing "crisis." For example, it might be asked to support the convening of meetings among stakeholders in the scholarly publishing system in an effort to identify and enact appropriate institutional responses to the issues associated with art history publishing. A number of other supporting activities, such as underwriting the development of alternative electronic publishing venues, supporting key art history journals, and providing targeted subventions (especially for younger scholars), might also be critical elements of an effective intervention in this area.

One scholar put it this way: "I see the Mellon Foundation playing a leadership role to get all players to do their share. Whether it's e-publishing or articles, outlets short of the book. We need to get senior people to roll back their expectations, and all of us need to continue to hold books to the highest standards without hurting first-time authors and those coming up for tenure. For example, a foundation like Mellon could be very helpful in supporting very good art history periodicals."

Another scholar summed up the situation by saying, "We can't just run to Mellon [to ask for more subvention monies]. But rather, the prestige of the Mellon Foundation could be used to [energize] a larger collective effort that would involve universities and art history departments, to put pressure on universities and on museums to make exemptions, provide subventions, coordinate resources out there, and perhaps contribute to subventions. It has to be a collective enterprise."

3.3 Meeting with Art History Chairs³

The conversation with chairs of graduate art history departments in the northeastern United States took place on Friday, December 2, 2005 at the Institute of Fine Arts at New York University. Seventeen chairs took part in the discussion.

Among art history chairs, there was general consensus that tenure requirements in the field of art history do not square with the realities of current practices in art history publishing. At most institutions, tenure review committees still require the publication of a book in order to qualify for tenure, even as opportunities to publish in art history are seen as diminishing. Art history chairs feel that presses publishing in art history are increasingly out of step with the field and more concerned with reaching wider audiences than with advancing scholarship.

While some art history departments are exceptions to the "book required for tenure" rule, most insist upon the publication of a book to be considered for tenure. Articles are generally not substitutable for books, and at some universities books must have received reviews in order to be considered. Dissertations, no matter how distinguished, are also not substitutable for books.

³This content is available online at <<http://cnx.org/content/m14002/1.1/>>.

While one chair characterized the current situation facing younger art history scholars as the “age-old issue of wanting a recipe for how to achieve tenure,” most of the chairs described a number of ways in which the current tenure system is, in effect, breaking down. Changes in publishing practices at scholarly presses have made it harder for younger scholars, in particular, to find outlets for scholarly monographs, while universities have been slow to accommodate these new realities.

One art history chair put it this way, “As we push our departments toward the idea of the ‘transformative work,’ at the same time we want the time [it takes for students to achieve a] degree to be reduced.” Another chair nodded in agreement, and said that she was hoping to have a discussion at her institution regarding the expected length of time students should be taking prior to exams, as well as other aspects of the program.

One chair said that more postdoctoral opportunities are needed so that young scholars will have time to create better manuscripts for potential publication. A couple of chairs said that their institutions had begun to implement new policies allowing younger scholars to have time off or possibilities for extending the time to tenure. One spoke of a humanities foundation that guarantees a year off with pay to all junior faculty at a particular institution in order to work on a book. Another said that policies such as this are very helpful in attracting both students and younger faculty to an institution.

The pressure to publish a book early in one’s career has resulted in “terrible manuscripts” being submitted to university presses, because insufficient time has been allowed to let manuscripts grow and develop into serious larger works. Needless to say, publishers are not happy with the situation either. One chair was told by the head of an academic press, “Tell your committees to stop requiring a first book! University presses feel like they are sacrificing quality in order to publish books for tenure purposes.” He went on to say that this comment was meant not only for first books in art history, but for first books published across all fields, in general.

According to art history chairs, there are a number of reasons why publishers’ preferences are not matching up well with the manuscripts the field is seeking to publish. There is a greater concern on the part of publishers to reach wider audiences, said one chair. Another said, “The presses are out of step with where subareas in the field are growing. Publishers will say, ‘We don’t publish Asian [art] or pre-Colombian, etc.’ So, art history fields are opening up, but presses are not following along.”

One chair said that part of the blame lies within the field itself. “Art history, as a discipline, is somewhat unfocused. In many cases, we are trying to sell a product to an audience that really doesn’t understand what that product is.”

Regardless of the reasons, even as the disconnect between what publishers want to publish and what the field needs to be published grows wider, tenure committees still require the publication of a book for tenure. What this means, said one chair, is that “we have dumped our tenure decisions onto the publishers.”

So, what ought to be done? One chair said, “If publishers can’t publish things that won’t make money, then we have to turn this around and say that our tenure rules are too strict. But tenure rules can only be changed if institutions like Harvard and Princeton take the lead.” Another echoed this by saying, “At places where keeping good assistant professors is a problem (such as at a ‘second-tier institution’), we need to modify our tenure expectations. [But] there is a strong sense that we have to do what the big dogs do (Harvard, Yale, etc.). We can’t get the ball rolling; that’s up to the Harvards, etc.”

In discussing alternative criteria that might be used in judging candidates for tenure, chairs offered the following suggestions:

- “What’s important is the impact of the writing (in either books or articles), although a certain quantity [of output] is also important.”
- “If respected experts in the field say that this is a respected work, then so be it, regardless of where it is published.”
- “What is key are the letters coming from outside [in support of a candidate’s work].”

One of the chairs pointed out that it wasn’t always the case that books were the gold standard for scholarship in the field. “I am amazed at the quality of some of the older journal articles,” he said, suggesting that the mode of publication need not be linked so closely to the notion of scholarly worth. One person said, though, that there are not enough journals available for publishing scholarship in “art history” per se. Related to this, another person noted how difficult it was to find articles in little-known journals.

One chair advocated moving more towards the “science model” of publishing and tenure review. That is, art history scholars should be encouraged to focus more on publishing articles and advancing the field incrementally, rather than through exhaustive monographs. Another noted that many tenure committees are increasingly made up of scholars from the sciences, who are used to evaluating scholarly credentials in such a fashion, through examining “webs of citations,” and the like.

Although there was little time available during this meeting to discuss the possibilities of electronic publication, there was a sense among two or three of the chairs (though by no means a consensus) that “the book problem will go away” because the book will go away. “I see more and more citations of URLs in papers,” noted one chair. Another said, “Low-cost electronic publication will resolve some of these issues, such as textual books and CDs with images.” A third wondered, given the unfolding possibilities of working in the digital medium, “Will the next generation even want a physical book?”

Chapter 4

Survey of Art and Architectural History Editors – Key Findings

4.1 Introduction¹

In April 2006, a nonscientific sample of art and architectural history editors was asked to complete a short questionnaire asking about the subject areas they manage, the number and types of publications issued by their press in art history and related subjects, submissions and the review process, costs of publication, sales, and the role of electronic publishing at their press. The 12 university press editors who responded represent most of the larger academic publishers of art and architectural history works. While the aggregated responses of these 12 respondents can be taken as generally indicative of the editorial practices at university presses with significant commitments to publishing in the area of art and architectural history, they should not be considered representative of university presses in general.

An additional 5 surveys were completed by editors at trade presses. Because this number is too small to permit meaningful generalizations, only the findings from university presses are covered in this report.

4.2 Submissions and the Review Process²

The total volume of submissions ranges widely from press to press. One press reported just 25 submissions during 2005, while another reported 400. Five presses said they received between 75 and 150 submissions during 2005.

One of the most striking findings from the survey of art history editors concerns the rates of manuscript acceptance at both the point of initial receipt and following formal review. By far the largest proportion of manuscripts (and proposals) is rejected at the stage of initial receipt; just 15% were sent out for formal review. Of those submitted for review, about 85% were accepted for publication. In other words, the winnowing process is very much "front-loaded." For every 50 manuscripts or proposals submitted, 8 will be sent for review; 7 of these will survive the review process and be published.

Few survey respondents offered any specific comments about the review process. Those who did tended to value it highly:

- It is extremely time-consuming, but the mark of a serious scholarly press.
- Qualified reviewers are often very busy, making it sometimes difficult to arrange appropriate peer review. I have been stunned by the erudition and insight most scholars bring to the review process. In my experience, peer review has contributed enormously to the scholarly worth and appeal of the books I published.

¹This content is available online at <http://cnx.org/content/m13994/1.1/>.

²This content is available online at <http://cnx.org/content/m14007/1.1/>.

One respondent candidly stated that the purpose of the review process was not so much to winnow books out as to tighten them up: "Generally I think that the peer review process is fair and useful. It gives an editor/press a good idea of the importance of a project and its overall contribution to the field. That said, the process is to some extent 'fixed.' Editors will always go to those reviewers who are inclined to be sympathetic to the project and methodology. Even so, reviewers who are so inclined will still be critical and will offer useful feedback and critique to the author. I always choose scholars who are 'responsible' reviewers and who want to help the author and project. I will not work with reviewers who engage in vitriol and character assassination (which is, alas, not uncommon)."

4.3 Subject Areas and Publications³

Few of the art and architectural history editors surveyed enjoy the luxury of focusing strictly on art and/or architectural history titles at their presses. Almost all cover additional subject areas as well, including classics, ancient-early modern history, archaeology, photography, design, fashion history, film, literature, new media, visual culture, urban studies, and museum studies. Some editors are also responsible for covering area studies such as East Asian studies and Latin American art and architecture.

Seven of the university presses represented in the survey employ additional editors who cover topics related to art and architectural history. In some cases, the division of responsibilities is by region, in others it reflects the volume of titles handled by the press in this area. One editor wrote, "One of my colleagues handles most museum co-publications, some new editions of our previous publications, and occasionally other books." In all cases, though, the senior editor responsible for art and architectural history titles was the one who responded to the survey.

Art and architectural history accounts for widely varying portions of the total publication output at different presses. At four of the presses surveyed, art and architectural history titles accounted for 5 percent or less of the total titles published by the press in 2005. At the other end of the spectrum, there were three presses at which more than 20 percent of the titles published in 2005 were in the areas of art and architectural history (and related subjects). At four other presses, art and architectural history publications represented between 11 and 20 percent of their total output. (One press that is just beginning to publish in this area had no titles to report in 2005.)

In terms of absolute numbers of titles published, these eleven presses issued between 19 and 250 new titles apiece in art and architectural history during the past five years. Altogether, they accounted for a total of 938 titles in the field published over that period. Excluding Yale University Press, whose output in this field was double that of the second largest university publisher in this area, each of the other ten presses produced an average of 69 titles between 2000 and 2005, or about 14 titles per year.

Consistent with this historical average, these ten presses said that they expect to publish, in the aggregate, about 139 new titles in the field during 2006, or about 14 titles per press. Yale's output is expected to remain at least the same as its historical average as well.

Most of these presses (7 of 11) said that they have become more active in publishing in this subject area over the past 10 years, while just one said that it had become less active. Similarly, five expect their press to become more active in this area over the next five years, while just two expect to become less active. Broadly speaking, this would seem to signal a continued commitment to publishing in the field of art and architectural history (and related areas) that scholars in the field might find reassuring. It should be noted, however, that the nature of the titles being published under the rubric of "art and architectural history and related subjects" may be undergoing some significant changes as well, which may or may not be in synch with current directions in scholarship. This is a question worthy of further study.

Of considerable concern to scholars in the field of art and architectural history is whether opportunities to publish single-author scholarly monographs (SASMs) are changing. (Trend data on the number of SASMs published at eight key university presses are presented in section 2 of this report, on page 16.) While art history editors were not asked to provide trend data on the publication of such titles at their presses, they

³This content is available online at <<http://cnx.org/content/m14010/1.1/>>.

did provide estimates of the percentage of single-author monographs published at their press over the past three years. On average, editors reported that slightly more than half (54.5%) of the titles published in their areas over the past three years were single-author scholarly monographs. Across all eleven presses, the percentage of SASMs ranged from a low of 29% to a high of 90%.

About a quarter (24.5%) of the books published at these presses were classified as exhibition catalogues, 10% as edited volumes, 5% as “other books associated with museum projects,” and 3% as textbooks. Single-author scholarly monographs represented the largest category of titles published at seven university presses (accounting for a majority of titles published at six presses), while exhibition catalogues represented the largest category of titles published at four presses (including two at which exhibition catalogues represented more than half of their published output in art and architectural history over the past three years).

Another significant concern in circles of art history scholarship is whether publishing opportunities for younger scholars are changing. While some art history editors (in interviews) indicated that books based on dissertations are less likely to be accepted for publication than in the past, the survey respondents reported that nearly a quarter (23%) of all titles published in art history and related areas over the past three years were based on dissertations. Two presses indicated that 40% of the titles they published in this area were dissertation-related.

Similarly, editors reported that roughly one-third (32%) of the titles published in their areas over the past three years were “first books.” At two presses, at least 50 percent of the titles published were first books, while at two others at least 40% were first books. The range of responses to this question was quite large, however, from 6% of all titles at the low end to 60% on the high end.

4.4 Costs of Publication⁴

In 2005, the typical hardcover art history-related title (published by an academic press) was about 300 pages long with just over 90 illustrations. Of course, typical page lengths varied from publisher to publisher, ranging from 250 to 400, while the typical number of illustrations varied from 40 to 200. (Additional information about minimum and maximum page lengths and numbers of illustrations may be found in the annotated questionnaire in Appendix E.)

The typical hardcover art history-related title also contained both color and black and white illustrations; the eleven university press editors who responded to the survey reported that, on average, 53% of their titles contained both color and black and white illustrations. Again, this varied widely from publisher to publisher, from 10% on the low side to 90% on the high side.

With these parameters in mind (300 pages, 90 illustrations, mixture of color and b/w illustrations), university press editors estimated the total cost of publishing a “typical” hardcover art history-related title at \$41,438. (This is based on the responses of 8 editors who provided cost estimates for both illustrated and non-illustrated books.) By contrast, the total cost of publishing a typical hardcover title without illustrations was estimated at \$23,000. On average, then, illustrated titles were estimated to cost about 80% more to produce than non-illustrated titles.

Interestingly, this specific ratio (that is, illustrated titles costing 80% more than non-illustrated titles) was not representative of any of the eight presses for which these figures were reported. Four presses reported ratios in the range of 117 to 138%, while four reported ratios in the range of 50 to 67%. In other words, there appear to be at least two different working models in use at university presses for the publication of illustrated books, one of which is substantially more costly (and one might assume, more elaborate) than the other.

Part of the higher costs associated with publishing illustrated books comes from having to pay permissions fees for the use of illustrations. All but one of the university press editors surveyed said that permissions costs had risen over the past ten years or so, but most said that these increases were not necessarily exorbitant. Several editors did say, however, that the process of dealing with permissions issues was becoming more onerous, involving both more work and more pressure to adhere to regulations.

⁴This content is available online at <<http://cnx.org/content/m13987/1.1/>>.

University presses "rarely" pay permission costs, though. Such costs almost always fall to the authors of publications or to the authors' institutions. Managing the permissions process does involve significant investments of time at some university presses, while some presses spend very little time at all on this. For a typical art history-related title, the amount of time spent by press personnel on managing the permissions process ranged from "almost none" to "25% of one staff person's time." A very rough average across university presses would be about 40 hours of staff time per title.

Publishers of art history-related titles have long relied on subventions to cover a portion of the costs related to publishing in this area. University press editors estimated that just over half (54%) of such titles published in 2005 received subventions, and that these subventions covered just under one-fifth (18%) of all publication costs in this area. Most editors agreed that subventions are "as available as they used to be," but several noted that it takes diligence to obtain them.

Sources of subventions mentioned by these editors included the Millard Meiss Fund (CAA), the Kress Foundation, the Graham Foundation, the Driehaus Foundation, the Getty Foundation, the NEH, the Dedalus Foundation, the Newberry Library, the Wyeth Foundation, the Medieval Academy, the Kaplan Fund, the Paul Mellon Centre, as well as authors' home institutions, museums and, in a couple of cases, "in-house endowment funds." One editor noted that some subventions come from organizations that fund projects in specific regions (e.g., the Japan Foundation). Others noted that subventions may also come from private collectors, foreign ministries of culture and corporations. One editor said that, as a matter of course, "I always encourage my authors to talk to their chair/dean/vice president of research about funding. There is always a little money, even at the worst of times (and 2001-2004 qualified as 'worst of times')."

4.5 Sales⁵

Editors at university presses reported that the average total sales for an art history-related title over the past three years were just over 1,100 copies. Maximum sales ranged from 1,200 at the low end to 15,000 at the high end. Minimum sales ranged from 350 to 900.

Ten years ago, typical sales were estimated at just over 1,800 copies per title. This means that the sales of art history-related titles published by academic presses have declined, on average, by about 38% since the mid-1990s. Likewise, the average print run for an art history-related title in 2005 was about 33% lower than it was in 1995. For at least one university press, the 2005 print run was higher than it might have been otherwise because "some printers do not print fewer than 1000 [copies], and given the high costs of reprinting, we print more than we think can sell, but price to break-even at 500 or 600 for most books."

One of the primary sources of declining sales, according to conversations held with art history editors, is the fact that university libraries are purchasing far fewer copies of art history books than they used to. Although the survey data are somewhat sketchy, it appears that sales to libraries (which, in 2005, accounted for about a quarter of the sales of art history titles published by university presses), have declined by about 40 to 45 percent since the mid-1990s.

4.6 The Role of Electronic Publishing and Print-on-Demand⁶

Two-thirds of the academic presses that responded to the survey said they had published at least one book (in any subject area) electronically (either online-only titles or hybrid publications). But just one-third indicated that they had done any electronic publishing in the area of art and architectural history. Two presses reported that they had published just a single hybrid publication (and no online-only titles) in art history, while another said it had published five hybrid publications, but no online-only titles. The press that reported the greatest amount of activity in the electronic publishing of art history-related titles indicated that it had published ten hybrid works in this area, along with three online-only works.

⁵This content is available online at <<http://cnx.org/content/m14012/1.1/>>.

⁶This content is available online at <<http://cnx.org/content/m14003/1.1/>>.

Most of the editors surveyed said that they expected the number of books published online in the area of art and architectural history to either stay the same (6) or increase somewhat (5) over the next five years or so. Interestingly, though, there was absolutely no consensus among these editors as to whether the cost of publishing books online is less expensive, as expensive, or more expensive than regular publishing. Two indicated that it was “substantially less expensive” than regular publishing, while four said it was “substantially more expensive.” Three other editors fell in between these extremes.

Finally, editors were split as to whether or not print-on-demand would become a viable option for printing books with high quality illustrations over the next five years or so. Five said yes, seven said no. In their own words, here are the reasons given by editors who indicated a negative response to this question:

- Technology and costs
- The cost of obtaining permissions to reproduce images
- Quality of reproduction; restrictions on paper quality and trim size
- Illustration quality will remain substandard in print on demand publications for longer than five years
- Quality of photographic reproduction
- The key words are "high quality"
- Cost of obtaining online permissions; difficulty of establishing uniform color quality; difficulty of establishing uniform “framing” of image; difficulty in “scrolling” between text and images; loss of texture, etc. in on-line reproduction; recognition that books convey knowledge, not simply information; recognition among educators that students learn more from reading books than from reading on-line; the book’s capacity as a material object to assume varied guises with which to challenge the imagination and intellects of readers.

Also, problems in shelf-life of digital files; right now, there is no way to guarantee the shelf-life of digital files. Therefore to pour financial resources and expertise into on-line publication of art and architecture does not make sense. Further, most art and architecture books are printed on paper chosen for its longevity and capacity to yield accurate reproduction of complex works of art. This means that if adequate measures were taken to archive art and architectural scholarship with its typical corpus of illustrations, there would have to be a very expensive doubling of “publication”: 1) digital 2) print.

- **PLEASE NOTE I FIND IT TROUBLING THAT ADVOCATES OF ON-LINE PUBLICATION FAIL TO DISCUSS THE PROBLEM OF CONSERVATION OF DIGITAL FILES.** [respondent’s emphasis]

Chapter 5

Conversations with Editors and Others Invested in Art History Publishing – Key Findings

5.1 Introduction¹

In-person interviews were conducted with six senior editors at four major university presses that specialize in publishing in the field of art and architectural history, four senior executives at a foundation with a significant investment in the arts, three senior executives at an art museum with a significant publishing program, and two senior executives at professional associations with a strong interest in art history publishing. In addition, a two-hour focused discussion was held with art and architectural history editors from 27 presses (both academic and trade) on February 22, 2006, during the annual College Art Association meeting in Boston, MA.

Topics discussed in the interviews and during the focused discussion included: changes in the business of publishing over the past decade, especially as they have affected the publication of works in art and architectural history; publication philosophies at university presses and museums; costs associated with publishing in the field of art history; sales and print-run trends; intellectual property issues; electronic publishing; recent trends in art history scholarship; and the relationship between publishing and tenure requirements.

[To preserve the anonymity of the interviewees and discussion session participants (and to facilitate readability), they will be referred to simply as “sources” for the remainder of this section.]

5.2 Changes in the University Press Publishing Environment²

Talk of a "crisis in art history publishing" is not new, according to several of the sources interviewed. One recalled a symposium held ten years ago on "The Death of the Monograph," but agreed that opportunities to publish monographs have nonetheless continued to decline since then. There was also general agreement that the current crisis in art history publishing is more than just a part of the general crisis in scholarly publishing, due to the additional costs associated with publishing in this field.

The economic downturn of 2001-04 factored strongly into the decline of opportunities to publish in art history, according to one source. University presses, in particular, were hurt because these pressures coincided with corresponding cutbacks in university library budgets. The policies set by deans and provosts exacerbated the problem, she continued, because at the same time that library budgets were being cut (thus

¹This content is available online at <<http://cnx.org/content/m13995/1.1/>>.

²This content is available online at <<http://cnx.org/content/m13985/1.1/>>.

driving down the market for scholarly monographs), administrators continued to set challenging criteria for achieving tenure, such as the publication of two books.

The humanities were disproportionately affected by these economic changes, while the sciences tended to be better positioned to continue to bring money into universities. This led some presses, according to this source, to begin thinking about university disciplines as A-list, B-list, or C-list departments insofar as the marketability of scholarly publications was concerned. Art history publishing, needless to say, was not considered an A-list department.

In addition, university presses may have "over-published" during the 1990s, further contributing to the current sense of crisis in art history publishing by setting expectations for expansion that could not be maintained. Also during the decade, books ballooned to as much as 50 percent longer than they were in the 1980s, according to one source. Another added that, up until about 1995, the trend in art history publishing was mostly monographic, with black and white images. The typical work in the field tended to be "text-heavy." Since 1995, though, there have been more exhibition catalogues, more trade art history books and more color in scholarly monographs. As a result, the expectations of art history scholars have changed. They now want or expect lavish four-color treatment for their scholarly monographs.

Art history publishers are dealing with substantial economic changes. One source said that single-author monograph sales to libraries used to be in the 800 to 900 range. But now the press is happy to get 300, mostly to universities with strong art history departments. To break even on a title requires sales of at least 2000 copies and price becomes an issue. Nowadays, she says, single-author monographs never meet the break-even point.

Another source said that publishers used to expect sales of about 600 to 700 copies of art-related titles to libraries. In addition, she said, books could be priced relatively high, as a way to support an art publishing program. Sales to libraries today, though, are down to about 100 to 150. In terms of total sales, 1200 to 1500 copies would be considered break-even today, whereas the press used to talk in terms of 2000 copies as the break-even point.

At a third press, single-author monograph sales of between 1000 and 1500 copies are hoped for, but sales in the 800 to 1200 range are probably more realistic. At that level, such books might break even if they are given what the press calls "standard treatment," as opposed to the more lavish treatment art history titles tended to receive during the late 1990s. This source also noted, parenthetically, that it is a myth that "big, beautiful books" sell better than monographs with more modest illustration programs. She also pointed out that library purchases are down across almost all disciplinary categories, because journal publishers have been ratcheting fees upwards, which has squeezed out the library budget for monographs over the past 20 years or more. If it were to achieve single-author monograph sales of 500 to 600 copies, she said, a press would have to count itself lucky, whether in the humanities, literature, philosophy, or the social sciences.

At a fourth press, it used to be the case that as much as 80 to 90 percent of its monograph sales were to libraries. As this source put it, "we could count on selling 1000 copies of anything." In the early 1990s, though, sales fell by about 20 to 40 percent, followed by a continuing slow decline in sales over the remainder of the decade. This was followed, around 2001, by another large drop-off in sales of 30 to 40 percent.

Other factors contributing to the problems facing publishers of art history titles include shrinking floor space given to art books at museums, declining demand for art history-related titles at bookstores that sell to the general public, and declining sales of books associated with university courses. While the museum-based "book store" still exists as a niche outlet for arts-related titles, books face increasing competition for floor space at museum shops. As a result, "few museums have the caliber of bookstores they should have," according to one source. Museum stores are becoming more "consumer-oriented," said another. A third said, "Museum stores seem to focus more on merchandising trinkets rather than books. I don't consider museum stores to be venues for serious readers anymore."

Bookstores serving the general public are also less willing to stock art history-related titles than they used to be. As the market becomes more and more saturated with colorful, low-cost, image-heavy, and text-light art books put out by publishers such as Taschen, stores become less willing to allocate space to more scholarly titles that are not likely to generate significant sales. Compounding the problem, says one source, is the fact that "our reps are trying to sell our titles to people who don't know who Picasso is." And

because traditional sales outlets are drying up, university presses must rely increasingly heavily on direct marketing efforts, such as producing seasonal catalogues and engaging in electronic marketing campaigns, which creates additional costs.

The decline of independent bookstores in recent years has also hurt sales of art history titles. As one source explained, "Independent bookstores and museum stores used to get the sales going [for particular titles]. Now, it's much harder to initiate a buzz to aid in the sale of a truly successful book."

Another challenge created by the shrinking shelf space given to art history titles is selling backlist. One person said, "Although Amazon helps, it doesn't make up for the lack of independent bookstores and other changes in the way books are marketed and sold today." Another person said, "Sales had better come in the first year, because later the interest trickles. The trajectory of sales over 1 to 3 years has changed. After three years, you better have sold two-thirds of the books if there is going to be any hope of selling out the run." A third person pointed out that generating quick sales of art history titles is further hampered by the fact that scholarly journals in the field are traditionally slow to publish book reviews that draw attention to new titles.

Sales of course-related books are also declining. One source said that while 1700 copies of a book might be ordered for a course, perhaps as few as 500 might actually be sold. Whether the problem is related to pricing, the availability of used texts, greater sharing of resources among students via electronic media, other factors, or some combination of all of these, declining course-related sales add another dollop of red ink to the mounting economic challenges facing publishers of scholarly monographs.

An additional burden faced by publishers of art books is that of copyright and reproduction costs (though this burden is typically off-loaded onto authors). One source explained that since about 1990, the world of copyright has changed, causing image costs to spiral upwards. The phenomenon of third-owner copyrights, along with the attachment of restrictions (e.g., no cropping allowed) has made the use of images more difficult. The problems are especially acute in the areas of 20th-century and contemporary art history. Even older material that ought to be considered in the public domain is being "held hostage" by the holders of the objects who ask for fees. Photographs of art works are also being copyrighted.

Another source contrasted the situation in the United States with that of Europe. In Germany, she said, no one has to pay museums for the rights to use an image, while in the U.S., "rights and permissions fees are eroding the small margin that used to exist in the field of art and art history." As she explains how things got to this point, "artists' rights societies started the rights protection movement and museums followed along. Museums will admit that rights granting is a money maker." She is now concerned that the practice of charging for image usage may have contributed to the decline of object-oriented works of scholarship in art history.

According to a third source, existing property laws apply much better to the textual world than to the art world. The concept of "fair use," for example, is applied fairly liberally in the sciences, but not nearly as generously in the humanities. She characterized the current publishing climate as one of conservatism with respect to copyright matters. Publishers fear lawsuits, although technically they are supposed to be protected from such problems through their standard arrangements with authors. Nevertheless, in such an atmosphere, content owners hold the upper hand.

There is some disagreement among editors as to who should be responsible for obtaining permissions to reproduce an image – the press or the author. While this has typically been the responsibility of the author, some editors believe that the process of obtaining permissions has become so complex that it is unrealistic to expect authors, especially new ones, to do it competently. One source said, "Since we cannot trust the author to be accurate, we do [all of the permissions work ourselves]. The expenses and procedures for requesting images and reproductions are more complicated than they used to be, and young scholars in particular cannot be trusted [to get it right]." Another said, "I find that even the most conscientious authors cannot always accurately find the right people from whom to request the illustrations."

Permissions fees are one half of the additional cost burden associated with art history publishing. The other half is reproduction costs. Some presses are better positioned than others to deal with such costs, although all presses find the situation more challenging now than it used to be. More than one source said that opportunities to obtain grants to cover costs are shrinking. At one press, it has become standard

practice for a letter to be sent to prospective authors from the press director asking them to approach their universities for funding to cover illustration costs. At another, the policy is very straightforward – "there is no color [in the book] without outside funding."

5.3 How Publishers are Responding to Changes in the Publishing Environment³

At least one press, Cambridge, has decided to cut by at least half the number of books it publishes in the area of art history, due to changes in the publishing environment over the past decade. As one source pointed out, this is likely to have a major impact on the field. "Everyone was counting on [Cambridge] to publish 35 monographs per year." But with Cambridge's commitment to art history publishing having declined, this source asserts that "the era of cranking out books to support the tenure system is GONE." [source's emphasis]

Other factors contribute to this contention, of course. While Cambridge has decided to cut back on art history publishing, other publishers have altered their approach to publishing in this area in ways that pose significant challenges to art history scholarship. For example, at more than one press, titles that have cross-disciplinary potential are now favored over more traditional sorts of art history scholarship. One editor said, "We try to envision multiple audiences for books; for example, books that will reach readers in both the arts and sciences." Books are preferred that take "a conceptual approach to history, as opposed to a narrative or empirical approach." According to this source, the focus on interdisciplinary works allows the press to be "more intellectually current and agile" than other presses publishing in the field.

Another source said that changes in the field of art and architectural history itself are driving publishers towards the publication of more interdisciplinary works. "Art historians are working in so many areas now that it is hard to define art historical problems as different from the sorts of problems that could be found amongst other fields in the humanities. The boundaries in the field have come down in many ways. Students and teachers read outside of the field now. It is a good idea for publishers to create books that combine authors from different specializations and with different voices in an interdisciplinary way. But then the problem for the bookstore is finding a rubric for labeling the book that permits it to be categorized in a salable way. Perhaps art books that combine the field of art history with other disciplines in the humanities could sell better than books focused purely upon art history."

The source quoted previously, whose press strives to reach "multiple audiences" with their art history-related titles, agrees that books labeled "art history" do not tend to sell as well as books labeled more generically as "art," or even better, as "art/science." She says that her press's strategy of publishing more interdisciplinary books has worked well, as her area generally exceeds sales goals. The academic titles she publishes are "much more likely than before to meet the needs of authors in adjacent fields." As a result, "the sense of crisis in art history publishing is not felt that acutely at the Press," due to the intellectual flexibility of the Press in this area.

While such a strategy may be relatively successful from the standpoint of total sales, it may inadvertently be exacerbating the problem of declining sales to university libraries. As one source noted, "[Library] funds allocated for a specific area such as Medieval Studies have to be spent on medieval books, not interdisciplinary studies incorporating medieval topics."

But for other presses publishing in the field, the commitment to publishing traditional scholarly monographs remains strong. As one source put it, "Our reputation as a scholarly press is based on our commitment to publishing monographs." In fact, at this press a conscious choice has been made to move away from publishing exhibition catalogues and "coffee table books," in favor of publishing works dealing with "the historical, social and anthropological aspects of art history." In order to do this, though, the standard illustration program for works in art history has been revised to reflect the reality of rising reproduction costs. The plan at this press is to eschew the more elaborate illustration programs that have accompanied many works of art history in recent years, in favor of "handsome, black and white, argument-oriented monographs."

³This content is available online at <<http://cnx.org/content/m13996/1.1/>>.

One of the biggest hurdles facing the press, according to this source, is "the production-related expectations of authors." The practice at the press now is to talk with authors at the proposal stage about what sorts of treatments are within the realm of possibility and which are not. The press then typically presents authors with two scenarios for publication, with associated cost estimates: an optimal illustration plan and a minimal illustration plan. Then, an agreement is signed with the author based on an understanding that the plan to be enacted will depend upon the resources available at the time of publication. As is the case at most presses, it is largely the author's responsibility to acquire subvention money to cover illustration costs, although the press will assist by filling out forms, tracking the process, issuing invoices, taking money in, monitoring the dates when subsidies are due, and so forth.

5.4 Electronic Publishing and the Future of the Book⁴

Among the art history editors interviewed, the option of electronic publishing is one that they tend to hold at arm's length. For some, there are viability concerns about the medium per se, while for others, a digital product is simply less desirable than the book as a vehicle for art history scholarship. More than one editor felt that if their press were to publish digital products, access to such products (clearly perceived to be inferior) would have to be carefully controlled, so as not to damage the press's reputation.

One source said that her press has not gone into e-publishing because the permissions issues for illustrations are still considered too risky. She argues that there needs to be an industry standard established in order for presses to be able to move in this direction. At the moment, she says, artists rights associations and artists estates have the upper hand regarding the permissions process.

Another source pointed out that the promise of digital publishing as a potential cost-saving measure may not be as great as some believe. He noted that works would still need to be designed and typeset, catalogues would still have to be created, works would still need to be advertised, permissions issues would still need to be worked out, and so on. The only change that going digital would bring is that the books would not need to be printed. While he agreed that, as a practical matter, publishers have to assume that digital publishing will happen, books must still be thought of as needing to be published on pages with covers.

A third source argued that books will not go away, although she could see a triage system evolving that sorts books into two categories: print and digital. But while digital reprinting would probably work okay for books in philosophy, history, economics, and so forth, it would not work well for art history. As she put it, "To digitally reprint works in art history would cheapen [the press's] name." She does admit, though, that the technology is almost there to make digital books a possibility. She could imagine a subscription-based system, for example, that allows a closed audience to have controlled access to such works. She acknowledges that there would be some permissions issues to be dealt with, but doesn't feel that they would be insurmountable. The biggest problem is "convincing people this is the way art books are going to be."

Similarly, another source said that while print-on-demand technology currently supports black and white images reasonably well, it has trouble accommodating variant sizes (oblong, e.g.). She said that perhaps there could be an "e-list" at her press for works by younger scholars that could be run from a server within the press that would be password accessible through the press's web site. The resulting books, though, would be lower in quality and would not be available for sale in bookstores. Echoing what was said by her colleague at another press, she said that going this route "would require that authors change the way they think about the book."

At least one source thinks that day will be a long time coming. He firmly believes that books should be preserved as a medium for art history and they should be of the highest possible quality, "or something important will be lost." As far as he is concerned, "good art history books make people vividly aware of important art works through well-done visuals and illustrations." Illustrations, he emphasizes, are "the key to good art history." As far as e-publishing is concerned, he thinks art history may well be the last discipline to get there.

But for a couple of other sources, there is no time left to wait. "What has to happen is that either the

⁴This content is available online at <<http://cnx.org/content/m13993/1.1/>>.

tenure system has to be changed or art history publishers need to go digital," said one source. "Why should publishers who have to deal with markets also have to deal with scholarly monographs?" To underscore the non-marketability of scholarly monographs, she noted that less than 1% of dissertations ever get ordered. Another source, also mindful about the changing economics of scholarly publishing, wondered if now might be the time to start exploring alternative ways of publishing books "because the library market will not come back."

5.5 Art History Scholarship, Publishing, and Tenure⁵

From the perspective of editors and others invested in art history publishing, the field of art history is not doing much to help itself insofar as the current publishing crisis is concerned. Much recent scholarship comes across as "narrow," "impenetrable," "unreadable," and "obscure." Emerging scholars in the field are viewed as incapable of communicating with audiences broader than dissertation committees. A point echoed by several sources is that art history dissertations and art history books are two very different things and very hard to reconcile.

"Lots of art history today is unreadable," said one source. "The focus of scholarship has narrowed too far, and art historians are not as broadly literate as they used to be. At places like Columbia and Yale," she says, "hard-core art history is virtually inaccessible." The problem, she fears, is that training in the discipline has been worsening over time, and that authors are not getting the writing and editing support needed to make their books accessible. Scholars, she says, need to be disciplined into writing for full-length books or articles. The academy does not teach what the "real world" wants in terms of works in art history, and for this, professors need to take more responsibility.

Another source said that if art history is simply going to speak to itself subfield by subfield, then 600 copies is going to be a top limit to sales. She wonders when art history will begin to think about crossing boundaries and writing across genres. She fears that the reaction by art history scholars to such a suggestion, though, would be, "That's not art history."

The problem with most scholarly monographs, said another source, is that they were originally written for an audience of five people, namely, a student's dissertation committee. Or, they were written with a tenure committee in mind. As one person put it, "Authors can't seem to get themselves out of scholarly article mode." None of these approaches positions a manuscript very well for the wider audience sought by most presses.

One source said that she would be terrified if she were a younger academic today. Her press, she says, rarely publishes dissertations in art history and does not encourage the submission of unsolicited dissertation manuscripts. She says that as long as dissertations are done in the same way they have traditionally been done, they will not be publishable as books (at least not at her press).

Another person suggested that dissertation topics need to be conceived from the very beginning as possible books, or else it will be too difficult to broaden them into publishable books. More thought needs to be given to what is or is not an appropriate topic.

But one source believes that dissertations should be dissertations, and that scholarship and published books don't have to be identical to each other. Maybe books, he suggests, should be thought of instead as summations of scholarship. "Everything should be shorter," he says. "Shorter is friendlier to the reader. Younger scholars have a compulsion to put into a manuscript everything they know. Shorter books would help publishers keep costs down as well." Furthermore, he asserts, scholarship would not suffer if length is curtailed, because readers simply won't read long pieces. If a scholar can't say what needs to be said in a reasonably concise fashion, it is a failure of communication on the part of the author.

Because "the era of cranking out books to support the tenure system is gone," as one source puts it, publishers are eager to encourage scholars to find alternative outlets for publication of scholarly works, and to encourage tenure committees to expand the range of publications considered acceptable for tenure. One

⁵This content is available online at <<http://cnx.org/content/m13984/1.1/>>.

source believes that there should be more long articles in art history, as well as additional venues for those articles. Some books, she notes, really should have been articles in the first place.

According to another source, some museum catalogues are also good matches for serious scholarly work, even if a scholar is not the sole author of the museum publication. Some of these catalogues, she says, are foundational books, even if they are written by 25 people. Such publications, she argues, need to be taken more seriously by tenure committees.

The challenge, as summed up by one person, is "trying to convince universities to recognize that significant scholarly works in art history are being published outside of university presses." Like the previous source, she notes that museum publications are rarely counted toward tenure. Further, "that textbooks don't count for tenure is insane," as far as she is concerned. "They are the basis for teaching in the field."

A look back at the not-too-distant past also helps to put the current emphasis on publishing a book early in one's career into a broader perspective. Said one source, "It used to be, not long ago, that a couple of significant articles were expected in order to receive tenure. But pressures to make art history commensurate with other humanities changed that. As a result, certain presses saw the increasing interest in art history titles and recognized this as an area for increased focus." In addition, he noted, "lower tier" universities that desire to ratchet up their scholarly image are now encouraging the production of more books through stricter tenure requirements.

A final concern has to do with the time economy under which art history scholars must operate as they try to achieve tenure within the current system, given current conditions in the world of scholarly publishing. Thinking of what scholars might be accomplishing otherwise, one source asks, "How much potentially productive time is lost due to the time spent trying to get published?"

Chapter 6

Appendices

6.1 Appendix A: Trends in Art History Publishing¹

Data on the numbers of books published in the field of art history over time were obtained from the Bowker Global Books in Print database (www.globalbooksinprint.com²). Additional data on book industry trends were obtained from Simba Information (www.simbanet.com³), Bookwire (www.bookwire.com⁴), and the Association of American University Presses (<http://aaupnet.org>⁵).

The Bowker Global Books in Print database is the database of record for U.S. books in print, as it has served as the official ISBN agency to the United States since 1968. In effect, any book that is assigned an ISBN (International Standard Book Number) becomes a part of the database. At present, the database contains detailed information on more than 12.5 million in-print, out-of-print, and forthcoming books, audio books, and videos from more than 40 countries.

All titles in the database are classified under multiple subject headings, using detailed classification schemes devised by Bowker, BISAC (the Book Industry Systems Advisory Committee), and BIC (the Book Industry Communication group). The database is searchable using each of these classification schemes, or it may be searched using all three schemes (for maximum inclusiveness).

To search the Bowker database, the user chooses specific settings across a set of more than a dozen data filters that systematically winnow the data so that only relevant titles are displayed in the search results. The settings chosen to track art history titles over time were as follows:

- In the first search field, "Publisher Name" was selected, and all books where the publisher's name included the word "**university**" were included in the search. A secondary search was necessary to make sure that all relevant art history books published by MIT Press were also included in the final counts; instead of specifying "university" in the "Publisher Name" field, the letters "**MIT**" were specified.
- In the second, third, and fourth search fields, "Subject-(all)" was selected. This allowed titles to be searched across all three subject classification schemes at the same time (Bowker, BISAC and BIC), using three specific key words (one for each search field). In the second search field, the key word "**art**" was searched for, and in the third field, the term "**history**" was searched for. Using these two terms yielded results that included all titles for which **both** the word "art" and the word "history" appeared in at least one of the three subject classification schemes. But because a number of titles returned by this search were in fact books dealing with "military arts," the fourth search field was used to **filter out** all titles where the term "**military**" was included as a subject descriptor.

¹This content is available online at <http://cnx.org/content/m13971/1.1/>.

²<http://www.globalbooksinprint.com/>

³<http://www.simbanet.com/>

⁴<http://www.bookwire.com/>

⁵<http://aaupnet.org/>

- In the "Market" field, "**United States**" was selected, to limit the output to books marketed in the United States.
- In the "Country of Publication" field, "**United States**" was selected.
- In the "Language" field, "**English**" was selected, so that only English-language works were captured by the search.
- In the "Format" field, "**Book**" was selected, so that audio and video products would not be included.
- In the "Subject Limiter" field, "**Non-fiction**" was selected.
- In the "Audience" field, "**Adult**" was selected, so that any titles written specifically for young adults or children would not be included in the results.
- The final data filter used to generate year-by-year lists of art history titles published by university presses was the "Publication Year" field. By entering an appropriate range of years, e.g., "**2000 to 2004**" or "**2005 to 2005**," all titles published within the specified range would be retrieved.

The output of the search results was a title-by-title list of all books captured using the search strategy. For each book listed, the following information was provided: Title, Author, Contributor(s), Publisher, ISBN, Format, Date of Publication, Price, Market, Availability, LC Classification #, Dewey #, and ISBN 13 (the expanded 13-digit ISBNs that just went into effect). Information in the "Author" and "Contributor(s)" fields was used by the researchers to further classify each title produced by eight university presses between 1985 and 2004 as either a "single-author work" or not, and as a "museum-related work" or not.

Data on size of market categories and estimated book industry revenues across subject categories in 2004 were provided by Simba Information (*Business of Consumer Book Publishing 2005*, Simba Information: Stamford, CT, 2005), a division of R. R. Bowker. Trend data (1993-2004) on total book production by subject category for all U.S. presses (as a group) and for all university presses (as a group) were provided by Bookwire (<http://www.bookwire.com/>⁶), also a division of R.R. Bowker. (See, in particular, <http://www.bookwire.com/decadebookproduction.html>⁷ and <http://www.bookwire.com/university.html>⁸.)

Trend data on the output of university presses over time were provided by the Association of American University Presses, which publishes an annual *Directory* containing information about each of its 125 member presses (as of 2004-05). Title outputs for the most recent two years are reported for each press listed in the *Directory*. By consulting the directories from 1987-88 through 2004-05, it was possible to construct a database containing total title output for all AAUP member presses across that period of time. Since not all university presses are members of AAUP, it is not possible to use AAUP data to analyze the total output of **all** university presses over time. But it is possible to examine trends in the total title output of **specific** university presses over time.

6.2 Appendix B: Trends in Art History Ph.D.'s⁹

Data on art history-related Ph.D.'s conferred over time were obtained from the National Center for Education Statistics' (NCES) online Integrated Postsecondary Education Data System (IPEDS). As explained on the IPEDS web site (<http://nces.ed.gov/ipeds/>¹⁰), "The IPEDS system is built around a series of interrelated surveys to collect institution-level data in such areas as enrollments, program completions, faculty, staff, and finances." By law, all institutions of higher education wishing to participate in any Federal financial assistance programs must complete all IPEDS surveys each year, making IPEDS the most comprehensive source of statistical data about postsecondary education in the United States.

The system contains data on degrees awarded (by institution and by instructional program) going back to the 1979-80 academic year. Using the IPEDS system, it was possible to extract year-by-year data on the number of art history-related Ph.D.'s awarded at each institution in each academic year from 1979-80

⁶<http://www.bookwire.com/>

⁷<http://www.bookwire.com/decadebookproduction.html>

⁸<http://www.bookwire.com/university.html>

⁹This content is available online at <<http://cnx.org/content/m13969/1.1/>>.

¹⁰<http://nces.ed.gov/ipeds/>

through 2003-04. (The only exceptions were for the academic years 1980-81, 1981-82, 1982-83, and 1998-99, years during which data were not collected.)

Data were compiled using two different strategies and then cross-checked for consistency. The first method involved extracting information directly from IPEDS, using NCES' online "Dataset Cutting Tool" at <http://nces.ed.gov/ipeds/pas/>¹¹. To access the Dataset Cutting Tool, public users must log on to the system using the "Guest Level" access link. After agreeing to the terms of the NCES Data User Agreement, users are redirected to a web page that allows access to the Dataset Cutting Tool. Users then select, from a series of menus, various options that allow a customized data set to be created that contains specific data of interest to the user. The following procedure was used to extract year-by-year data for Ph.D.'s awarded in the field of art history:

- Under "Select Institutions," "**2004**" was selected in order to establish the set of schools from which data were to be extracted. The "2004" set consists of all schools for which records existed in the IPEDS database in 2004. Other years could be selected, for example, if the user wished to examine data only from schools that were represented in the 1980 IPEDS database.
- Next, the option "**Select schools using specific criteria**" was selected, since not all schools confer doctoral degrees; this allows such schools to be excluded from the analysis (in a subsequent step), which speeds up the extraction of data.
- To see data for degree completions, "**collection year**" must be selected under the option labeled "View data by."
- On the next page, the range of schools to be included in the analysis can be restricted as needed for the purpose of the research. For this study, it was sufficient to select the two categories labeled "**Doctoral/Research Universities-Extensive**" and "**Doctoral/Research Universities-Intensive**" under the "Carnegie classification" option in order to narrow the universe of schools to those relevant to this inquiry.
- The next page shows the list of specific schools that were selected based on the school inclusion criteria just chosen.
- The next page allows the user to select the "collection year" from which the data should be pulled. Selecting "**04**," for example, selects the 2003-04 academic year.
- Once a collection year was selected, the choice labeled "**Completions**" was selected under the "Survey" option. This pulls information from the database concerning degrees awarded.
- On the next page, the option "**Awards/degrees conferred by program (CIP)**" was selected, which allows degrees awarded to be viewed by specific programmatic categories such as "Art history, criticism and conservation."
- On the next page, the user may select the specific instructional programs for which data should be pulled. For this study, the following programmatic categories (CIP codes) were selected:
 - **Art History, Criticism and Conservation (CIP code 50.0703)**
 - **Fine Arts and Arts Studies, General (CIP code 50.0701)**
 - **Fine Arts and Arts Studies, Other (CIP code 50.0799)**
 - **Film/Cinema Studies (CIP code 50.0601)**
 - **Historic Preservation and Conservation (CIP code 30.1201)**
 - **Historic Preservation and Conservation, Other (CIP code 30.1209)**
 - **Medieval and Renaissance Studies (CIP code 30.1301)**
 - **Museology/Museum Studies (CIP code 30.1401)**

(It should be noted that Ph.D.'s awarded in areas such as Architecture and Archaeology were not included in our analyses.)

- Under "Award Level code," "**Doctor's degree**" was selected.
- Under "First or Second Major," "**First major**" was selected.
- Under "List of variables," "**Grand total men**," "**Grand total women**," and "**Grand total**" were selected. (For most years, "Grand total" was not available as a category, so "Grand total men" and

¹¹<http://nces.ed.gov/ipeds/pas/>

"Grand total women" had to aggregated in order to come up with a grand total.)

- On the next page, a summary of the requested data file is provided, and the user is given the option to **download** the data.

The above procedure was replicated for each academic year for which data were available between 1979-80 and 2003-04. The resulting data files were then merged, so that trends could be examined in the awarding of art history-related Ph.D.'s over time.

The second method used to compile these trend data was to collect lists of institutions known to have Ph.D. programs in art history (and/or related areas). One list of such institutions was obtained from the College Art Association; a second list was obtained from the web site, www.gradschools.com¹². Based on the results obtained from the IPEDS analyses, a third list was compiled consisting of all institutions that appeared in the IPEDS data files as having awarded art history-related doctoral degrees between 1979 and 2004. These three lists were combined into a master list, which was then provided to a researcher at NCES, who ran a second complete set of analyses focusing strictly on the institutions represented in the merged list. His analyses almost exactly matched the earlier analyses we had run using IPEDS. The results shown in this research report are taken from the analyses conducted by the NCES researcher, based on the list of academic institutions we provided.

6.3 Appendix C: Focused Discussions with Art History Scholars¹³

Three focused discussions were held with art history scholars concerning their publishing experiences and those of their colleagues and advisees. The first group was comprised of younger scholars (who had received their Ph.D.s within the past 10 years), the second with mid-career and senior scholars, and the third with chairs of graduate art history departments in the northeastern United States. The first two of these discussions were formally-designed focus groups devoted to exploring the topic of the present study at some length. The chairs' discussion was a shorter, less-structured session that was part of a larger meeting with additional agenda items. All three discussions were held in New York City.

In the two formally-designed focus groups, efforts were made to maximize the diversity of perspectives represented within each group, across the following dimensions: race, age, sex, year Ph.D. received, field of specialization, tenure status, number of books published, and institutional affiliation. For budgetary reasons, participants were recruited from academic institutions in the northeastern United States, so that the costs associated with airline flights and overnight hotel stays could be avoided. Since it was not possible to conduct additional focus groups with participants from other parts of the country, we cannot say for sure whether the perspectives expressed in these focus groups are representative of the sorts of concerns art historians elsewhere in the United States might have. Scholars from the following institutions participated in the focus groups: Brown University, City University of New York, Columbia University, Harvard University, New York University, Rutgers University, Sarah Lawrence College, State University of New York (Stony Brook), University of Delaware, and University of Pennsylvania.

Brief questionnaires were sent in advance to the participants in the two formally-designed focus groups. CV's were also obtained from each of the participants in advance of the sessions. A semi-structured discussion guide was developed for each group. (Copies of the questionnaires and the discussion guides are included in this appendix.) Lawrence T. McGill, deputy director of the Princeton University Center for Arts and Cultural Policy Studies, moderated the two formal focus groups, with input from the co-principal investigators. (Mariët Westermann, professor at the Institute of Fine Arts at NYU, moderated the chairs' discussion.) The formal focus groups were audiotaped, to aid in the analysis of the findings.

The focus group with younger scholars in art and architectural history was convened by Columbia University Professor Hilary Ballon and held at Columbia University on October 28, 2005. The session ran from 12:30 to 4:30 p.m. with a half-hour break. Twelve scholars participated in the discussion.

¹²<http://www.gradschools.com/>

¹³This content is available online at <<http://cnx.org/content/m13972/1.1/>>.

The focus group with mid-career and senior scholars was convened by Professor Mariët Westermann and held at the Institute of Fine Arts at New York University on November 18, 2005. The session ran from 12:00 noon to 3:30 p.m. with a 15-minute break. Twelve scholars participated in the discussion.

The chairs' discussion took place on December 2, 2005, also at the Institute of Fine Arts at NYU. The session ran from about noon to 1:00 p.m. Chairs from about a dozen art history graduate programs in the northeastern U.S. participated in the discussion.

The remainder of this appendix presents the letters of invitation, the advance questionnaires, and the discussion guides for the October 28 and November 18 focus groups.

- Invitation to October 28 Focused Discussion Session (Younger scholars)¹⁴
- Questionnaire for Discussion Session Participants October 28, 2005 (Younger scholars)¹⁵
- Discussion Guide (Younger Scholars)¹⁶
- Invitation to October 28 Focused Discussion Session (Senior/mid-career scholars)¹⁷
- Questionnaire for Discussion Session Participants October 28, 2005 (Senior/mid-career scholars)¹⁸
- Discussion Guide (Senior/mid-career Scholars)¹⁹

6.4 Appendix D: Conversations with Art History Editors²⁰

Information about art history publishing from the perspective of editors at university and trade presses was gathered through semi-structured in-person interviews, a focused discussion session at the annual conference of the College Art Association, and a survey questionnaire that was emailed to the focus group participants following the meeting. (Information about this survey may be found in Appendix E.)

In-person interviews were conducted with six senior editors at four major university presses that specialize in publishing in the field of art and architectural history, four senior executives at a foundation with a significant investment in the arts, three senior executives at an art museum with a significant publishing program, and two senior executives at professional associations with a strong interest in art history publishing. Topics discussed in the interviews included: changes in the business of publishing over the past decade, especially as they have affected the publication of works in art and architectural history; publication philosophies at university presses and museums; costs associated with publishing in the field of art history; sales and print-run trends; intellectual property issues; electronic publishing; recent trends in art history scholarship; and the relationship between publishing and tenure requirements. Interviews were conducted by Lawrence T. McGill, deputy director of the Princeton University Center for Arts and Cultural Policy Studies, and ran about 90 minutes to three hours in length. Interviews were conducted between November 10, 2005 and January 26, 2006.

A further opportunity to gather information from the perspective of art history editors was presented by the annual College Art Association convention, which took place during the week of February 20th, 2006 in Boston, MA. A list of art and architectural history editors at presses that typically send representatives to the CAA meeting was generated by examining lists of attendees printed in CAA convention programs in recent years. Potential attendees were contacted by email in advance of the meeting and invited to participate in a two-hour focused discussion session that took place on February 22, 2006.

Editors from more than two dozen presses/publishing organizations took part in the discussion. Organizations represented at the meeting included the Art Institute of Chicago, Ashgate, Blackwell, Brepols, College Art Association, Cambridge University Press, Clark Art Institute, Getty Foundation, Mellon Foundation, MIT Press, W.W. Norton, Penn State University Press, Phaidon, Prestel, Princeton University Press, Reaktion, Routledge, Thames & Hudson, University of California Press, University of Chicago Press, University

¹⁴<http://cnx.org/content/m13972/latest/LM-InviteYounger.pdf>

¹⁵<http://cnx.org/content/m13972/latest/LM-QuestionnaireYounger.pdf>

¹⁶<http://cnx.org/content/m13972/latest/LM-DiscussGuideYounger.pdf>

¹⁷<http://cnx.org/content/m13972/latest/LM-InviteSenior.pdf>

¹⁸<http://cnx.org/content/m13972/latest/LM-QuestionnaireSenior.pdf>

¹⁹<http://cnx.org/content/m13972/latest/LM-DiscussGuideSenior.pdf>

²⁰This content is available online at <<http://cnx.org/content/m13977/1.1/>>.

of Hawaii Press, University of Illinois Press, University of Minnesota Press, University of Pennsylvania Press, University of Pittsburgh Press, University of Washington Press, and Yale University Press.

A semi-structured discussion guide was developed for the session (a copy of which is included in this appendix). The focus group was moderated by Lawrence McGill.

- Invitation to February 22 Focused Discussion Session (Art history editors)²¹
- Discussion Guide – February 22 Session with Editors²²

6.5 Appendix E: Survey of Art History Editors²³

During the focus group with art and architectural history editors held at the College Art Association conference on February 22, 2006, the editors in attendance agreed to participate in a follow-up survey to gather more specific information about art history publishing at their presses. A six-page survey was developed, requesting information from editors on the following topics: the subject area(s) in which they work, the volume and nature of the titles published by their press in art and architectural history, submissions and the review process, publication costs, sales and print-run trends, and electronic publishing.

Surveys were sent by email to 22 editors. A total of 17 completed surveys were returned – 12 by editors at university presses, 5 by editors at trade presses. The twelve university press editors who responded represent most of the larger academic publishers of art and architectural history works. The aggregated responses of these 12 respondents can be taken as generally indicative of the editorial practices at university presses with significant commitments to publishing in the area of art and architectural history, but they should not be considered representative of university presses in general.

Because the number of surveys returned by editors at trade presses was too small to permit meaningful generalizations, they were not included in the analyses carried out for this report.

A copy of the questionnaire with aggregated findings, based on the twelve university presses that responded, can be found on the following pages. For questions that can be answered with numerical answers [such as question 4: “How many new titles have been published in your subject area (art history-related titles only) during the past five years?”], the arithmetic average of all valid responses is provided (in this case, 85). To illustrate the amount of variation present in the responses to particular questions, the range of responses to each question (from lowest to highest) is also provided.

- Survey–Art and Architecture History Editors²⁴

6.6 Appendix F: Summit Meeting with Editors, Publishers, Art Historians, and the Mellon Foundation²⁵

The capstone of this investigation into the state of art history publishing was the convening of a one-day meeting among editors, publishers, art historians, museum executives, and Mellon Foundation representatives to share the preliminary results of the study and begin a cross-domain conversation about how to address the challenges associated with publishing in this area. A group of thirty people, invited as representatives of key perspectives on this issue, met on March 3, 2006 at the Institute of Fine Arts at New York University to discuss salient aspects of the issue, such as: changes in publishing practices, dissertation publishing, e-publishing, the role of journals, the role of museum publications, permissions fees and copyright restrictions, the availability and role of subventions, and approaches to containing publishing costs.

²¹<http://cnx.org/content/m13977/latest/LM-InviteArtHistEditors.pdf>

²²<http://cnx.org/content/m13977/latest/LM-DiscussGuideArtHistEditors.pdf>

²³This content is available online at <<http://cnx.org/content/m13975/1.1/>>.

²⁴<http://cnx.org/content/m13975/latest/LM-SurveyArtHistEditors.pdf>

²⁵This content is available online at <<http://cnx.org/content/m13983/1.1/>>.

The size of the meeting was deliberately held to below three dozen in order to encourage open discussion and dialogue within a roundtable, working-session format. The meeting included 12 editors and publishers, 9 scholars, 6 representatives of arts institutes and museums, 6 current or former journal editors, and 3 specialists in emerging publishing technologies, as well as representatives of the Mellon Foundation. (Some participants served in multiple roles; for example, as both scholars and journal editors.)

The session was organized not so much to elicit information about the challenges associated with art history publishing (as the earlier focused discussions with art historians and art history editors had been), but to stimulate thinking about steps that might be taken to begin dealing concretely with these challenges. The session was convened by co-principal investigator Mariët Westermann and moderated by Lawrence McGill, with input from Mariët Westermann, Hilary Ballon, and Kate Wittenberg. The meeting ran from 9:00 a.m. to 3:00 p.m., with a 30-minute break for lunch. The session was audiotaped and subsequently transcribed to aid in documenting important outcomes from the discussion.

- Invitation to Summit Meeting²⁶
- Background Materials Distributed in Advance of Summit Meeting²⁷
- Summit Meeting Agenda²⁸
- Summit Meeting Participants²⁹

²⁶<http://cnx.org/content/m13983/latest/LM-InviteSummit.pdf>

²⁷<http://cnx.org/content/m13983/latest/LM-SummitBackground.pdf>

²⁸<http://cnx.org/content/m13983/latest/LM-SummitAgenda.pdf>

²⁹<http://cnx.org/content/m13983/latest/LM-SummitParticipants.pdf>

Index of Keywords and Terms

Keywords are listed by the section with that keyword (page numbers are in parentheses). Keywords do not necessarily appear in the text of the page. They are merely associated with that section. *Ex.* apples, § 1.1 (1) **Terms** are referenced by the page they appear on. *Ex.* apples, 1

- | | |
|--|--|
| <p>0 04, 51</p> <p>2 2000 to 2004, 50
2004, 51
2005 to 2005, 50</p> <p>A Adult, 50
art, 49
Awards/degrees conferred by program (CIP), 51</p> <p>B Book, 50</p> <p>C collection year, 51
Completions, 51</p> <p>D Doctoral/Research Universities-Extensive, 51
Doctoral/Research Universities-Intensive, 51
Doctor's degree, 51</p> | <p>E English, 50</p> <p>F First major, 51</p> <p>G Grand total, 51
Grand total men, 51
Grand total women, 51</p> <p>H history, 49</p> <p>M military, 49
MIT, 49</p> <p>N Non-fiction, 50</p> <p>S Select schools using specific criteria, 51</p> <p>U United States, 50, 50
university, 49</p> |
|--|--|

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Page: 38

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Page: 41

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Pages: 46-47

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