Museum Publishing:
Production and Reception
of Museum Books

Thesis submitted for the degree of

Doctor of Philosophy

at the

University of Leicester

by

Sarah Anne Hughes, MA (Leicester)

School of Museum Studies

University of Leicester

December 2010

Frontispiece: Image removed for copyright reasons. Catalogues for the exhibition *Gauguin: Maker of Myth*, at Tate Modern, 2010, waiting for purchasers in the exhibition bookshop. (Photograph by the author.)

Museum Publishing: Production and Reception of Museum Books

Sarah Anne Hughes

This thesis addresses the phenomenon of museum publishing to question why books are produced by museums. The answer to this question is sought through an empirical study that examines museum books from both their production and their reception as well as a detailed study of the relationship of the texts to the museum. The case study methodology supplies interview data from museum staff involved in writing, editing, designing and project-managing the production of books at the National Gallery and the Wellcome Collection, both in London. Interviews with staff involved with publishing in other national and provincial institutions broaden the basis of these case studies. Visitor responses are obtained primarily through questionnaires delivered electronically to volunteers who purchased exhibition books at these institutions.

The cross-disciplinary research draws on theories from museum and publishing studies. Data are analysed from the theoretical position of an active audience (Abercrombie and Longhurst 1998) whose uses of books encompass functions of memory and representation. Genette's (1997) concept of paratext forms the basis from which to characterise the reciprocal relationship between catalogues and their associated exhibitions.

Books contribute to the communication resources of museums, but rather than being viewed merely as adjuncts to the exhibits on display, they are presented in this study as integral to the visitor's experience both during the museum visit and later, as distributed objects in personal ownership and in wider society. The authority and cultural values associated with books when combined with those of the museum make them a particularly forceful resource for meaning-making for both the producers and the consumers.

Acknowledgements

Acknowledgements and gratitude are due to a number of institutions and individuals for their support and assistance in the resolution of this research, conducted over the period from January 2005 to December 2010, into a written thesis.

The Arts and Humanities Research Council provided me with financial support from 2007 to 2010 through the Postgraduate Award scheme. Additional assistance in the partial payment of fees throughout the period of study was provided by the School of Arts and Humanities, Oxford Brookes University. My colleagues in the Oxford International Centre for Publishing Studies, Oxford Brookes University, were helpful with their advice and generous with their support throughout the study.

The Wellcome Collection and the National Gallery provided me with access to their exhibitions and bookshops. My gratitude is due to the staff from these and other institutions who agreed to be interviewed. I would like to thank Janis Adams, Ken Arnold, James Peto and Claire Young, in particular, who greatly encouraged me with their early interest in the study. I am also grateful to the museum visitors who shared their responses to the museum books with me.

I am honoured to acknowledge my association with the School of Museum Studies, University of Leicester. Of the staff and students who helped me, Christine Cheesman and Barbara Lloyd were especially supportive with ready responses to my queries. I am very grateful to Professor Simon Knell, Dean of the Faculty of

Arts at the University of Leicester, for the unparalleled opportunity he provided to participate in the NAMU international workshops and to contribute to the book associated with this programme. *NAMU: Making National Museum* was financed by the European Union Marie Curie Conferences and Training Courses programme, and took place in Sweden, Leicester and Norway from 2007 to 2008.

Acknowledgements and gratitude are due also to my supervisors. Dr Ross Parry provided excellent guidance on the stringent requirements of the thesis structure and his piercing questions helped focus my writing during the early stages and concentrate my ideas in the closing months.

Professor Richard Sandell's supervision was invaluable. His enthusiasm for the topic and confidence in my abilities carried me through when the inevitable doubts surfaced. He was generous with his time, attentive to details and provided me with the essential context and overview for the research based on his inestimable knowledge of the field. I am more grateful to him than I can adequately convey for the opportunity to pursue the research with his guidance.

My family provided immeasurable support during the research and writing. I am so very grateful to Keith, Caitlyn and Thomas for their interest, their comments and for the meals they unstintingly supplied; to Jo Hughes who provided me with a quiet retreat for writing; and to John and Pat, who asked pertinent questions. Thank you to all of you.

Contents

List of Figures

List of Tables

Note on quotations from interviews

The interviews quoted in this thesis were conducted during the period 2007 to 2009. A list of interviewees who were recorded during these sessions is presented in Appendix II. The quoted passages in the text are taken from transcriptions of these interviews. When first mentioned in the text, the interviewees name and affiliation is written in full. In subsequent entries, the affiliation is presented with the following abbreviations:

BM	British Museum
NG	National Gallery
NGS	National Galleries of Scotland
WC	Wellcome Collection
ULM	University of London Museums

1 Museum publishing – commerce, communication and culture

With the diverse communication and meaning-making resources at a museum's disposal such as exhibitions, public programming and websites, what perennial purposes maintain the production of books at museal institutions in support of their temporary exhibitions and permanent collections? This thesis poses and attempts an answer to the question, 'Why do museums publish books?' While fulfilling similar education and communication purposes to gallery-based museum texts (Ravelli 2006), the nature of books suggest that they may occupy a more multifaceted relationship with their producing agents in museums and with their intended audience. A book's cohesive and fixed presentation of image and text, the semiosis of its cover, the marketing processes and sale all support a complex relationship to its producers and readers. A book is simultaneously bound to its producing institution through logos, text and images while also in free circulation with its readers. In addition, a book is both a cultural and communicative component of its institution while also being an independent commodity available to readers for personally articulated meaning-making. Books, catalogues, guides and other printed materials not only constitute a major part of an institution's communication framework but they also contribute to the discourse between the institution, its staff and its audience. Further, the chimerical nature of audience reception indicates that museum visitors may consume these resources in a variety of different ways. Examining the purposes for audiences of these meaning-making resources may provide rewarding insights into the expectations museum visitors

and book purchasers evince for museum books and their museum experiences.

Books as saleable commodities that contribute financially to their producing institution provide one rationale for museum publishing. However, this overt and clearly articulated monetary purpose may be overlaid by, and even subverted by, the agency of less obvious influences. Subtle or covert factors may play a larger role in influencing production than has hitherto been acknowledged in this little-researched museum activity. Factors such as institutional brand, the promotion of curators' careers, commercial sponsorship and preferences of museum visitors may influence the final form, structure and content of museum books. Located at the boundary between museum and publishing studies, this research investigates the relationship between books, museums and their audiences.

The complexity of this relationship, which belies the simplicity of the over-arching question of this thesis 'Why do museums publish books?', is examined in detail through a series of questions that address, first, the production of books by the museum and its agents, then, secondly, the reception of these commodities by the museum audiences, and finally, the relationship between exhibitions and their catalogues. An empirical and theoretical investigation interrogates the contributing components of this nexus. A primary question initiates the investigation of book production processes and their contributing museum agents: in what ways do museums articulate their goals and strategies for publishing? This focus is further refined by identifying in what ways museum personnel engage with the production of publications supporting exhibitions and collections. In summary, the investigation of this aspect aims to understand the factors influencing the production of museum books and their contribution to the cultural and academic

discourse apparent within the museum and its agents of production. Books are more than the sum of their content. Their association with authority and cultural values make them valuable resources for constructing identity. This feature of books leads on to further queries. By what means does the book represent the institution and the scholarship associated with the exhibition or collection? How is the funding sponsor's ethos represented and what purpose do books serve for the sponsor? What does the use of this fixed and long-lived media say about the location of the producing agent's power and the traditional authority of the book in association with the agency and power of the museum itself?

Following the book into the arena of readership allows further investigation of the question 'Why do museums publish books?' For example, the study poses questions of audience reception by asking in what ways do museum visitors perceive, use and engage with publications? Do these uses coincide with, or refute, the purposes for which the institution provides the books? In other words, do the purposes of consumption articulated by the audience align with the purposes of the producing agents? The question as to what extent books mediate the negotiation of meaning between the museum and its audience, provides a framework for determining the purposes of books for museum visitors.

These commodities with cultural and commercial resonances provide a context for the visitors' experiences in the museum. Having considered the relationship of the book with its producing agents in the museum and from the perspective of reception and consumption by the visitor, the study then addresses the relationship of the book to the exhibitionary apparatus of the museum. What is the nature of this relationship of the book to the exhibition? How do these

commodities frame the institution and its visitor-facing activities? What concepts might be called on to model the reciprocal relationship between the technologies of print and those of the collection and display?

The thesis of this study is that museum books through the physical, persistent and semiotic nature of the codex not only provide for the circulation of the intellectual production of their gestating institution, its collections and scholarship but also reflect the negotiation of power inherent in the production processes. The relationship of books to their producing museums and curators is more than merely as commodities for sale. These productions of museum scholarship reflect the internal power relationships between museum staff and demonstrate the personal and institutional purposes to which these cultural commodities are put. While the purposes of museum publishing as a means to distribute scholarship and as a route to additional funding are recognised by practitioners, the importance of this research in the context of contemporary museum studies is its premise that publishing is a major contributor to the cultural position of the museum as an institution and to the recognition of the curator within the scholarly community. This is a recognition of the function of museum publishing which has passed unacknowledged by earlier studies. Further, and of relevance to audience studies, the use by these and other agents of the representational and memorial functions of books have an impact on the consumed form of the catalogue.

The distribution of these tangible assets extend the museum through time and space, and provide resources that can be utilised by the museum audience in their daily lives. This study interrogates the producers of books to understand how the print media from museum institutions are inscribed through the processes of

production with meanings beyond those required for commercial profit and the direct communication or textual content. The expectations of museum visitors who purchase these resources are addressed to determine the uses that the audience make of these materials. Discussion centres on how the technologies of the book and the exhibition form reciprocal frames before finally considering the possible impact of new technologies on books as long-established, but poorly investigated carriers of museum communication.

Asking the deceptively direct question, 'Why do museum publish books?', this study is relevant to museum studies for four reasons. First, as a vibrant commercial activity in UK national museums and art galleries publishing makes a considerable contribution to the funding of these institutions. Secondly, the publishing process creates materials that represent the museum. Thirdly, print is a communication medium that provides audiences with meaning-making resources. And, finally, despite the ubiquitous presence of publishing in UK national museums, this activity, with its commitment to the interpretation of collections and audience development, has not received the research attention that it deserves. Despite the opportunities for communication offered by new media, the continuing importance of printed media as a component of museum communication warrants a sustained study of its relationship to the institution and to visitors. A clearer understanding of how printed books relate to collections, institutions, curators, sponsors and visitors will enable these products to meet more effectively the requirements of these agents. At the same time, investigation of print as a well-established vehicle for museum communication poses the question as to whether books (in which considerable staff and monetary resources are placed) are the most effective

means to engage the diverse audiences that museums are tasked to address? Even partial answers to these questions will contribute to a greater understanding of museum communication, representation, production and audience reception in the cultural sphere. However, a further aim also underlies the research. In the field of publishing studies, questions that address readers' use of books are relevant to the ethnographic study of books as material objects, the trans-mediation of books with other media (such as film, theatre, newspapers, magazines and the internet) and their action as social media. The methodology and data analysis utilised in this study present a framework for future work in this field and suggest that the field of museum book production and reception offers a model and much scope for further publishing research.

Defining the study

While it might not be thought necessary to define an object as ubiquitous as a book, the nature of books is so diverse that the following definition serves as a guide for this study. In its widest sense, a book may be described as any written or printed text that has been multiplied, distributed or in some way made public (Eliot and Rose 2007: 2). This definition can be narrowed with the commercial corollary that, with few exceptions, a book is available for sale. The addition of this rider usually precludes printed materials created for marketing purposes, which are excluded from this study.

Books are the products of a well-defined process. Museum publishing, for the purposes of this study, is defined as the conception, writing, editing, design and printing of collections-related books and catalogues, intended for sale to the general

public and usually associated with either temporary exhibitions or permanent collections. These processes involve various agents responsible for specific tasks and fulfilling specific roles (see Appendix I). It is the nature of these discrete tasks, and the way in which they contribute to the overall publishing process, that enables individuals to contribute to the process from a variety of positions and forms of employment. For example, functions may be completed by employees or freelance individuals, or the tasks may be outsourced to other commercial companies. We will see that this flexibility in the publishing process can have a profound impact on the final product. The printed book is not the end of the publishing process. However, the marketing and distribution processes usually considered an integral part of publishing, are omitted from this study, enabling the focus to remain on the cultural and meaning-making aspects of books within the museum arena.

Printed books remain the primary product of the publishing process. However, new technologies have brought about changes to the production and delivery of intellectual property. Publishers are now utilising media such as websites, mobile phone apps and ebooks to reach new and existing audiences. Museums are also mobilising these technologies to address diverse audiences and to promote their presence on the internet and in social networking media (Tate 2009). For museums, these new technologies engage audiences and build communities while providing access to collections, research and activities. The relationship of these new media to print is problematic both for practitioners in the creative industries and, in some instances, for users and readers. For most industry practitioners the production of content for electronic distribution remains the responsibility of publishers. National museums in the UK view the socially and culturally active features of the new

media as means to engage and develop audiences. Those publishers interviewed for this study indicated that they were considering utilising the web as an interactive delivery platform to provide audiences with access to data, including images, on collections. They suggested that this process might have an impact on the production of printed materials currently developed to support the permanent collections. With these exceptions, museum publishers were not found to be responsible for managing the application of electronic media. While their importance to the museum's communication framework is undeniable, new media do not form an integral part of this study, which sets out to understand the specific nexus between printed books and museums. The issues associated with the impact of these new technologies on print publishing within museums will be addressed in the concluding chapter where future directions for research in museum publishing are considered. While national media focus on the impact of these new communication technologies on reading (see, for example, McCrum 2010), print publishing continues to robustly respond to the demands of the institution and to the needs of its visitors: a situation that justifies the limitation of this study to printed media.

In a further restriction of the remit of this thesis, concern with audience reception and meaning-making by visitors and readers has necessarily precluded consideration of materials produced for schools. Several reasons support this exclusion. The responsibility for educational printed materials in museums usually resides with an education department and, in such cases, is not the responsibility of the publishing department. Designed for classroom and gallery one-time-use, the inexpensive photocopied materials evince different purposes and production modes from the books and catalogues of the publishing department. While liaison and assistance

occurs between these museum departments, their different responsibilities, audiences, modes of operation and the variety of purposes these products address would dissipate the focus of this study if educational materials were included.

These exclusions and limitations focus the research at the interface of publishing and museum studies. In essence, the topic concerns museum books produced for sale to a general audience. This restriction allows a robust examination of the specific but complex issues associated with cultural and personal uses of printed books within the context of collections-based institutions.

The research in context

This research is focused on UK-based national museums. Its findings are relevant to institutions with publishing programmes similar to those studied, such as are found at the British Museum (BM), the Tate, the Victoria and Albert Museum (V&A), the Royal Academy (RA) and the National Trust. These institutions produce books in support of temporary exhibitions, catalogues of permanent collections, guides and printed materials introducing individual objects, historical events, paintings and artists for a general audience. The following brief review of museum publishing establishes the long tradition of such publications and identifies the various aims apparent in selected historical examples. It then draws a picture of contemporary publishing by UK museums within which this study is located.

Purposes for publishing: historical overview

The association of books with early European collections can be traced to the privately printed catalogues of sixteenth-century cabinets of curiosities (Impey

and MacGregor 1985; Swann 2001). Information about these early collections is preserved in the catalogues that circulated within the community of collectors in Europe. The objects are listed, in some cases with illustrations, and described. The personal motivation for producing these materials is difficult to discern accurately without a clear understanding of the culture of collecting at the time. Swann (2001), writing on Elias Ashmole's pursuit of the Tradescant collection, infers that the production and circulation of the catalogue, produced and printed by Ashmole, purposefully associated his name with the collection as a means of establishing his acquisition of the collection. The view that these catalogues of early collections were intended to circulate and build knowledge both of the collection itself and its owners, and for the advancement of wider study is supported by another example. *Museo Cartaceo* or 'Paper Museum' consists of about 7000 paintings on paper of objects and specimens of natural history commissioned by Cassiano dal Pozzo, who was an influential patron in seventeenth-century Rome. The paper collection 'was made available to scholars from all over Europe, and was widely used in the seventeenth century as an instrument of study and research' (Alexandratos 2007: 93). However, another purpose has been suggested for this collection – personal aggrandisement (Manguel 2000). During the formalisation of these private collections of natural and man-made objects into public institutions, an extended process that occurred from the early eighteenth century to the nineteenth century, printed materials were utilised to augment the cultural and social agency of the emerging museums (Hooper-Greenhill 1992; Olausson and Soderlind 2004; Preziosi 1996; Swann 2001). During the same period, catalogues for temporary art exhibitions provided visitors with information on the unlabelled paintings. These

catalogues subsequently contributed to the development of art history and its formalisation as a field of museum scholarship (Haskell 2000).

Sporadic references to printed materials produced for visitors' use in galleries are found in literature addressing the historical development of museums and art galleries. Apart from informing visitors about the exhibits, it has been suggested that more covert aims for these books and ephemera varied from controlling access to exhibitions by requiring the purchase of a publication for admission to directing the visitors' gaze and guiding them through the galleries (Matheson 2001). From the content and writing style of these publications, it may be deduced that the guide books and catalogues for these public galleries replaced the custodial guards who originally shepherded visitors in person. Art gallery catalogues, both those printed privately and by the institutions themselves, 'record, classify, elucidate and publicize collections of art' (Waterfield 1995: 42). A comprehensive historical review of the catalogues (Waterfield 1995) produced for art galleries and museums identifies three types of publications: those that present an inventory of the collection with minimal additional information; publications that act as guides for use in the gallery and that offer information on the paintings enhanced with comments; and presentation catalogues that are much fuller publications often with illustrations with the purpose of presenting a collection that might not otherwise be accessible to visitors. Waterfield identifies several purposes for these publications beyond the presentation of information about the paintings on display. Using examples from both European and British museums across the eighteenth to the early nineteenth centuries, he suggests the order and categorisation of art apparent in these publications are presented as expressions of 'political and

Figure 1.1 *Museum Britannicum*, published in 1778 by John and Andrew van Rymsdyk, was the first popular 'guide' to the British Museum. The second edition, published in 1791 and hand-coloured, is shown here, and is on display in the British Museum in the Enlightenment Gallery. (Photograph by the author.)

nationalistic views' (Waterfield 1995: 52). The purpose of this expression was to raise British painting to the levels of other national schools of art. However, it has been suggested that publications produced by national and provincial museums in the later nineteenth century presented a very different purpose. In these catalogues, Waterfield locates 'the most concentrated effort to instruct the general populace in the field of art' (1995: 66).

Museum Britannicum, (van Rymsdyk and van Rymsdyk 1778), the first visitor guide to the British Museum, was published privately in 1778 by individuals not directly connected that institution. This large book (Figure 1.1) fits the presentation category of catalogue (Waterfield 1995) and is unlikely to have functioned as a guide in the museum. By the early nineteenth century, the museum was producing its own guides for visitors' use in the galleries. A Parliamentary Select Committee, considering these catalogues in 1841 – the 'department synopses' as they were called – evinced concern that the public would be better served by a series of shorter, and cheaper, catalogues that addressed specific sections of the museum displays. The committee suggested that such a series would be more convenient for the visitor who, under the existing arrangement, was 'obliged to buy the whole of a large book, nine-tenths of which he pays little attention to' (Siegel 2008: 105). The response given to this suggestion by the museum employee questioned by the committee is one guided by economic and practical considerations; he indicates this suggestion is commercially untenable as many of the smaller books proposed by the committee member would remain unsold.

The expository nature of these printed materials is clear also in the guides

to the galleries that later became the V&A. In one of these documents (South Kensington Museum 1866), visitors were informed, 'The order and arrangement has been considerably interfered with lately, in consequence of a great increase in the number of exhibits and the limited space at present available.' At the same time that this statement alludes to the difficulties in achieving its objective, it makes clear that the guide aims to restore coherence for the visitor within the unordered exhibition spaces that resulted from the rapid growth of the collections.

The purposes of museum publishing in the twentieth century is a tale of increasing quality and length of catalogues for exhibitions from which it is possible to discern a rise in commercial purposes. This is particularly evident in high-profile national cultural institutions that harnessed the ability of publishing to produce commodities for sale and thereby contribute to museum funding. For example, at the Museum of Modern Art (MOMA), New York, the publications office, established before the Second World War, was reformed on a professional basis with the result that, soon after the war, MOMA books were distributed to 'bookstores, libraries ... and foreign language editions were introduced and distributed internationally' (Einreinhofer 1997: 167). In this development, Nelson Rockefeller is credited with the 'exploitation of the capital of the museum collection' under the auspices of the director, Alfred Barr (Einreinhofer 1997: 168). Publications were viewed as resources that were designed not only to educate visitors but also provide the means by which collections and exhibitions were converted to commodities for the purpose of contributing to the institution's funding.

During the postwar period in the UK, the implications for the public

circulation of art historical research through museum publishing were addressed by David Piper in his preparations at the National Portrait Gallery for a catalogue raisonné of its seventeenth-century portraits. This book was eventually published nearly twenty years later (Piper 1963). The debate centred on commentary that reflected on the quality of the collection and on other paintings from this period owned by private individuals. The comprehensive nature of entries in a catalogue raisonné is accepted now as essential to the scholarly purposes of such a catalogue, which should encompass references to all relevant paintings within the scope of the topic. This approach, which had initially shaped Piper's methodology was questioned by the Chairman of the museum's trustees as 'ill-mannered' and constituting a 'grave intrusion' on the privacy of owners of the paintings under consideration (Piper, cited in Ingamells 2009: ix). Piper was required to omit reference to a number of paintings, and the scholarly scope of the resulting publication was considerably limited by these restrictions (Ingamells 2009).

These erudite publications and catalogue guides to temporary exhibitions were joined in the mid-1960s by another type of publication that met the educational needs of a general audience. The publication of short guides to specific aspects of a collection demonstrated a concern among museum educationalists and curators to provide a greater context to the exhibits on display that was possible in the limited museum case and wall labels. This new purpose is seen in interpretive guides from other national institutions (see, for example, James 1998) and is viewed as a consequence of cultural policies of the government at the time which were set out in the White Paper *A Policy for the Arts: The First Steps* (Funnell 2008). This policy document argued that publicly-funded museums should broaden their

appeal to encompass a more diverse audience. This direction coincided with the appointment of Roy Strong as director of the National Portrait Gallery. Strong's showmanship and use of publicity to promote the gallery proved controversial, as did many of his exhibition strategies at the Gallery. However, he pioneered the hanging of portraits alongside objects from the same period in an approach to the interpretation of art and art history that mimicked the innovative illustrated history books of the period (Funnell 2008). Along with these changes, Strong included publications as a means to provide the increasing number of visitors from diverse backgrounds with the necessary contexts within which to enjoy the paintings on display. Roy Strong's tenure at the National Portrait Gallery resulted in commercial purposes of publishing becoming intricately interwoven with the educational role of the museum. In some cases, these publishing projects were pursued in association with commercial publishers such as Jarrold and Sons and Pitkin Pictorials (Funnell 2008: 133).

In the late 1960s, technical developments in colour printing enabled cheaper photographic reproduction and the integration of high-quality images in books (Rainbird 1985). Book designs became more visually engaging and these technologies were exploited by specialist art publishers such as Phaidon and Thames & Hudson. While art museums and galleries were not as quick to respond to this new technology as commercial publishers, limited publishing programmes were established in most national institutions, with Her Majesty's Stationery Office providing the printing services. The purposes for these publications were primarily scholarly and titles were produced with little consideration for market demand. Oliver Watson, Director of the Museum of Islamic Art in Doha, contributed

comments through an interview on the contemporary production of museum catalogues which are discussed in later chapters. His comments on publishing at the V&A in the late 1970s during the time that he served on the publications committee provide insights into the lack of commercial acumen prevalent at the time. He recalled that 'the main emphasis then was on catalogues for any exhibition and then the big catalogues for the collections. … I remember that projects were agreed with HMSO and then they were done.' The lack of consideration for the market meant that, as Watson makes clear, 'there were some extraordinarily big publications on fairly small subjects which in later years, without enormous public subsidy, would never get going.'

Organisational and funding changes at Her Majesty's Stationery Office in 1980 imposed commercial sensitivities on these and other national museum publishing projects. The size of print runs determined by projected sales figures, realistic delivery schedules and a greater attention to the market viability of proposed titles, changed publishing into an enterprise charged with providing funding to the museum. Watson recalls that this change from publishing primarily to address scholarly purposes to one of addressing commercial functions affected subsequent publications. It meant that having to account for sales and costs resulted in 'some hundreds of thousands of pounds of deficit which hung like a pall over all our future work.' In further comments, Watson demonstrates the expectations, prevalent before this change, about curators' purposes in writing books:

> One of the things we discovered at that moment was that every curator was writing a catalogue of their part of the collection,

> without any publishing plan in place, without any agreement. But it was what they did. Naturally, what they expected to do. And there was some horrendous figure of, something like, 54 large complete catalogues sitting in curators' drawers waiting to be published and another 50 being worked on. And, none of them with any publication plan behind them. And, of course, the curators' view was 'How else could they embed their knowledge?'

For curators and for institutions, books were the means, in some cases the only route, by which to disseminate their knowledge of the collections and associated research.

The era of the blockbuster exhibitions and catalogues completes this brief historical consideration of museum publishing. In the 1980s, museums' needs for greater income together with increased leisure time and travel, provided an environment in which high-profile art exhibitions showing the paintings of iconic artists and collections were placed on display in national museums in capital cities (McClellan 2008; West 1995; Wright 1989). These exhibitions were expensive to mount and the sale of catalogues, which were often lavishly illustrated, reduced the overall exposure of the museum to the financial risk while ultimately contributing to the income derived from the show. These catalogues also provided reminders of culturally significant events.

Since this time the production of books by UK national museums has burgeoned (James 1998) so that currently most temporary art exhibitions

at national institutions are accompanied by a printed catalogue. The commercialisation identified and harnessed in the 1940s by the Metropolitan Museum of Art remains at the heart of museum publishing, although, as is demonstrated here, other purposes, such as distributing scholarship and providing visitors with a means to acquire aspects of the museum, are also significant.

Changing catalogue design and format

At the same time that publishing processes and responsibilities were affected by technology and politics in the last quarter of the twentieth century, changes can also be traced in the design, structure and content of the catalogue. The art exhibition catalogue consisted of a list of exhibits with illustrations, supported, in some cases, by a contextualising essay (West 1995). The components and structure of this type of art catalogue are discussed in more detail later. Essentially, from a relatively simple format and structure, a more elaborate document started to become associated with exhibitions. The catalogue came to resemble an illustrated art book that often included a preface, introduction, illustrated essays by guest curators, and illustrated chapter divisions in addition to the scholarship framework of lists of lenders and of exhibits. These changes in form and content were associated with the purpose of broadening the appeal of these books to a general audience with the aim of increasing sales (West 1995). Later, the purpose of these changes was made explicit by the accompanying change of name: no longer referred to solely as the 'catalogue', with its connotations of a specific scholarly format and content directly related to an exhibition, these products were now referred to as the 'book of the exhibition', the 'exhibition book' or 'the

accompanying book'. These new terms distanced the long-lived book from the fugacious exhibition.[1] In other words, the commercial pressures of illustrated book production, the associated costs and the requirements of museums for greater funding necessitated a greater longevity of sales than was possible if the book were closely tied to the limited life of the exhibition.

Contemporary publishing by UK museums

Publishing as an activity in cultural institutions is not restricted to national museums in the UK. Most regional, university and city museums publish catalogues and guides and some also support larger publishing programmes. However, a survey of publishing by provincial UK museums (Hughes 2005) indicated that institutions with annual visitor numbers below 100,000 are rarely able to sustain a coherent publishing programme and that museums with smaller visitor numbers publish on a project-by-project basis. When books are produced, these institutions often outsource the editorial, production, marketing and distribution functions to a commercial publishing company. The commercial nature of publishing with its concomitant financial risk tends to restrict annual publishing programmes to national institutions and the largest regional and university museums in the UK. Most national museums publish under their own imprint and staff their own publishing activities. Annual visitor numbers to these institutions offer a sufficiently large market to return a financial profit on the risks

1 In this study, the terms 'book' and 'catalogue' refer to bound publications associated with exhibitions, permanent collections, galleries and museums. The use of either term does not denote a particular format. Where the format or structure of a document is relevant to the discussion, this is made clear.

involved in developing and maintaining a list of titles. The risks associated with book publishing alter this approach for some of the smaller national museums. For example, the Imperial War Museum cited an 'organic' publishing programme followed since 2005 whereby the majority of its publishing was conducted with commercial publishing companies who produced the books, paid a reduced fee for images and arranged for the museum curators to check text written by freelance authors for accuracy (James 2010).

Publishing activities constituted in similar ways to that in UK institutions occurs in the larger art galleries and national institutions of the United States of America (Rossen 1993), Canada (Cowan *et al.* 1992) and Australia (Cohen 2005). A brief examination of the funding and administration of museum publishing at national museums in Paris, Madrid and Berlin suggests that publishing is either conducted by commercial publishing companies in association with museums, or, if carried out by the museums themselves, is conducted along less commercial lines. That is to say, European museum publishing appears to be less driven by profit, benefits from greater government support or from contributions from friends' organisations than museum publishing in the UK. Differences between publishing in European and UK museums may be ascribed to the economics and culture of publishing and book selling in Europe in comparison to those in the UK. Further research, which is outside the scope of this study, is required before definitive comparisons can be made between publishing policies of museums in Europe, North America and Australia. The cultural and communication issues discussed in this study are applicable to UK museum publishing and the specifics of the case studies make it particularly relevant to national museums.

What types of books do museums produce? Most publishing programmes in UK museums produce non-fiction illustrated books for a general adult audience. These include guides to the institution and catalogues for temporary shows. The catalogue has a long association with collections as indicated earlier in this introduction and it occurs in various forms as will be made clear in later discussions. *Catalogues raisonné* have an equally long association with collections. Catalogues of permanent collections are still printed despite technical advances in online publishing that are possibly better suited to the dissemination of their comprehensive but fluctuating content. Museum publishing targeted at children is another popular and growing genre for the general public: of the 60-plus titles produced annually by Tate Publishing, 25% are for children (Tate 2010) and the British Museum lists over 50 books for children and young adults in its 2010 catalogue. The commercial publisher Usborne Publishing produces titles for children in association with the National Gallery and the Imperial War Museum. Some museums have extended their publishing programmes to include contemporary writing. For example, the National Gallery of Scotland annually publishes a book of poetry and short stories inspired by art in its galleries (National Galleries of Scotland 2009). The Wellcome Collection, in association with Profile Books, published *The Phantom Museum and Henry Wellcome's Collection of Medical Curiosities* (Hawkins and Olsen 2003), a book of short stories written by commissioned popular authors who were invited to look through the Wellcome's stored collections for inspiration. The Royal Academy publishes artists' books. These are 'books, unique or multiple, that have been made or conceived by artists' (Victoria and Albert 2010a). However, these types of publications are exceptional

Table 1.1 Publishing activity of selected UK national museums and institutions

Institution	New titles 2009–10	Titles in print 2009–10
British Museum [1]	45	454
V&A [2]	19	225
Tate [3]	19	201
National Gallery [4]	16	122
National Portrait Gallery [5]	15	98
Natural History Museum [6]	11	66
National Maritime Museum [7]	16 (with other publishers)	97
Imperial War Museum [8]	5 (23 with other publishers)	22
British Library [9]	11	109
English Heritage [10]	14	147
The Royal Collections [11]	14	42

1 Source: *The British Museum Press autumn 2010: New titles and backlist*, (British Museum Press 2010).

2 Source: Books and media. On line. Available at <http://www.vandashop.com/section.php?xSec=30> (Accessed on 29 September 2010).

3 Source: All Books. On line. Available at <http://www.tate.org.uk/shop/do/Books/category/3> (Accessed on 29 September 2010).

4 Source: National Gallery Books. On line. Available at <http://www.nationalgallery.co.uk/control/category/~category_id=ng_books/~VIEW_SIZE=122/~VIEW_TYPE=large> (Accessed on 29 September 2010).

5 Source: *National Portrait Gallery books 2010–2011*, (National Portrait Gallery 2010).

6 Source: *Books 2010–2011 September 2010 to July 2011 New books and complete backlist.* On line. <http://www.nhm.ac.uk/resources-rx/files/nhm-books-catalogue-2011-low-res-28952.pdf> (Accessed 3 December 2010).

7 Source: *National Maritime Museum publishing catalogue 2009*, (National Maritime Museum 2009).

8 Source: *Imperial War Museum annual report and account 2009–2010*, (Imperial War Museum 2010).

9 Source: *British Library publishing January–June 2011*, (British Library 2010).

10 Source: *English Heritage publishing 2010: New titles and back list*, (English Heritage 2010).

11 Source: *Royal Collection publications 2009–2010*, (Royal Collection Enterprises Limited 2009)

and represent only a fraction of gallery titles published annually, in comparison to the numbers of catalogues and exhibition books.

From this broad and varied offering of books primarily for an adult general audience, some national institutions stand out as clear leaders with established and robust publishing enterprises similar to those of medium-sized commercial publishing companies (Table 1.1). These institutions include the V&A, the British Museum, the National Gallery and the National Portrait Gallery. The Tate even styles itself as 'one of the world's leading art publishers' (Tate 2010). The UK museums and other collections-based institutions that conduct active publishing programmes with an in-house staff include the British Library, the National Archive, the National Trust, English Heritage and the Royal Collections. Major institutions in Scotland, Wales and Northern Ireland, together with universities with their own collections, such as those at the Ashmolean Museum, in Oxford and the Fitzwilliam Museum, in Cambridge, also support publishing programmes.

The extent of UK museum publishing measured by the number of titles published annually is difficult to gauge accurately as data from the online database that records books sales from retailers[2] does not categorise this information by type of publisher. However, an impression of the number of titles published by the leading institutions can be gained from Table 1.1. Information on the financial contribution of publishing to the annual budgets of the institutions is equally difficult to obtain since the profits from publishing enterprises are combined with figures for other commercial activities, such as the rental of the museum exhibition

2 Neilsen Book Scan is a commercially available database that tallies weekly retail book sales in the UK from data recorded by barcode technology.

Table 1.2 Annual contribution of enterprise activities in selected UK national museum for financial year 2009/2010

Institution	Trading profit/Contribution
The British Museum [1]	£5,400,000 (trading profit)
Tate [2]	£2,549,000 (trading profit)
Victoria and Albert Museum [3]	£1,610,000 (trading profit)
National Gallery [4]	£1,073,000 (trading profit)
National Portrait Gallery [5]	£532,000 (publishing contribution)

1 Source: The British Museum (2010) *The British Museum Report and accounts for the year ended March 31 2010.* London: The Stationery Office.

2 Source: The Board of Trustees of the Tate Gallery (2010) *The Board of Trustees of the Tate Gallery Annual Accounts 2009-2010.* London: The Stationery Office.

3 Source: Victoria and Albert Museum (2010) *Victoria and Albert Museum Annual report and accounts 2009–2010.* London: The Stationery Office.

4 Source: The National Gallery (2010) *The National Gallery review of the year April 2009 to March 2010*. London: The Stationery Office.

5 Source: National Portrait Gallery (2010) *National Portrait Gallery Annual report and accounts 2009–2010*. London: The Stationery Office.

spaces and catering, when presented in annual reports. However, some sense of the importance of publishing to the funding of these institutions can be obtained through the contribution of trading activity recorded in annual reports which, in the case of the British Museum shows an annual contribution of over £5 million in Table 1.2 for the year 2009–10. The National Portrait Gallery identifies £532,000 as the contribution of publishing to the institution for 2009–10 (National Portrait Gallery 2010).

Continuing attempts to increase sales and reduce production costs for museum books are apparent. First, museum publishers seek partners among other museums and commercial publishers to produce foreign editions of the publications. In some cases, these foreign editions are linked to the associated exhibition touring to international locations. In other cases, the intellectual property of the original exhibition books is sold on as an entity without the associated exhibition. These co-edition enterprises with international and commercial publishing partners allow larger print-runs to be produced and consequently considerably reduce the unit costs of these books. However there are implications for the scholarly content of the catalogue in pursuing these reduced unit costs through co-publishing (West 1995: 85). Even without the advantage of larger print-runs, the sale of foreign rights makes a contribution to the museum's income from publishing. International rights to books are sold at the annual Frankfurt and London book fairs where museum publishers promote current, forthcoming and back titles. Second, permanent collections are exploited through the production of books with commercial publishers. In these collaborations, the museum usually contributes images of objects and paintings from their collection

and the curators will either write or check the text. The Imperial War Museum, the Museum of Natural History and the National Gallery are three examples of national museums that benefit from successful publishing partnerships with commercial publishers.

Museum publishing at national institutions is both a component of museum communication and, as a net contributor to the funding of its parent institution, a commercially-centred enterprise. This section defined the context of the study within UK national museum publishing. The following section considers the theoretical basis for this interdisciplinary research.

The theoretical basis for this research

Located at the interface between the fields of publishing and museums, this study draws on the prevalent cultural and communication theories in both fields to underpin the investigation of the relationship between printed books, museums and their audience. The interdisciplinary nature of this research demands theories that seek to explain cultural phenomena, such as the agency of material objects (for example, in personal libraries and museums) and the power and authority accredited to museums and books. The research also gains from a theoretical understanding of communication through models of written language in educational and learning particularly as applied to museums. These models address the balance between the relative agency of production, reception and text. The individual theories and models contributing to this broad theoretical basis of the study are interconnected but various aspects of the study draw on individual contributing theories. To adequately present the theories and models for this

research requires a considered structure. In the following section, authors whose work addresses the broader cultural and communication theories are presented. These works are referred to in subsequent discussions, which draw on additional references as appropriate but which are not referred to in this introductory section.

The theories of communication and language that underpin this study are based on the concept that it is the social aspects of language that are exploited in the making of meaning in museum books. Halliday's theory of systematic functional linguistics presents language as a social-semiotic construct that is a 'meaning-making resource within a social context' (Ravelli 2006: 10). This linguistic model presents language as providing three discrete functions: ideational, interactional and textual. In constructing a synopsis of these functions the overview provided by Barker and Galansiński (2001: 67–8) is especially helpful. The ideational function of language enables text to refer to realities outside the speaker and to the external world. This is also called the representational function (Fairclough 2003; Ravelli 2006). The interactional, or interpersonal, function, which the writer uses to express an attitude towards their writing, expresses the relationship between the writer and the reader. For example, writers may align themselves closely to or more distantly from the sense they are expressing. In its third, textual function, language ensures the discourse appears as a text and through typographic design makes the text intelligible to the reader in its written form. Of these functions, the ideational informs an understanding of the contribution of museum scholarship, as presented in books, to the construction of knowledge and disciplines; the interactional positions the reader in relation to the production of the museum, and the textual models how the structure and form of the book contribute to meaning-

making by readers.

Interrelated models of communication, media consumption and audience suggest ways that written language contributes to the relative agency of books. Sandell's (2007: 74–8) description of the shifts in the audience–media paradigm presents a useful basis from which to understand and apply relevant models to account for this agency and that of the processes of production and reception in the context of museum audiences and learning. From within the 'shifts in the ways in which media/text and audience/reader relations have been conceptualised' (Sandell 2007: 73) literature from Hall (1980) and Abercrombie and Longhurst (1998) provide widely accepted frameworks. In Hall's model, written language is a series of encoded signs available for decoding by readers who are characterised as participating in the active construction of meaning; this is a form of reception that acknowledges the impact the reader's personal history and social situation has on their understanding and uses of the text. As a means of positioning the reader in relation to the text, this concept has much in common with Barthes' ideas on the 'death of the author' as explored in his book *The Rustle of Language* (1986), which suggests that the interpretation of meaning from written forms of language occurs at the point of reading and not at the point of authorship.

Abercrombie and Longhurst (1998) formalise the relative positions of audience, text and production as contributors to communication. Their model places the audience as either incorporated in or resistant to the media, positions that acknowledge the distribution of power as shifting away from text and production and towards the audience. The Incorporation/Resistance Paradigm (IRP) of an active audience would appear to reflect more closely the reality of the

reading experience of visitors towards museum books since it offers a subjective orientation to meaning-making that is informed as much by personal experiences as it is by the textual resource. The IRP has implications for characterising visitor behaviour in relation to museum books when considered from the point of view of cultural theorists such as Bourdieu (1993), whose concept of cultural capital gives weight to the influence of power structures within the producing institution. According to Bourdieu (Johnson 1993: 10), the producers of literature are linked to their institutions:

> Literature, art and their respective producers do not exist independently of a complex institutional framework which authorizes, enables, empowers and legitimates them. This framework must be incorporated into any analysis that pretends to provide a thorough understanding of cultural goods and practices.

However, there remains the tension between the relative ascendancy of these elements in the communicative circuit (Hall 1980). Sandell's resolution of these tensions lies in his 'recasting audiences … as participants in the co-production of meaning' (2007: 101). This repositioning of the audience as co-producers is useful in acknowledging the dual position of curators, artists and sponsors according to the uses they make of museum books because these agents are usually characterised solely as producers. A further re-balancing in the direction of the media is urged by Miller and Philo (2001) who criticise the 'assumption that texts

can mean whatever audiences interpret them to mean' and redirect attention to 'purposive' language and to the need for empirical evidence to support theories.

Various studies of production and consumption use the museum for their arena and consequently influence the research of this thesis. In Handler and Gable's (1997) anthropological study centred on an American history museum, Colonial Williamsburg, the production and consumption of museum messages was studied with a view to determining the various contributions that 'curators, historians, … interpreters, visitors' (1997: 10) all make to these messages. The holistic approach of this research also recognised the importance of studying the internal audiences within the museum as a way of compensating for the potential gaps in understanding derived from the conventional approach of examining the completed messages of 'exhibits, catalogs, reviews and visitor surveys' (1997: 11). The producers of messages were found to hold 'certain distinctive ideas about their audience' (1997: 13), a finding that echoes the assumptions apparent in data from producers in the case study institutions covered in this research. The relative attention due to production, audience and text, including the material object of the book, recognises that the authority associated with documents offers an adjunct to meaning-making resources as Gable and Handler (1994) acknowledged in an earlier study.

The location of power and authority in the symbolism of museum buildings (Giebelhausen 2003), the rituals of an art gallery visit (Duncan 1995), and the expositionary actions of museum exhibits and their agents (Clifford 1988) alert us to the possibilities of authority apparent in and exercised through museum books. The agency of printing in initiating changes in society is documented in

Eisenstein's (1979) seminal work that established not only the historical impact of printing technology but also the relevance of an understanding of the materiality of the text to its reception. Other studies (Chartier 1988; Johns 1998; McKenzie 1986, 2002) established the importance of the study of the book as both a material object and an 'expressive form' (McKenzie 1986: 1–21) and suggest that 'what we much too readily call "the book" is a friskier and therefore more elusive animal than the words "physical object" will allow' (McKenzie 1984: 333). Other authors extend this comprehension of the book as a semiotic object 'paraded as a mark of conspicuous consumption' (R. Watson 2007: 482) and as a substrate for intellectual property to be consumed by reading (Eliot and Rose 2007).

Print studies has been joined by an additional subject area that of geography which is claiming the right to also contribute to this multidisciplinary and burgeoning field, as is demonstrated by Ogborn and Withers' study (2010) *Geographies of the Book.* In the introduction to this book (pp. 1–25), these authors set out cogent reasons why the discipline of geography has much to offer print studies. Particularly relevant to the research in this thesis, is the consideration of how geography may contribute to an understanding of book production and circulation. While they refer directly to historical studies, their claim that 'all … considerations of materiality ground … books in the stuff of the world.' (p. 12) has particular resonances with the aspects of this research that relate to the distribution and circulation of museum books away from the physical site of the institution and into the cultural world of individuals and society. Osborn and Withers follow this argument with considerations of the geographies of reading (p. 19) that they also approach from an historical view point. However, the theoretical

and conceptual bases for these geographical studies may well contribute to contemporary studies, such as this current research which includes consideration of reading practices.

While reading, in some form, is considered to have occurred prior to the development of written language (Fischer 2003), the academic study of reading, as opposed to the study of books, has a short history (Carvallo and Chartier 1999; Quay 2009; Vogrincic 2010a; Watling 2008). Researchers have charted a change in the understanding of what constitutes reading as well as the recognition of the very personal and internal nature of the activity. They have also recognised that reading is not the only use of books. A number of studies (see, for example, Radway 1984) recognised that book ownership and display were aspects of cultural capital (Bourdieu 1993). Made apparent in texts on book history and reading are the means by which the inherent 'technologies' of typography, page design and book make-up contribute to the resources for meaning-making by the reader (Chartier 1994). One of these technologies, the paratext, is of particular use in this study of museum books.

In *Paratext: Thresholds of Interpretation* (1997) Genette examines the entities associated with the printed book that are defined as 'liminal devices – titles … dedications … prefaces, notes … and the like – that mediate the relations between text and reader' (Macksey 1997: xi). In addition to these textual elements, the format, design and typography also constitute the paratext. Text is 'rarely presented in an unadorned state, unreinforced and unaccompanied by … verbal or other productions, such as an author's name, a title, a preface, illustrations' (Genette 1997: 1). The additions to the author's writings that constitute the

preliminary pages and endmatter, the binding and jacket, the format, design and typography should all be viewed (and assessed) as a whole. Paratext describes those elements that enable the author's text to become a book. They frame the book and, as framing agents, contribute to a reader's interpretation of the author's writing: 'A paratextual element ... necessarily has a *location* that can be situated in relation to the location of the text itself: around the text and either within the same volume or at some more respectful (or more prudent) distance' (Genette 1997: 4).

As an organising concept, paratext is referenced in literary studies that identify the constituent element of the paratext function as the site of critical interpretation of a text to the reader. Paratexts are also recognised as simultaneously available themselves for analysis as a means of understanding an author's writings (Massai 2009). The use of paratext as a framework for an analytical understanding is apparent in other media, for example, in film (Stanitzek and Klein 2005) but so far there is no evidence in the literature of the application of this concept to exhibition or museum studies.

Within the field of media studies, the term 'text' expands beyond words on paper to encompass varied forms of media production such as film, television and radio. In this expanded definition, museum exhibitions are also construed as texts (Hooper-Greenhill 1999a: 3). With this understanding, museum exhibitions are 'read' as texts along side their catalogues. Furthermore, books as physical objects offer additional signs that can be 'read' and consumed in ways that extend beyond their written content. This approach to understanding texts has resonances for the uses that individuals make of books, and encourages us to examine the cultural and personal uses of books.

While drawing on the diverse theories outlined briefly in the preceding section, the balance of this interdisciplinary study is firmly centred in museum-oriented theories of learning and communication in the museum environment. Paradigm shifts in museum education and learning reflect a similar repositioning of the museum visitor to the centre of communicationto as those that are apparent in audience theories defined earlier in this chapter. Exploring the concept of museum interpretation and its relationship to constructivist learning theories, Hooper-Greenhill (1999b) relates the idea of the 'interpretive communities' as described by Fish (1980) to that of museums. In this concept, she positions the museum visitor as an active participant in the process of meaning-making and 'accepts that communication is a partnership between museum staff as producers of exhibitions … and visitors, who construct their own experience of the exhibition according to their interpretive strategies and repertoires' (Hooper-Greenhill 1999b: 1). While identifying that a change has occurred from the modernist transmission approach to communication, where curatorial authority and authoritative texts resulted in displays with 'the character of a text book', to that of a 'cultural' model which understands communication as a 'negotiated process of meaning making', Hooper-Greenhill urges further the analysis of the interpretive strategies required of museum displays. She suggests that this will occur when museums engage in understanding the experience of museum visitors (1999b: 10–11). The rethinking of communication through the resources of museum exhibitions that Hooper-Greenhill is promulgating in this paper encourages a more complex approach to exhibition development; one that views the museum visitors as a differentiated group, rather than a 'general public'. Subsequent authors extend

this focus on the visitor experience and democratic involvement in museums to include communities (Rice 2003; S. Watson 2007), social communication (Dicks 2000a, 2000b), social responsibility (McClellan 2008b; Sandell 2007), visitor involvement in exhibition construction (for an example of this, see Merriman 2008) and the visitor experience in museums (see, for example, Bagnall 2003; Prior 2003). Literature also documents changes in the museum's position relative to an audience in the light of new media and discovers a further repositioning of the visitor in relation to the museum in the duality apparent in the virtual sphere where the institution 'visits' the visitor in their home (Parry 2007).

Wrapped into this changing construction of the museum and its visitors is the need to attend to a changing pedagogy associated with learning in the museum. Various models are available from which to view this museum activity, but the one that has received the greatest attention in the past two decades is the constructivist model which sees 'learning as a highly contextual process' where the 'learner's prior knowledge, experience, interests and motivations all comprise a personal context that is embedded within a complex socio-cultural and physical context' (Falk *et al.* 2006: 325). Added to the importance of providing a suitable learning museum environment is the concept of 'free-choice learning', which is defined as 'learning that is intrinsically motivated' and what 'learning individuals do because they want to, rather than because they have to' (Falk *et al.* 2006: 324).

At the heart of these concepts and models for museum visitor and learners is a repositioning of the museum as a discursive, democratic, inclusive institution that places its constituent elements at the heart of its programmes, strategies and objectives. While examples abound of museum practices that embrace these

precepts (see, for example, Marincola 2006), there are some who doubt that these views, expressed primarily by academics, are reflected widely in museum and gallery practice (McClellan 2008a). Also, it is not clear whether visitors and audiences, however they are constituted, appreciate this turn towards them. Is it possible that in some institutions, for some topics, some visitors prefer to be informed rather than consulted? And, is it possible that some of the popularity of museum books reflects this need of visitors to embrace the authority of museum scholarship as presented in the pages of the exhibition catalogue, as a way of acquiring some of the patina of the high cultural values of the museum? Given the closed nature of the writing, editorial and production processes associated with books, it is perhaps not surprising that the presentation and discussion of these changes in the approach to visitors, to learning and to the production of resources for meaning-making in museums and galleries, do not specifically refer to the role of books. This is an area that warrants greater attention when discussing the role of books in exhibitions, both for curators and for visitors, and will be returned to in Chapter Five.

In fact, sporadic interest in museum books, in the form of guides and catalogues, is in evidence in museum studies literature. Several authors make passing reference to the functions of catalogues as adjunct text for art exhibitions (Hooper-Greenhill 1994; McClellan 2008b; Vergo 1989). Beard (1992) reviewed postcard sales at the British Museum to ascertain visitors' interest in exhibits at this institution and at the Tate and the National Gallery. She argued that differences in the sales of particular images could be accounted for by the 'popular experience' (p. 529) of these institutions, indicating in the course of her argument how

measurement and understanding of consumption of printed materials may be interpreted as an indicator of audience response to an institution and its ethos.

Books and museum visits contribute both education and entertainment to culturally active individuals and are seen by many people as an integral part of everyday life. Fornäs *et al.* (2007), in a comprehensive examination of print in relation to everyday consumption examines the forms of power in media, audience resistance and consumption in the context of a Swedish shopping centre. Evidence from this study presents the 'interplay between media circuits of our age' (Fornäs *et al.* 2007: 169) in a way that resonates with the position of museum books in relation to the quotidian and which shows that media power is 'spatially and socially situated'. The 'individual and institutional' agents involved in media 'interact closely' to 'produce meaning and identity' (p. 169). Although there are many differences in consumption practices between those in shopping centres and those in museums, this detailed and longitudinal Swedish study also points to many parallels, such as the idea that 'media transgress borders' (Fornäs *et al.* 2007: 1), the contribution owning books makes to the construction of personal identity and the position of books as gifts (Fornäs *et al.* 2007: 75–6). In further resonances, the Swedish study foregrounds the complexity of production, media and audience within daily life and locates print as a meaning-making resource within both the personal and quotidian. It also applies an understanding of material culture and the agency of objects as presented by Miller (1987) and Gell (1998), approaches that are applied in this project to understanding the contribution of materiality to the meaning inherent in museum books.

In cognate creative industries disparate references relating books to other

media occur in film (Brown 2004; Stanitzek and Klein 2005) and theatre studies (Bennett 1997: 136–9). Books are produced in association with television programmes; BBC Books and Channel 4 Books, while no longer managed by their progenitative institutions, continue to publish books that present content derived from the broadcast media. Numerous high-profile construction and architectural projects use books to record and celebrate their achievements. Few are as elaborate as the two-volume publication (London and Continental Railways 2007a, 2007b) recording the completion of the Channel Tunnel. Books also serve as markers for anniversaries (see, for example, Bryson 2010). In recent years, internet blog sites have spawned books; *Bagdad Burning: A girl blog* (Riverbend 2006) is a notable example that generated considerable media interest. However, this intimate relationship between books and other media, events and anniversaries has not been subjected to concerted study. So, while some aspects of intermediation are referenced tangentially, no examination of the production and reception of books *in association with* institutions, architectural projects or with other media is reported in the literature.

Books offer resources for communication while simultaneously being commodities for sale and acting as culturally active objects. As Young (2007: 7) acknowledges, 'the book trade has always sat on the cusp of culture and commerce'. Sitting alongside communication, this duality creates particular tensions in the contemporary museum: commercial constraints require marketable books produced to a budget while titles must simultaneously promulgate the institution's scholarship and carry engaging content. These demands can rarely be balanced to the satisfaction of all agents, and the associated tensions provide a threnody

against which the relationship between museums, exhibitions and print media are played out. This study examines the many uses to which books are put by the institution in promoting communication both within and beyond the museum, in advancing curators' careers, and in representing artists and sponsors. As a form of representation, books offer a controllable and incontestable media through which institutional intellectual property is distributed.

As is apparent from this review of theories and related concepts, literatures from fields as diverse as communication, material culture, print, reading and museum studies all inform components of this research. The ideas and theories presented here underpin the conception of the study. Where these ideas appertain to later discussions and are mined for relevance to the research findings, further references are presented, reviewed and integrated with the data. The interdisciplinary nature of this topic in cultural and communicative fields of publishing and museum studies generates a broad range of influencing literatures. Allied with this, the emergent nature of the 'anthropology of the book' dictates that references are located in disparate articles derived from other fields of study. These considerations indicated the need, alluded to earlier, to disperse the literature relevant to the analytical and discursive sections within the appropriate chapters.

Prior research from cognate or adjacent fields

Museum studies literature acknowledges that when on display to the public, objects are 'always contextualised by words' (Hooper-Greenhill 1994: 115). However, the relationship between books, collections and display in recent and contemporary exhibitions is awarded only passing reference in literature on

exhibitions, collections, museum learning and visitor studies. This area has yet to be studied empirically in detail. Wentz (1996), in a review of the literature of art exhibition catalogues, lists 19 references published between 1973 and 1993 most of which appeared in the newsletter of the Association of UK and Ireland Art Libraries Society (ARLIS) and concerned the provision of art catalogues to libraries. While the literature under review demonstrated a lack of academic rigour, with only one of the publications (Morgan 1991), published in a peer-reviewed journal, these publications charted the changes in twentieth-century exhibition catalogues from simple checklists to the illustrated volumes associated with the blockbuster exhibitions of the 1980s and later. One reference notes the impact that the commercialisation of museum publishing was having on the suitability of the publications for visitors' use in the galleries (Cannon-Brookes 1985, cited in Wentz 1996: 175). Overall, however, Wentz's review is useful as it documents the lack of empirical evidence available on museum books, together with the absence of a systematic approach to the topic.

Despite the long tradition of publishing within the context of collections and museums, only one systematic investigation of publishing has been located. Cowan and co-researchers (1992) examined the extent of contemporary museum publishing in Canadian museums and art galleries. Using detailed questionnaires which were sent to national, provincial and community museums and galleries they obtained narrative responses that were compiled into a report documenting the extent and processes of museum and gallery publishing. Exhibition catalogues made up the majority of the publication types, which they identified as fulfilling four functions: to attract, to inform, to document and to provide corporate

souvenirs. Recommendations called for the setting up of networks between museum publishers to improve practice, as well as the training of museum personnel. The report also called for more research aimed at improving practice, particularly publishing procedures. As a record of publishing practice in Canadian museums in the late twentieth century, it provides a baseline from which to assess subsequent changes in the field. However, the study did not consider the sociological or cultural purposes of museum publishing and is therefore of only tangential use to this study.

Museum training manuals are another source of information on publishing with several providing an overview of processes and roles combined with advice on practices such as the management of the museum retail environment – an association that highlights the museum profession's placement of publishing with other commercial enterprises (Museums Association 1984: 446–75; Breuer 1995: 132–6; Ambrose and Paine 2006: 120–3). These articles are primarily concerned with publishing processes and omit any reference to the cultural or audience implications of museum communication through books.

In contrast to the procedural emphasis of these previous articles, Weil (2002) presents new technologies associated with print as one of several revolutions metamorphosing the concept of the museum as an institution. In this text, he offers a broader view of publishing as a means of making the institution's scholarship available to a wide audience (pp. 109–25). He suggests that recent advances in publishing technology, such as printing on-demand, ebooks and websites, might well 'eliminate certain books altogether' (Weil 2002: 117). Taking into account Weil's modulation of the statement as applying to 'certain books', his predictions

have proved accurate; for example, the British Museum offers technical bulletins for free when they are downloaded from the museum's website whereas a small fee is charged for printed versions. However, these technologies have not yet replaced or even reduced the production of printed books and catalogues for exhibitions, and the application of digital and on-demand printing technology has not provided even the partial transformation Weil predicted in print production.

Additional references to books might be expected to appear in research on exhibition evaluation, visitor studies, the educational purposes of museums, and the study of text in museums. While no literature search can claim to be totally exhaustive, and while an absence is difficult to prove, extensive searches failed to locate any references to publishing in these areas of museum studies. For example, visitors' use of guides and catalogues in museums is noticeably absent from literature relating to the evaluation of museums and their exhibitions. Despite recommendations for evaluation of the post-visit effects (Falk and Dierking 2000), museum visitors are rarely contacted after their museum visit. While urging more studies of the effects of the passage of time on learning from museum visits, Anderson *et al.* (2007) acknowledge that the difficulties inherent in contacting museum visitors after they have departed from the museum make the practicalities of this research problematical. Equally notable by its absence is a consideration of the contribution of books to museum communication (Hooper-Greenhill 1991a) except in a brief reference to shops making the scholarly work of museums available through publications (Hooper-Greenhill 1994) and to museum educational theory (Hooper-Greenhill 1995, 1999a). Ravelli's study (2006) of written communication in museums confines consideration of text to object and

case labels and text on museum walls and makes no mention of catalogues or guides as influencing visitors' understanding of exhibits.

There is a notable absence of museum publishing representation in organisations promulgating professional development and the activity is not represented in museum organisations, such as the International Council for Museums (ICOM). Despite offering committees covering cognate fields such as audiovisual and new technologies, conservation, marketing and public relations, publishing is not represented by an ICOM committee. The professional associations in the UK, USA, Canada and Australia conflate museum publishing issues with those of museum shops. Following this reviews, it is difficult to avoid the conclusion that despite the involvement of curators as primary authors of exhibition texts and catalogues, publishing is not currently viewed as an integral component of curatorial or any other professional museal practice.

Publishing as a culturally and socially active process has an intimate relationship with museum communication, visitor studies and evaluation that makes its absence from these areas surprising. One explanation for this may be located in the realisation that in the organisation of most museum publishing departments it is the commercial contribution of the publishing enterprise that overshadows these other cultural and social aspects so that publishing has not received the same exposure to professional museum practice and research as other arenas such as collections, education and curatorial functions. It is also possible that the location of museum publishing at the interstices between two professions and fields of research, one established (museum studies) and one developing (publishing studies), has contributed to its relevance to museum studies being

overlooked.

In summary, then, this study draws on a synthesis of theories from communication, literature and cultural studies and takes as its fundamental concept the meaning-making resources apparent in written language. Research of this nature benefits from a qualitative methodology, and the rationale for this and for the case study approach are explained in the following section.

Research methodologies and case studies

The discursive and interdisciplinary nature of this study, which aims to obtain, among other data, personal narratives and motivations, indicates a requirement for qualitative data-gathering methods that are centred on, in this instance, the use of case studies. These cases provide a bounded model for examination and evaluation of data against the broader background of the enquiry (Creswell 2007: 73). The institutions that constituted the cases and that were willing to provide access to staff, events and exhibitions were identified through contacts in the publishing industry that lead initially to the National Gallery and subsequently to the Wellcome Collection. These institutions, both located in London, mount regular temporary exhibitions as part of their public programming and produce books and catalogues for the exhibitions in addition to other publications. A detailed discussion of these institutions, the temporary exhibitions and their publications is presented in Chapter Two. The following limited synopsis of the case studies places the research into the context of these institutions.

The National Gallery is the major UK institution for the collection, conservation, study and display of Old Master paintings. It 'houses the national

collection of Western European painting from the 13th to the 19th centuries' (National Gallery 2010a). The Sunley Room in the National Gallery is a relatively small display space in the centre of the older museum building. It presents a changing schedule of temporary shows. Discussion with publishing staff identified two exhibitions scheduled for this gallery that were deemed to offer publications suitable for this study. The first of these in 2008 showed paintings by the contemporary artist Alison Watt and formed the exhibition *Alison Watt: Phantom.* This exhibition celebrated her two-year residency at the gallery as Rootstein Hopkins National Gallery Associate Artist. The second, later in the same year, *Sisley in England and Wales* showed paintings of the French impressionist, Alfred Sisley.

The Wellcome Collection exhibitions and public programmes are dedicated to promoting the public understanding of science and medicine. The exhibitions specialise in utilising art in this endeavour, and in 2007, the parent body, the Wellcome Trust, opened a dedicated exhibition space near its headquarters in central London. Three major exhibitions were selected for study, from a range on offer in the first two years the centre was open. These were *The Heart* (2007), *Sleeping and Dreaming* (2008) and *War and Medicine* (2008).

In the course of the field work, over thirty interviews of varying length from approximately 20 minutes to over 90 minutes were recorded with staff and visitors at the case study venues. In order to obtain an understanding of the issues associated with contemporary museum publishing, personnel at other national institutions with an interest in or responsibility for museum publishing were also interviewed. The names and affiliations of the institutional interviewees are given in Appendix II, together with details of the interview timings and dates. Data from

producers were triangulated with observations of visitors in the galleries and from examination of documents relating to the development of the exhibitions and their catalogues. In addition to these interviews with producing agents, over thirty email questionnaires were returned by individuals who had purchased catalogues during visits to the case study institutions. This data was augmented with four interviews with museum visitors who had purchased catalogues. The field work was conducted during the period from April 2007 to September 2009.

Origins of the study

The idea for this research grew out of an earlier survey and analysis of publishing activities by regional and local museums in England (Hughes 2005). This earlier survey revealed that publishing by museums offered a model whereby aspects of contemporary print culture, such as print production, audience reception of non-fiction, and the role of the book as a cultural and socially active object, could be examined. As an academic at the Oxford International Centre for Publishing Studies, Oxford Brookes University, with work experience in museums in the UK, USA and Botswana, I feel uniquely placed to conduct this research. My personal knowledge of praxis in both fields, and my contacts and experience in the publishing industry influenced the formulation of the research strategies, field work and its subsequent analysis.

Conclusions

The introductory material in Chapter One presents the purpose and context of the study together with the rationale for its theoretical basis. The research

methods are discussed in Chapter Two, which presents the case study institutions, their exhibitions and the associated books in detail. Data-gathering methods are described with the basis for their application and the issues arising from the research methodology.

Production, reception and text are treated as individual entities and the data from the field work and the supporting literature, relating to these three features of the study are presented and discussed in Chapters Three, Four and Five. These analyses and discussions identify recurring themes that march across the separate consideration of the contributing entities of museum communication through books. Further treatment of these themes in Chapter Six integrates the findings from these individual components of the communication process. This approach enables the sequential process of production and consumption to be considered while also honouring the textual contribution of the book as a whole. The themes that emerge from the data enable a holistic approach to examining the complexity and circularity of this relationship where producers also consume their texts and readers' active use of books is a form of production.

Analysis and discussion is based on original data from a combination of interviews, questionnaires and documents, which are supported, where appropriate, with references to secondary sources. Chapter Three considers the agents responsible for production of the printed media using data from both the case study institutions and from selected institutions such as the National Museums of Scotland, the British Museum, the Royal Academy and the Museum of the History of Science in Oxford. Chapter Four addresses the audience for museum books starting with an analysis of the categories of audience as identified by

museum publishers during their interviews. This is followed by an examination of the responses of visitors to the case study publications in light of the stated aims of the agents of production. A discussion of the purposes of the books for the museum visitors completes this chapter.

Chapter Five considers the relationship of the book to exhibitions in terms of the production of exhibitions. This relationship is then examined from the point of view of the visitor and finally from that of the institution. The relationship that exists between the book and the exhibition suggests that these entities act as reciprocal devices, that is, the book frames the museum and its exhibitions, while the visitors' experience in the exhibition and the institution frames their reading of the book. This theme draws on Genette's ideas (1997) that elements of the book such as the foreword and preface provide a context for reading the enclosed authorial content. Associated with this framing theme is the use of the book as a site of presentation and construction of knowledge by the curatorial/artist author, a site that exists in some instances with only slight recourse to the exhibition itself.

The themes of memory and representation emerging from the earlier data chapters structure the discussion in Chapter Six. Here the book is examined as an object with specific legacy and representational functions. As the physical evidence of the evanescent exhibitionary event, the catalogue's fixity is presented as a memorial and as a legacy document for the curators, sponsors and visitors. A second theme, representation, emerges from the realisation that books stand in for the producing institution, its curators and the exhibition sponsors. This section analyses elements of the books to identify how, in addition to the physical nature of the book, the text represents the institution and its authority. The use of the book

by museum visitors to acquire cultural capital (Bourdieu 1993; Robbins 2000: 62–3) is also discussed. The emergent themes from these separate areas of study are discussed in Chapter Six in an attempt to clarify the interactions between the communication and cultural functions apparent in books and exhibitions.

The thesis concludes with Chapter Seven and a recapitulation of the main themes and findings from the previous discussion. Suggestions are made for future areas of research in museum publishing that encompass the impact of new technologies on print and the possible benefits of comparison of UK museum publishing with the publishing conducted by national museums in other countries.

This study is informed by communication and cultural theories and it benefits from perspectives apparent at the interface of museum and print studies. Using empirical and theoretical investigations it examines and clarifies the complex relationship between publishing by museal institutions, their associated personnel and other agents, the resulting book and its audience. Case studies that focus on books associated with temporary exhibitions refine the research so that these relationships may be better understood. By clarifying the relationship through themes emerging from the data, the influence of elements within this complex and under-researched area of museum communication are disentangled. Furthermore, the study suggests a model for investigating these culturally active and hitherto overlooked meaning-making resources in museums and offers a concomitant contribution to research methods appropriate to publishing studies.

2 Research methodology and case studies

The questions outlined in the introductory chapter are addressed through a qualitative research methodology using case studies. In this chapter, the rationale for this approach is discussed within the context of a detailed description of the case study institutions, the exhibitions and their associated books. An explanation is given of the data collection processes using interviews and questionnaires, and the limitations of such an approach are also investigated.

The qualitative methodology using case studies both reflects and facilitates access to the discursive nature of this research topic (Creswell 2007: 37) with its various contributing agents as delineated in the preceding introduction. The potential of diverse data collection methods to impart rigour and generate rich data provided further reasons for a case study approach. In addition, the bounded nature of a case study offers the focus required to examine the extensive quantities of data created in this interdisciplinary topic. A range of data-gathering methods provided a data mix which, through triangulation, encouraged confidence in the resulting analysis. In addition, suitably chosen case studies allowed comparison between institutions. By analysing the narratives constructed by agents in production and reception, this approach successfully teased out covert subtleties that might otherwise have been overlooked using less discursive methods. While the issues associated with arguing from the specific case to a general application of findings together with the potential bias introduced by the researcher, are acknowledged and examined in more detail later, a case study method offers the means to address the human and institutional agency at work

in the complex communication system that is museum publishing. In summary, a case study approach was selected for this qualitative study because it facilitates mixed methods of data collection and provides a defined model that enables the examination of communication and its concomitant processes and products within the museum.

Case study institutions

In line with Yin's guidance (2009: 46–64) on defining case studies prior to selection, several characteristics were identified for the cases in this research prior to locating and negotiating access. First, it was determined that suitable institutions would conduct a publishing programme that produced a range of books, such as catalogues for temporary exhibitions and guides to their permanent collections. From the variety of published books available at most UK national museums, the study identified books associated with temporary exhibitions as being suitable for study. The production and sale of these books occurs over a limited period of time and is associated with a distinct event. These characteristics enabled curatorial and institutional practice as well as visitor reactions associated with a limited number of books to be identified and investigated within the time limits of the study. While the institutions were not required to be in London, the national nature of most institutions actively involved with publishing made it likely that they would be located in the nation's capital. Secondly, it was determined that the institutions were prepared to offer access to curatorial and other associated agents for interviews and to facilitate access to visitors. Thirdly, the institutions were required to provide a range of approaches and subjects since the research

sought to use difference to identify aspects of the relationship between exhibitions and their catalogues. Finally, the personal nature of the data-gathering methods, in particular the interviews, indicated the necessity of negotiating access in ways that promoted confidence among the interviewed subjects. Consequently, personal contacts within the two institutions provided introductions to other members of staff and influenced the choice of one of the case studies that met the other criteria listed above (Yin 2009: 91). At the National Gallery, Claire Young, who is responsible for project management of publishing at the National Gallery Company Ltd, suggested two exhibitions scheduled for the Gallery's Sunley Room and agreed to negotiate access to the curators and other staff members involved in writing and producing catalogues for temporary exhibitions. With her assistance the exhibition curators and her publishing colleagues engaged in the projects agreed to be interviewed.

Having located an art institution as a case study, a potentially contrasting institution was identified in the Wellcome Collection. Ken Arnold, Head of Public Programmes at the Collection, commented on exhibitions and their relationship to published media in his book, *Cabinets for the Curious* (2006) when he stated: 'It is as if exhibition projects now present their curators with a licence to produce provocative essays rather than simply the opportunity to flatten the public with a definitive scholarly monograph' (Arnold 2006: 246). This analogy of text forms to exhibition design prompted my request for access to the inaugural exhibitions at the Wellcome Trust headquarters in London. Arnold agreed to facilitate access to his associates for the Wellcome Collection's major exhibitions over the two-year period from 2007 to 2009. The selection of these cases with their exhibitions

defines the approach as an embedded multiple-case study (Yin 2009: 50–3) where the individual exhibitions at the two institutions (multiple cases) are the embedded units of analysis. Field work commenced with a pilot study on the initial exhibition at the renovated and newly opened public spaces at the Wellcome Collection. A detailed description of this and the other exhibitions together with their related books, follows an introduction to the case study institutions.

The National Gallery

The National Gallery located on Trafalgar Square in the centre of London 'houses the national collection of Western European paintings' (National Gallery 2010a). Opened in 1838, it offers free access to an internationally renowned collection of paintings dating from the thirteenth to the nineteenth centuries. In the accounting year 2007/08 over 4.5 million visitors attended permanent and temporary exhibitions that were supported by an extensive programme of public lectures and other events. Commercial enterprises such as catering, picture library sales, gallery retailing and publishing are managed by the National Gallery Company Ltd. In 2008/09 the publishing activities contributed 4.3 percent of total revenues to the (National Gallery 2009: 60).

The Wellcome Collection

The Wellcome Collection is the public-facing body of the Wellcome Trust, the largest UK-based charity (Wellcome Trust 2009). Most of the Trust's contributions support medical research, but substantial monies are dispensed for research into the history of medicine and the practice of the arts where it relates to medicine.

The purpose of the public programming is to provide 'a place where people … learn more about the development of medicine through the ages and across cultures' (Wellcome Collection 2009). The headquarters of the Wellcome Trust is located on Euston Road in London. Prior to 2006, exhibitions based on the extensive collection of objects related to medicine were displayed in various museums and galleries, including the British Museum. With the extension of their headquarters and the renovation of the old building completed in 2006, the Wellcome Collection gained an exhibition space for both permanent and temporary exhibitions, augmented by a dedicated lecture theatre, library, bookshop and meeting rooms.

Case study exhibitions and their books

The five temporary exhibitions mounted by the case study institutions were open to the general public during a two-year period from mid-2007 to early 2009, and each was accompanied by a printed book. These exhibitions and their printed media are listed in Table 2.1 and discussed in more detail below.

The *Alison Watt: Phantom* exhibition was the culmination of the painter's two-year residency the National Gallery as an Associate Artist. Watt was the seventh artist to work in the studio space in the gallery building for an extended period of time. The purpose of this programme is to demonstrate the continuing relevance of the historical collection of Old Master paintings to contemporary art practice. The *Sisley in England and Wales* exhibition developed from a joint interest of the National Gallery curator Christopher Riopelle and Ann Sumner, then curator at the National Gallery of Wales, in the paintings that the French Impressionist produced during his visits to England and Wales.

Table 2.1 Case study exhibitions showing exhibition dates and associated books.

Exhibition	**Dates**	**Book title, author/editor and publisher**
Wellcome Collection, London, UK		
The Heart	21 June 2007 – 16 September 2007	*The Heart,* James Peto Yale University Press
Sleeping and Dreaming	29 November 2007 – 9 March 2008	*Sleeping and Dreaming,* Nadine Monem, Black Dog Publishing
War and Medicine[1]	22 November 2008 – 15 February 2009	*War and Medicine,* Melissa Larner, James Peto and Nadine Monem Black Dog Publishing
National Gallery, London, UK		
Alison Watt: Phantom	12 March 2008 – 11 June 2008	*Alison Watt: Phantom,* Colin Wiggins and Don Paterson, National Gallery Company Ltd
Sisley in England and Wales[2]	12 November 2008 – 15 February 2009	*Sisley in England and Wales,* Christopher Riopelle and Ann Sumner, National Gallery Company Ltd

1 This exhibition appeared at Deutsches Hygiene-Museum, Dresden, Germany from 4 April 2009 to 9 August 2009. The book *Krieg und medizin* (Larner *et al.* 2009), published by Deutsches Hygiene-Museum and Wallstein accompanied the German exhibition.

2 This exhibition appeared at Amgueddfa Cymru – National Museum Wales, Cardiff, Wales, from 7 March 2009 to 14 June 2009.

The Sunley Room where *Alison Watt: Phantom* and *Sisley in England and Wales* were held is dedicated to showing the National Gallery's temporary exhibitions. This space is a high-ceilinged room with sky-lights allowing natural light to bathe the walls. An anteroom without natural light serves as an entrance and as a through route connecting with other galleries. Opening off the anteroom is a small film theatre with seating for fifteen people. Together these spaces offer a flexible site that is repainted and reconfigured for each new exhibition. During the *Alison Watt: Phantom*, the top-lit room showed five large canvases displayed against dark grey walls. The anteroom held interpretive panels, two smaller paintings and the painting *Saint Francis in Meditation* by the Spanish artist, Zurbarán. Extracts from a 50-minute video were shown in the film theatre. This showed the artist painting in the Gallery's studio and discussing her work produced during her time at the National Gallery. A copy of the catalogue was available for visitors to read fixed to a lectern although its location between the main display of the paintings and the anteroom in a low-ceiling unlit space made it difficult and inconvenient to read. A loan folder offered large text versions of the wall labels.

The exhibition was accompanied by public programming including a film series. An evening talk by the exhibition curator, Collin Wiggins, about Alison Watt's work and the exhibition was followed by an interview between him and the artist. Following this event, Alison Watt signed copies of the catalogue in the National Gallery bookshop on the same evening. In a separate event, *Phantom Lines*, Don Paterson, the Scottish poet whose work is admired by Alison Watt, read his poetry in the Sunley Room surrounded by her paintings. Don Paterson's poem *Phantom,* written in response to the paintings, was reproduced in the catalogue

(see Figure 4.3 on page 170). The programming concluded with the Alison Watt Film Season which showed seven films of importance to the painter.

The catalogue for the exhibition, *Alison Watt: Phantom* (Wiggins and Paterson 2008), is a 72–page square format hardback book. The jacket shows a full colour close-up of one of Watt's paintings in the exhibition (see Figure 2.1). An introductory essay written by Colin Wiggins, presents the exhibition's context and the influences on Watt's paintings. Forewords by Martin Wyld, Acting Director of the National Gallery, and Willie Raeburn, Head of Bank of Scotland Private Banking, who sponsored the catalogue, are presented before Wiggins's illustrated introductory essay. In this essay, photographs show Watt's earlier paintings, scenes of her working in the gallery studio and work by artists who have influenced her development. The catalogue concludes with alternating close-ups of the paintings followed by captioned photographs of the entire painting. A short biography, acknowledgements page and copyright information complete the book which was priced at £19.95 for the hardback edition.

The Sisley exhibition was smaller in comparison. The main gallery was reduced in size by a false wall to create an intimate space more appropriate for the scale of the artist's paintings. A small number of public programmes included a lecture on the paintings, a talk about the River Thames at Hampton Court where Sisley painted, and a brunch accompanied by readings of poetry inspired by the River Thames. A film on French Impressionist painting giving contextual information on the period of Sisley's painting was shown in the theatre adjacent to the exhibition. The anteroom offered visitors interpretive panels, and a copy of the catalogue was presented on the lectern between the two exhibition spaces.

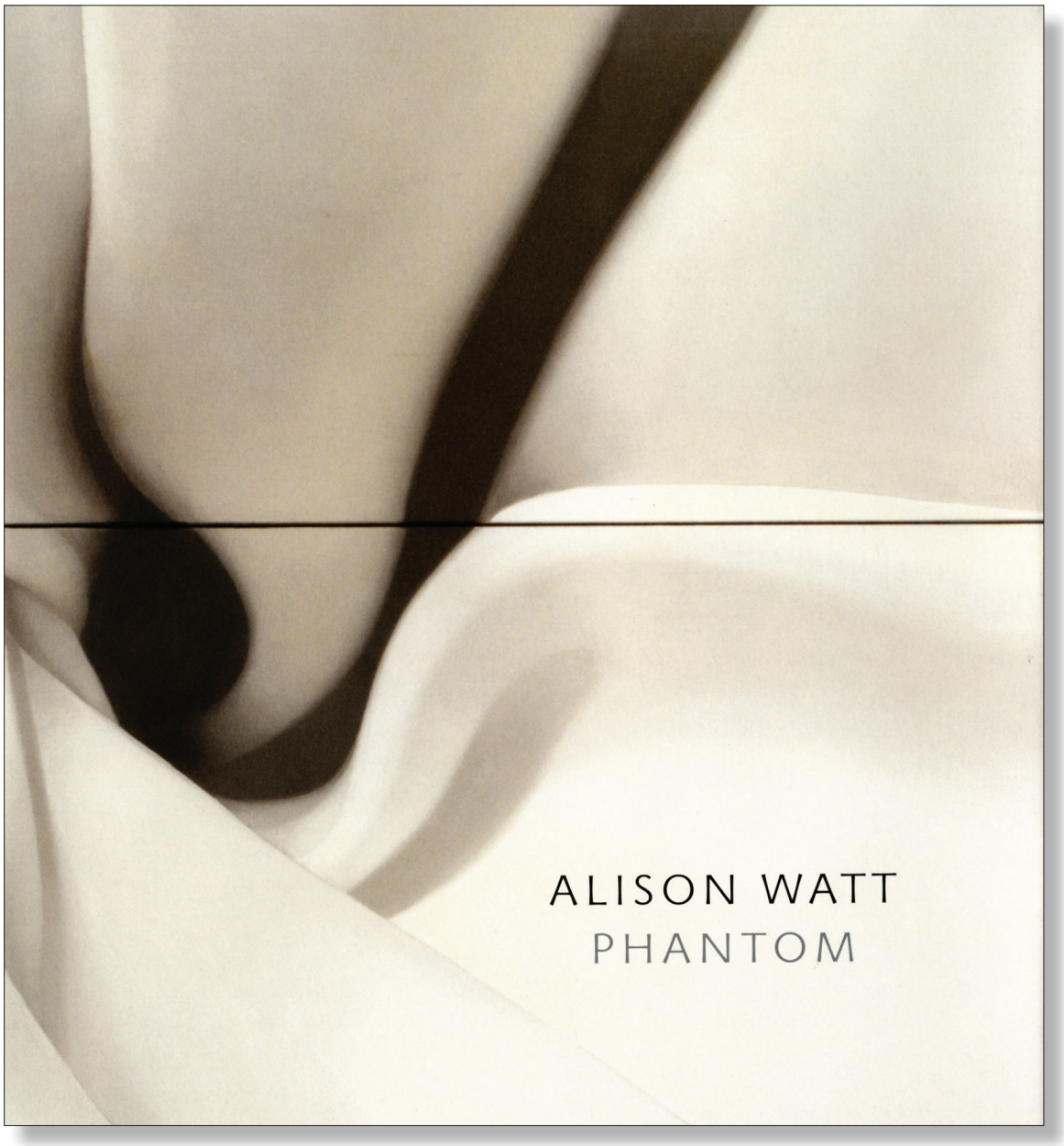


Figure 2.1 The cover of *Alison Watt: Phantom* (Wiggins and Paterson 2008) features a close-up of the artist's painting *Phantom*, which also appeared on the poster for the exhibition.
Catalogue size: 240 mm x 240 mm.

The 56-page soft-cover catalogue *Sisley in England and Wales* (Riopelle and Sumner 2008) has a square format showing the Sisley painting *Storr's Rock, Lady's Cove, Evening* (see Figure 2.2). A foreword written jointly by the Directors of the National Gallery and the National Museum of Wales follows a traditional layout of frontmatter comprising illustrated half-title, title and contents pages. A chronology lists the main events in the life of Alfred Sisley and emphasises his painting visits to England and Wales. Christopher Riopelle's essay 'Sisley and England "Entente Cordiale" ' provides the historical context for the artist's painting periods in England. This text, printed on light blue paper, is illustrated with Sisley's English paintings in the exhibition. The essay 'Sisley's Views of Wales Lost and Found', by Ann Sumner, the joint curator of the exhibition, is presented interspersed with the exhibition's Welsh paintings and reproductions of the artist's supporting sketches (see Figure 2.3) which were not included in the exhibition. The catalogue concludes with a bibliography, a list of works on show including their sizes (see Figure 3.3 on page 121) and, prior to the credits page, a list of lenders. The catalogue cost £6.95 at the exhibition.

Three exhibitions at the Wellcome Collection provided data for this study. The eleven-week exhibition, opening in June 2007, of *The Heart* presented 'the evolution of our understanding of what the heart is, what it does and what it means' while including consideration of 'its far-reaching cultural and symbolic significance' (Wellcome Collection 2006). The large space dedicated to temporary exhibitions on the main floor of the Wellcome building was divided for the ten content sections of the exhibition. On entry into this space visitors collected a 16-page leaflet that gave a brief introductory text to each of these sections. Visitors

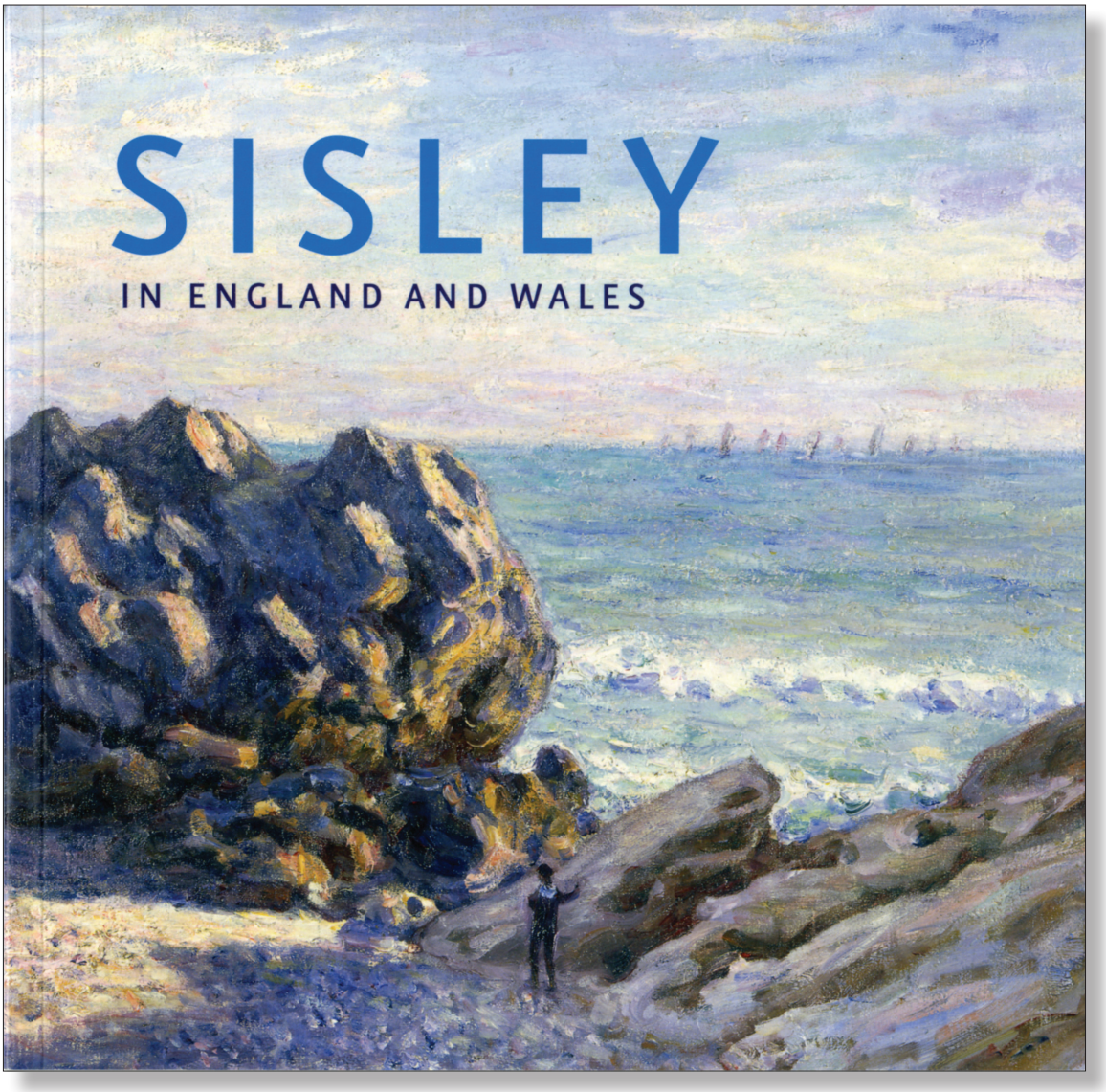


Figure 2.2 The cover of the Sisley exhibition catalogue (Riopelle and Sumner 2008) presents a close-cropped image of *Storr's Rock, Lady's Cove, Evening*. The painting's purchase at auction by the National Museum Wales prompted the exhibition.

Catalogue size: 210 mm x 210 mm.

Figure 2.3 Pages from *Sisley in England and Wales* (Riopelle and Sumner 2008) showing the design and layout of the coloured pages including work on view in the exhibition, labelled as catalogue entries. Also shown are illustrations of preparatory sketches not included in the exhibition. These are labelled as figures to distinguish them from the paintings in the exhibition.

chose their route from a selection offered through the space. On display were a wide variety of objects, drawings and medical equipment from over 40 lenders. Visual and sound media augmented the static displays.

The public programming associated with this exhibition offered a variety of experiences including a video link to live heart surgery at Papworth Hospital, Cambridge. The rhythm of the heart was explored through a programme of music, percussion and singing, and a weekend symposium explored the connection of emotions with the heart. Two talks, one on transplants and the other on the shape of the heart, completed the programming.

The exhibition book, *The Heart* (Peto 2007) was discretely advertised by a small poster of the cover displayed at the exit point from the exhibition. This 254-page hardback book (see Figure 2.4) was produced with editorial, design and production assistance from the UK subsidiary of the US publishing company Yale University Press. Chapters illustrated with images integrated in the text related directly to the exhibition sections but were interspersed with additions from twelve collaborators including James Peto, the curator, who edited the volume and a foreword by Sir Magdi Yacoub, a pioneering heart and lung transplant surgeon. The traditional page design with justified text and centred headers is lightened with the addition of a more contemporary page design for the interview pages (see Figure 2.5).

The *Sleeping and Dreaming* exhibition originated with the Deutsches Hygiene-Museum in Dresden. The first of two collaborations between this museum and the Wellcome Collection, the *Sleeping and Dreaming* exhibition celebrated these co-joined human activities with a didactic display of objects, ephemera and medical

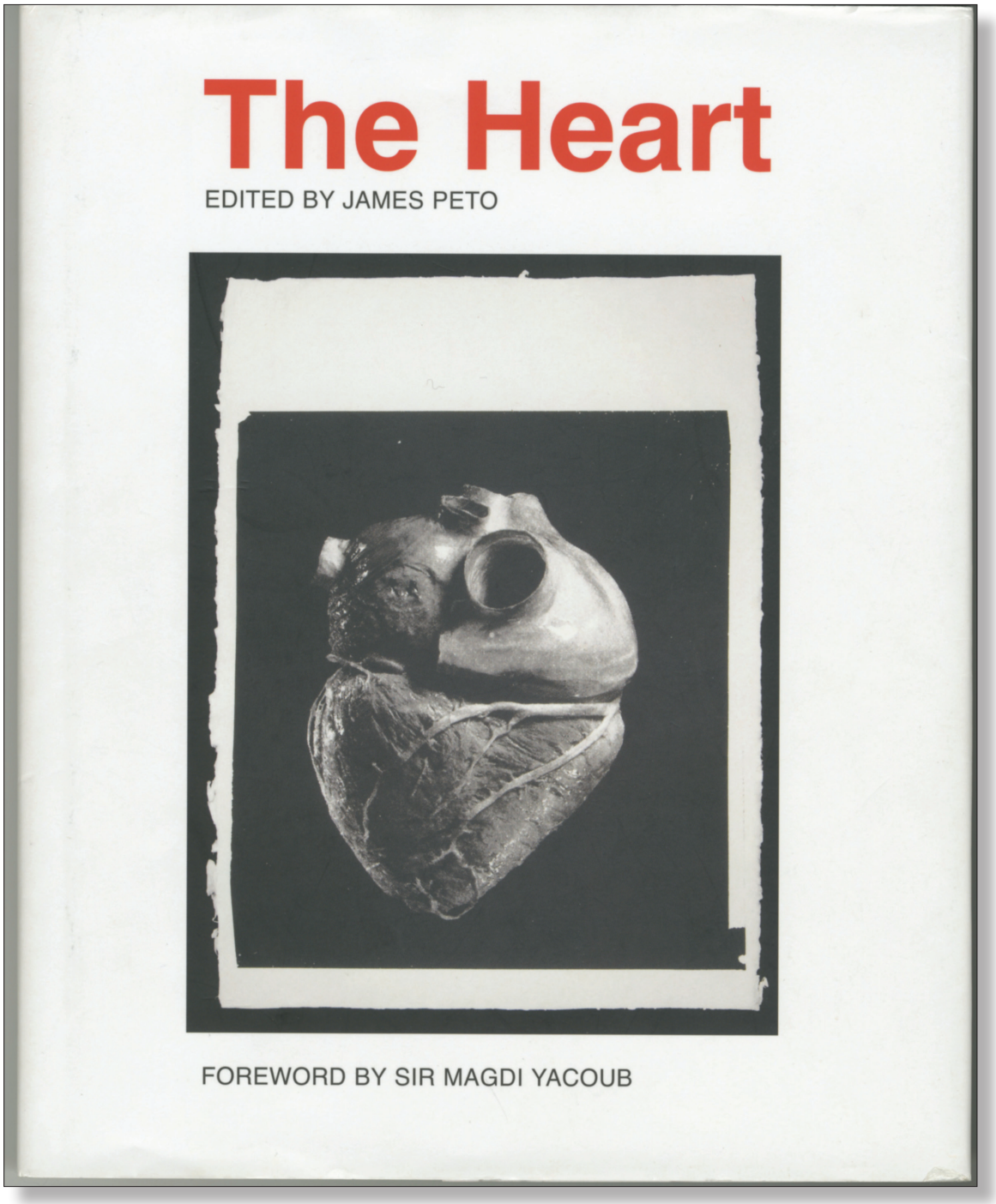
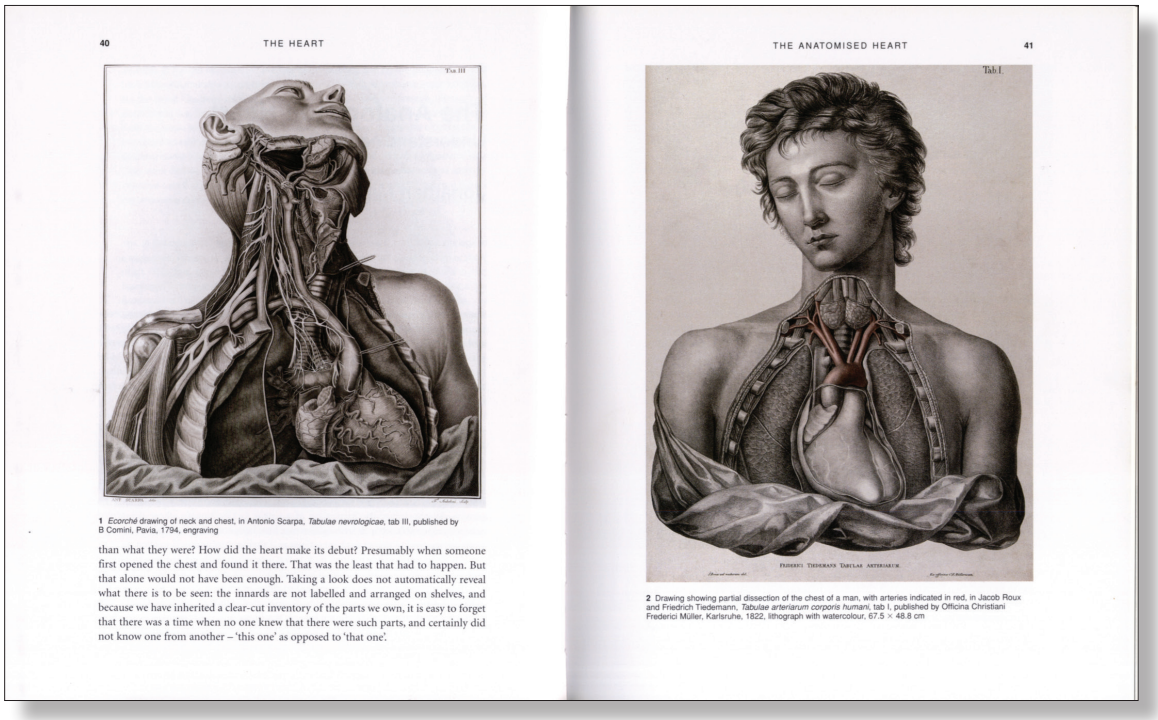


Figure 2.4 Cover of *The Heart* (Peto 2007). This image was not used for the marketing and promotion of the exhibition.

Catalogue size: 233 mm x 187 mm.



40 THE HEART

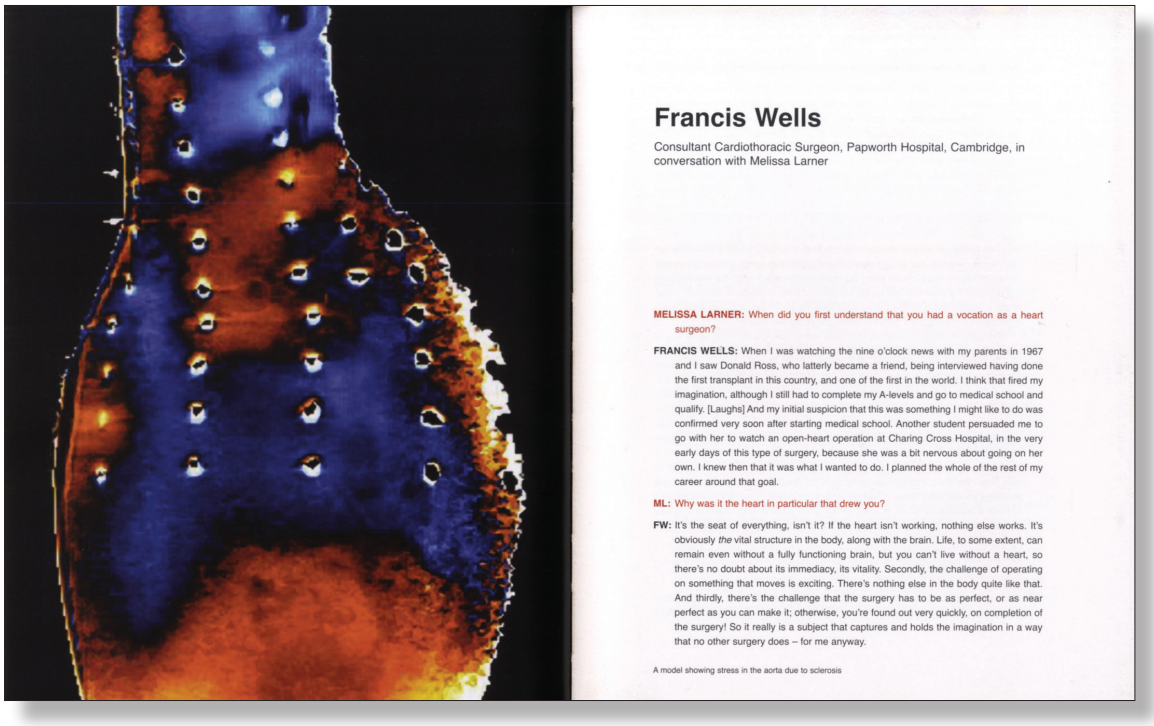
1 *Ecorché* drawing of neck and chest, in Antonio Scarpa, *Tabulae nevrologicae*, tab III, published by B Comini, Pavia, 1794, engraving

than what they were? How did the heart make its debut? Presumably when someone first opened the chest and found it there. That was the least that had to happen. But that alone would not have been enough. Taking a look does not automatically reveal what there is to be seen: the innards are not labelled and arranged on shelves, and because we have inherited a clear-cut inventory of the parts we own, it is easy to forget that there was a time when no one knew that there were such parts, and certainly did not know one from another – 'this one' as opposed to 'that one'.

THE ANATOMISED HEART 41

2 Drawing showing partial dissection of the chest of a man, with arteries indicated in red, in Jacob Roux and Friedrich Tiedemann, *Tabulae arteriarum corporis humani*, tab I, published by Officina Christiani Frederici Müller, Karlsruhe, 1822, lithograph with watercolour, 67.5 × 48.8 cm

(a)



Francis Wells

Consultant Cardiothoracic Surgeon, Papworth Hospital, Cambridge, in conversation with Melissa Larner

MELISSA LARNER: When did you first understand that you had a vocation as a heart surgeon?

FRANCIS WELLS: When I was watching the nine o'clock news with my parents in 1967 and I saw Donald Ross, who latterly became a friend, being interviewed having done the first transplant in this country, and one of the first in the world. I think that fired my imagination, although I still had to complete my A-levels and go to medical school and qualify. [Laughs] And my initial suspicion that this was something I might like to do was confirmed very soon after starting medical school. Another student persuaded me to go with her to watch an open-heart operation at Charing Cross Hospital, in the very early days of this type of surgery, because she was a bit nervous about going on her own. I knew then that it was what I wanted to do. I planned the whole of the rest of my career around that goal.

ML: Why was it the heart in particular that drew you?

FW: It's the seat of everything, isn't it? If the heart isn't working, nothing else works. It's obviously *the* vital structure in the body, along with the brain. Life, to some extent, can remain even without a fully functioning brain, but you can't live without a heart, so there's no doubt about its immediacy, its vitality. Secondly, the challenge of operating on something that moves is exciting. There's nothing else in the body quite like that. And thirdly, there's the challenge that the surgery has to be as perfect, or as near perfect as you can make it; otherwise, you're found out very quickly, on completion of the surgery! So it really is a subject that captures and holds the imagination in a way that no other surgery does – for me anyway.

A model showing stress in the aorta due to sclerosis

(b)

Figure 2.5 Pages from *The Heart* (Peto 2007) showing the mix of (a) formality and (b) informality in the page designs of this Wellcome Collection exhibition book.

equipment enhanced by dynamic visuals from historical and contemporary artists, videos and sound. In the exhibition, brightly lit displays interspersed with areas of darkness evoked a sense of day and night. Visitors were provided with a well-defined route through the displays enhanced with side 'rooms' on special topics such as sleep research, dream recording and Japanese sleep aids. A free gallery guide outlined the exhibition's five main themes. This exhibition provided greater involvement of contemporary artists than *The Heart* by offering, among other exhibits, engaging child-like sculptures with donkey heads (*Headthinker III*) by the artist Laura Ford and the video *Halcion Sleep*, a film of the artist Rodney Graham, asleep in the back of a travelling car. A photographic image from this video was featured on the cover of the book (see Figure 2.6). The public events included a late-night film festival, talks on dreaming and stress, and artist Catherine Yass talking about her practice with patients from a sleep clinic. A weekend symposium explored issues of sleeplessness and insomnia.

Copies of the exhibition book *Sleeping and Dreaming* (Monem 2007) were available on a small table with bench seats in the centre of the exhibition. This book, based on translated text and images from the German exhibition catalogue, was a new edition produced with the editorial, design and production assistance of the commercial publishing company, Black Dog Publishing.

The third Wellcome exhibition, *War and Medicine* explored the responses of medicine to the 'uncomfortable relationship between war and medicine' (Wellcome Collection 2008: 4). An historical approach to this subject, which included the Crimean War, the First and Second World Wars and the conflict in Afghanistan was given focus through three themes: organisation for medical care during war, the

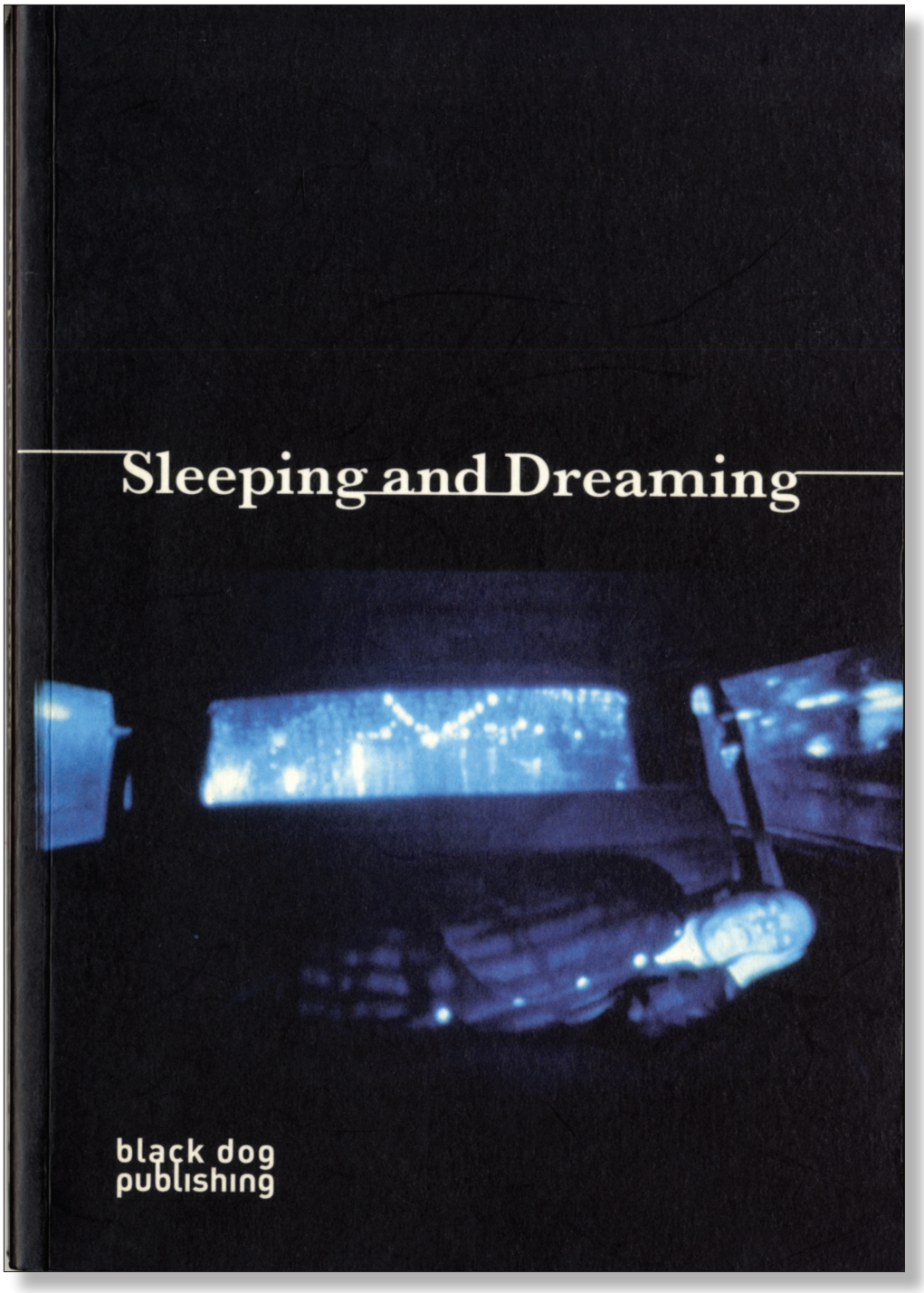


Figure 2.6 The *Sleeping and Dreaming* exhibition book (Monem 2007) used an image from the artist video *Halcion Sleep* by Rodney Graham (1994) for its cover. This image was not used in marketing the exhibition. Catalogue size: 245 mm x 170 mm.

responses of medicine to the damage inflicted on the human body during warfare and the damage and treatment of minds affected by war. Displays mixed video art and sound installations with didactic panels augmented by objects and ephemera. Visitors followed an open route through these materials which culminated in an area with soft seating. Here visitors could read the exhibition catalogue and a selection of other books relevant to the subject. Public programming included talks from doctors and artists, a film festival and a two-day symposium on remembering war. The exhibition, public programming and book all drew on material from the photographic artist David Cotterrell, who was commissioned by the Wellcome Collection to record a two-week sojourn with the British Army Medical Corps in Helmand Province in Afghanistan through journal entries and photographs.

The exhibition catalogue *War and Medicine* (Larner *et al.* 2008) was produced by Black Dog Publishing in close collaboration with the curatorial team at the Wellcome Collection (see Figure 2.7). This 256-page soft-cover book presents, in 21 sections, a variety of text and illustrative material that develops the exhibition's themes. The illustrated sections include, among other topics, essays on the Crimean War, medical practice during the First World War, and the battle for Stalingrad in the Second World War. Interspersed with these essays, and presented on contrasting coloured paper, are extracts from diaries written by participants from all the conflicts referred to in the exhibition. These culminate in extracts from the media artist David Cotterrell's illustrated diary. Captioned black and white and colour photographs, augmented with the work of artists contemporary with the various conflicts, provide a 'browse' route through the text. The book cost £18.00 at the exhibition.

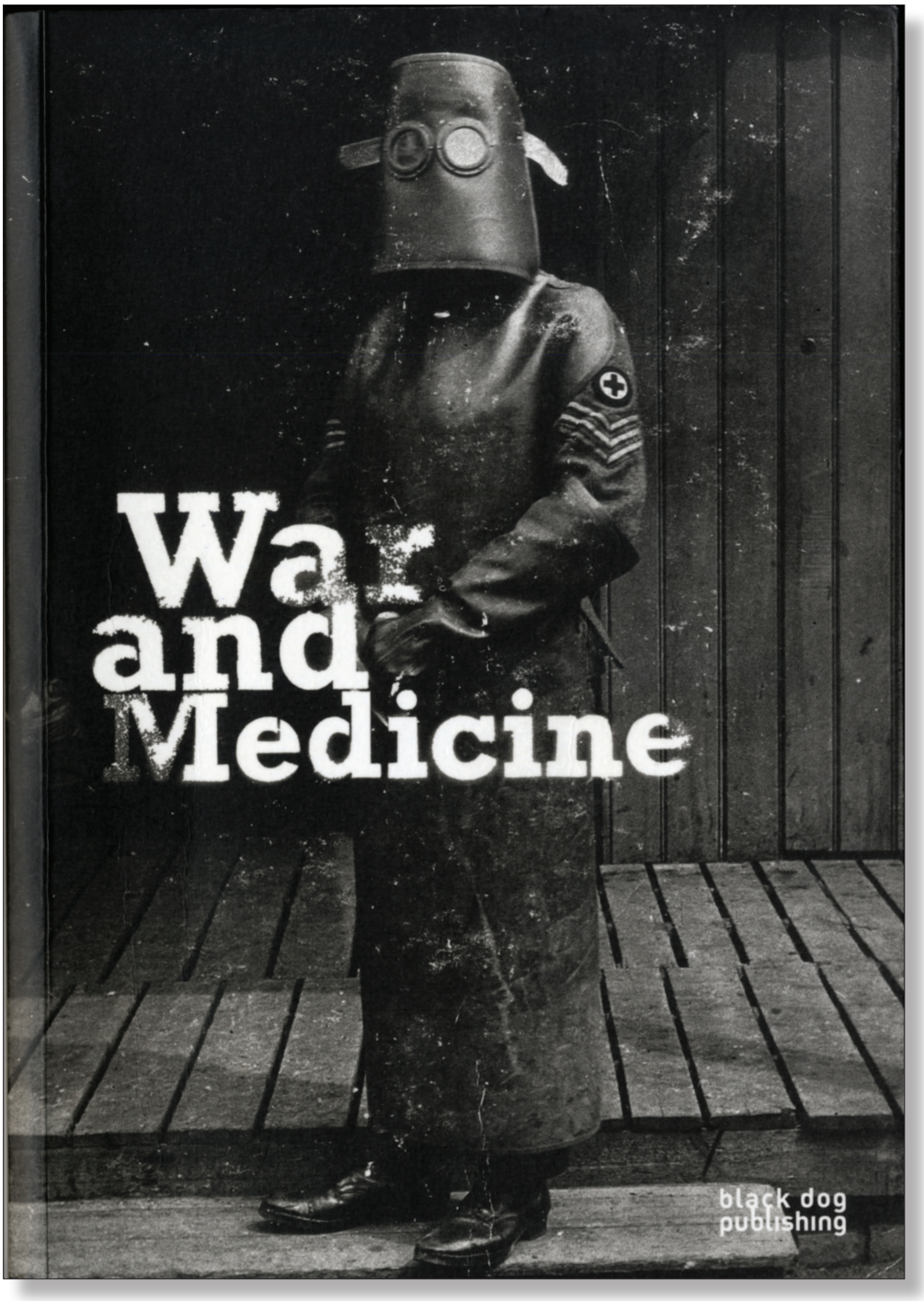


Figure 2.7 The cover of *War and Medicine* (Larner *et al.* 2008) showing an image of military personnel in protective clothing. This photograph was not used in publicity for the exhibition.

Catalogue size: 245 mm x 170 mm.

Field work and data gathering

The case studies derive data by a variety of methods (Yin 2009). Of these, interviews provided the most data with the richest comments and it is these data that make the greatest contribution to the subsequent analysis and reporting in this thesis. However, this analysis is augmented and supported with data from questionnaires and documents. A diversity of sources provides confidence in the resulting analysis through the opportunities for triangulation between results (Yin 2009). For example, recorded statements from curators preparing exhibitions and catalogue text are supported or, in some cases, refuted, through the observation and analysis of the exhibitions' working documents. The data from these case study institutions were enhanced and contextualised with interview data from museum publishing practitioners, and further supported by observation of documents utilised in the production of the exhibitions and the books.

The use of contrasting case studies in this research helps strengthen the applicability of the specific findings to the general situation since similar findings from two varied cases indicate a generality within the findings. With caveats, the conclusions from this study may provide a starting-point for the investigation of publishing enterprises in other institutions. It is important to note that the setting of this study in institutions with a national remit and within the UK would indicate the need for care in applying the findings beyond the UK or to non-national institutions with smaller visitor numbers.

Types of data and the theoretical basis of their rationale

One means of understanding and studying communication processes utilises

production, text and audience as a paradigm through which to examine the contribution to meaning-making of the various agents in this complex process (Hall 1997; McKenzie 2002). This triumvirate is viewed as active within a sequential process that starts with the construction of meaning in production. In this process agents such as writers, editors and designers among others contribute to and influence the formation of the product (Handler and Gable 1997). The resulting text as written language, its content and its form is not merely laying out resources for meaning-making by readers. Rather, these resources themselves have agency in the form and structure of their representation (Chartier 2007). The communication process is completed with the interpretation of meaning by the audience who, as individual readers, bring personal, social, cultural and historical influences to bear on their understanding and uses of the text (Sandell 2007). When this paradigm transfers to the exhibitory environment of the museum it carries with it the understanding that norms and constraints in the exhibition and its associated book-creation processes influence the form and content of the messages delivered through the exhibition and through its catalogue. Further along the communication process, the polysemy of meaning inherent in text offers various resources to the museum visitor for the formation of their understanding [Hooper-Greenhill 2000; Ravelli 2006]. As utilised in this study, data from the case studies aim to elucidate the practices that produce museum books and the impact these practices have on the resulting text. The effect of the text is also examined from the view point of its relationship with the exhibition, its institution and the various uses the audience, that is, museum visitors, make of the books they purchase during their visit. Individuals, objects and institutions exhibit agency in the processes of communication. This study

adheres to the definition of agency offered by Campbell (2005: 2) which proposes that agency is 'communal and participatory, hence, both constituted and constrained by externals that are material and symbolic' and is 'effective through form'. Some agency is readily apparent whereas others may be veiled.

As stated earlier in the introduction, this study applies postmodern theories of identity and culture that construct a model of communication in which individuals and their circumstances influence the meaning drawn from texts, both written and apparent in other media. Abercrombie and Longhurst (1998) devised a model of the audience occupying a participatory role in a media-saturated world. This concept has been criticised by Miller and Philo (2001) on the basis of its overwhelming emphasis on audience and its failure to consider fully the role of the text in meaning-making. This principle that individuals as members of an active audience construct meaning and identity through the use of the texts – combined with a belief that the text plays an active role in determining its use – is an important theoretical basis for this study that seeks to determine in what ways audience members use museum books. In a further consideration of text that aims to link readers with production, the study asks whether these uses by readers coincide with the producers' purposes for the books.

To describe, understand and examine these production practices and their associated agency, interview data from semi-structured interviews with individuals involved in book production at the case study and other institutions was coded and analysed. Documents from the creation of the exhibition and its catalogue supported the interview data and offered opportunity for triangulation of data from more than one source.

Data gathering: questionnaires, interviews, and documents

Interviews with individuals involved in the production of museum books, questionnaires returned by museum visitors who had purchased exhibition catalogues, and documents utilised during exhibition and catalogue production all contributed data for this study.

A pilot visitor questionnaire was developed for *The Heart* exhibition that initiated the exhibition programme in the renovated public spaces of the Wellcome Collection. This pilot tested visitor recruitment for and responses to the questions. The data from this pilot informed data-gathering techniques at the remaining four exhibitions at both sites and indicated the need for a variety of approaches to recruiting participants – these approaches were developed and included delivery of questionnaires to interested visitors by both email and through a website.

Precise arrangements were necessary to locate individuals who bought and read the book and who were prepared to answer questions. The majority of visitor-related data came from email and online questionnaires provided by individuals recruited through the use of the leaflets being placed in the books at the point of sale by bookshop personnel at the Wellcome Collection (Figure 2.8). These inevitably generated less extensive answers but the greater number of replies served to substantiate individual responses. In addition to providing questionnaire responses, this technique identified five individuals who were subsequently interviewed.

Following Creswell (2007: 132–4), this study treated the interviewing process as a series of steps in a procedure: semi-structured one-to-one interviews used a protocol with questions derived through a 'narrowing of the central [research]

If you buy the catalogue for this exhibition...

ALISON WATT
PHANTOM

... I'm keen to hear your feedback.

Your opinions will help in my survey on exhibition publications.

Please contact me, either by post or email:
Sally Hughes,
The Oxford International Centre for Publishing Studies,
Oxford Brookes University
Oxford, OX3 0BP
shughes@brookes.ac.uk

I will send you a short questionnaire for you to complete and return to me.

If you buy this book ...

Sleeping and Dreaming
black dog publishing

... I am keen to hear your feedback. Your opinions will help inform my survey on exhibition publications.

Please contact me, either by post or email:
Sally Hughes,
The Oxford International Centre for Publishing Studies,
Oxford Brookes University
Oxford, OX3 0BP
shughes@brookes.ac.uk

If you bought this catalogue...

SISLEY
IN ENGLAND AND WALES

... I'd like to hear your comments

Your opinions on the exhibition and its catalogue will help my research on exhibition publications.

Please contact me for the short questionnaire
Sally Hughes

by email at shughes@brookes.ac.uk

by post at Publishing Studies, Buckley Building
Oxford Brookes University
Oxford, OX3 0BP

or complete the questionnaire on line at

http://ah.brookes.ac.uk/research/project/museum_publishing/

This research is funded by the Arts and Humanities Research Council.

If you bought this exhibition book ...

War and Medicine

... I'm keen to hear your comments

Your opinions on the exhibition and its book will help my research on exhibition publications.

Please contact me for the short questionnaire
Sally Hughes

by email at shughes@brookes.ac.uk

by post at Publishing Studies, Buckley Building
Oxford Brookes University

or complete the questionnaire on line at

http://ah.brookes.ac.uk/research/project/museum_publishing/

This research is funded by the Arts and Humanities Research Council.

Figure 2.8 Leaflets given to book purchasers at the temporary exhibitions encouraged visitors to respond to questionnaires about their interest in the exhibition books.

question'. While a prompt sheet provided guidance on the sequence of questions, a concerted effort was made to allow interviewees 'the space to talk' (Rapley 2004: 25). This approach appears to have succeeded as one interviewee commented with relief, 'That was more like a chat than an interview.'

The primary agents associated with the creation of the exhibitions and the books were interviewed to generate data relevant to the production of books. Interviewees included curatorial staff, directors of institutions and directors of publishing. In one case, the *Alison Watt: Phantom* exhibition and book, the representative of a funding sponsor was interviewed to elicit their purposes in providing support to the catalogue of an exhibition. Members of staff with editorial, production and project management responsibilities were interviewed for data on the issues associated with production of the publications. In addition, interviews with individuals responsible for publishing in museums but not part of the case studies provided contextualising views of museum publishing against which to analyse the case study data. A list of interviewees with their affiliations and other details is presented in Appendix II. In total, over 1090 minutes of interviews were recorded, transcribed and coded.

Interviews were recorded using a protocol refined during the pilot study for *The Heart* at the Wellcome Collection. Interview techniques aimed for a good rapport with interviewees, and in order to put them at their ease the conversations took place in a variety of locations depending on where was most convenient for the interviewee. Although most took place in the case study institution, other locations included three held in interviewees' home, five in their place of work and four in public spaces, such as coffee shops. All interviewees expressed concern that

they had not read the catalogue, or that they had not read it sufficiently carefully to answer questions. These comments could be seen as evidence of the culturally active imperative that 'requires' book owners to read their books thoroughly (Bayard 2007). Interviewees were reassured that they were not being examined on their knowledge of the exhibition or the book, but rather that the interview sought information about their uses of the book and their opinions. A transcription of the digital recording was sent to each interviewee with a request that they indicate any amendments they required. This procedure, mentioned at the start of the interview, aimed to reassure them that they retained control over their responses in the hope that this confidence would assist in the accuracy of the interviewee's responses.

The interviews were recorded using an Olympus DS-30 Digital Voice Recorder. The resulting digital files were stored on a personal laptop computer and backed up to a portable hard disk. The audio files were transcribed using Microsoft Word® and the completed transcription was sent to interviewees for approval or amendment. Once approved, the transcript file was imported into an NVivo® project file for coding. Questionnaire data was also coded using this software application. Analysis of the coded questionnaires and interview transcripts in NVivo® suggested themes and quotations for the subsequent analysis and discussion.

The questionnaires did not gather demographic information or determine how closely the interviewees reflected the museum's visitor profile as this research was not concerned with the analysis of sociological factors influencing book consumption. Questions instead sought information on the motivation of

interviewees for their visit to the institution and their responses to the exhibition. They were asked to give their view of the relationship of the catalogue to the exhibition, the production qualities of the book, when and how they read the book, where they kept the book and whether they shared it with friends or family. A final question asked for additional comments. Appendix III shows a sample questionnaire. A total of thirty book purchasers returned questionnaires: ten for *Alison Watt: Phantom*, eight for *Sisley in England and Wales*, one from *The Heart*, seven for *Sleeping and Dreaming* and four for *War and Medicine*. In addition to data from these questionnaires, over 300 minutes of interviews with seven individuals elicited more detailed responses to the exhibition books.

Examination of meeting minutes and reports on the exhibition process provides further insights into production processes, particularly those involving the authors of catalogue essays. Documents relating to the five exhibitions were available from the case study institutions and data from these sources were drawn on in the analysis.

Data from interviews with producers are analysed to identify the purposes of the museum books that they produced. Interview and questionnaire data from visitors who purchased exhibition catalogues are analysed to determine why they purchased books and what uses were made of these texts by visitors. These responses are examined in light of the stated intentions of the producers. In other words, the analysis attempts to show how successful the producers were in achieving their stated aims for the books. In the course of the analysis, other purposes for publishing are identified. The questionnaire, interview and document data derived from the case studies is integrated across the study cases to form a

coherent view of the processes of production and reception. For example, in some cases the specific details of the case studies were drawn on to explain or inform analysis of particular data, whereas for other data parallels were drawn across the cases and from other contextualising data sources. It is against a background of these findings from the case studies and supporting interviews that the discussions and conclusions of this study are formed.

As required for all studies involving the collection of data by interview and questionnaire, this research was conducted under the Research Ethics Framework as formulated by the Economic and Social Research Council (ESRC 2005). Close attention was paid to protocols to ensure the research adhered to these standards. For example, the purpose of the research was clearly explained to respondents at the start of all interviews, and interviewees were later provided with a transcript of the taped conversation and given the opportunity to correct any entries. Anonymity was offered and assured where interviewees requested it. Personal data, such as names and email addresses, was removed from the questionnaires. The digital files for the questionnaires and the interviews are stored on a secure server maintained by Oxford Brookes University in a password-protected folder. These audio files will be destroyed after five years in 2015 in accordance with the Research Ethics Framework.

Conclusions

Located within the production, text and audience nexus and drawing on communication theory, this qualitative study utilises a case study approach through which to investigate producers' and museum visitors' uses of published

books. The research seeks to determine to what extent museum audiences draw upon print media to perform, use, respond to and engage with the exhibition both within and away from the museum, as well as whether their uses align with the stated and apparent purposes of the institution and its agents. Ultimately, the extensive data derived from these methods enables a close examination of the complex relationship between books and museums which in turn contributes to an understanding of why museums publish books. This complexity is explored and explicated through themes emerging during the analysis of the primary data that is presented in the following chapters.

3 Books and the museum – production

> I want provocative exhibitions … happenings in the quadrangle … huge catalogues to appear, publications to take off.
>
> Strong (1997: 140)

In a diary entry, written soon after his appointment as Director of the Victoria and Albert Museum (V&A), Strong placed books along side exhibitions and public programming as a means of raising the status and profile of the institution. While his tenure at the museum was not without controversy, the reference to catalogues and publications in this informally stated development and communications strategy shows his purposeful use of books in building the public image of the institution. During his directorship the growth of the publishing programme at the V&A and the resulting range of publications (James 1998) for a general audience came to represent, for many in the public, the dynamic museum he envisaged.

The process through which museum books are moulded by producing agents and subsequently come to represent the institution, its staff and associates is the subject of this chapter. Questions are directed at the production of print and their producing agents, the directors, curators, designers, artists and publishers: in what ways do museums articulate their publishing goals and strategies for the development and sale of printed commodities? How do these commodities frame the institution and its visitor-facing activities? By what means does the book represent the institution and the scholarship associated with the exhibition or

collection? How do museum personnel engage with and utilise the production of catalogues and other books intended for the support and explication of collections and temporary and permanent exhibitions?

Disentangling the complex of agents and their negotiations that are active in the production of books requires an understanding and explication of the associative nature of power, authority, status, culture *and* commerce. As Macdonald (1993: 1) observes, museums 'involve the culturally, socially and politically saturated business of negotiation and value-judgment; and they always have cultural, social and political implications'. These value-saturated entanglements are apposite in the production of museum books. If different exhibitionary approaches lead to variations in the distribution of power (Macdonald 1993: 4), then differences in publishing approaches are likely to entail variations in the power relations between the producing agents of books. It is possible that these differences in power and process result in a variety of different styles of printed materials associated with temporary exhibitions. A proposition that will be examined in this discussion of the production of museum books.

Books, as commodities for sale and as vehicles for ideas, traverse both commercial and intellectual consumption and are objects that reside comfortably in the arenas of both commerce and culture (Nord *et al.* 2009). The impact of monetary concerns on the production of museum books are apparent in the interview data discussed early in this chapter. The commercial considerations of retail price, production costs and scheduling are foregrounded in the interviewees' accounts of the daily processes of catalogue production which must also respond to the stringent deadlines imposed by the exhibition schedules. However, it is the

cultural, sociological and personal pressures on the books' production that, while possibly less obvious, also influence the form and content of the resulting book. In analysing the documents and interviews that contribute data for this chapter, the undercurrents of these forces, sometimes explicit, at other times acknowledged only tangentially by the participants, become apparent. The evidence for these influences is confirmed through triangulation between data derived from interviews and documents across the case studies. This data is further supported by responses from agents involved with productions in other national institutions.

Agents of production

Whatever the primary context of production, whether commercial or cultural, a book is the product of numerous agents, each of which operate distinct yet intertwining influences (Eliot and Rose 2007: 1). While print production processes have changed radically in response to digital technology in the last twenty years, printed books continue to require authors, editors, designers, illustrators, picture researchers, photographers, printers, distributors and booksellers to reach their readers (Johns 1998). Appendix I shows a diagram of book production work-flow. These roles are fulfilled in different ways in the two case study institutions; ways that serve as exemplars for other museum publishing endeavours. In preparing exhibition books, the small exhibition staff at the Wellcome Collection, are supported in publishing tasks by the additional resources of a commercial publishing company in writing, editing and designing the books. While the costs of production are not irrelevant at this institution, the inclusion of resources from a commercial publisher not only spreads the workload in editorial and

design but also reduces the financial risk to the institution as the publishing company financial supports aspects of the production costs. Two commercial publishing companies assisted the Wellcome Collection staff during the course of the fieldwork. Yale University Press assisted in production of *The Heart* (Peto 2007)for the first exhibition. *Sleeping and Dreaming* (Monem 2008) and *War and Medicine* (Larner *et al.* 2008) were produced with Black Dog Publishing, a company with prior experience producing exhibition catalogues. As will be made clear in later comments, these companies pursued different approaches to production, particularly in the design of the books, which resulted in distinctly different styles of books.

National Gallery publishing is conducted by staff of the National Gallery Company Ltd, a wholly owned subsidiary of the National Gallery Trust (National Gallery 2009a), which manages the commercial enterprises of the Gallery such as shops, restaurants, the rental of gallery spaces and the sale of images. The editorial work, project management and production functions are all fulfilled by in-house staff so that design is the only function that is routinely out-sourced. The freelance individuals used in the design of the books have a long-established and trusted relationship with the National Gallery Company. Interview data from other institutions indicates that the design function of museum books is commonly out-sourced, and examination of the production information on these books reveals a small number of individuals who regularly design exhibition catalogues for national museums. One of these individuals, Robert Dalrymple who designs catalogues for the National Gallery of Scotland, the National Gallery and Tate Publishing, among other institutions, was interviewed. At the National Gallery, the

sheer quantity of books produced annually by the National Gallery together with their tight production schedules, from manuscript to delivery of the printed book requires strict project management, which was at times problematical, as Louis Rice, Head of Publishing and Retail at the National Gallery makes clear:

> What I had to recognise was, all these resources were devoted to delivering exhibition catalogues, essentially making up for the fact that curators were not delivering on time and were not delivering to brief. And I said, 'I'm sorry, I am an old trade hack. I am not going to have this'.

Various accommodations in resources, scheduling and approach resolved these issues for some exhibitions. For example, freelance writers were recruited to deliver manuscripts to an agreed schedule and word count for guide books and for some exhibition catalogues. *Picasso: Challenging the Past*, an exhibition that exemplifies many of the problems of the axial role of curators producing both the exhibition and the catalogue in a limited period of time required a different approach. As Rice (NG) explained, an external writer enabled the catalogue to be completed on time while freeing the curator to focus on the exhibition:

> the curator is always central to all this stuff. So what the editor, very smartly, has done, is to say, 'Look, let's agree that we find someone externally to write the essay.' … There are seven short essays, 1500 to 2500 words, three have been written by the

> two curators, and four are out-sourced. The rest is all pictures. There are no specific catalogue entries. So, we have said, 'Look this is so tight.' But to me that is a great model because it is actually are much easier to keep external authors to brief and it takes the pressure off the curators [but] it is a big thing for the curators to give up.

Not surprisingly, the influence of museal and outside agents on the development of any particular book varies between institutions and exhibitions and is dependent on academic approaches, sources of funding, subject areas, and the workload imposed by concurrent projects, among other factors. In addition to these human agents, new technologies influence the form of the book as do the physical qualities of paper, printing, binding and packaging. The judicious application of these materials and processes combined with the decisions of human agents creates the complex and culturally loaded object that is the contemporary book (Johns 1998).

In museum publishing, this interplay between production agents, processes and materials is further complicated by additional institutional agents, such as departments contributing to the exhibition, associated lending and venue galleries and the individuals and commercial companies who are providing sponsorship funding. The institutions' educational purposes inscribe academic and scholarly requirements on the publication, while the design of catalogue covers and the choice of key images are subjected to the demands of the marketing for the exhibition. These decisions are in turn influenced by the established and evolving

museum brand. The financial contributions from sponsors greatly influence the quality of many exhibition catalogues, but this also often requires additional accommodations in the final product.

The influence these agents – institutional, human (curators, artists and designers) and commercial – exert on the form, content and style of the exhibition catalogue is identified in the course of a sequential analysis of data derived from the field work. Two functions for exhibition books, reflecting memory and representation, emerge from this analysis. Acting across the individual agency of the producers, these embedded functions of museum books build a cohesive product from the personal and cultural influences. These themes resurface in data from visitors' uses of exhibition books explored in Chapter Four where reception is found to be similarly influenced by the interplay of culture and commerce and the 'double-coding' (West 1995) associated with art exhibitions and available within the various uses of art catalogues.

Institutional purposes for museum publishing

The purposes for museum publishing explicit in case study and interview data demonstrates concurrence between those aims expressed by museum publishers[1] and those defined by the institutions' directors. As might be expected, agreement exists on the main purposes of this activity, which are to generate income, provide

1 Museum publishers are defined, for the purposes of this study, as those members of the permanent museum staff who are employed to conduct the functions of publishing. In commercial publishing companies, senior editors whose role includes commissioning books in one particular field (referred to as a 'list') may be accorded the title 'Publisher' (Clark and Phillips 2008: 98).

communication resources for museum visitors and enhance the institution's prestige. However, these explicit and primary purposes can conflict with each other. For example, some publications will emphasise academic writing and form at the expense of high sales whereas other publications will offer greater opportunities for financial profit. There are, of course, examples of museum books that successfully combine academic rigour with a healthy profit on sales. However, it is more common to find museum books that are successful either as an academic text or as a popular book. As we will see from the interview data, this mix of scholarly presentation with the requirement for financial returns generates tensions among the producing agents. The subsequent and partial resolution of these tensions has led to changes in the way the catalogue is presented and produced. Before moving on to consider these tensions in detail and their subsequent influence on museum books, the commercial aspects of museum publishing are addressed and attention is directed to the position of museum books within the retail and commercial enterprise of the institution.

'Books make money'

Books are commodities for sale, and one of the primary purposes articulated by museum publishers and directors is the requirement that a publication make money. While this purpose is acknowledged and celebrated by staff in commercial publishing companies, museum publishers modulate their responses when articulating the financial imperatives for publishing by museums. In interview data, although a monetary purpose for publishing is stated clearly, it is often nuanced with descriptors and justification. Mark Eastment, Publishing Director at the V&A,

demonstrates the direct relationship between publishing and museum funding:

> The *non-PC* answer is to make money because at the end of the day all the museums are under-financed; all the museums are desperately trying to get more money.

This statement of the income-generating purpose for museum publishing is reiterated by other directors of similar institutions. Charles Saumarez Smith, Executive Director and Secretary of the Royal Academy and a former director of the National Gallery, acknowledges that museum publishing purposes 'are partly commercial. We are a private institution and we need as much income as we can. […] We tend to be pretty commercially driven here because we do not have public subsidy.' As clearly stated as this purpose is, it is also modulated with the requirement that publishing also fulfils a communication role. Saumarez Smith goes on to add that publishing is 'partly to do with making it possible to interpret the exhibitions as well as possible to a broad public.' The enterprise purpose concomitant with publishing is emphasised in Saumarez Smith's comments on the importance of the publishing conducted at the Royal Academy:

> David Breuer, who is the head of Royal Academy Enterprises, which covers retail, catering and publishing … has been very successful in building up the publishing side of the business. … Overall the business makes us one of the larger art publishing houses in the United Kingdom.

Mark Eastment, (V&A) succinctly summarised the commercial purposes for publishing at national museums generally, when he declared, 'In the bigger museums, certainly in the Tate, and … the Royal Academy and the National Gallery, you are the enterprise arm, you are the commercial arm and you are creating profits to put back in.'

The direct response, then, is that museum books are published to make money on exactly the same basis as publications within commercial publishing companies. As we shall see later, this monetary purpose influences the balance between the tasks taken by publishing staff and those assigned to freelance individuals such as writing, editing, design and project management.

Eastment's response, like those of other museum publishers, is modulated by further considerations which require adjustments in publishing processes, schedules and, ultimately, in the content of the books. These considerations address issues such as the importance of academic excellence, demonstrations of the depth of research in the books themselves and evidence of support for the collection in the range of titles published. These influences have an impact on the purely commercial function of publishing and demonstrate the importance of printed media in representing the institution and in supporting the collections. The data from interviews provides evidence of the tension between these potentially opposing forces of making money and of supporting the institutions' scholarship. As Eastment acknowledged:

> it is a fine balance between making money which effectively … goes back into the museum [and achieving] excellence both in our commercial publishing but also our non-commercial

> publishing. So it is a balance between the two. … I either have to believe that I can make money from it and it will be commercial, at least break even, … or, it is totally underwritten so that then I can put all the costs against it [the outside funding].

Louise Rice (NG) places financial profit on an equal footing with two other purposes, promotion of the Gallery's collection and attracting visitors in her explication of the publishing mission for the National Gallery:

> the mission of the National Gallery Company is three fold. … It is to find ways to reach existing gallery visitors and hopefully new audiences and let people know there is a wonderful art collection here that belongs to them; that it is relevant to them. This is the mission … for the company and clearly it flows into what we do in publishing. The second one is to get people in. So hopefully, by getting the message out to people, people will want to come and visit … and the third one is to make money. Because our job is to make money, so that is absolutely also the mission of publishing.

Offering a similar caveat to that of Eastment on academic publishing and the implicit influence of sponsorship money, Rice refers to the publication of the National Gallery catalogues. These books, known by the term 'Schools Catalogues' because their content is structured around art historical schools, are published periodically.

They record in detail every painting in the National Gallery's collection associated with an historical period in art. For example, Nicholas Penny completed the Schools Catalogue, *The Sixteenth-Century Italian Paintings,* Volume II: *Venice 1540 to 1600* in 2008, just prior to his appointment as Director of the National Gallery. Although retailing at £75, the production of this 528-page catalogue required additional funding and the publication was supported by 'a grant from the American Friends of the National Gallery, made possible by a generous donation from Arturo and Holly Melosi through the Arthur and Holly Magill Foundation' (Penny 2008a). Louise Rice addresses the compromises required between the museum's need to communicate the results of comprehensive research and scholarship and the issue of publications that draw on the publishing budget, rather than contribute to the institution's funding, despite attracting additional funding support:

> things like the Schools Catalogues are funded by sponsorship. But the truth is that it does not cover all our internal costs … but we do it because we care about it and it's important. So, sometimes there are things that we do that … under a purely commercial mission, one wouldn't do … but you do them because they are an important part of what the gallery is.

Financial returns then, while of paramount importance, are not the only consideration, nor possibly the one with the greatest influence on the form and content of the book; other cultural and professional purposes are linked to the publication of museum books, as we shall see in the following discussions.

The commercial purposes of print as foregrounded by museum publishers while a major factor in production, is only one of several influences and museum books make additional contributions to the discourse between the institution and its audiences. These practices implicate the cultural turn in the interplay of printed media, exhibition and institution that contribute to the construction of meaning-making resources. In the following section, data from the case studies elucidates the nonmonetary purposes for books and catalogues, while maintaining the focus on those associated with exhibitions. Interview data from other national and non-national museums are presented to support these findings. These data are discussed sequentially under topics that identify the purposes of publishing first for the museum, then for the exhibition, the curator, and finally for the artist and the sponsor. In preparation for considering the purposes of books for institutions the concept of representation is addressed in the next section.

'Purveyors of image'

Museum architecture is recognised as a form of representation, whereby the style of the museum building, its entrance, construction materials, interior spaces and embellishments situate the visitor and the museum staff in a symbolic and cultural context (Giebelhausen 2003). In this use, representation may be defined as symbolising, standing for, or being a substitute (Hall 1997) and is understood as being active in a number of museum contexts. For example, although exhibition spaces activate particular visitor responses (Duncan and Wallach 1978; Wright 1989), museums are more than their physical location. Public events, broadcast media and websites extend the reach of the institution into a social and cultural

networks. While collections and exhibitions remain anchored in the physicality of the building, contemporary museums are dispersed through society by new media, and such as websites and apps for mobile devices (Parry 2007). At the same time that these texts distribute the museum, they also represent the institution in the evolving social and cultural context so that institutions obtain coherence for their audience, and for themselves, by co-opting buildings, exhibition spaces and media to represent their multifaceted functions.

The role of books as representatives of their publishing institution was succinctly argued by Brown (1983: 22):

> For better or worse, the publications [that] museums produce are purveyors of image. They reach a far broader audience than any special programme or event; they endure far beyond the closing date of any exhibition; they carry messages from the museum to people who may never have a chance to see the institution.

Interview data from the Wellcome Collection and its three case study exhibitions – *The Heart*, *Sleeping and Dreaming* and *War and Medicine* – identifies how producers respond to and utilise the representational functions of books. Kate Forde, curator of the *The Heart*, explained how the book of this exhibition effectively presented the purposes of the Wellcome Collection as a whole:

> [*The Heart* catalogue] is quite on message (to use that horrible phrase) in terms of the Wellcome Collection's whole ideology

> … the idea of the enmeshing of science and art and taking a less conventional approach to the presentation of biomedical issues. In a way this book has captured that very well. … It does capture that flavour of interdisciplinarity that is very key to what we are trying to do here.

For this interviewee, both the content and style, together with the semiotics of the book all align with that of the institution, so that the media is referred to as being 'on message' – it 'captures the flavour' of the institution. While her response is echoed by Ken Arnold, Head of Public Programmes, his comparison of the books for *The Heart* and the *Sleeping and Dreaming* exhibitions points up concern over the Wellcome Collection's collaboration with external publishers and the impact this had had on the representation of the institution by the resulting book:

> I do feel that the *Sleeping and Dreaming* book is better than *The Heart* book. And partly, I think, that is because we have had a much better, much richer collaboration with the publishers. … And I think … Yale didn't quite get the measure of what we were up to. We weren't open yet to give them their dues. I think they are slightly more straight forwardly an academic publisher who tries to take the world of academics into a broader sphere, whereas Black Dog are mostly an art publisher, so they are slightly more experimental. I think they produce nicer feeling books. It is a more intriguing package altogether. It is much,

much more interestingly designed, I think, than *The Heart* book.

I have quoted this comparison at length because it characterises how books can represent, through their presentation of content (either 'straight-forwardly … academic' or 'more experimental') the nebulous qualities of the institution. To paraphrase Arnold, the 'nicer feeling books' present a 'more intriguing package' that are the 'measure of what we [the Wellcome Collection] were up to'. In other words, books have the capacity to capture the essence of an institution, and the semiotics embedded in the physical object contribute to the construction of the museum's image. Once constructed books reflect the institution's image back to the agents of production through further representational signs, so that these agents can use the material object to say, 'This is the measure of what we are.' (see Figure 3.1). The staff of the Wellcome Collection use catalogues and other publications to represent the institution's exhibitionary and institutional communication strategies. The figure shows participants at an evening reception browsing through books of past exhibitions at the Wellcome Collection that amply demonstrate how the exhibitions integrate art and science in order to engage the public in understanding modern medicine.

The author's or editor's name on the cover of the book, along with their affiliation, create a similar link to the institution. Issues of curatorial representation are addressed in more detail in the next section, but the following comments from James Peto, Curator of Public Programmes at the Wellcome Collection, throw light on the perceived importance of visual and textual links between the book, the institution and its staff. Referring to *The Heart* exhibition catalogue, Peto explains:

Figure 3.1 The Wellcome Collection places books in galleries for visitors' use. Here, James Peto, Curator of Public Programmes, talks at an evening reception while visitors browse catalogues of past exhibitions. (Photograph by Karen D Shelby, used with permission.)

> My name is on this [book] but that is a bit of a cheat … because the Wellcome Trust wanted it to be very much 'our book', but actually a lot of the editing has been done by Melissa Larner and [she] did the interviews as well.

This comment makes clear that the institution harnesses, even subverts, the semiotics of the book in order to fix the representational action of the printed media with the institution. For this reason Peto is named as editor on the cover (see Figure 2.4 on page 64) because the Wellcome Collection wanted it to be 'our book' and he is the Curator of Public Programmes.

Books are not only forms of representation, they also contribute to the development of the museum brand, which is an essential aim of the marketing of the institution and its audience development (Victoria and Albert Museum 2010b). For example, the V&A's travelling exhibitions programme aims to broaden the museum's audience in the regions of the UK and internationally (Victoria and Albert Museum 2010c). The exhibitions distribute their associated catalogues, as Mark Eastment explains, 'Effectively, we get the stuff out of the museum, it travels around, it reinforces the V&A as a brand and as a name, and we have got the publication to support it as well.' Together these entities – both exhibitions and books – reach beyond the museum's architecture and internal public spaces to distribute the V&A to cities and countries well beyond its London-centric bases.

In a similar way, publications represent the museum to groups other than the general public and museum staff. Oliver Watson, Director of the Museum of Islamic Art, Doha, Qatar, acknowledges that 'one can see … a development argument, about

having books … which you can give to people; which you can present as the output of the museum, that look very grand.' Here the benefits to development accrue from the use of high-quality books – those with hard covers, printed on heavy glossy paper, showing large integrated photographs with a lavish use of space in the page design – to represent the excellence of the museum's scholarship and its collections. Sponsors, as funding agents of publishing and as recipients of museum publications, are strongly associated with this reliance on high-quality production values, as will be explored in the section on sponsorship later in this chapter.

It is not only members of staff and other producers who recognise book production values and respond to their impact on the museum image. Visitors are also sensitive to these aspects of printed media and comment on the quality of books and its association with the values of the producing institution. A visitor to the National Gallery recalls in her interview a reaction to a book published by Tate Publishing and purchased during a visit to Tate Modern:

> the quality of the print [is] important. It is not only important that it is good, but it is really, really disappointing if it is not. And it makes me really question the Tate and its thoughts behind publishing and promoting art. … Somebody in that department is not getting it right. I am sorry, but I really do think that. And it has a knock-on effect on how I feel the whole institution is dealing with all those angles. I am a bit shocked. A bit shocked.

The representational values that printed media provide to the institution cannot be considered as completely separate from the monetary purposes for museum publishing and it is a balance between the two purposes that ultimately guides the decision to publish a book. For example, a title may be predicted to sell well, but the topic might not be perceived as suitable subject matter to be associated with the institution. As Eastment (V&A) explains, although he envisages that the success of some titles would undoubtedly contribute to profits, the subject matter and the style of the book may preclude proceeding with the project:

> There are some books that I know … could make money and I might end up doing in the long term but the museum is not ready for us to do it now. And I think that is something that one can work at and develop because, at the end of the day, you do have to be aware that every book that comes through is representing the museum.

These comments demonstrate how the projected image of the institution influences decisions on new titles whose potential monetary value is expected to be positive towards the funding of the museum but which are possibly not in alignment with the other publications and the zeitgeist of the institution. Eastment's phrase 'the museum is not ready for us to do it now' suggests an internal, institutional concern and gives a sense of guardianship of the museum's public persona. As with most national museums, Eastment, as publisher, works with the guidance of a group of individuals who consider, comment on and

finally approve (or not) his proposed new titles. The Publications Advisory Group includes members of the museum staff and an individual from Frances Lincoln, an art book publishing company. This member of the Advisory Group contributes commercial knowledge to discussions over possible future projects. In Eastment's response, the phrase 'not yet ready' indicates that he anticipates that the balance between commercially directed ideas for books that exploit the museum's collections and the concerns of other museum agents about the suitability of these titles will change, leading to more varied types of publishing being approved by the committee in future.

The contribution of quality in content, style, design and production values at the V&A to the representation of the museum are eluded to in Eastment's comment concerning the 'level of excellence' required of their publications particularly when working with other publishing companies. As he explained, 'It is also the case that you've got to make sure, if you do bring out a book that is going to use an outside publisher, it reaches the level of excellence that is expected in the museum'. Production tensions evident in balancing representation with other purposes at an institutional level resurface in interview data when books, their exhibitions and curatorial agents are considered. This data both supports the representational purposes of books and leads on to the emergence of a strong second theme in this analysis – that of the role of books in memory as will be apparent in the next section.

Books and exhibitions

Consideration of the purposes of books in relation to the communication apparatus of the exhibition identifies similarities between the broader institutional purposes

and those for exhibitions. Representational purposes recur and demonstrate that the internal institutional politics associated with the power to determine the style and content of books also contribute to recognising the status that the production of a catalogue conveys on an exhibition.

'Almost like a political statement'

Colin Wiggins, Deputy Head of Education, is responsible for the Associate Artist programme at the National Gallery, which 'enables leading contemporary artists to work with a collection of paintings that were made before 1900' (National Gallery 2010c). According to Wiggins, this programme is an essential strategy in the policy of diversifying the audience of the National Gallery . He argued that showing contemporary work was necessary because 'contemporary work by definition attracts a not-National Gallery audience.'

Despite, or perhaps because, this programme responds to government targets, Wiggins acknowledged that the mix of contemporary artists with traditional art could face adverse criticism from some people in the museum and art gallery community. Against this background of possible disapproval, Wiggins viewed the catalogue as a means of raising the status of the contemporary art show in an institution dominated by Old Master paintings:

> The catalogue is necessary because … across the world there are Old Masters collections that occasionally dabble in contemporary art, but nowhere with a regular programme such as ours.
> And what I want to do, what the National Gallery is doing by

> producing the catalogues, is to give the annual contemporary show the same status as, for example, an exhibition of 16th-century Venetian art, so it is almost like a political statement; that this exhibition is being given the same treatment by the National Gallery, in terms of its catalogue, … in terms of the way we treat the art, as if it were an exhibition of Giovanni Bellini.

For this curator, the catalogue endows status, lifting the exhibition above the realm of a response to government targets and audience diversification into the academic heights of art history scholarship. As Wiggins observes, the book is 'almost like a political statement'.

Ken Arnold (WC) identified a similar purpose for the catalogue in displaying the status of the exhibition which was particularly useful when presenting the exhibition to the media. As Arnold argued, the book has, 'an important [function] around the communications to do with the exhibition. So, when you are marketing and … doing media work, [you are] able to give people (and, it is often a gift) a book.' He suggested that the book 'is [seen] as a token. It says, "This is a pretty substantial piece of work that has gone on here".' Arnold positions the book as 'useful as a media tool' presented to press reviewers, and argues that 'you can see evidence that people, even if they are not referring directly to the book, have obviously read [it] and feel more confident, which is gratifying to see'.

From these and earlier comments, it is clear that the book represents both the institution and the exhibition and serves as a location where the power and authority of these museal agents is made explicit. The existence of the

book conveys status on the associated exhibition for both the external world of reviewers, media and audience, and the internal museum world of the museum staff. In this purpose, it is the immediate use of the book that is foregrounded. However, a second purpose emerges from the data that is associated with the passage of time, that is to say, that the book provides a permanent record of an ephemeral event.

'The long-term reminder'

Directors, publishers, curators, in fact all human agents associated with the production of exhibition books, identify the printed media's function as a record of an event. As Ken Arnold (WC) observed, 'exhibitions are notoriously ephemeral. That is part of the spirit of them and I think one fights that in vain.' The catalogue for him was 'a record, a mark'. He continues:

> I have curated exhibitions where it quickly becomes quite difficult to recall quite what was in it, or even more importantly, what was the spirit of it and what it was trying to do. So a part of it, I think, is almost an internal thing; … books seem to last longer on shelves than exhibitions do in real spaces, so that's a not insignificant part of it, I think.

This view is supported by Janis Adams, Head of Publishing at the National Galleries of Scotland:

> The catalogue, at the end of the day, is the long-term reminder of an exhibition. And I suspect for many people, particularly institutions, that is the reason for doing it. And initially, when we started going into publishing in a major way, that was the main reason.

At some institutions, the archival purposes of the catalogue require considerable maintenance as these books constitute an element of the institution's own archival collection. For example, the V&A retains three copies of each book the museum publishes. These are held by the National Art Library, as Mark Eastment explained:

> There is an archive which is not touched; which is there forever. Every book goes in three times. There is an open copy for the book shelves downstairs, a copy up in reserve, in case that book goes walkabout and one which is never touched.

The catalogue provides a record of the data associated with objects in a temporary exhibition for the museum staff. Museum and gallery professionals not directly associated with the original exhibition may also use the catalogue as a record of the ownership, size and location of the objects, or, use the printed record as a tool for future exhibitions, as Jane Knowles, Exhibition Organiser, National Gallery, explained:

> The catalogue is the permanent record, and we all refer to

> past catalogues. In fact now curators are able to do exhibitions based on past catalogues. One idea for an exhibition that we are considering is about the *Salon des Independent* in Paris when the Impressionists, people like Cezanne and Rouseau exhibited. And, there are catalogues of what was in those exhibitions, so the curators are able to look at those and recreate them knowing specifically which paintings were in that show, in that year. So, catalogues have now, as well as being a record, they have become a curatorial tool almost for re-evaluating the past. They have this huge value.

Failure to publish a catalogue for an exhibition means that there would be no permanent record of the event or of the considerable scholarship, staff time, effort and money that went into form the exhibition. The book can be seen as a bulwark against the passage of time and the ephemeral nature of exhibitions. The lack of an associated exhibition publication is reflected on by Sally MacDonald, Head of Museums at the University of London, in relation to exhibitions that she has curated:

> But what tended to happen for the exhibitions that didn't get a catalogue made of them was that there was no permanent record, because … what I am talking about was in the days before there was much on the web. So there was no record of it, really, and that was that.

Jane Knowles, (NG) likewise commented on the absence of a catalogue for the National Gallery exhibition, *Scratch the Surface*, in 2007 that marked the bicentenary of the Act of Parliament abolishing the transatlantic slave trade. For her, there were implications for the missing catalogue:

> I find the absence of a catalogue from this exhibition interesting in that there will not be a record of it – a permanent and printed record. And, in a way, that suits the subject, it is stuff that people do not really want to talk about. It suits the nature of that art installation as well. It is something that is very transient. The composite parts – pheasants, figures, dolls, fabrics, shoes, plinths – each one of those things is worth nothing or has no artistic value until they are all put together in that space. And, once it is disbanded, that is it. It does not have the same resonance. It is interesting not to have a printed record of it.

Just as the presence of a catalogue conveys status, so the absence of a catalogue is also seen as a statement, whether intentional or not.

The memorial purposes for books are the second major theme to emerge from analysis of the production data. Attention is now directed to the first of several human agents involved in the production of museum books and here the themes of memory and representation recur with stronger resonances when curatorial purposes for books are discussed.

Books and curatorial scholarship

The curator's rationale for producing an exhibition book is, like those of the other agents, dependent on a variety of factors. Of primary importance is the use of the catalogue as a vehicle for additional content, particularly the results of the extensive research that underlies most exhibitions. Catalogues are viewed as the location for the discursive presentation of information as well as themes that cannot be presented in their entirety in the exhibition due to the physical limitations of reading and consuming wall text and labels (Spencer 2001). As Ellen Lupton, Curator of Contemporary Design at the Cooper-Hewitt National Design Museum, New York, explained, 'Print gives you an opportunity to use language more freely. In an exhibition, you have to say a lot in very few words.' (quoted in Bhaskaran 2004: 44)

Over the past five years, there has been a significant move towards producing the interpretive 'label booklets' – small, lightweight give-a-way documents that replicate wall text – which enable visitors to read text more easily in the low light and crowded conditions extant in some exhibitions. These booklets have a number of practical advantages for the visitor, as Jane Knowles, at the National Gallery explains:

> It's to do with access mainly and space and making people's visits better. One reason for them is that in lots of exhibitions here, the crowds are huge. You cannot get to the painting, let alone to see a tiny label on the wall. And if you are five people back looking at a big painting you are not going to bother to wade forwards. So actually you've got this thing in your hand

> and you just read it and look up at the picture.

However, although these free booklets offer the limited wall text in a more convenient form, they are not capable of presenting the layers of scholarship and information that underlie the development of an exhibition. The catalogue is the necessary form for this scholarly content as interview data from curators make clear.

'Functioning at full intellectual tilt'

Christopher Riopelle, Curator of Post-1800 Painting at the National Gallery, summarised his view of the catalogue's function as follows:

> I hope, if we are functioning here at full intellectual tilt, that a catalogue is a form for new research, for new information, for new interpretations being brought out, [and] put out into the world. It is a scholarly resource, a scholarly tool and should live up to, I hope, fairly high scholarly standards.

To support this view, Riopelle provided a specific instance where the contribution to knowledge of an artist's career and interpretation of their work is presented in a catalogue. In *Renoir Landscapes, 1865–1883* (Bailey *et al.* 2007), he identified 'the ways in which Renoir represented the city of Paris, in particular. … as a scholarly contribution', explaining that 'it is a subject which had not been addressed before'. In the interview, citing the example of biographical details about Renoir, Riopelle explained that the accessible platform of a National Gallery

catalogue circulated scholarly details, previously published in an inaccessible catalogue, to a wider audience:

> a catalogue of a small exhibition done in … Brazil … exists only in Portuguese and you can only buy it in the museum in São Paolo. … one of the essays in it reveals the extraordinary fact that Renoir had two children with his first mistress. This was never known before. And this is buried in the catalogue in Portuguese that you cannot get your hands on. So, … we were able to … incorporate this information into English and French editions of the catalogue. So, a major, senior Renoir expert phoned me the other day, [and] said 'My God, I never knew this.' So, now it is in the public domain in a way that, when it is only in São Paolo, it simply isn't. It is a conduit for new kinds of information.

The exhibition catalogue as a locale for the results of academic study of painting and sculpture is well recognised. Haskell (1987, 2000) enumerated the contribution of the catalogue to the formation of the historical art canon and the field of art history. Other specific instances of the relationship of the catalogue, for example, to the understanding of artists' careers (Reed and Kaizen 2004), to the development of photography as a subject for art historical examination (Willumson 2004), and to an understanding of the role of the exhibition (Clifford 1988; Waterfield 1995), are located in art history literature. Art historians

mine data from the catalogues that accompany exhibitions, without necessarily acknowledging the differences between the catalogue's text and images and the content of the exhibition itself.

In addition to the curatorial view of the academic purposes for catalogues, museum directors recapitulate its relevance to scholarship, particularly to art history, but with various modulations. Charles Saumarez Smith, for example, differentiated the contributions of particular catalogues, identifying some 'which are genuine contributions to academic scholarship' and others which 'provide a summary or starting point for further academic study'. Of the former type, he gave the example of the *Renaissance Siena* exhibition,[2] which 'was envisaged as a way of exploring the history and art of fifteenth century Siena which has been neglected, and behind the exhibition there was a scholarly and academic enterprise which would be reflected in the catalogue.' Generally, though, he believed that 'exhibition catalogues tend to provide summaries of the current state of scholarship for a broader audience. That is, … they act at the intersection between the academic world and the broader art historical public.' He cited the example of *Byzantium, 330–1453* (Cormack and Vassilaki 2009), the catalogue for the exhibition of the same name which was held at the Royal Academy in 2009, stating:

> I think it is imaginable that some PhD student might be inspired … to work on some particular area and I would hope and think that the exhibition catalogue would provide all the clues as to

2 The exhibition *Renaissance Siena: Art for a City*, 24 October 2007 to 13 January 2008, was on show at the National Gallery. It was accompanied by a 372-page illustrated catalogue.

> where to find relevant and appropriate research material, but the introduction by Cyril Mango is an attempt to summarise the state of the field.

These comments link directly with the perceived contribution that some publications, particularly exhibition catalogues, afford the curators' professional standing and career development. The interpretation of this data from the interviews is influenced by its origin which presents the view of scholarship primarily from the publishers' understanding, rather than directly from the curatorial agents themselves. Mark Eastment (V&A) acknowledged the importance for curators of the associated publication that accompanied the exhibition; and how this could have an effect on their career prospects:

> I hadn't realised until I went to the V&A, … that effectively, the curators are judged on their published works. So, at the end of the day, they have to be seen to have works published.

The relevance of exhibition catalogues to a curator's career progression would appear to vary with field and institution. Charles Saumarez Smith (RA) explained that the research status of art historical institutions has an impact on the academic standing of the publications associated with that institution's exhibition publications:

> In this country, curators tend to follow rather different career

> path from academics. When I was at the National Gallery we didn't get Research [Academic] Analogue status from the [Arts and] Humanities Research Council, in spite of the fact that there was a fair number of staff who were engaged in, what I would regard as research equivalent activity. What became clear from my perspective was that the sorts of activities that the curators and conservation staff engaged with in the National Gallery tends to be either obviously conservation orientated, which is to do with the preservation of pictures, or to do with the analysis and documentation of the material aspects of the works of art, and that that now tends not to be the central focus of art historical studies, which are often about contextual interpretation. So that the two areas tend to, I think, privilege different styles of academic study. … I am not convinced that exhibitions lend themselves to being a vehicle of academic research in that way.

In a similar response but one with a different underlying interpretation, Sally MacDonald, Director of the University of London Museums, provided an example of the impact the Research Assessment Exercise (RAE) had on the impetus to produce publications associated with exhibitions. She explained that 'the other reason for doing it … was because we had an academic curator … who was from a university and who definitely wanted to do the catalogue for RAE reasons, so that was part of the deal for him.' In the following quote she explained that without such pressures

from external curators, this reason for publishing catalogues evaporated as the RAE publications' criteria usually exclude exhibition catalogues:

> I think we would probably have the capacity to do it, but I think increasingly I would want to think about whether we should because some of the catalogues that we have produced here are not RAE-able. You know, they are not of the kind that could be submitted. So they are not scoring us 'Brownie' points in any way, except as a visual record of the collection and as a sort of small scale money earner, but I mean very, very small. There is no real point.

[The exhibitions referred to in this quotation are those associated with the ethnographic and archaeological collections of the University of London.]

In clarifying the issue of scholarship, the location of its publication and the impact catalogues have on the status and career progression of curators, the concept of communities of practice may be useful (Wenger 1999). A community of practice is a recognisable group of practitioners in any field who contribute to and draw from others working in a similar field and who are pursuing purposes by similar means. These are not necessarily or only associated with the field in academia. In museums, for example, a community of practice would be composed of individuals involved in the study of historical aspects of art. Curators and directors of art galleries showing historical art, conservators, connoisseurs, art collectors, and directors of private and commercial galleries would be

included; anyone with a personal, commercial or career interest in information about historical and contemporary artists and their work. In S. Watson (2007), developments in the theory and practice of communities in the field of museums are addressed using six groups (Mason 2005: 206–7). One of these, 'a community of interest who share specialist knowledge' is suggested as a target audience for temporary exhibitions that are 'accompanied by preferred interpretive strategies that [re-enforce] the separation of those who have such knowledge and those who do not' (S. Watson 2007: 5). The exhibition catalogue contributes to the interpretive strategy that defines and separates. This distinction is upheld by curatorial and research staff who write and construct the catalogue to present their scholarship to their academic community.

Academic conventions, such as footnotes, references, archival and museum numbering systems, layered onto an academic register contribute to reducing the accessibility of the text for the general visitor. However, recent changes to the structure, content and style of some catalogues in order to render them more palatable to a wider general audience, have made these publications less acceptable to the scholarly community. These seemingly irreconcilable differences cause a tension between the publishing and the curatorial units; a tension that appears to be played out at some level for most temporary exhibitions. While many institutions demonstrate greater engagement with public and its varied communities, Janis Adams (NGS), using uncompromising language, summarizes her understanding of the imperatives on art curators to publish, 'the initial decision about catalogues … will come from the curatorial staff and I have yet to find a curator who doesn't want a catalogue to add to his CV'.

Within the curatorial community there is concern over the effort required for general museum publications that ultimately distract from submissions to journals – writing that would build a curator's academic record. Jim Bennett, Director of the Museum of History of Science, Oxford, talking about writing for *Sphaera*, the museum's newsletter, indicated the dilemma that curators can find themselves in: 'that research article which I wrote; I could have had an article in a journal out of that. So, do I really want it to be in *Sphaera*? I did. And I kept doing that and whether that was sensible or not, I don't know.' As this statement shows, individual curators in smaller museums are likely to resolve these issues without recourse to other staff members. However, working effectively with academically-trained curators to produce books that offer a writing style suitable for a general audience remains a cause for concern for museum publishers.

'Thirty-six footnotes' — issues of writing style

It is not just the content and structure of the catalogue that is perceived by publishers to require adjustments to accommodate the perceived needs of the general audience. Over the past few decades, writing style has also become an item for negotiation between publishers and curators. Various solutions have been devised to address the issue of curatorial writing styles that gave primacy to formal language and academic features such as footnotes and references. Janis Adams (NGS), for example, recalled the difficulty of obtaining text in a style suitable for a general audience: 'There was [a publication] just recently where in the introduction, which only ran to two and a half pages, there were 36 footnotes … in the introduction … and the whole publication went on from there.' One

approach has been to publish two separate books. As Adams explained, 'One of the reasons why we do two publications per exhibition for the big exhibitions is to accommodate that [curatorial writing style].' Unfortunately, this solution is not successful in every case, particularly where both books are commissioned from the same author:

> I did a … show two years ago and the main catalogue was a blockbuster, so I decided to do a very beautiful little accompanying catalogue. If we are lucky, we can offer it to someone else, which is great, but on this occasion I was told that I had to offer it to the external curator who had done the main catalogue. So I spoke to him and I said, 'The reason we are doing this is because lots of people don't buy anything. … It is quite nice for them to have a souvenir guide. I am not suggesting you make it the "Janet and John of the art world" but keep that in mind when you are doing it.' He said, 'I know exactly what you want.' The first sentence of his text … started talking about 'geometric perspective drawing'. And you think, 'You've lost them right there.'

Commissioning the catalogue text from a writer whose style is appropriate for a general audience has several advantages for publishers and a few for curators as explained in connection with the *Picasso: Challenging the Past* exhibition at the National Gallery, mentioned earlier. One of the authors of the catalogue is lauded here by the National Gallery publisher, Louise Rice:

> Liz Cowling is a good writer, and she is a Picasso expert and she has done brilliantly in terms of both telling a story about Picasso and his relationship with the Old Masters but also weaving in stories about Picasso and his life and his attitude to things … so you get a real sense of the personality.

These comments also demonstrate the importance of narrative to these texts.

Is it possible to identify any difference in policy on writing style between the various fields of study? It would appear that in the field of art history the publication of exhibition catalogues, even though they are not reviewed by peers, may, if these books are suitably structured, be viewed as a contribution to academic scholarship. However, it appears that catalogues, for science or historically based exhibitions, with a similar absence of peer review, are not accorded a similar status as other academic contributions to their scholarly field. However, the imperative to make all catalogues accessible to the book purchasing public signals a move away from the use of the catalogue as the site of art history scholarship. Louise Rice (NG) reports tensions between the academic pressures on curators to publish and the impact this has on writing style particularly in light of the perceived needs of a general audience. She recounts support from Nicholas Penny, Director of the National Gallery, in resolving these tensions in favour of a writing style deemed suitable for a general audience. The Director also advocated moving the publication of scholarship to another location. As Rice explained:

> what the Director said was, 'Look, actually, the catalogue is not

> … necessarily the place for you to … cover all your scholarship. There are learned journals, there are the National Gallery Schools' Catalogues … where, absolutely, the scholarship should shine'.

This policy of not always using exhibition catalogues for temporary exhibitions as vehicles for new research findings has also been used by the British Museum. There, Coralie Hepburn, Commissioning Manager, Exhibitions, who has responsibility for exhibition publishing, argues:

> a lot of the curators are … publishing their scholarship for their peers. Quite often there is a colloquium around the same time, … so I try to channel some of the more intellectual ideas and writing into those because then it is published. [And] it is almost as though that has got it out of their system and they can now write in a more general way.

The interview data charts the compromise necessary in the content of exhibition catalogues to accommodate the pressures generated by the requirements of curatorial scholarship and audience demands. These changes may be better understood when compared with a description of the traditional form of the exhibition catalogues. While a number of differences may be identified, it is the status, location and form of the list of objects or paintings on display that is given particular attention by the producing agents.

Traditional catalogues, scholarship and the list of objects

While the structure and content of all catalogues vary in response to their exhibition, most art catalogues of the early to mid-twentieth century, followed a fairly formulaic format. This consistency of form makes it possible to identify similarities and to ascribe a 'traditional' style to the art exhibition catalogue. The standard components comprised a foreword, often written by or ascribed to the institution director, followed by one or more contextual essays. These appeared before the section that is often identified with a dividing page entitled 'Catalogue' (see Figure 3.2). Depending on the budget and the state of the technology at the time of production, the catalogue section presented images of the objects or paintings with detailed descriptions of the work including dimensions, the artist's medium, information on provenance, museum accession numbers, and, in some cases, references to prior publications mentioning the artwork or object. These catalogue entries essentially made up a complete list of objects or artworks on display (see Figure 3.3). However, over the second half of the twentieth century there was a change in the format with many contemporary catalogues demoting the traditional artwork or object catalogue entries and either subsuming its content into the contextualising essays, or dividing the entries with essays. In these catalogues, the inclusion or omission of the list of objects has become a point of contention that defines the appeal of the book for either a scholarly or a general audience and the inclusion of the list in the contemporary catalogue is the subject of continuing debate.

The comprehensive list of exhibits serves as a succinct and accessible record of an exhibition. In addition to its academic function as a record of knowledge

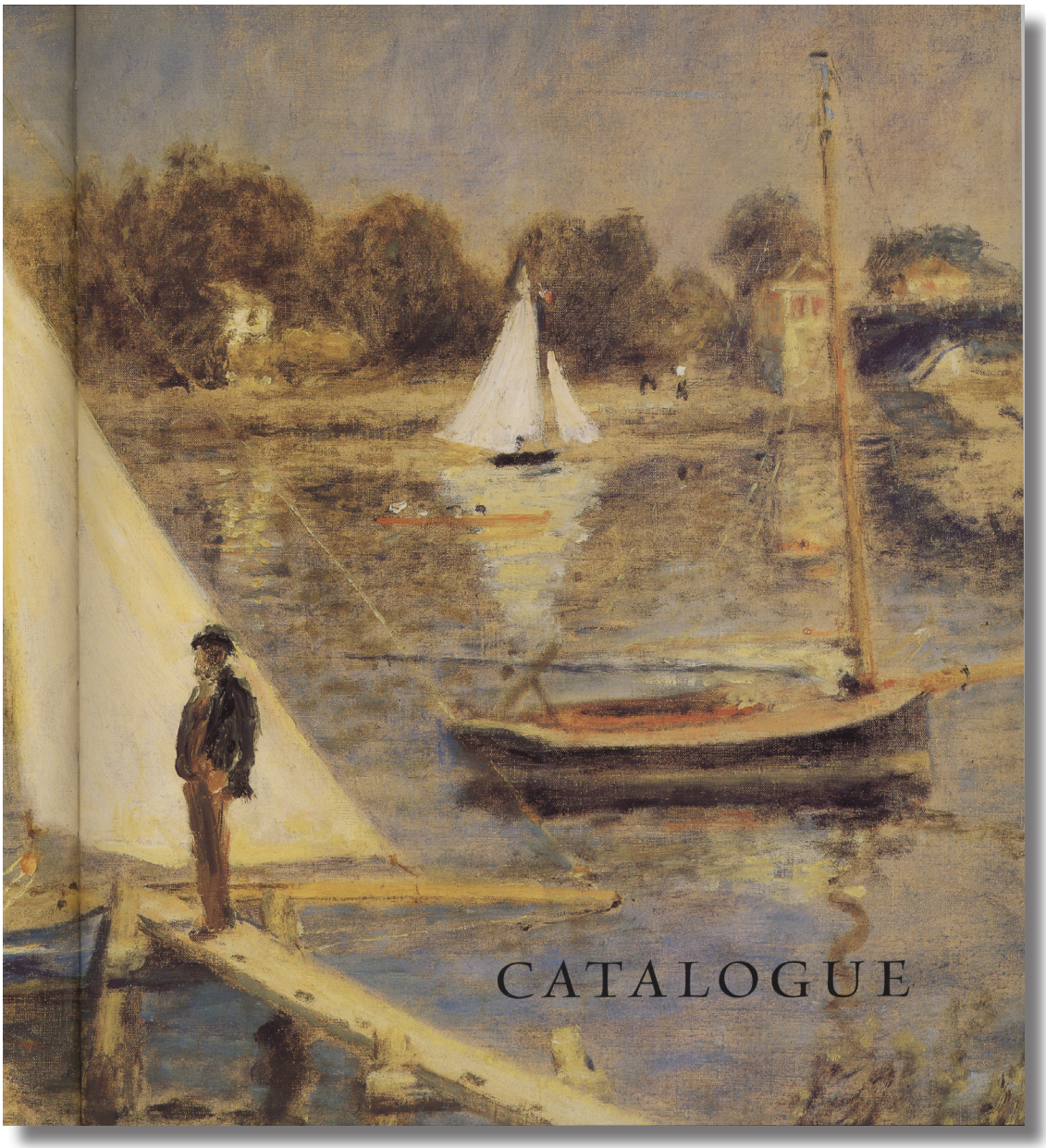


Figure 3.2 The catalogue section page in *Renoir Landscapes, 1865–1883* (Bailey *et al.* 2007) separates the essays from the illustrations and descriptions of the paintings in the exhibition.

LIST OF WORKS

All works by Alfred Sisley (1839–1899)

1 *View of the Thames: Charing Cross Bridge*, 1874
Oil on canvas, 33 × 46 cm
The National Gallery, London. On loan from the Andrew Brownsword Art Foundation (L986)

2 *Molesey Weir, Hampton Court, Morning*, 1874
Oil on canvas, 51.1 × 68.8 cm
The National Gallery of Scotland, Edinburgh. Presented by Sir Alexander Maitland in memory of his wife Rosalind, 1960 (NG 2235)

3 *The Road from Hampton Court to Molesey*, 1874
Oil on canvas, 38.8 × 55.8 cm
Bayerische Staatsgemäldesammlungen Neue Pinakothek, Munich (13134)

4 *Bridge at Hampton Court*, 1874
Oil on canvas, 45.7 × 61 cm
Wallraf Richartz Museum & Fondation Corboud, Cologne (WRM 2929)

5 *Under the Bridge at Hampton Court*, 1874
Oil on canvas, 51 × 76.5 cm
Kunstmuseum Winterthur. Presented by Dr Herbert and Charlotte Wolfer-de Armas, 1973 (1549)
Shown in London only

6 *Regatta at Hampton Court*, 1874
Oil on canvas, 45.5 × 61 cm
Private Collection, Switzerland

7 *The Cliff at Penarth, Evening, Low Tide*, 1897
Oil on canvas, 54.4 × 65.7 cm
Amgueddfa Cymru – National Museum Wales. Acquired with the assistance of The Art Fund and the Gibbs Family Trust, 1993 (NMW A 2695)

8 *The Cardiff Shipping Lane*, 1897
Oil on canvas, 54.5 × 65.5 cm
Musée des Beaux-arts de la Ville de Reims (907.19.233)

9 *Cardiff Roads*, 1897
Coloured crayon on paper, 16 × 21 cm
Petit Palais, Musée des Beaux-arts de la Ville de Paris. Gift of Mlle Sisley, the artist's daughter, 1907 (PPD00805)
Shown in Cardiff only

10 *Welsh Coast (Penarth)*, 1897
Oil on canvas, 53 × 64.5 cm
Niedersächsisches Landesmuseum Hannover (PNM 576)

11 *Cliff at Penarth*, 1897
Oil on canvas, 54.5 × 64.7 cm
Private collection

12 *The Bristol Channel, Evening*, 1897
Coloured crayon on paper, 18.8 × 25.3 cm
Petit Palais, Musée des Beaux-arts de la Ville de Paris. Gift of Mlle Sisley, the artist's daughter, 1907 (PPD00802)
Shown in Cardiff only

13 *Lady's Cove, Langland Bay, Morning*, 1897
Oil on canvas, 65.5 × 81.2 cm
Private collection, New York

14 *Bathing Machines on the Beach, Langland Bay*, 1897
Coloured crayon on paper, 16.6 × 26.7 cm
Petit Palais, Musée des Beaux-arts de la Ville de Paris. Gift of Mlle Sisley, the artist's daughter, 1907 (PPD00803)
Shown in Cardiff only

15 *Storr's Rock, Rotherslade Bay, from below the Osborne Hotel*, 1897
Oil on canvas, 65.5 × 81.5 cm
Kunstmuseum Bern (G 1851)

16 *Storr's Rock, Lady's Cove, Evening*, 1897
Oil on canvas, 65.5 × 81.5 cm
Amgueddfa Cymru – National Museum Wales
Acquired with the assistance of The Art Fund (with a contribution from the Wolfson Foundation), 2004 (NMW A 26362)

17 *The Wave, Lady's Cove, Langland Bay*, 1897
Oil on canvas, 65.5 × 81.2 cm
Private collection

54

Figure 3.3 Page from the Sisley catalogue showing the list of works.

about the objects or paintings and a reference point whereby further information about the object could be obtained, the list also provides an alternative record to the administrative papers of an exhibition. The official but unpublished record filed at the conclusion of the event is seen as difficult to search and time consuming to locate for subsequent reference. While the traditional catalogue format offers some variation in structure, most catalogues with a claim to scholarship include a list of exhibits which is viewed as an important scholarly feature. The omission of this or other lists (for example, a list of lenders) is a cause for concern among publishers and curators. Claire Young, Project Editor, National Gallery, recalls an evaluation with Nicholas Penny, of the Sisley exhibition catalogue that confirms the contribution lists make to academic standing:

> Nick did say afterwards, 'I wish we had done a list of all his [Sisley's] works at the back, just to give it that academic weight.' And I agree, … we should have done that, but at the time, it didn't occur to us.

Similarly, discussions between Robert Dalrymple, catalogue designer, and Janis Adams (NGS) concerning an exhibition at the National Gallery of Scotland point up the views adopted by various agents controlling the content of the catalogue. The issue under discussion was whether to include a list of exhibits – thereby making the omission of paintings from the exhibition explicit – or to omit the list and risk offending some users of the catalogue through this omission:

> **Dalrymple:** And there was some discussion whether to make it explicit on the page, very explicit in the caption, as to what [paintings] were in the exhibition and what weren't. And, of course, some of the best things are not in the exhibition, so it was decided not to make it clear. [*Laugh*]
>
> **Adams:** I was keen that we did, [make it clear] because we have had complaints in the past when we have had catalogues like that. There is a check list at the back which shows you what is in the show and what is not.

Tensions over the inclusion of the list of exhibits in the catalogue also surface at the Wellcome Collection. Here, the commercial publisher prevailed in omitting the list of exhibition objects. In the case of *The Heart*, Peto explains that Yale University Press:

> didn't want [the list of objects], because they think towards the American market. They didn't want the book … tied to an exhibition. Because … potential buyers will see it was … with an exhibition that finished in September 2007 and … they might assume that it was … out of date.

Peto regretted this omission from *The Heart* catalogue:

> We didn't want it to feel like a catalogue but, on the other hand,

> it is always useful if the list of works is in there, … because then, if anybody in the future does want to make some reference to the exhibition, they have the list of works, and they can say 'Oh, yeah, they had that in it and they had that in it.' Anybody looking back on the exhibition, the first place to go would be the book but, unfortunately, it does not have a list of works in it.

The decision to omit the list in this case demonstrates the commercial pressures on independent publishers producing catalogues for museums. Decisions on the content of the book are determined by the requirement to avoid overtly linking the publication to the ephemeral exhibition. For this and for other reasons associated with the design of the book and its impact on representation alluded to earlier, it was decided that subsequent Wellcome Collection exhibition books would be produced with another publishing company. As Peto explained, staff at the Black Dog Publishing company:

> whose market is less focussed on America were not the least bit worried. I said, 'I don't know … what you feel about having a list of works,' and they said, 'Oh, yeah, that's fine.' [They were] not worried about that at all.

With the Wellcome Collection wanting to include a list of exhibits and the publisher not evincing any argument against its inclusion, it is actually surprising that neither *Sleeping and Dreaming* (Monem 2007), nor *War and Medicine* (Larner

et al. 2008) includes a list of exhibits. This omission is likely to have been due to lack of time and resources to compile the list, rather than any consideration of sales or market.

It appears that most museum publishers do not object to incorporating the object list into the catalogue. Despite the earlier discussion on omitting the list of paintings, Janis Adams (NGS) explained that the usual approach at the National Galleries of Scotland is to place these textually dense materials at the back of the catalogue:

> I think you can accommodate the list. Robert [Dalrymple] and I have done this many times in the past and you can accommodate it quite easily as a listing at the back before the bibliography and the footnotes, so that there is something there but it should really be very basic (artist, title, size and lender) and then you have that reference.

The inclusion or omission of the list of objects is only one of a number of factors that have an impact on the appeal and style of the book. Considering books published for exhibitions at the Wellcome Collection, Ken Arnold (WC) endorsed the concern over *The Heart* (Peto 2007) that was voiced by other producers. In his view, 'it is a shortcoming of *The Heart* book that it felt like a nicely produced academic book that maybe did not have a great deal of academic depth and therefore it is a kind of odd animal.' *The Heart,* therefore, is an uncomfortable compromise, between academic rigour and a book that will appeal to the general reader. It would seem in the case of this exhibition book that the lack of

understanding of the type of book that was required, coupled with the differing requirements of the Wellcome Collection and Yale University Press, resulted in a book that suited neither purpose well.

The pressures and vagaries of contemporary exhibition-making whereby some of the paintings, sculpture and other objects deemed necessary for visual comparison may not be available for loan result in the need for publications where images stand-in for the missing exhibits. Since the traditional catalogue format as described earlier 'shows up' any absence of the actual object or painting, Janis Adams (NGS) explained that the realities of commissioning a 'book' of the exhibition instead of a 'catalogue' avoids this problem:

> There is another practical reason for it [the book of the exhibition], which is why curators have gone along with it. And that is, in the day and age when there are so many exhibitions and so many pressures on loans, quite often the key works that they might like to have in an exhibition, they can't get.

This comment is relevant to Haskell's criticism (2000: 2) of traditionally designed catalogues as 'misleading, by necessarily having to confine themselves to what can be borrowed for the occasion. [Therefore] these catalogues can provide only an incomplete and unbalanced view of subjects.' The traditional form of the catalogue required that only paintings, sculpture or other objects on display in the exhibition were included in the catalogue and illustrated. However, this is seen as a restriction on the aesthetic and historical exploration of the subject, and several interviewees

(producers) pointed out the advantages of the illustrated essays as a way of getting around contemporary restrictions on loans of valuable and vulnerable art works. There are, attached to this compromise, some caveats that appear to acknowledge a hierarchy of artists – Old Masters would not receive this treatment, whereas an Impressionist such as Sisley may be presented within a context of these ameliorated academic structures, a position that Janis Adam's (NG) comments support:

> **Adams**: There are certain titles, [for example] Titian you could not have done in any other way, could you?
>
> **Dalrymple**: That's a proper catalogue.
>
> **Adams**: And there will always be titles like that, but they become rarer.

Resolving tensions between publishers and curators

Publishing occupies a unique position within collecting institutions. The remit to both represent the academic nature of the institution while simultaneously providing commodities whose sale contributes to funding the institution is not replicated in any other enterprise associated with the museum. For these Janus-like reasons, it is a relationship that is loaded with differentials in power, particularly when linked with temporary exhibitions. As described by Jan Green, Senior Editor, National Gallery Company Ltd, 'Exhibition catalogues are perhaps the most challenging publishing that we do – not because the books themselves are large, complex or expensive – they often are, but so are other books – but because of the *fluid nature* of exhibitions'. (Green 2008 emphasis added).

The institutional and curatorial requirements for scholarship and the need for accessible text and copious images by general visitors are in opposition and these conflicting demands play out as tensions between museum personnel, with publishers ranged on the side of accessible text for visitors and with curators on the side of research and scholarship. Interviewees with a close view of museum publishing developed over a long period of time have frequently called for the need for compromise, and this is indeed in evidence in some institutions.

At a National Gallery meeting between curators and publisher in 2008, Louise Rice witnessed a presentation that outlined the constraints active in the publishing process (Green 2008). She recalled the support from Nicholas Penny, the Director of the National Gallery, for a fundamental change in writing style for catalogue text:

> what he is saying, is [for] catalogue entries, 350 words is fine and you can say plenty in 350 words. And, for an exhibition, what you want to do is tell some kind of story about this painting and its relevance to the theme of the exhibition. And that is all you are required to do. It may not be your best piece of scholarship, but that's OK. And, for him to say that to the curators is like, 'Hallelujah, praise the Lord.'
>
> What Nick is bringing is that sense of 'Look, the scholarship is incredibly important.' , and he feels passionate about that, but the catalogue is not the place for it because the audience has moved on.

It would appear from these comments that the balance of power between the requirements of formal scholarship and those of an appeal to a general audience is turning in favour of the audience, with curatorial research finding an alternative location for its publication.

The involvement of the Director in publishing practice is apparent also at the British Museum where, as Coralie Hepburn, Commissioning Manager, Exhibitions, explained at the start of an exhibition after the scope and approach have been decided, 'the curator presents it to Neil [MacGregor] and at the same time, I present what I want to do for the publishing of the exhibition. … He [MacGregor] then decides whether the publishing is right and whether it fits his vision as well.'

In addition to the adjustments in content and writing style for catalogues, that have been made for a general readership, compromises are also necessary in the structure of the books. For example, in the British Museum exhibition books, the 'critical apparatus' that provides further references is less apparent in contemporary exhibition books than it was in catalogues published a few years earlier. The use of footnotes, museum object numbers and references all make up the 'critical structure' that is required in any publication that aims to maintain the museum's reputation for its scholarly research. These features are seen as essential for any reference work that wishes to be treated as part of the academic canon and to be used as the basis for further study. Hepburn's characterisation of the disparate demands of academic and general audience, and the British Museum's approach to addressing them is apparent in her comments on how the structure of their catalogues produced in the last three years aims for a balance between academic content and an accessible text:

> the public does not always want a description … when they can actually see [the object] on the page, and you can … see what the materials are and the dimensions. [The books] will have the provenance and bibliographies, but that does not have to be on the page. It would always be part of the endmatter. That is very important. Museum inventory numbers [are] at the back of the book [but] not quite as obvious.
>
> What we are trying to do at the moment, which is what I feel he [MacGregor] wants as well, is to make it as successful as possible for the general public, to have something that is much more reader friendly. So, not catalogue entries, but [instead] using the objects to illustrate chapters. But you would have some sort of critical apparatus at the back [of the book]. There would be endnotes. So if people do want to take this subject further you are providing them with the tools to do so… in other publications, … not necessarily in a book format [… but] on the internet, or in Occasional Papers that are accessible to a lot of curators, but the members of the public might not be aware of them. So, it is telling people where they can go for that information; taking it to the next level.

Hepburn identified that 'what we are trying to do at the moment' was to navigate the compromise required of these two potentially conflicting demands of the

catalogue, because, first, 'It is very important to us that our books obviously have sound scholarship. They have got the BM [British Museum] seal of authority'; and, second, 'they are written in an accessible manner; the curators are writing for a general audience in an engaging way'. As a result of this compromise, the form of the catalogues for the major exhibitions at the British Museum offer essays providing historical or cultural context illustrated with images of objects and locations. These texts are interspersed, in some cases, with sections that illustrate and document the objects in the exhibition. The more formal details such as accession numbers for the exhibited objects and references to further information are presented at the back of the book. In this way the general public is served without removing the details necessary for additional or academic study.

The aim of museum publishers such as Rice (NG) and Hepburn (BM) is to encourage curators to write for a 'general audience in an engaging way'. For some curators, this brief provides a welcome change. At the British Museum, according to Hepburn:

> We have got a number of exhibitions coming up in the next few years, [and] they [the curators] have actually said, 'This is the kind of book I want to do. I want to do a narrative, an illustrative narrative.' So we will have these objects in the exhibition and they will be used to illustrate the text, but on top of that we will have a lot of contextual illustrations, as well.

Hepburn acknowledged that there remained some resistance to these changes

as not all curators embraced the new style of writing and structure for exhibition catalogues:

> Some [curators] really feel it is dumbing down. ... And a lot of curators are also publishing for their own scholarship and their own peers.

Janis Adams at the National Galleries of Scotland concurred with this observation, adding that 'curators are not taught to write. They are taught to write essays, but then how do you translate that into catalogues and being aware of the audience that you are writing for?' She indicated that as a publisher she was working towards changing the writing style of curatorial essays for the gallery's publications:

> We have tried really hard in this department to make sure that it does not always happen that curators write for their peer group. There are certain titles where you are going to be looking at quite a specialist market. And, depending on the subject, you can't turn everything into a mass-market best-seller; but, by and large, we have to look really hard at what they are writing and a lot of them are getting better.

While some traditional-style catalogues are still being produced, the demands of the audience are driving a new style of catalogue, in the form of a book accompanying the exhibition, and as a result the scholarly output is being relocated

in alternative forms of publication, either online or in specialist publications with smaller audiences. A balance between accessibility and erudition is still important, however. While audiences want generous numbers of images, integrated with accessibly written essays, these should be written by experts and must reflect the scholarship inherent in the museum, lacking only the formality of an academic peer-reviewed paper. Visitors do not want to be 'talked-down-to', but they expect to have the material presented to them using terms they can understand. They want to join the debate, and they require that any scholarly discussion be presented in such a way that they can understand it. The resolution of these issues in favour of the general audience results in the books that 'accompany' exhibitions, or books that are described as 'companion' books since they no longer reflect the exhibition's content sufficiently closely to be described as catalogues. This distance from the exhibition also provides a means to construct a book that has an international appeal and offers the opportunity to establish a point of scholarship wider than is possible through an exhibition that cannot encompass all the paintings, buildings and objects relevant to a particular topic.

Just as these tensions appear to have reached some resolution, new technologies are forcing further adjustments to the process of producing books for exhibitions. The impact of digital media on the production and sale of printed books is being felt in trade fiction publishing (Bookseller 2009). The impact of this technology has yet to be fully realised in museum publishing. For this reason, the issues associated with ebooks are addressed in the concluding chapter, together with other considerations relevant to the future of museum publishing.

In preparing a book to accompany a temporary exhibition, a heady mix of

academic scholarship, combine with the delivery of engaging text and accurate images, editorial control, quality book production to deadlines (both external and internal), and commercial constraints on budgets and external suppliers to provide a commercial product. For a fully successful product, the book must contribute to the institution's funding and prestige. This requires an understanding from all contributors of the processes, clear leadership and robust project management in order to ensure that the overall objectives are met and that the published book is delivered in advance of the exhibition opening date. Issues for agents involved in this process raised through the interview data show how complex the production is and the effect the necessary compromises have on the structure and form of the book.

Books and people

Just as books represent institutions, so they also come to represent individuals and their careers. The previous section examined the importance of books as academic output. In this section, the use of the book by museum staff and contemporary artists is considered and examples are presented of books produced to mark a long period of service. Although such publications are unusual, they are not unknown, particularly when connected to exhibitions as the following narrative demonstrates.

'What are you doing for me?'

In 2006, the National Galleries of Scotland marked Sir Timothy Clifford's retirement as director from the gallery with an exhibition. The catalogue, *Choice:*

Twenty-One Years of Collecting for Scotland (Clifford 2005), a large format, 256-page illustrated book, recorded the director's collecting activities during his tenure at the gallery. Soon after the exhibition and publication of this catalogue, Janis Adams (NGS) was visited in her office by another member of staff, a curator, who was also retiring. She recalls in her interview how he asked (jokingly), 'What are you doing for me?' As a result, the publishing department rebound a catalogue, suitable to this staff member's career, in leather and presented it at his retirement event.

As this anecdote clearly demonstrates, the museum book can serve yet another function – that of paean. Museum and gallery professionals are privileged in being able to command this accolade. Few other careers are marked with the publication of a book by their employers: a form of representation where the book acts as a praise poem to a career and to an individual's contribution to the institution.

The dual themes of representation and memory, identified in the previous section as both personal and professional functions for exhibition books, recur in the following section which considers accounts from artists who have been involved in producing exhibition catalogues for their own work.

'A convenient thing'

Of the exhibitions used in this study, only *Alison Watt: Phantom*, at the National Gallery, presented the work of a living artist. Alison Watt, interviewed just after the opening of her exhibition in April 2008, was unequivocal when asked what purpose the catalogue serves:

> For me personally? Well, on a very simple level it is a record … that the work existed, which is probably why most reproductions exist. … It is also a convenient thing. When I have been involved in the production of a catalogue, ten years down the line, I can look back at that body of work and remind myself of something. On a very practical level, sometimes you can forget the dimensions of a painting, or sometimes even forget the correct title of the painting … which sounds crazy, if you have made the picture, but it can happen.

The catalogue, therefore, provides a record, a prod to memory, 'a convenient thing'. This response echoes curatorial purposes for the catalogue and the importance of the listed data on the objects. The catalogue is seen as a cohesive, miniaturised unit presenting in one locale all the details of the objects which were at one time on display, but which are now dispersed. However, as Watt explained it was more than that:

> And, I think, it's also [*pause*] very difficult to describe, actually, but it is a way of bringing together [*pause*] everything that has happened in that period of making the show, in one object. It is a way of *bringing together*. It is a little statement, if you like, of what has happened.

For the contemporary artist, an exhibition catalogue inscribes images of

paintings subsequently dispersed to institutional and private buyers. These album pages represent a period of the artist's work, processed through photography and design. In this recreated form, the catalogue also represents the glamour and status of the temporary show. As Watt concluded, referring to the National Gallery catalogue of her show, 'It is a magnificent catalogue. It just captured something of the show.'

The importance of the printed catalogue as a career marker is as relevant for contemporary artists as it is for curators. Its existence indicates their status within the informal community of practice (Wenger 1999) while the resources, such as the costs and time involved in producing a permanent record of a temporary show, demonstrate a level of career attainment. Sally MacDonald's (ULM) narrative described the imperative to acquire these print media for individual artists, and reflected on contemporary art practice:

> We had a number of artists coming in and doing installations in there [the Petrie Museum]. And one of them … was doing things that … physically transformed the space. For us as a museum, it was not at all important that we had any kind of a catalogue, but for him, as an artist, that was the most important thing. It was worth doing the installation for nothing to get the catalogue out of it so that he could then use it to … sell himself to other venues. For him, the whole reason for getting involved was to get a really smart catalogue out of it which would act as a calling card.

For emerging artists in the process of establishing their career, the catalogue represents a stage in their progression, but what is its purpose for an artist with an established reputation? Comments from interview data indicate that internationally recognised artists approach gallery exhibitions with the expectation of a catalogue that they can take an active role in developing as a book and that their involvement in the production can result in a book that may not always reflect the exhibition. The resulting book may be described as being published 'to coincide with the exhibition', so that it acts as an adjunct to the career-marking exhibition. For example, the artist Richard Long worked with the designer Robert Dalrymple on the catalogue *Richard Long: Walking and Marking*, (Long and Trustees of the National Galleries of Scotland 2007) for his exhibition at the Scottish National Gallery of Modern Art in 2007. Long was closely involved in choosing the images and in designing the book, and he was listed ahead of Dalrymple in the credits as the designer of the book. Dalrymple recalled the catalogue's relation to the exhibition and Long's agency in its compilation:

> There is not much correlation between the exhibition and the catalogue. That did not seem to worry him [Long] at all. Well, the exhibition gives the platform to sell the book but it is not a record of the exhibition in any way. I think if you read the introduction, it will say it is a record of projects of his over the last five years, when the exhibition is his early stuff. And, in fact, the most prominent work in the exhibition, or biggest, in that big central room on the ground floor, has a quarter-page illustration. … He

> knew it was going to be on show but he didn't feel that should be reflected in the book in any way. And all these pairings, there is some sort of logic to them, but it is his logic rather than anyone else's and the sequence … he was quite clear on just what he wanted. But I mean that is how it always is. … I don't know if it makes it less saleable not having catalogue numbers. I wouldn't think people are bothered about that.

Close reading of the text in the catalogue reveals that, apart from the foreword and the text printed in the inside flap of the cover which were not written by Long, there are no references in the text that link the book to the objects on display in the exhibition. In other words, the resulting book is a separate entity linked only by its publication date and the simultaneous exhibition of the artist's work at the gallery. Drucker (2006), Lenhart (2005) and Morgan (1991) have all discussed further instances of catalogue production as separate from the contemporary art exhibition – that is, catalogues that provide little direct access to the exhibition, but rather, as a component of contemporary art practice, act as a 'distancing apparatus' (Morgan 1991: 342) and a site for construction of an artist's career.

While considering the contemporary artist's involvement with the catalogue, it is appropriate to make some brief comments on the *catalogue raisonné*, a comprehensive description of art works associated with an 'artist, school, movement or society' (Preziosi 2003: 24). When presenting the work of modern artists, the publication is compiled either towards to end of the artist's life or posthumously and provides a summary of an artist's career including a complete

list of their known works with biographical details. Historically, the function of the *catalogue raisonné* in conjunction with other compilations of private and princely collections is the establishment of the field of art scholarship and the art history canon (Haskell 1987). In contemporary production, the *catalogue raisonné* is published by museums, independent commercial publishers and societies. The style of this publication is usually a large format, illustrated book, sometimes in more than one volume which requires considerable financial resources for its production and printing. The relevance of this type of publication to the establishment of an artist's oeuvre as part of the artistic cannon has been investigated by Wallach (2003: 110–11) who looked at the impact the *catalogue raisonné* of the American popular artist Norman Rockwell (Moffat 1986) had on the value of his paintings. Despite the suitability of electronic media, such as CDs, websites and ebooks for the distribution of these information-heavy documents, these publications are still published as printed books. Financial support from sponsors maintains the *catalogue raisonné* in print form and its resilience in this form is testament to the importance of paper-based books for some agents in the field of art history. Just as the authority of printed materials convey status on collections and exhibitions, so books bestow status on individuals both as authors and as subjects. The use of print as a symbol of status enters the realm of personal representation, and the social and cultural implications for the integration of printed media with the lives of individuals is growing as a field of study (Bachelor and Kaplan 2007). Under the title 'the anthropology of the book', this topic is attracting the attention of researchers from bibliographic and print studies (see, for example, DeMaria 2010; Vogrincic 2008, 2010a, 2010b). The findings of this

museum publishing research is a contribution to the field; an aspect that is given greater attention in the concluding chapter.

One agent in the production of museum books has yet to be considered here. The sponsor, as funding agent, occupies a role at some distance from other influences on production. However, sponsorship funding has a not inconsiderable impact on the form of the exhibition book. Discussion of this effect and the purposes of museum books for sponsors makes up the final section of this chapter.

Museum books and sponsors

The cost of most temporary exhibitions and their catalogues at UK national museums mean that funding from outside of the institution's annual budget is usually required to achieve the quality of presentation that reflects the institution's brand and authority. Sponsorship funds enable the necessary international travel of curators and exhibits, the extended periods of research and writing, and the use of external designers and manufacturers of the exhibition environment to be achieved without resulting in ticket prices that are unaffordable for most museum visitors. Museum publishing at UK national museums associated with these temporary exhibitions is rarely devoid of some form of commercial or individual sponsorship. For exhibition books, the cost of quality out-sourced production processes, such as reprographics, binding and printing, demand additional funds in order to maintain the retail price at a level that is attractive to a nonspecialist museum audience. Coralie Hepburn (BM) acknowledged that additional funding is necessary for some books:

> We might, in conjunction with the department involved, approach a sponsorship organisation, a foundation, for money for certain books. We might get money from Friends of the Museum.

However, the solution to keeping costs down varies and, particularly for exhibition books, additional commercial approaches are often tried:

> We might try to make up the difference with co-edition partners. We don't try to raise money for every book. There are books that would not be appropriate [for]; we should be able to publish them and make money or not publish them.

The funding of scholarly and visitor-oriented endeavours is not without its problems, however, particularly, the potential to attract undue influence from a commercial sponsor. Institutions are therefore careful to avoid any possibility of influence, as Colin Wiggins of the National Gallery, explained:

> Sponsorship always has to be without strings. And, a sponsor who wishes to sponsor something has to give that money in good faith and then not say anything else. … So that is very important because the gallery cannot be seen to be taking money from somebody and then [have them] influence our policy … because that brings up conflict of interest. The artists

> we select have to be selected using our institutional expertise without outside pressures. … That really is the bottom line of sponsorship.

Of the five case study exhibition books discussed here, only the Alison Watt catalogue attracted commercial sponsorship funding, in this case from the Bank of Scotland. With regard to the other case study, the Wellcome Collection's relationship with the Wellcome Trust, which fully funds its public programming, precludes any external funding from commercial sponsors. Similarly, the Sisley exhibition catalogue, while displaying the quality printing and reprographic colour associated with the National Gallery, did not require additional funding to support the retail price. The purposes of museum publishing for a sponsor is examined through responses from Kathleen McMillan, the Bank of Scotland Private Banking employee who has responsibility for all the company's arts sponsorship.

'Tying yourself to the National Gallery values'

The quality of production and number of images in the Alison Watt exhibition catalogue required additional funding above that already secured for the Associate Artist scheme from the Rootstein Hopkins Foundation. Bank of Scotland Private Banking funding was secured in order to ensure the high-quality printing, paper and binding, plus the inclusion of a generous number of images in the book. Although commercial sensitivity precluded access to information on the amount of the sponsorship, the interview with Kathleen McMillan provides insights into the motivation of the bank in supporting the production of the catalogue.

The request from the Gallery for sponsorship came at a time when the bank (which provides financial services to individuals of high net worth) was redesigning its brand and image and, as McMillan explains, Watt's work fitted with the ethos of the bank:

> When you do look at Alison's work, it is quite different. And, in Bank of Scotland Private Banking, our business strap line is 'Look at things differently'. … When we are working with our clients … it is just not your standard banking request, so again, Alison, with her approach to painting, fitted with what Bank of Scotland Private Banking is looking to do for their clients. At the outset, that made us say 'Yes, this is something we want to do.'

It would appear from these comments that the artist's work, as presented in the catalogue, epitomised the ineffable qualities of the company and its relationship with its clients. The Bank of Scotland Private Banking saw the 'different-ness' of the paintings as a representation of the style of services their business offers to clients. Apart from the intangible benefits the company received from its perceived links with the works of Watt, the sponsorship also gained it private use of the National Gallery for a dinner for 100 guests. McMillan listed 'a private viewing of Phantom [at which] Alison [Watt] and Colin [Wiggins] will … speak, which is lovely' as one feature of the evening. The catalogue featured as a leaving gift for the guests at this occasion, 'because it really is based around the National Gallery and Alison's exhibition, when they do leave at 11 o'clock at night,

they will go home with a catalogue'. The book, therefore, was seen as functioning as both a gift as well as a permanent reminder of the event. The private access to the exhibition and the artist reinforced the projection of the company and its clients as privileged individuals with access to the highest levels of cultural capital.

Staff members from offices not based in London and clients unable to attend the dinner were also given copies of the book, a personal gift that reaffirmed the link of the Bank of Scotland Private Banking with the National Gallery and provided long-lasting evidence of the Bank's association with the institution and its values. As McMillan explained, Bank executives received copies because:

> it is important that they understand … what we are sponsoring, why, the benefits that are in this … you know, tying yourself to the National Gallery values of the artist residency.

For the sponsor, the imagery in the catalogue as well as the book's production values represent, to both their clients and their staff, a manifestation of the company's ethos. As a quality gift, it memorialises a private event at the National Gallery with the artist and curator. In offices and homes away from the museum and the bank, its potential function is as a discussion point for both the event and the bank's personal services. In this representation, the bank harnesses itself through the fixity of the book and the quality of its production (which they have brought about through their sponsorship) with the intangible but desirably qualities of the National Gallery.

Conclusions

In this chapter, presentation and analysis of data from the case study interviews and other sources serve to elucidate the purposes of books for their producing agents. Publishing goals and strategies for these commodities are identified as serving commerce and scholarship: the printed books are both a medium for generating income and a vehicle for distributing knowledge and the intellectual values of the institution. In addition to the apparent support that books offer for the explication of collections, museum personnel utilise the production of catalogues for their own representational purposes. These printed media are both the product of these agents and also, as a freely circulating physical object, a representation of the institutions, the curatorial authors and the commercial sponsors. The books link these agents to the power and authority of the institution so that the physical book displays the cultural capital (Bourdieu 1993) and the authority associated with the museum. Those museums with publishing imprints place them clearly on book covers, and spines, sales are advertised on museum websites, and catalogues are often included in exhibition reviews. Most exhibition catalogues offer a foreword in which the director of the institution presents both the institution, together with crediting all the staff who have been involved in the production process. This text is usually followed by that from another agent commonly involved with exhibitions, the sponsor, who is provided with a page on which to represent their enterprise and to link it with the cultural values of the institution. These influences, together with the additional demands placed on the printed media as record and receptacle for scholarship, do much to mould the content, layout and design of museum books.

The relative power of agents to affect the process and influence the resulting book is undergoing profound changes in response to communication and commercial pressures identified and responded to by the institution's publishing staff. While retaining some aspects of the traditional catalogue form, academic structures, such as lists and footnotes, have been subsumed into less obvious locations in the book in a response to the requirements of the general audience (that is, the book-purchasing public). The plasticity of book-making also accommodates the vagaries of exhibition construction allowing images to replace absent objects or paintings.

This study examines museum publishing from the perspective of production, text and audience, and seeks to understand why museums continue to exploit books as meaning-making resources. Consideration of producing agents has identified a number of purposes which maintain books as a central element of museum communication. At the same time, however, tensions among producers are apparent that influence both the form and content of the catalogue; a change that is particularly in evidence in the books produced by one of the case study institutions, the Wellcome Collection. How is the new form of catalogue received by visitors to their exhibitions? Ken Arnold (WC) described the purposes of books as taking 'people on … a longer and deeper voyage with the same ideas, … the same voices echoing' as in the exhibition. Are audiences open to books offering this 'further point of departure'? Or do they prefer a more conventional approach that allows them to embrace the authority of the museum in print? In the next chapter, data from case study institutions illustrates how visitors respond to books when they become owners and readers, and goes on to examine the functions that museum books satisfy for audiences.

4 Reading museum books – audience

> The sustained interest in the museum has also spawned a growing market in souvenirs for the cultural pilgrim on sale in the indispensable museum shop. While the museum experience is undergoing total commoditization, critical endeavours to explore the precise nature of the museum's significance – often claimed and contested, rarely defined – continue unabated.
>
> Giebelhausen (2003: 3)

This chapter considers the reception of museum books by their audience. It examines the significance of these products for visitors and how they respond to and use these commodities. The presentation and analysis of data is structured through examining in what ways visitors perceive, use and engage with publications that support exhibitions and museums. The question considers consumption of books by museum audiences and draws on paradigms of museum learning and visitor studies. Interpretation of the data encompasses issues that extend beyond the museum and considers how and where visitors read books and in what other ways these educational and cultural resources are used by the purchasers in their daily lives. These issues are discussed in the context of museum visitors as active participants in the communication and meaning-making processes in museums to which books and exhibitions contribute – dual resources that visitors consume in conjunction or separately and which act as either

independent or synergistic entities.

Literature specific to this topic is reviewed initially to establish a theoretical basis beyond that offered in the introduction to this thesis. Attention is then turned to consideration of how producers characterised the audience for the books. Following this preamble, analysis of data from questionnaires and interviews seeks to determine whether visitors identify with or refute the purposes for the books that are proposed by the producer. In a concluding section, additional purposes of exhibition books for visitors and their associated themes are suggested.

Data from the case studies and other institutions based on visitor interviews and questionnaires are examined here within a primary context of audience studies. The interpretation of this data draws on an understanding of the museum visitor as an active participant involved in their own learning, making a considered and free choice to attend exhibitions and purchase catalogues, and to engage with these meaning-making resources in a variety of ways in their own lives. The visitor/reader interprets and uses the resource from an essentially personal perspective derived from their unique set of societal and cultural influences; ideas derived from a constructivist model of communication which understands that context influences learning (Falk *et al.* 2006; Hooper-Greenhill 2000).

The interpretation of the findings also draws on Abercrombie and Longhurst's concept of the diffuse audience as means to account for the contemporary consumption experience in which 'everyone becomes an audience at all times' (Abercrombie and Longhurst 1998: 68). In other words, the audience experience is diffused throughout many aspects of daily life in contemporary Western society. In this concept of a diffused experience, prior conceptions of simple and mass

audiences are not supplanted; rather, they are understood against the prevalent background of constant daily engagement with media. Essentially, consumption is both quotidian and complex. Some aspects of this complexity can be understood through the spectacle/performance paradigm that positions audiences as both producers and consumers (Longhurst *et al.* 2004: 106). Here, participants usually occupy one of several possible positions along a continuum starting with the 'consumer' who uses media in a general way and extending to the 'fan' who is attached to media such as television programmes or celebrities. Further engrossed with production are 'enthusiasts' until finally the continuum is completed with 'petty-producers' for whom production becomes a full-time activity.

While attempts to characterise readers as fans or petty-producers or to place readers of museum books precisely on the Abercrombie and Longhurst continuum is unlikely to throw much light on their use of books, the reciprocal positions where producers are also consumers and consumers are also producers appears appropriate to some interpretations of the data from this research. For example, it might be particularly apposite for an understanding of curators' and artists' use of museum books in the construction of their careers. Similarly, the data does indicate that visitors also use catalogues for their own production purposes. Examples, discussed later in this chapter, provide evidence of this personal consumption by artists and curators, as well as examples of personal production by visitors.

It is appropriate to speculate at this point on how the diffuse audience concept maps onto firstly, the museum as a medium with its audience of visitors, and secondly, how the audience concept might assist in understanding the visitor's consumption of books. Considering the museum as a medium, Silverstone (1988)

argued there are close similarities between the discourses of museums and television (the medium which was examined in many of the early studies on audiences). He claimed that both are mediators 'between everyday life and … inaccessible knowledge and experience.' (p. 232). He located many other significant similarities; of those which have greatest relevance to this current study, he suggested that empirical study of the 'cultural significance of both museum and television is drawn towards an analysis of the structural relationship between text and experience – the experience of both sets of creators, of both producers and receivers of the display.' (p. 236). He concluded by presenting a main requirement for a 'clear perception of the museums as a communication environment in which complex meanings are negotiated' – a requirement to which this current study has attempted to conform.

How might the concept of a diffused audience assist in the study of museum books? In fact, as objects in daily, private use, books are media that define and reflect a diffuse quotidian audience. Certainly, from the spectacle/performer continuum museum visitors could be described as consumers motivated to purchase catalogues in order to satisfy a general interest in the exhibition. Book buyers motivated to purchase because of their prior interest in an artist or a particular aspect of the exhibition might be described as fans. From the case study data, it is evident that purchasers of the Alison Watt and Sisley catalogues viewed these books as a means of furthering a personal interest in the artist. The greater levels of production required to enter the category of enthusiasts or petty-producers make these sections of the continuum more problematic in relation to books. The options for evidencing production in a published book may be considered limited due to the relatively closed and completed nature of the

printing and publication process (Eisenstein 1979) a limitation that is discussed in greater detail in Chapter Five. However, data from this research shows that museum visitors do use the resources of books for subsequent production. Visitor responses from this study indicated that media *are* produced or re-constructed in some limited personal ways that involved, for example, visitors re-used images they had digitised by scanning the National Gallery catalogues. A more common production process was the use of both the Wellcome Collection and the National Gallery books for professional purposes, such as materials to support educational lectures to new audiences who had not attended the exhibitions. In this way, the spectacle and performance concept of the diffuse audience aids in understanding some motivations of the book-buying museum visitor. These motivations become more apparent with the subsequent analysis of the data from the visitors to the case study institutions.

Augmenting the frame of audience studies that seeks to understand the interaction between museums and visitor groups is the work of researchers who focus on the individual learning experience of visitors in museums. The 'free choice' model for museum learning (Falk and Dierking 2000: 85) takes account of the personal, socio-cultural and physical factors that influence the response of museum visitors to exhibits. Although the print media associated with exhibitions has not been specifically investigated in these models there is evidence that visitor learning occurs after the museum visit and in some cases this can be months and years after the visit (2000: 128–33). Regardless of the length of the interval pertaining for individual visitors, the post-visit processing of information gleaned from the museum experience is integral to the contextualising and personalising

of knowledge which constitutes life-long learning. For this reason, Falk *et al.* (2006: 330) suggest that 'attention needs to be given to how visitors integrate their museum experience with the rest of their life and that requires an interval of weeks, months and sometimes years'. This emphasis on the importance of the post-visit period supports the central concerns around the consumption of museum books, as it is during this later time that museum books, acquired at the time of the visit, begin to structure additional, diverse and potentially more extensive meaning-making.

Another body of literature that resonates with this study is the growing field addressing readers and reading. Barthes (1986) directed attention to the active reader and to reading as the site of meaning construction. While most literature in this field takes an historical approach to books (Johns 1998) and readership (Cavallo and Chartier 1999; Fischer 2004; Eliot and Rose 2007; Manguel 1998; Vogrincic 2008; Watling 2008; Quay 2009) increasing attention is being paid to contemporary readers and their consumption of books (Bayard 2007; Fornäs *et al.* 2007; Manguel 2005, 2010). A pioneer in these studies, Radway (1984) observed a group of female readers of romance novels and identified the act of reading as 'combative and compensatory' (Radway 1984: 1113) by demonstrating that readers make diverse uses of reading and relate the act directly to their own lives. In addition, Radway (1984: 1113) distinguished analytically between the 'meaning of the act [of reading] and the meaning of the text as read'. The relevance of these observations to my interpretation of the visitor's use of museum books is two-fold. Firstly, rather than taking a combative stance to the museum text, the book-buying museum visitor appears to align themselves with the cultural values

of the museum through their purchase and subsequent reading of the book. In seeking an explanation for this contrasting response to books and reading between these two examples, it is possible that the form of the text is an active component in determining the reader's response. For example, it may be significant that Radway's studies address readers of fiction, whereas museum books are primarily nonfiction. The imaginary, fictive worlds created in novels are possibly more conducive to building spaces for opposition than are nonfiction texts that are loaded with facts and authority. Secondly, museum visitors in their response to the book they purchased treat consumption of the book as an object and consumption of the text as separate actions. However, in neither case is it necessarily a position of resistance, although the separation of consumption into two acts coincides with that of Radway's subjects who also distinguished between the act of reading and the reading of the text itself.

Whether fact or fiction is presented in the textual content of the book, the potential for additional personal uses beyond the act of reading exist in the materiality of the book and the semiotics of the codex. The 'anthropology of the book' examines the cultural and societal uses of books and book collections, and its links with studies in material culture (Miller 1987) and the geography of the book (Ogborn and Withers 2010). This emerging complex of studies also overlaps with recent investigations into historical bibliography (Howsam 2006; McKenzie 1986, 2002), arguments over the future of the printed book (Cope and Phillips 2006; Kovač 2008), and the impact on reading of new technologies such as ebooks and their platforms (Young 2007) among other publishing-related research topics. It is against this background of emerging publishing studies that the question is posed

on the uses, beyond reading, that museum visitors obtain from books.

Readership studies acknowledge that 'readers can read the same book in a variety of ways' (Eliot and Rose 2007: 1) so that, regardless of the way a book is authored, there are many ways of reading it. Further, 'readers, even in the best and most comfortable circumstances, often read and use books in ways unintended by their makers: reading inevitably generates difference, diversity, and dissention'. (Eliot and Rose 2007: 4). As we will see from the data examined in this chapter, while many communication resources available in the books are consumed in ways intended by the agents of production, visitors read and use books in ways unintended by their publishers. For, as noted by Eliot and Rose, 'Reading is only one of many ways of accessing a text'. (2007: 5).

In contrast to this more contemporary understanding of reading, there are also other recognised, historically established, modes of reading that determine how books, particularly those associated with learning, should be read. This traditional approach can be summarised by understanding that reading is 'a serious and demanding activity requiring effort and attention' (Petrucci 1999: 363). Some of the readers interviewed in this study reflected this approach when they commented that they had not read the books, certainly not as completely as they felt they should. A number of interviewees admitted to not having read the book from the first to last page and then apologised for this. Several were anxious that they would be unable to answer questions about content, while others gave the impression of having prepared for the interview by rereading passages despite reassurances that the interview was not intended to test their knowledge. This response says much about the feelings readers have about requirements to read

a book. This attitude has been further explored by Bayard (2007: xiv–xv), who considered the cultural imperative to honour the textual content in a book by reading it thoroughly, systematically and with due attention. In a section entitled 'Ways of not reading', he acknowledged that books are often not read as thoroughly as their readers claim (Bayard 2007: 3–57).

Summarizing this review of literature relevant to consideration of the audience for museum books, we can conclude that the media mix of museum and codex present a complex series of interlocking relationships in which readers occupy positions as active participants in the overall meaning-making derived from the resources offered by their experience of the museum. Added to this complexity is the recognition that under any circumstances, reading also is a complex process that involves much more than the intellectual consumption of the written text. Reading, in its widest definition, is influenced by many factors, including personal circumstances and histories, and cultural and societal norms. In an attempt to understand this complexity presented by the coincidence of the two media , the data addresses a series of questions about the museum visitors and their use of museum books. Firstly, data is examined in an attempt to understand how book purchasers characterise the relationship of the book to the exhibition and how closely this understanding coincides with the aims for the books as put forward by the producers. Secondly, visitors were asked to explain why they had purchased the book in the hope that answers to this question would provide an understanding of the uses that museum visitors make of the books they acquire. Finally, visitors were asked to explain how they were reading the book, where the book was stored and what use they might make of it in the future.

However, prior to discussing data from the case studies on the consumption of books by visitors, and as a necessary background against which to assess the data, it is useful to know who constitutes the audience for museum books.

Who buys museum books?

The audience for any museum comprises a diverse range of individuals, only some of whom will physically enter the museum. From this group of people, some will buy books during their visit and since museum books are available for purchase through museum and other commercial websites, the audience for museum books is potentially broader than the audience who actually visit museums. However, this potential breadth of readers is not supported by a comparison between online and in-gallery sales figures for books, which show that sales of museum books to visitors in the museum far exceed those sold through other outlets (Wood 2010). Within the UK population as a whole, there is evidence that the sectors of the UK population who regularly visit museums are the same people who buy books (Department of Culture, Media and Sport 2010). However, it is clear that not every visitor will purchase a book, and so differentiating the audience for museum books may provide some guidance on why they buy. However, answering the question 'Who buys museum books?' is more problematical than this simple query would suggest since demographic information on visitors purchasing books from the institution's shops is not recorded. The situation is further complicated by the fact that any visitor evaluation exercises tend to focus on exhibition experiences. In the absence of specific information about their audience, how do museum publishers characterise the buyers of books from their museum?

'We don't know who our customers are'

Data on book purchasers may be obtained from point-of-sale technology and some museum publishers do utilise this information in an attempt to categorise their audience (McCarthy 2004). However, despite the possibility of obtaining and using this information, most museum publishers lack clarity on who purchases their books. Asked about the audience for Royal Academy (RA) books, Charles Saumarez Smith replied: 'I would love to know the answer to that myself'. In the absence of specific information about book buyers, Saumarez Smith explained that RA Publishing responded to this lack of information by 'tailor[ing] the character of the catalogues to the character of the exhibition with a presumption that audiences [for different exhibitions] will have somewhat differing demands'. At the National Gallery, Louise Rice acknowledged this imprecise delineation of the audience for museum books by comparing publishers' understanding of the readership of books with that of magazines:

> I think that is one thing that, if we are honest, we have in common with [trade] publishing; [book] publishing … unlike magazines, which have [an] absolutely clear sense of their demographic and know exactly who their audience is – in order to attract advertisers – [book] publishing actually doesn't know who their audience is. … We don't really know who our customers are.

If accurate information on the gallery's audience for books is unavailable,

research conducted in 2006 identified museum visitor target groups based on age and locality of residence. Using the information from this research, Rice described the demographics of these groups and explained how these informal categories help her to identify possible titles for publication:

> There is obviously 50 to 55% of our audience [who] are first-time visitors, foreign … and domestic tourists. Hugely important and *they buy lots of companion guides,* … the £12.99 Companion Guide or the £4.95 Masterpieces. (emphasis added)

> [T]he customer segments are what we call 'the young Londoners', so they are thirty-something [who] come to the gallery regularly [and] see it as part of their London. … They have disposable income, but *I am not sure that we are offering them something they want to buy*. (emphasis added)

> And then the other two audiences are probably ladies, like me, who come from within the M25, who come up from Dorking or Guildford. And then there's the … we call them, the UK non-metropolitan, beyond the M25, if such a place exists. *So we are starting to look at those audiences.* (emphasis added)

In recent years, government funding has been tied to a diversification of the visitor profiles for national museums (Department of Culture, Media and Sport

2004) in an attempt to encourage a wider demographic access. Colin Wiggins (NG), referring to the audience for the Associate Artist exhibitions and catalogues, explained the imperative to extend the audience beyond the 'average National Gallery, 50-years-old-plus visitor, Telegraph-subscriber, Home Counties-dweller' to encompass the:

> kind of people who … are busy off at the Tate, at the Tate Modern, the Serpentine, the Whitechapel, because it is young and zippy and cool. And within those groups of younger people, of course, are people from different racial and cultural backgrounds … the kinds of people that we want to attract, [in addition to being able] to tick the government boxes.

While attracting new visitor groups is an essential response to government targets as well as in line with the gallery's own aims and purposes, new audiences require new and different books. Understanding the new visitors' interests and getting the books written, designed and priced correctly to appeal to these groups is not always straight forward. Rice (NG) explained that the reception of the catalogue for an innovative exhibition on the streets of central London of reproductions of the National Gallery's paintings, *Tiger Seen on Shaftesbury Avenue: The National Gallery's Grand Tour* (National Gallery Company 2008), was not as she anticipated:

> And because the flaps were full flaps, oddly enough, people did

> not open them up. I will never do a full flap again, ever. A real lesson learned. I am very proud of it, it was my first book and I am hugely proud of it but the truth is people weren't sure what it was. Not that it was a disaster by any means, but I thought it would walk out of the door and it hasn't in the way *Masterpieces* or [the] *Companion Guide* does.

In addition to the problem of having no empirically supported idea of who make up the book-buying public in museums, publishers have little idea of how their books are read. As Coralie Hepburn (BM) explained:

> It would be interesting to know how people read a book. If they are buying an exhibition book, why do they buy it? Do they go home and … it is because they want to show that they are cultured that they have actually been to the exhibition. They may not ever read it. They may just dip into it. They may just read a few catalogue entries but it is there on their coffee table. It looks good. Or, they may want to know more about the subject.

Since the means to gather information which might help answer these questions is available, it seems reasonable to ask, why no attempt is made? One possible answer might be found in the absence of any evaluation carried out by commercial publishers, other than a weekly examination of sales figures for books.

It would appear there is little culture of evaluation of books within the publishing industry.

The next section presents more general data from the case study museums on when and where book-buyers read the books. These responses are then compared in greater detail to the assumptions and aspirations on reading that inform the publishers when they produce the books.

How are museum books read?

The book-buying visitors to the case study exhibitions were asked when and how they read the catalogues. Most, although not all, responded that they read catalogues sporadically, using the phrase 'dipped into' to indicate a somewhat casual browsing through the text rather than devoting sustained and serious attention to the book. Information from visitors to the Wellcome Collection exhibitions confirmed this approach and added comments on the timing of their reading, such as:

> I took the book directly to the café and browsed through it while I had a coffee.

> I started reading it pretty well after the exhibition.

> I read it on the train journey home.

Those who did read the catalogue more fully later on commented that they read

it over short periods, interspersed with other reading, as demonstrated with comments such as:

> I read it cover to cover about three weeks later on holiday.

> I dipped into it immediately and read the essays which appealed to me.

> I read it very slowly. I usually have two or three things on the go and it just kept getting dipped into.

> I think it is one of those books that you kind of dip into after you have finished your novel or whatever you are reading.

This information from readers correlates closely with the views of the Wellcome Collection staff of how their books might be read as shown in the quote from the interview with James Peto, Curator of Public Programmes:

> *The Heart* and *Sleeping and Dreaming* was [a] sort of combination of two different kinds of text and [offered a] change of pace that that gives. [It is the] kind of book that somebody can just pick up and read for ten minutes while they are having a cup of coffee or they can read the whole thing if they want to. But I think on the whole that chances are that

> most people that buy this book are unlikely to sit and read the whole thing.

> So again, we went for that combination of different kinds of things, one being the academic text, if you like, written by an expert in a particular area … interspersed with personal testimonies from people who have direct experience of the relationship between war and medicine either from the patient's perspective, or from a doctor's or nurse's or surgeon's perspective. So that formed the basic structure and … you would have one, then the other, so that you would have a kind of rhythm as far as possible.

These data indicate that there is a fairly close correlation between the hoped for reading style that the producers had in mind while constructing the book and the approach that the owners took in consuming the text. In the next section, the visitors' understanding of the relationship of the text to the exhibition is examined.

Books and exhibition content

Considering the interview and questionnaire data, is it possible to identify how readers conceive of the relationship of the book to the exhibition? Do these linkages coincide with the declared intentions of the agents in creating the books? In order to determine this linkage, visitors were asked whether they could identify themes from the exhibition in the book and what they considered was

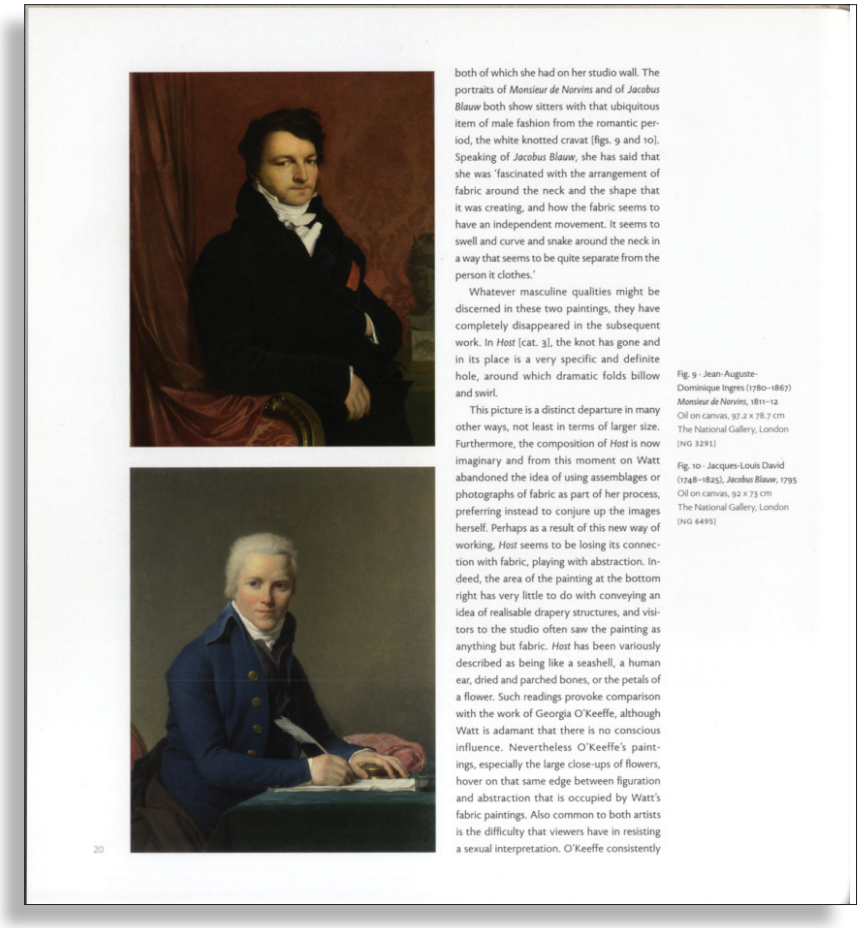
the relationship of the book to the exhibition. In the following passages, visitor responses to the books are examined and compared to the purposes for the books as articulated by the curators.

'Reinforcing that idea'

Visitors to *Alison Watt: Phantom* felt the book 'provides a good overview of the exhibition together with appropriate links to art history' (see Figure 4.1) and that it 'does what you expect it to: enhances the exhibition, but puts it in context, especially [the] visual influence on the artist'. Another visitor commented, 'it was very nice that it also included the references that she was making to the collection that particularly inspired her during her time there'. Where longer comments were offered, they showed that readers appreciated other aspects of the writing. Sarah, an education officer at a modern art gallery, commented on the essay's treatment of the aesthetic of the art:

> There is a very nice description of … the picture [which shows the] area of dark within the folds [of the fabric] and [asks] whether the fabric itself continues there, or whether that is a hole. And, I think there is something quite philosophical about that in terms of your ideas about life. And I think it is … tremendously powerful that painting can do that. … I think the book works very well in terms of reinforcing that idea.

The bold, close-up photographs of the paintings presented in the book (see



both of which she had on her studio wall. The portraits of *Monsieur de Norvins* and of *Jacobus Blauw* both show sitters with that ubiquitous item of male fashion from the romantic period, the white knotted cravat [figs. 9 and 10]. Speaking of *Jacobus Blauw*, she has said that she was 'fascinated with the arrangement of fabric around the neck and the shape that it was creating, and how the fabric seems to have an independent movement. It seems to swell and curve and snake around the neck in a way that seems to be quite separate from the person it clothes.'

Whatever masculine qualities might be discerned in these two paintings, they have completely disappeared in the subsequent work. In *Host* [cat. 3], the knot has gone and in its place is a very specific and definite hole, around which dramatic folds billow and swirl.

This picture is a distinct departure in many other ways, not least in terms of larger size. Furthermore, the composition of *Host* is now imaginary and from this moment on Watt abandoned the idea of using assemblages or photographs of fabric as part of her process, preferring instead to conjure up the images herself. Perhaps as a result of this new way of working, *Host* seems to be losing its connection with fabric, playing with abstraction. Indeed, the area of the painting at the bottom right has very little to do with conveying an idea of realisable drapery structures, and visitors to the studio often saw the painting as anything but fabric. *Host* has been variously described as being like a seashell, a human ear, dried and parched bones, or the petals of a flower. Such readings provoke comparison with the work of Georgia O'Keeffe, although Watt is adamant that there is no conscious influence. Nevertheless O'Keeffe's paintings, especially the large close-ups of flowers, hover on that same edge between figuration and abstraction that is occupied by Watt's fabric paintings. Also common to both artists is the difficulty that viewers have in resisting a sexual interpretation. O'Keeffe consistently

Fig. 9 · Jean-Auguste-Dominique Ingres (1780–1867) *Monsieur de Norvins*, 1811–12
Oil on canvas, 97.2 x 78.7 cm
The National Gallery, London
[NG 3291]

Fig. 10 · Jacques-Louis David (1748–1825), *Jacobus Blauw*, 1795
Oil on canvas, 92 x 73 cm
The National Gallery, London
[NG 6495]

20

denied that her paintings had a sexual content but Watt is quite happy for her pictures to be seen in such terms. And, given her bold display of Courbet's *L'Origine du Monde* [fig. 16] in her studio, it is impossible not to see her work as having a similar, if not quite so explicit, subject matter.

There are other departures apparent in *Host*. Watt's earlier fabric paintings, such as *Still*, all gently draw the eye inwards, into the folds and shapes that exist within the edges of the canvas. Yet now, although there is a very pronounced centre, there is the appearance of a dramatic movement away from it rather than into it, with four great shapes apparently rushing to the corners, like the sails of a windmill. This gives the painting an expansiveness, implying a continuation beyond the picture's edge. There is a tension between being drawn into the illusionistic point of entry and being flung out again by an opposing centrifugal energy.

Host is made on two landscape format canvases placed one on top of the other. However, as with *Still*, the join between the two parts of the picture unexpectedly plays an important pictorial role. While she was making the painting, Watt tried to ignore this join but nevertheless she became fascinated with its formal properties. Visually, it cuts horizontally through the very edge of what might be described as the painting's epicentre. Therefore the spectator is given both an illusionistic recession and a real one that has been created by the narrow gap that exists between the two canvases. This has an intriguing connection with Watt's interest in the work of Lucio Fontana and Dan Flavin.

Fontana and Flavin worked within extremely limited formats and they appeal to Watt because of the restraint and structural rigour of their work. Fontana's principle contribution to European modernism is the series of elegantly slashed canvases known as *Concetti Spaziale* [*Spatial Concepts*, see fig. 15]. By the simple device of a vertical slit cut into an otherwise untouched canvas, a gesture that is both destructive and creative draws attention to the physical and two-dimensional nature of the surface of a painting, while simultaneously activating the space that exists behind that surface. The viewer is confronted with a real space, dark with shadow – not an imaginary and illusionistic one. The tradition of looking through a canvas into an illusionistic pictorial space – where we might expect to see Ingres's and David's figures or Zurbarán's intense drama – is thereby paradoxically denied and confirmed.

The narrow join in *Still*, given its Christian environment, presents a possible symbolic reading. In *Host* however, the narrow space seems to exist purely on its own terms. Fontana's slashed canvases have themselves been subject to symbolic readings and when discussed alongside Watt's paintings, the

Fig. 11 · Dan Flavin (1933–1996) *The diagonal of May 25, 1963 (to Constantin Brancusi)*, 1963
Yellow fluorescent light, 244 cm
Dia Art Foundation, New York

21

Figure 4.1 *Alison Watt: Phantom* (Wiggins and Paterson 2008): the catalogue shows work of other artists, both historical and contemporary, who have influenced Watt. As these paintings were not included in the show, they are labelled in the catalogue as 'figures'.

Fig. 14 - Alison Watt working on *Vowel*, The National Gallery, London
Film still, 2006

repertoire of material arranged into suggestive forms, should find herself drawn towards Zurbarán. The effect upon her own work of those sculptural folds can be seen clearly in the next three paintings, *Phantom*, *Vowel* and *Root* [cats. 4, 5 and 6]. These paintings share the feature of a darkly shadowed entrance that might also be understood as a place of exit. Whatever the preferred reading, these apertures become a line of demarcation between the visible and the invisible, a doorway between the real world and some other place, in a comparable sense to Fontana's *Concetti Spaziale* or de Clerambault's Moroccan robes.

Zurbarán's *Saint Serapion* had already had a profound impact on Watt when she was making *Still*. This is an overwhelmingly white picture and likewise, the habit of *Saint Serapion* is also predominantly white. *Saint Francis in Meditation* though, is a much darker painting although it too has that same tension between the seen and the unseen. Watt's interest in it began slowly, as she started to notice that Zurbarán's picture was full of points of entry. There is the hooded cowl of the saint, his open mouth, the dark shadows created by the folds of the fabric and, perhaps most significantly, the empty hollows of the skull that he clasps. 'Every time I look at it and spend some time with it, I see something new in the picture. I suddenly realised that in the skull that he is holding, the shape of the eye socket was a shape that had appeared in one of my own very recent paintings. And so now, when I

24

Figure 4.2 Full image and cropped close-up photographs of Watt's paintings were included in the catalogue.

Figure 4.2) to which this quote refers, make it unlikely that any reader would question the publication's link to the exhibition of the same paintings. However, close reading led some visitors to question whether the layout and structure of the book would appeal to the intended audience. For example, Chris, an art librarian with an interest in contemporary art, acknowledged the importance of the context of the National Gallery paintings to the artist, but questioned the decision to place these inspirational, Old Master paintings before the artist's contemporary paintings in the structure of the book:

> I know it is the context, but you've got the mixture of the modern contemporary art and the very traditional art. It is going to be people who are interested in contemporary art that are more likely to go to the exhibition despite the context. And therefore, you [should] hit them with the contemporary art first and then say, 'This is the context.'

Another reader questioned how well the book presented the link between the exhibition of the artist's work and the Associate Artist programme. For Ellen, a practicing artist and art teacher in London, this connection was not clear in the book:

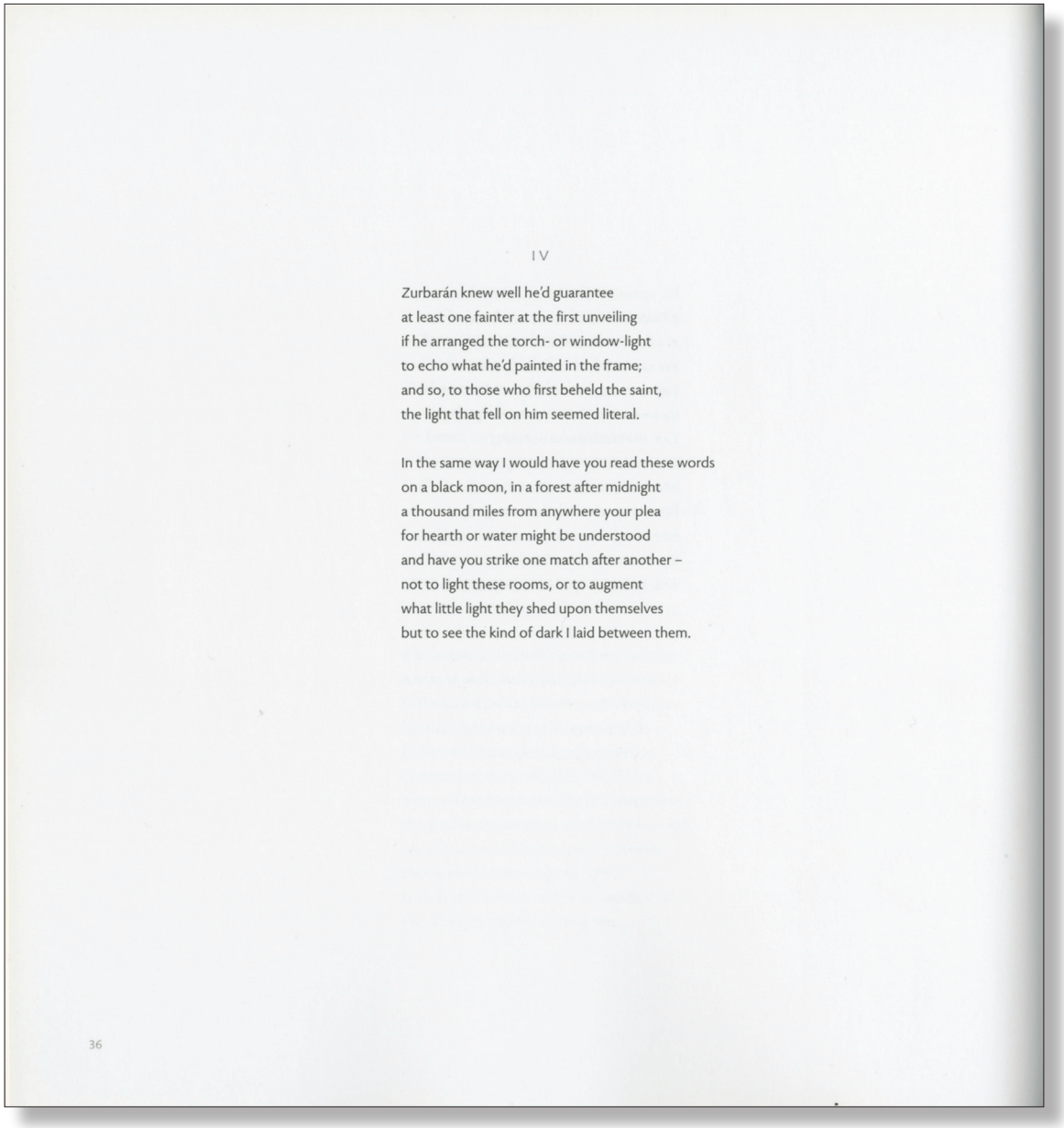
> I am looking for it … I am searching for it [but] it is still not pushing the whole Associate Artist thing at me and I didn't pick up on that at all, as I said, in the exhibition. And, I would

> quite like to know a bit more about that really. That Associate Artist thing could be better [explained] because, in a way you are being asked to judge contemporary art alongside art that everyone trusts [*Laugh*] and that is quite a leap for some people. And if you happen to not quite think it is 'cutting the mustard', then you do slightly feel a bit cheated – 'How come they got in here?'

This response is particularly interesting since it shows that for some readers, one of the stated purposes for the catalogue which was to provide status for the Associate Artist scheme was not acheived.

The poet Don Paterson contributed the poem *Phantom* to the catalogue at the invitation of the artist. This text occupied 11 pages in the centre of the book, between the essay by Collin Wiggins and the 'catalogue' style presentation of the paintings (Figure 4.3). This conjunction between artist and poet was not referred to or made apparent in the gallery text although Paterson did participate in the public programmes accompanying the exhibition. Despite there being no obvious visual link between the poetry and Watt's work, readers commented favourably on the inclusion of the poetry in relation to their decision to purchase a copy of the book: 'Poetry too was the deciding factor' and 'It would be quite beautiful even just as a book of pictures and poetry.'

Colin Wiggins, the curator of the National Gallery exhibition on Watt and the author of the catalogue, believed the text set out clearly the purpose of the book. Speaking specifically about the essay, he stated that his intention was to:



IV

Zurbarán knew well he'd guarantee
at least one fainter at the first unveiling
if he arranged the torch- or window-light
to echo what he'd painted in the frame;
and so, to those who first beheld the saint,
the light that fell on him seemed literal.

In the same way I would have you read these words
on a black moon, in a forest after midnight
a thousand miles from anywhere your plea
for hearth or water might be understood
and have you strike one match after another –
not to light these rooms, or to augment
what little light they shed upon themselves
but to see the kind of dark I laid between them.

36

Figure 4.3 Don Paterson's poetry was presented in the central pages of the *Alison Watt: Phantom* exhibition catalogue.

> introduce the artist and give a sense of what they were doing before, which is why the decision was taken to invite them and then to follow the progress of the work, connecting it to the Gallery's collection to see how being here and relating to the collection has affected the development of the work.

Did his book achieve these aims? From most visitors' comments it would appear that this book was successful in this purpose. Readers' responses showed they understood the curator's intentions and overall, with a few exceptions, we can conclude that the catalogue with its high-production values, unusual format, spacious page design and the inclusion of poetry, provided an suitable marker for visitors' experience.

Turning now to the second National Gallery exhibition, *Sisley in England and Wales,* can the same be claimed for this publication? Did the visitors correctly comprehend the curator's declared purpose for the catalogue when they were reading the book?

Readers' responses indicated that they felt the catalogue complemented the exhibition as it not only expanded themes but also provided additional interpretation. Particularly noteworthy, because of publishers' concerns over the importance of writing style, several readers described the text as 'well-written'. One visitor's written comments succinctly summed up many of the thoughts of the other readers: 'A good balance of text & illustration. Well written. Informative, accessible, sensitive speculation & enlightening critique'. However, the curator's declared intention to link the wall text and the catalogue was reflected on

negatively by some visitors who were distracted by the repetition of material from the exhibition in the catalogue: 'I started to read it but found it repeated a lot that I had read at the exhibition, so gave up.' Another reader also gave up due to the repetition, but then revisited the text:

> Skim read it at first – because I remembered much of the information from the exhibition itself – & looked more closely at the illustrations. Have subsequently found additional information in the catalogue about Sisley's life & artistic development, which is interesting.

Other readers recorded appreciation of supporting images in the catalogue adding comments such as: 'I mostly liked the back-up sketches and the informative text'. The collected record of Sisley's British painting was appreciated, as intended by the curators: 'it was just so interesting to see Sisley's English pictures, executed during two pretty short visits here, all in one exhibition and recorded in the catalogue'. There were also surprising consequences, perhaps intended by the curators, in a greater appreciation of Sisley's artistic merits, as recorded by one visitor who bought the catalogue 'to remind myself of a change of mind! I had discovered that Sisley was not the most boring and pedestrian of the Impressionists!'

It would seem that readers of the catalogue understood its direct reflective relationship to the exhibition. Christopher Riopelle, the curator with Ann Sumner, explained that the exhibition grew out of the purchase by the National Museum

of Wales of a Sisley painting, *Storr's Rock, Lady's Cove, Evening*, created during the artist's second visit to Britain:

> Sisley had two painting campaigns in Great Britain: in 1874 he spends the summer in and around London, in 1897 he spends part of the year in Wales and … painted a series of pictures that are very important within his development. And we thought it might be interesting visually and art historically to line up those two series, as it were, facing off one another to see at two important moments of his life, more than 30 years apart, how his art was faring. So it came out of those discussions, and, … as sometimes exhibitions are, it is a very simple idea.

Riopelle, describing the catalogue entries, explained that:

> one of the things the catalogue will have to do, beyond focusing on these two painting campaigns is to introduce him to the public. So, my contribution to the catalogue will be a general essay, a survey of Sisley's life and accomplishment, by way of introducing him to the public.

In the second essay on the Welsh campaign, Riopelle went on to say, 'Ann will address many of the … issues [such] as nascent tourism in Wales, who went to the coast, what it was Sisley might have seen, why he had chosen to go there'.

Riopelle made it clear that his intended purpose for the catalogue should be as 'a supplement for people who want to carry their knowledge of the subject further'. He was content if visitors wanted to rely on the exhibition wall text for this context and he claimed that the catalogue was not essential to enjoy the paintings. As a general comment, his attitude to catalogues and their attendant exhibitions was summarised by the statement: 'an exhibition that was indecipherable without the catalogue is a failed exhibition'.

This examination of visitors' readings of the catalogues at the National Gallery exhibitions demonstrates that, for the most part, the intentions and purposes of the producing agents are clearly and accurately identified by consumers in their reading. However, within these intended readings, consumers also locate more individual meanings. For example, visitors often related personal associations to the paintings:

> I used to live near Hampton Court and though I had seen some of those paintings before, I wanted to revisit them; certainly hadn't seen the Welsh paintings, and have also lived there.

> I live near to Penarth and love Sisley's work there. I have admired the painting from Cardiff museum and I have a reproduction of it hanging up at home. I wanted to see other work in the Welsh series.

These comments emphasise the importance of prior personal links with the exhibition as contributing factors, firstly, to making the visit and, secondly, to

buying the catalogue. This findings on personal experiences would coincide with the listing supplied by Falk et al. (2007: 199–202) of what is understood from prior studies of the long-term impact of museums experiences.

The following section turns the spotlight on the intended and perceived purposes of the book with the exhibition as evidenced by the Wellcome collection books. As discussed in Chapter Three, the producers intended the Wellcome Collection books to be only loosely linked with that of their accompanying exhibitions. The producers here rejected the traditional catalogue style with its essay, exhibit list and object entries and instead created a book based on content that was selected, written and designed to extend the readers' understanding of the topics. James Peto, curator of the exhibition, stressed the scientific nature of the invited essays which were made more accessible with the addition of short quotations about sleep and dreams.

> So it is a combination of about six or seven essays looking at sleep, mostly from a scientific point of view and then interspersed with them are various quotations from other books which vary from one line to two pages. … There are some scientists in there as well. … It is kind of a real mixture of stuff, but I hope it makes it … slightly less intimidating as a book. You feel that it is completely proper to just dip in and out a bit, if you don't feel like (which I can't image that many people do) reading the whole thing from cover to cover. It means that you can sit down on the bus, and flick though it and probably get

> something quite good out of it, or you can also sit down and read two essays, if you like.

Peto's modulated comments emphasise concern over the difficulty the text may present to lay people but he hoped that the mix of short quotations made the material accessible. Like Peto, Kate Forde, who was also part of the curatorial team, expressed the hope that the text was accessible and had a similar expectation that readers would consume this book during short reading sessions, possibly on their way to or from work:

> Extracts have been interspersed within the more academic essays and more authored texts … I think it echoes the subject matter in a way because of the fragmentary nature of dreams and our sleeping consciousness. … it opens up the themes [and] is very suggestive. It is also a good browse, because of the excerpts, in particular. You can flick through and read little bits. Read it on the Tube. I hope that it is accessible in that way.

The sections of text were placed within the book structure in such a way as to elicit a specific form of reading, and this deliberate policy was explained in comments by Nadine Monem, the project editor, at Black Dog Publishing. Quoted at some length below, Monem set out her detailed vision of how readers will engage with and utilise the text:

> Especially with *Sleeping and Dreaming*, … these excepts play with the text in certain ways and they inspire connections that would not otherwise be made. And then you have the images, that are not key to the text in any robust way, kind of floating around free to make associations where there wasn't any before. In *Sleeping and Dreaming*, on any given page, there are three things going on that were never before connected, so you are making metaphors and I think that is really cool and it necessarily leads to discussion, because people ask, 'Why is Dr Seuss next to neuroscience?' and your eyes are darting back and forth and you are thinking. And, maybe reading that Dr Seuss passage will inform the way you read that neuroscience text.

While the resources inherent in the text and reading process are imagined in some detail, the meaning acquired from this reading is left open. It is for the reader to locate or define connections between the elements presented on the page. Do readers revel in the intended open nature of the text and the juxtapositions of images and quotations? Or, are they confused by the complexity of the essays and frustrated by the potential for incoherence in the material?

Data from interviews and questionnaires about the *Sleeping and Dreaming* catalogue (Monem 2007) show that while readers reacted positively to the mixture of essays, images and quotations, most added comments which tempered their enthusiasm in light of some aspect of these unusual books. They responded to either the complexity of the language and the style of writing, or the design of the

publication with its lack of direct connection to the objects on show. Comments from three different visitor questionnaires show how mixed the visitors' responses were:

> Very good book, great combination of science and culture, diverse collection of extracts and photographs. If I were to be overly critical I would say that a couple of the chapters are a bit boring because they're too scientific, but overall it's a really nice publication.

> It was not a faithful re-run of the exhibition and whole tranches seemed to be missing from the book. On the other hand, there were some interesting ideas and quotes in the book, which might have given the exhibition more gravitas.

> A bit disappointing. It's very erudite, almost academic (for me, these are not criticisms!), and rather expensive. I prefer a more conventional 'book of the exhibition' – i.e. one that says something about every exhibit and is more illustrated. I didn't much like the layout and I am not sure the random assemblage of quotes about dreaming/sleep worked as well as it could have done.

These comments indicate that the conception of the audience's responses to the book expected by curatorial agents and the publishers during the production processes does not entirely align with the responses of the book-buying visitors. This lack of alignment was summarised and reflected on adversely by Tony, a

designer of television and print advertising campaigns for consumer products. For him, parts of the catalogue were incomprehensible:

> '*Sleep as a temporal bridge: on the phenomenology of the sleeping consciousness.'* Ugh! Blimey! What does that mean? You know, you've kind of lost me there. I mean, it needs a sub-text which says what that means, does that! Something that is easier to get to.

Writing style is a particular issue when external authors contribute to catalogues, as is the case in the Wellcome Collection catalogues, *Sleeping and Dreaming (*Monem 2007) and *War and Medicine* (Larner *et al.* 2008). On the other hand, writing that is accessible, was received positively by both visitors and gallery publishing staff alike. Claire Young, (NG), for example, recognised and appreciated the accessible writing style of Christopher Riopelle, curator at the National Gallery, whose ease of writing stemmed from his previous training in journalism. His styles is considered by staff at the National Gallery Publishing Company as particularly suited to interpreting art to a general audience, as was well illustrated by his accessible and engaging text for the Sisley catalogue.

In general, the language, style and structure of writing produced by curators often does not suit the general audience for the exhibition and it has been argued that it is sometimes written for the curator's peers rather than the public as the following comments make clear. In addition to the actual writing style, all museum text undergoes some form of editorial control, but in the case of text for catalogues, in addition to the issue of the text itself, there is the problem with the limited time

available for corrections and rewriting, as Coralie Hepburn (BM), explained:

> There is always a fair amount of shaping and sorting out of repetition. You can adjust writing level and style to a certain extent, and some people are happy for you to do that and some people aren't. Some people will resist being edited in that way because they will say [the text] has lost their voice. And it also depends when we can get these texts, whether we can get these texts in, in time, because it is always a fight, particularly when one curator is curating the exhibition and writing the catalogue and doing everything else. It is a fight for their time. And how much you can shape a catalogue at that stage is not clear.

Sally MacDonald (ULM), offered a considered criticism of the reading experiences derived from some exhibition catalogues:

> the average catalogue is so dry and you have these ridiculous entries, catalogue entries, that we make ourselves write which only people in our own profession would find interesting … And, yes, you might get some excellent introductory essays but the whole thing is a very dry experience and often not even that interesting academically.

These comments from Hepburn and MacDonald endorsed by other

museumpublishers summarize the general concern they have over the writing style and its appeal to museum visitors and book buyers.

With selected readers, in-depth interviews offered the opportunity to examine their responses to the books in more detail. Mary a medical doctor whose research on sleep is supported by the Wellcome Trust, found the eclectic mix of quotations, images and writing in the *Sleeping and Dreaming* catalogue provided a useful collection of material. For her, the book represented the exhibition accurately:

> I was surprised, as I read it, that it captured the essence of the exhibition as opposed to being an additional resource. … I was looking at the book to make sure that it had all the bits of the exhibition in it, … I felt that every bit of the exhibition I went to was in the book.

She anticipated using some of the content for her own lectures, commenting that 'I thought that the quotes worked really well in the book and that they added. So, "Oh, I've got some quotes as well as pictures!" Definitely well worth it.' The book's appeal for her can be summarised as providing 'a completely different perspective on sleep' from other books in her library.

Lorraine, a retired administrator with a life-long interest in traditional art and art collections, described her reading of the *Sleeping and Dreaming* catalogue in some detail and recalled many linkages between the exhibition and the book. She found the complexity of some essays challenging and 'was really rather baffled by two of them'. Her response to this was to be selective in what she read: 'I just

thought, "Well, I am going to skip this paragraph, move on to something that I can actually take in." 'For Lorraine, her interest in the subject and visit to the exhibition was a social event (she attended with a close friend) so her purpose in reading the catalogue for was for enjoyment and relaxation. For her, as for many people, an understanding of what she reads is a prerequisite for this pleasure, and parts of the book were difficult to comprehend. She explained, 'I noticed that the parts that I enjoyed most were the bits that I was more likely to understand.' Concerns over the style of the book, which she recognised as being very different from traditional catalogues, led her to conclude that the book was less useful as an aid to recall:

> When I say 'catalogue', this isn't a catalogue. … so when one wants to refresh one's memory along the lines of 'What have I seen?' in fact it has very little of that. Because most catalogues have 'Gallery One' … and it corresponds with the thing on the wall.

In addition, she felt that the 'hybrid' style of the catalogue might not appeal to other consumers as an entity separate from the exhibition:

> It is not what you expect from a catalogue and it falls between being a book of essays and an exhibition catalogue and I am not quite sure that such a hybrid has a future by itself. I mean, I don't think … you could have this book on a shelf and people would actually go and buy it. And, yet as an exhibition catalogue

> it also falls short, but it does have some very illuminating essays and if one takes the time to chew through them, you can learn a lot. And, I felt I had learnt a lot; whether, again, I retain it, is quite another matter.

Her expression 'chew through' the 'illuminating essays' reflects the difficulty she encountered with the textual style of the essays and eloquently summarises the effort required by some readers to construct meaning from the academic language in this catalogue.

A equally ambivalent response to the book is evident in the comments of another interviewee. Tony, quoted earlier, visited exhibitions regularly on occasional days in London with a friend. His response to the exhibition *Sleeping and Dreaming* was enthusiastic: 'the exhibition just held me and I didn't have any trouble; it wasn't hard work.' However, as is evident from these comments, the book received a less positive reception:

> I found the book much less satisfying than the exhibition, much less, and I have tried to think what it is. There are few things that are real major 'No No's' for me. No index. … I just can't understand why anybody would produce a book without an index.

Like Lorraine, Tony paid close attention to the exhibition and also carefully read the essays in the book. He wanted detailed information from both the

exhibition and the book: 'You're looking for a fact. There's a fact: if somebody doesn't sleep, they die. And what I want now is the next fact: so, what is sleep, what does it do?' However, he felt that the book failed to present information accessibly, 'the science was too dry for me. I found myself really glazing over.' Despite this, he did offer some positive comments on the literary quotations: 'the quotes on the green [paper] and the little interjections, make it a nice easy read. I like that about the book.' Tony's professional skills in presenting content accessibly were apparent in comments about making the science more approachable. His views suggest that the producers' intentions to offer greater depth were perceived, although not fully appreciated. Or, at least, their aim to make the science more accessible by means of short quotations and the juxtaposition of text and images was appropriate, but that the means they selected did not go far enough:

> The exhibition was quite easy to take whereas the book … I don't know whether the book was trying to give more depth in the science part of it, but it could still have been structured in such a way that would have allowed those things to happen. You know, in adverts, we have short leads and long leads so that you can flick through. So, you can flick through this book and you see an arresting image and 'What's that? Oh, that's that film, and that's the surrealists.' … and then you see these blue captions and you get there. It might have been that these sections in depth could have, in some way, been prefaced, or, like you use in a magazine, you do a little 'pull quote' that draws

> you in. It really felt like galley proofs of text with no paragraphs. … It was a disappointment.

Tony also had problems with the typographic design, finding 'the type size on the captions just too small. It really did give me a headache to read them and it is a shame because they are good.' Wanting to find something good to say about the book, he added that he liked the mix of fiction and fact: 'I'll have to try and be positive. I like the interspersing of fact with fictional observations of sleep. But I did find it quite hard work, as I say.'

What can we conclude from these visitor comments? Visitors do locate alignment between the book and the exhibition where it is intended by the curators, as is evidenced by the reader comments on the National Gallery catalogues. The more conventional structure of the Sisley catalogue which offered essays with interspersed images, and where these were clearly designated 'Cat.' if in the exhibition and 'Fig.' if not on view in the gallery, elicited the most direct response from visitors as to their understanding. Likewise, the intentions of the producers and the readings of the audience for the Wellcome catalogues aligned in some instances, but perhaps not as closely as had been hoped by the producers. However, having set out to produce a book which was only loosely associated with the exhibition, and having chosen an unusual style of content and structure, it should not be surprising that the text that was more loosely related to the exhibition *Sleeping and Dreaming* failed to find the same level of positive responses. In no instance, however, was the visitor's understanding as directed by the books as some producers intended it to be. In every case regardless of the intentions

of the curators and producers, visitors/readers adjusted and repositioned their reading to reflect their own personal situation. In many ways this reflects the open publishing policy that Ken Arnold (WC) adopted as a guiding principle for the production of the Wellcome Catalogues:

> So, for the book to ride comfortably alongside the exhibition and ... [for visitors] wanting to hold on to their memories. But [also] something that, once they get it home, doesn't feel as though it only makes sense as a reference for what you have done already. … So, all of our commissioning and producing and collaborating around the books … start[s] with the territory that the exhibition occupies, in some sense, literally, the visual territory in some of the captions and whatever else, and then moves off from there and tries to do something that books can do and that exhibitions can't do.

Having considered whether the understanding of the content in the catalogue matches that hoped from by the producers, in the next section I examine other purposes delineated by visitors in their acquisition of exhibition books. It will be shown that these purposes for visitors often have resonances with those of the producers, albeit with varying degrees of importance.

'A fuller, deeper take' – books and information

Visitors were asked what motivated them to purchase the book they had acquired

during their visit to the exhibition. As the questionnaire was completed after the visit, this question required them to think back at the intentions that were current when they bought the book during their visit. Since their response to the book may have changed through time, a follow-up question asked them to explain their more current and personal purposes for the books and finally, they were asked to predict their future uses for the texts.

One motivation for purchasing the catalogue was the requirement for more information – for access to more content than was possible to take in during the exhibition. This is a response to the demands on visitors attention in the exhibition environment and the time required to absorb the information in the display. Asked why he purchased the *Sleeping and Dreaming* catalogue, Tony responded, 'I was thinking that I did not have time to get around the exhibition so that is the real honest answer.' Other visitors to the case study exhibitions endorsed this use of the book as a receptacle for content, explaining that they were seeking information that was either omitted from the exhibition due to lack of space or that was replicated in the exhibition: 'I enjoyed the exhibition immensely and wanted to look further at certain parts of it' (*The Heart* visitor); 'I really liked the exhibition and I wanted, hoped to read around it further. And I have read a few of the things in there, but I haven't actually read that much of it yet'. (*The Heart* visitor).

As Riopelle at the National Gallery explains, an exhibition should be 'self-sustaining' as a pleasurable and possibly sociable experience and visitors should not need a catalogue 'to derive aesthetic or intellectual satisfaction from it'. He strongly believes visitors should be able to 'understand the themes,

the issues of the show' without reference to the catalogue. However, he also conceded that the catalogue 'would be a supplement for people who want to carry their knowledge of the subject further', and provide 'a fuller, deeper take on the exhibition'.

Some visitors acquired the catalogue for the context that it provided as much as the additional information, as a visitor to the *Alison Watt* exhibition explained:

> Feels lovely, does what you expect it to: enhances the exhibition but puts it in context, especially what visual influences [there were] on the artist.

Ellen, artist and teacher, enjoyed looking through the book as she responded to the images of the artist at work

> But, these reproductions are beautiful. … Very appealing …This is a great publication for this kind of work, because you can take enormous paintings and you get a sense of the scale of the painting's size when you see her in her studio early on in the book, standing against the painting with a paint brush and a ladder, and then you start to see real details and some real close ups and they still work. And that is very enjoyable. And, also the pace of the book seems to go quite nice and slowly. You can really enjoy it. I am almost tempted to say I am quite enjoying

> the book more than the exhibition, but that would be probably not very polite to the artist.

These responses to the working style of the artist are likely to derive from the personal circumstances of the reader, who as a practicing artist responds to the images of a fellow artist. This is a response that emphasises how personal and prior experiences (Anderson *et al.* 2007) affect how visitors respond to museums and, in this specific case, respond to museum books. This personal response surfaces in a very different way in the following purpose for purchasing an exhibition book.

'A way of saying "Thank you" '

Books provide an additional function for some visitors: purchasing a book can also be seen as a means of showing appreciation for the experience of a free museum visit. As a visitor to the Sisley exhibition explained, 'It was a free exhibition and buying a copy of the book was a way of saying "Thank you" '. For a visitor to *Sleeping and Dreaming* exhibition purchase of the accompanying book was motivated by more than just a personal interest in the book:

> I liked the idea of the exhibition so much that I wanted to give my money to the people who did the exhibition. That is always a powerful motivator for me, even if I don't want the thing. I sort of feel, 'This is very good, I must show my appreciation.'

Jane Knowles, Exhibition Registrar at the National Gallery, summarised the justification visitors offered for their purchase of items associated with an exhibition which had already made provision for free printed guides (often referred to as 'label booklets'):

> I certainly think it gives people a sense of worth. That's not the right word. Sort of value for money; that they have paid to go into the exhibition and they get this free thing [label booklet]. I think that affects their thinking; you think, 'Oh well, I've got this free thing, so I might as well buy something.' It is that clever thing that happens.

'Nice to have' – books and recall

One of the strongest and recurring relationships of the book to the exhibition for the visitor (and, as we saw in the previous chapter, for curators as well) is as a record of an event. For the visitor, the catalogue acts as a reminder of a museum experience, a memento. Asked about their motivation in acquiring the book, visitors responded almost unanimously that they bought a catalogue to remind them of the event, very much as a souvenir. Sarah, an educational professional in a contemporary art museum, explained that while she wanted the information for professional purposes, an additional motivation adhered to the purchase: 'It is like a more personal memento because I was visiting with a friend … and I have the record of that experience and it is nice to have.' For this visitor, as for many others, the catalogue is an extension of a pleasant experience, one that enables recall.

Her phrase 'nice to have' encompasses the positive feelings associated with the museum visit with her friend, of which the catalogue is the tangible reminder. Here are a selection of visitors' comments:

> I enjoyed the exhibition and wanted a permanent record.

> I purchased the book as a memento of an exhibition that I enjoyed more than any show I have seen for years.

> I wanted a record of his paintings to be able to view at my leisure at home.

This last response indicates the importance of images in exhibition catalogues and books. Images offer a direct means to the recall of the experience as well as providing, as accurately as is possible in print, a replication of the original paintings or objects. The importance of images in exhibition books for the agents of production has already been discussed in Chapter Three, and their presence in books acts as a motivation when visitors are deciding whether or not to purchase catalogues. As Ellen, a visitor to the Alison Watt exhibition explained, visual imagery provides the means by which people can relive experiences:

> They are useful to look back on, too. But, it is a sort of memory, in a way, of the experience of going to the exhibition and being there amongst the paintings, which an art book, of course,

> doesn't give you. If you go to a bookshop and buy an art book that you like, it is going to be a prompt, a reference, rather than anything about an experience. They [catalogues] are important in that way.

In some cases, visitors state that the desire to have a reproduction of a particular painting acted as a strong motivation to acquire the exhibition book. Publishers use the term 'glorified postcard pack' for some of the smaller exhibition books that they produce. How are these small books 'glorified' above postcards? It would appear that visitors buy books for the greater number of images contained within them but also for the high quality of the reproduction in books. While the decision to purchase an exhibition souvenir in the form of a selection of images in book form is predicated on price, it is also possible that attraction is the enhanced authority and longevity offered by the codex format in contrast to the more ephemeral nature of individual postcards collated in a paper bag. As Ellen, quoted earlier, explained:

> I wanted to see certain paintings, or certain prints again. And that they were produced to a standard that was … a bit up on the postcard or the poster. If there were enough of the ones I really liked, I would buy [the book]. Lots of pictures … more pictures than words for me, I am afraid.

'More pictures than words for me' and 'Too much text is off-putting' are

commonly held responses to the exhibition catalogues. Even when offset with generous numbers of images, visitors are often unwilling to read long passages of text. This response can also be interpreted as an unwillingness among visitors to buy books with extensive passages of text. In addition, even when other motivations do prompt the purchase of a catalogue, it appears from various visitor comments that these text-dense publications are read sporadically in a form of 'dipping into', and rarely with concerted effort.

Some people, like this visitor to *Sleeping and Dreaming,* listed a mix of motivations for purchasing the book, with no one single purpose standing out above any other:

> Because I thought it would be interesting to read, to broaden my own knowledge and also to show to students. I also thought it would be a good memory of the exhibition.

In conclusion, it can be seen that as compact and portable entities, museum books serve as highly convenient vessels for additional and more extensive information than can be absorbed during a museum visit, particularly given the usual reading conditions that prevail in exhibition spaces. In addition, the catalogue provides a succinct summary of the exhibition, acts as a souvenir of a pleasant experience, and its purchase, for some visitors, is a way of showing appreciation. Exhibition books with plenty of images are more likely to be purchased than books with long passages of text.

'That list of unread books': books and daily lives

The final motive for purchase discussed here proved to be covert in the interview and questionnaire data, but may be discerned among the interstices of comments from visitors. This purpose is evidenced also in comments from museum publishers, many of whom acquire catalogues from other galleries in their leisure time. It is a purpose offered by the physical nature of books. Underlying this purpose is the belief that the books we read, or even merely own, contribute to the development of ourselves as individuals and that they reflect our active involvement with culture.

A public display of personal books that have been acquired through life experiences advertise to family, friends and acquaintances who we are, what interests we have and what values we hold. These purposes are apparent in the following comment from a Wellcome Collection visitor to *Sleeping and Dreaming*:

> Although the intention is to read the book, it's more likely to sit on my bookshelf and I may occasionally look at the pictures or pick it up in conversation with a friend about art exhibitions we have been to and enjoyed recently.

Visitors often volunteered the fact that they collected catalogues. Some bemoaned the fact that they had no room for additional catalogues and that for this reason they were reluctant to acquire more books despite their interest in the subject. Along with this regret, there was an acknowledgement that, once acquired, catalogues must be retained. Clearly, these books continued to serve a purpose for

their owners and there was little mention of recirculating books or of discarding older catalogues to make room for those of more recently visited exhibitions. This response appears to be bound up with the souvenir and memory motivation, but is also replete with overtones of the representational values associated with books.

Alberto Manguel, the Canadian author of numerous books on reading, links books with personal identity (1998: 214). Similarly, Benedict Anderson (1999) identified newspapers and novels as the cornerstones of 'imagined communities'. These media, Anderson suggested, are 'key tools that enable a sense of belonging to a particular identifiable community' (1999: 35). The book as object, observed either as a single item or as a library, transcends its content and offers resources to the owner for representation. As Susan Stewart commented 'the book as pure object abandons the realm of use value and enters an ornamental realm of exchange value' (Stewart 1993: 35).

In order to examine these theories further, I designed specific questions in my visitor questionnaires that sought to garner data on the use of the book to represent the visitor's personal interest in the subject and their association with the museum. For example, visitors were asked to comment on when and how they read the book, where it was stored and whether they lent it to friends and family. Among varied responses most reflected the value of the book as associated with the museum. Tony, shown earlier as disappointed by the *Sleeping and Dreaming* catalogue, felt let down by the book's lack of gravitas:

> The same material … could feel like it had more status. … It missed that. And I would have felt much better about keeping it,

> then. Now, … if I lost this book I wouldn't be that worried. But I could see another book that could come out of that exhibition … that I would really cherish.

These comments, while negative about the book in question, give hints as to his hoped-for positive association of the book with intellectual status.

So reading, carrying, displaying and owning books can be seen as a manifestation of their owner's personality, interests and concerns. This representation of self has implications for the production, design, sale and uses of books by museums, and this was the point made very clearly by Janis Adams (NGS), when she referred to trophy catalogues:

> Trophy purchases are particularly appropriate for the Edinburgh audience and that informs, most of the time, what we put on the cover, because we know that they are going into people's sitting rooms or drawing rooms and they lie around. And it is a trophy purchase, so that people can say, 'Oh, we have been to that exhibition.'

The designer Robert Dalrymple summarised attitudes of other museum publishers to the purposes of catalogues for visitors and for some producers, when he asked:

> Where is that list of unread books? There would probably be a

few exhibition catalogues on that.

Conclusions

Attention in this chapter has been directed at published books and how they are used by audiences. Data from museum visitors charts their responses to the books associated with the case study exhibitions and enables an understanding of their use of these commodities.

I suggest that it is through the acquisition and display of the catalogues that visitors to museums pursue personal interests in the topic of the exhibition, an interest that prompted their visit. These printed materials enable visitors' to share their cultural experiences of the museums with others. From the museum's point of view, this process extends the institution further from its physical location and embeds the institution into the lives of people. Some of these people will be members of the museum audience as visitors, others may be people who, while they have not actually been to the museum, experience part of the institution through its books. In this way, the museum is further distributed into the community.

Museum books and catalogues carry the authority and the cultural values of the museum into the visitors' social networks where these commodities convey status on the individuals. The possession of museum books is the physical equivalent of the photographic pose of the visitor in front of the iconic museum object. Audiences use museum books and exhibition catalogues to demonstrate their alignment with the high cultural values of the objects and art on display. In this way, visitors in possession of the museum publications are seen as sharing

in the cultural capital imbued in the institution (Bourdieu 1993), and each subsequent visit or purchase is another opportunity to accrue value.

While this study examines aspects of the production and reception of museum books as separate entities, there is an acknowledgement of the importance of treating the visitors' experience of the museum as a whole (Duncan and Wallace 1980). To this end, the visitors' consumption of the book, both through its purchase and through its reading, is viewed as an integral part of the museum visit. Analysis of the data from visitor questionnaires and interviews, augmented by comments from museum publishers, indicates that books and catalogues represent the museum and, by turning some part of the museum visit into a shopping experience, cultural consumption is conflated with monetary consumption to form the totality of the museum experience, the visitor, in making the purchase, is 'buying into' the values of the institution and accepting the intellectual authority of the museum. How does this dual position of the visitor relate to the incorporation/resistant audience (Abercrombie and Longhurst 1998; Radway 1984)? One might suppose that it makes the adoption of an oppositional position to the text problematic for the visitor, since they have just voluntarily bought part of the intellectual property of the museum in the form of the book and, in this way, incorporated themselves into the media.

In conclusion, although the museum guide books, exhibition catalogues and other books all serve as souvenirs of a visit, data indicates that visitors use the physical nature of museum books, and in particular catalogues, in ways other than just as reminders of an experience. For examples, books are trophies which can be displayed in homes. These books, like other museum replicas and souvenir gifts

from museum shops, elide the display of museum collections with goods that can be purchased. The value of museum collections, both individual objects and the collections as a whole, put the objects and artwork beyond the reach of most visitors; postcards, posters and books, however, provide the means for them to 'possess' some part of the 'fabulous'. Along with replicas of museum objects, books offer audiences a means of possessing the 'unpossessable'. In addition, visitors make use of these acquirable objects to celebrate their association and identification with the cultural values of the museum.

The catalogues of recent gallery exhibitions on coffee tables and as collections on book shelves are an example of this display which shows how audience reception includes the use of books as a physical object in addition to the intellectual consumption of the textual content.

In Chapter Three I explored how the authority of the museum is located in, and enhanced by, its associated books; books which in turn bask in the cultural prominence of their producing institutions and human agents. In this chapter, I have examined the uses that readers and visitors make of the books both for textual meaning-making, for personal representation and for memory. In the next chapter, the books themselves are the focus for an exploration of how these media both frame the institutions and the associated encompassed exhibits while simultaneously offering a separate site for communication and the making of meaning.

5 Books as museum – text

> There has long been a John Ruskin Museum in Sheffield. Its catalogue is like an epitome of all the arts and all the sciences. Photographs of paintings by the masters are found next to collections of minerals, as in Goethe's house.
>
> Proust (1988: 1–2)

> Callimachus – the first librarian – [was] certainly aware that catalogues contaminate that which they catalogue, infect it with meaning.
>
> Manguel (2000: 143)

Previous sections of this thesis consider the production of books and their consumption by audiences as two separate elements of an interlocking communication and cultural relationship within the museum. Attention in this chapter is now turned to a third element, that of the catalogue itself and the specifics of its relationship with the exhibition. In the course of this exploration two reciprocal paradigms are introduced that model the function of books in relation to the mediating dynamic of exhibitions. These paradigms help shape an understanding of how print media influence visitors' meaning-making both in and away from the museum, and also how producers perceive of the reciprocal

relationship between the book and the exhibition. The role of books within museums as alternative intellectual spaces, as commodities for sale in the museum shops and as substitutes for the absent museum are also examined. Together these discussions address the contribution of published books to the cultural discourse of the museum as an institution; a discourse that embeds books within one of the primary purposes of museums – the construction of knowledge (Hooper-Greenhill 1992; Whitehead 2009). In this chapter, the spotlight is on the book itself and its relationship to the spectacle of 'the exhibitionary complex' (Bennett 1996). As we shall see, a key element in this relationship is the repositioning of contemporary exhibition catalogues away from a strict framing action and instead, towards a site of construction of knowledge beyond that on offer in the exhibition.

The epigrams at the start of this chapter allude to reciprocal models by which this relationship may be understood. Proust presented the catalogue as the 'epitome of all the arts and sciences', a *site* at which the essence of the museum's content, its intellectual property, is constructed and presented. Callimachus is credited by Manguel as recognising the agency of catalogues that 'infect [their subjects] with meaning'. In other words, catalogues offer a *frame* through which the museum is viewed and contextualised. These terms, *site* and *frame*, are presented here as paradigms by which the relationship of the book to the exhibition can be examined. As words in daily use and which are utilised in various literatures, the following definitions facilitate their appropriation for this study. *Frame* is defined as a form of agency where one entity provides an interpretive environment for another. A number of writers have used the analogy of the museum and the exhibition as a frame, (see, for example, Fisher 1997; O'Doherty 1999; Preziosi

1996; Worts 1995) but do not specifically refer to the function of publications as frames for contextualising exhibition content. *Site*, on the other hand, is defined as a separate resource for meaning construction, which may occupy either a close or a distant relationship to its gestating body. Commentators on contemporary art practice allude to the use of the exhibition catalogue as a site for production appropriated by living artists (see, for example, Anastas 2008; Drucker 2006; Morgan 1991) but no specific research literature makes use of this analogy within museum studies.

As a necessary background to this structured presentation of field work and secondary data on the book and the exhibition, the exposition technologies of the book and the exhibition are compared. Similarities and differences between the two-dimensional codex and the three-dimensional exhibition are identified. This comparison emphasises the ways these epistemes are constructed and experienced and will show how closely allied books and exhibitions are during the early stages of production but how separate they become in the process of consumption.

Exposition technologies of the book and the exhibition

An examination of the technologies of the book and the exhibition identifies similarities in the practices of production and the resources for audience meaning-making. For example, both operate within the constraints and opportunities of written language as a means of communication. In addition, the meaning-making of exhibitions and books utilises the semiotics of image, text and the integration of these elements within the structure of either the two-dimensional page or the three-dimensional exhibition space. The production processes of both technologies,

such as iterative manuscripts and editorial practices, seek to minimise the effects on meaning that may derive from the gaps and omissions generated by the 'values, opinions, assumptions and attitudes' of the producers (Hooper-Greenhill 1994: 115). At the same time, these practices maximise the authoritative nature of the presentation (Chartier 1994; Lavine 1992; Pieterse 1997). The effect of these practices that create the book and the exhibition is to discipline the audience into particular modes of seeing and knowing (Stewart 1993).

As organising technologies, there are similarities in the modes of production between books and exhibitions in the way in which they impose order on chaotic and aggregated information (Hooper-Greenhill 2000; Pearce 1995; Preziosi 2003; Whitehead 2009). Both aim to present coalesced materials in easy-to-comprehend forms. Archaeology, fine and applied arts, ethnology, history and the natural sciences are fields in which collections and print media, such as books and journals, symbiotically build knowledge systems (Grognet 2001; Hinsley 1988; McKitterick 2009; Pearce 1995).

As expository environments, both technologies utilise their respective historically derived authority in the construction of information and knowledge in contemporary fields. Foucault's concept of 'discursive formations' is useful here. As explained by Hirst (1985: 380–4), Foucault integrates 'investigative practices, observation and the products of observation within the discursive field' – that is, image, text, the transformative practices that create the exhibition and the book, and the books and exhibitions themselves, are all components of the discourse. In other words and to relate this to the current study, image, text, production practices, books and exhibitions are all open to examination which will

yield an understanding of the discursive processes that construct knowledge and disciplines.

The uses to which the catalogue-writing process are put by curators in the creation of exhibitions varies. For some, the catalogue and its essays derive directly from the scholarship that underlies the development of the exhibition's themes and the selection of objects. For example, Christopher Riopelle (NG), suggested that although his primary medium of expression was text either in form of wall labels or catalogue, he relished the different experience the exhibition medium offered once it takes shape in the gallery space and on the walls:

> My medium of expression is the written word and that plays an important role from me, it plays a big role. [So that] the making of an exhibition facilitates my ability to do so and allows me to define what it is I want to say. But I would not in any way underrate the pleasure, the skill, the whatever, in actually mounting an exhibition, in making it a beautiful and enriching experience. You know, actually getting the pictures up on the wall in the right way is also very important.

Colin Wiggins (NG), tried to explain the difficulties that sometime arose when working with contemporary artists. He cited preparation for the *Alison Watt: Phantom* exhibition where he found himself having to finalise work on the catalogue before Watt had completed all her paintings:

> And, of course, from my point of view, I have to write about the thing (maybe) before it is finished which I have done before and I don't like doing it, because when something is finished it always changes, but again, it is a matter of 'needs must'.

For others curators, it is the catalogue that creates the structural apparatus for the content from which the exhibition derives. For example, Ellen Lupton, Curator of Contemporary Design at the Cooper-Hewitt National Design Museum, New York, explained that for her, 'the book becomes a "bible," a scripture that the rest of the exhibition content spins out of, always in a reduced, shortened form' (Lupton 2006). In other words, for this curator the production of the catalogue defined and constructed the central content from which the exhibition apparatus was conceived and produced. Lupton (Bhaskaran 2002: 44) recognised the multimedia aspects of exhibitions that flowed from the axial technology of the book:

> While an exhibition is often referred to as a single medium, exhibitions, … are never one-dimensional in terms of media. An exhibition IS a multimedia product, involving print, installation, web components, educational programs, etc. All those elements spin out from the core content, whose essential form is the exhibition catalog/book. In my work, I would say the writing is the bricks and mortar.

She further acknowledged (Bhaskaran 2002: 44) the consumption potential,

compared to that of the exhibition that is offered by the book's communication resources:

> A book is a portable commodity; it is international, it travels, it's light, it's permanent. An exhibition is an unwieldy experience, but it's the real thing. It's the stuff itself.

The relative ease with which objects, dematerialised as photographs and textual descriptions, can be juxtaposed is an essential feature of the book, whether connected to the museum as a catalogue or freed from such association through publication by a commercial art publisher. An example from a new edition of a 1938 publication demonstrates this advantage. In *One Hundred Details from the National Gallery* (Clark 2008) photographic miniaturisation of paintings and sequenced pages enabled the construction of comparisons between paintings, artists and time periods that would be impossible in the physical and spatial limitations of the gallery. As Nicholas Penny, Director of the National Gallery, identified in the preface (2008: 5), Clark located 'affinities between works created in different places and at different times' so that, for example, 'Botticelli could here keep company with Bronzino and even El Greco, the Pollaiuolo brothers could be presented as precursors of Rubens, Correggio could be seen as an eighteenth-century artist' and 'pairs of images could be used to epitomise the divisions of Europe'.

The similarity of these media and the derivative nature of the two technologies create analogous semiotics which served to both guide and to confine curatorial processes in exhibition making. At this point in production, the book acts

as both a *site* of construction for the content of the exhibition, and as a *frame* for understanding a visitor's experience in the resulting exhibition. The two functions, formation and interpretation, are closely aligned in production. Turning to the audience reception of books and exhibitions, is it possible to discern a congruent similarity of consumption, or is the experience of books and of exhibitions essentially different?

Reception of books and exhibitions

The similarities apparent during production of these two media do not appear to survive into the reception of books and exhibitions by visitors and readers. For example, although visitors' experiences of books and exhibitions usually involve reading text, there are considerable differences between reading a book and reading in an exhibition. For example, a book is usually read in a private space while an exhibition is usually consumed in public. However, these differences derive primarily from the three-dimensional nature of exhibitions and the essentially two-dimensional nature of books and the concomitant experience of reading. The *enfolding* relationship of the visitor to the exhibition, where the visitor enters and navigates within the exhibitionary environment, is in contrast to the *encompassing* role of the reader who holds the book. As Fisher (1997: 26) observed 'the art book makes art an experience of the lap, of the eye, and of the hand that turns the pages … it makes art an experience for a solitary and immobile person'. The visitors' experience of exhibitions is public and social; a reader's experience of books is essentially private and singular. Fisher concluded that 'the art book … is a rival technology of experience' (1997: 27). He went on to describe (1997: 24) the

readers' experience of art within a book:

> With a book we must turn the pages instead of walking to the next picture, but the elements of isolation – one image per page; nextness – the sequence of pages creating the motion of time; and criticism – the use of images as criticism of other images or the juxtaposition of images and historical argument, are all perfected in the art book. The total stock of art, no matter where located as 'property' … can be sequenced. The book imposes only one further transformation to those the museum has achieved; the objects are dematerialized.

In the nineteenth century, the comparison of museums to books offered positive associations. Henry Cole, for example, established his intention for the accessibility of the South Kensington Museum (later renamed the Victoria and Albert Museum) with the statement that: 'This museum will be like a book with its pages always open' (Cole 1857, cited in James 1998: ii). In a later example from the same museum, printed guides determined the visitors' linear route through the three-dimensional space of the gallery with its myriad choices of direction created by the inadvertent maze of vitrines. Using *The Red Line Guide to the Victoria and Albert Museum* published in 1904, visitors read descriptions that informed and directed their gaze as they followed a prescribed route through the galleries that was delineated on the integrated maps of this publication as a red line (Walsh 2004: 95). This linear experience created by curators served to define the visitors'

‘correct’ sequential experience in the permanent collections.

The contemporary museum experience is designed to be very different from that of reading. In fact, so different is the intended experience of reception of exhibitions from that of books, that when the experience is insufficiently different this is cited as a criticism of the exhibition, as we will see in the following section, which cites various authors who refer to the book as a critical analogy for an exhibition.

Books as exhibition criticism

For some gallery exhibitions, the use of analogous techniques in the production of books and exhibitions, or the derivation of an exhibition from a book, results in an experience for the gallery visitor that more closely resembles the two-dimensional reading experience than a three-dimensional exhibition immersion. While not common, such exhibitions are critiqued as ‘a book on the wall’ . Text-heavy and insufficiently reliant on paintings, objects or interactive media to communicate, the exhibitions to which these comments were directed have been, particularly, although not exclusively, art exhibitions. Wallach (1998: 121) when critiquing art exhibitions argued that they ‘tell complex stories spatially’, and went on to explain that:

> A successful exhibition is not a book on the wall, a narrative with objects as illustrations, but a carefully orchestrated deployment of objects, images and text that gives viewers opportunities to look, to reflect, and to work out meanings.

A contemporary example of this critical comparison was provided in an interview with Robert Dalrymple and Janis Adams who discussed the exhibition, *The Naked Portrait* (2007) which had been held by the National Galleries of Scotland:

> **Dalrymple**: *The Naked Portrait* is an exhibition that might as well have been a book. And the book, although it has a listing at the back is really a 'book' book. And some people that I had spoken to, felt that it worked better as a book than as a show.
> **Adams**: I think that is true.

The book analogy for exhibitions becomes the focus of criticism as the engagement of visitors is given greater emphasis in museum rationale along side that of education (Hooper-Greenhill 1995). Serota's complaint (1996: 7) that 'the museum was becoming a history book rather than a cabinet of treasures' echoed a general criticism that art exhibitions risked reflecting book technology too closely, but in a further positive use of the book analogy, Arnold (2006: 246) refers to specific textual forms to voice the hope that 'curators … produce provocative *essays* rather than simply … flatten the public with a definitive scholarly *monograph*' [emphasis added]. These comments all emphasise the dangers for exhibitions inherent in linking the production of books too closely with exhibitions. While the linear framework inherent in written text facilitates the transfer of ideas from exhibition to catalogue and from catalogue to exhibition, its use does not necessarily lead to a stimulating visitor experience in the exhibition. The shared

framework may act to the detriment of the exhibition since the common two-dimensional conceptual structure may constrain the potential of the three-dimensional exhibition (Appel 2009). However, while the similarities may be utilised in production to assist in intellectual construction, the two technologies require very different responses in consumption. If they remain too similar for the visitor's experience, that similarity slides into a criticism. In summary, despite the negative nature of the comparison – a book as a means to critique the exhibition – the analogy forges an additional conceptual link between the two technologies. Whether part of the production process of an exhibition, or a product of independent authorship, text is intimately linked to exhibitions. In the next section this dynamic is examined in greater detail.

The codex/exhibition dynamic

Hooper-Greenhill (1994) located the relevance of written language to museum studies by observing that words provide context for objects. It seems appropriate to observe that museum texts vary in their spatial position to the objects, and that reflecting these differences in location are variations in the style and breadth of the text itself, variations that ultimately influence the relationship between the object and its text. For example, as case labels, texts are located close to the object and narrowly focus directly on these objects. As wall labels, these texts offer a broader, usually thematic context for grouped objects. Presented in catalogues and exhibition books, texts are at their most distant. Furthermore, in this form, they are free to circulate beyond the museum. Text, in these different spatial relationships, provides both the broadest and most profound context for individual

objects and for the thematic associations of collected objects found in exhibitions and museums. In addition, the plasticity of form and structure of the book offers further semiotics by which to comprehend the position of the institution and its relationship to the broader field of study, such as art history or of the public understanding of science, to use two examples from the case studies. Most research into museum text focuses on the two closest associations between text and object (Ravelli 2006) – those that reside within the gallery. This thesis addresses the most distant of the spatial relationships that of the freely circulating catalogue. The rich mediation possibilities offered by the ownership and associative potentialities of books provide for functions that are both more intimate and more long-term for the individual reader than is possible with the wall texts and case labels. This mediating dynamic between books and exhibitions is explored using the paradigm of frame and site.

The book as frame

The concept of *paratext* (Genette 1997), introduced in Chapter One, originates from the field of literary studies and informs these discussions of the catalogue as a framing device for the exhibition. In its original definition, paratext is that combination of textual agents that frames the author's production, transforms the content into a book and mediates the reader's understanding of the contained authorial content. Genette extended the definition by assigning paratextual elements that are contained within the volume itself with the term *peritext*. As a corollary to this, those constituents of the paratext not presented within the book but which contribute to its production and, its reception – such as correspondence

between the editor and author, marketing literature and reviews – are called the *epitext*. This division of paratext into elements within and without the codex enhance the concept for use in this study, where the book is 'outside' of the exhibition but its action acts to mediate the visitor's reception of the exhibition. In a reciprocal action, the exhibition is also likely to form the epitext for the book, mediating the reader's consumption of the codex.

Textual elements act as frames for authorial content. This well-established concept is applied in literary studies (see, among others, Effron 2010; Massai 2009). Scant empirical attention, however, is paid to the paratextual action of print in relation to other media, although examples of this may be drawn from the association of printed materials with cultural events such as concerts and plays. Programme notes for music performances may include the historical context of the composition and critical reception of the work. It is not unusual for this text to analyse the musical form and indicate to the listener 'what to listen out for at any given point' (Cook 1990: 13–4). In a similar way, theatre programmes often list the high-points of actors' careers, discuss characterisation and sketch out the plot of the play. In these examples, the mediating influence of the texts occurs prior to the audience's experience of the performance. Bennett (1997: 136–8) described this 'pre-production' as influencing 'the potential of the interpretive processes', and concluded that the programme acts 'as significant stimuli to the audience's decoding activity prior to any presentation of the fictional on-stage world'.

The ephemeral nature of these materials is in contrast to the publication of books produced to augment and reflect the intellectual content of television programmes. The enthusiastic audience reception of these books as evidenced

by their sales figures provided an impetus for publishing enterprises initiated by television production companies in the 1980s. BBC Publishing grew into a multi-million pound, global business before its partial sale to Random House in 2006. Books associated with television programmes produced by the BBC are now published under the imprint BBC Books. Channel Four Books (also now owned by Random House) similarly exploits the intellectual property of the television programmes. No studies concerned with the framing action of printed media for television programmes have been identified, although the influence of paratextual elements (such as marketing materials, previews and opening credits) on the audience reception of film has been addressed by both Stanitzek and Klein (2005) and Brown (2004).

The transformation of content and narrative from one media into another is a manifestation of a robust contemporary reciprocity between media. Explored briefly in this section is the premise that media frame each other, and that audience reception of the same or similar content presented in a different form is mediated by reception of the initial content. This reciprocity is a feature of the paratextual relationship between books and exhibitions. The film industry, for example, derives much of its intellectual content from books. To adapt a contemporary phrase, 'context is king' as one media mixes and builds content *into* another allowing the intellectual property of narrative and imagery to be exploited and reinterpreted in media as various as books, films, television programmes, computer games and fan websites. For the privileged fictional worlds created by high-profile authors with their associated marketing campaigns, consumption no longer ends at the media of original conception and delivery; the narrative propagates to other media.

One example serves to demonstrate the mobility of contemporary content: the supermarket food retailer Tesco® finances the DVD production of stories from books, by-passing, in the process, cinema-distributed film. Described as 'video-books', the enterprise takes best selling novels directly to DVD. As the producer explained: 'Our purpose is to provide different kinds of content to the consumer. A DVD premier is a new, exciting way for customers and audiences to see different kinds of product.' (Barkham 2010). The commercial success of video-books is as yet unproven, but they do provide a clear example of the mobility of content between media. To return to the field of museum studies, exhibition content is offered through a range of adjunct media with the result that consumption of exhibitions is both framed and extended by books, DVDs and, in some recent examples, by mobile phone apps (Museum of Modern Art 2010b; Tate 2009a).

An exhibition catalogue, in addition to providing more extensive text than can be assimilated in wall and case labels, sets the scene for the experience and provides visitors with guidance on themes and concepts explored in the exhibition. Vergo (1989: 46), in an extended consideration of the framing agency of the catalogue, acknowledged both its scholarly purposes and its action as a scene-setting device:

> one of the functions of the maker of the exhibition is to offer some measure of elucidation of the material which is being exhibited. … We have also come increasingly to accept that any show with serious scholarly pretensions will be accompanied by a weighty catalogue containing not merely detailed notes on

> the exhibits, but a succession of essays on various aspects of the subject and even, if we are really lucky, a general introduction explaining the background to the exhibition, and setting the scene for the show as a whole.

Vergo's further comments (1989: 50) indicate he believes there was an 'obligation' on the visitor – whether self-imposed or as a curatorial expectation is not made clear – to inform themselves on the broader context of the exhibition:

> It is often said that … people do not read while viewing exhibitions, or at least will not read texts of more than a certain length – 180 words is the figure often cited in this connection – and that there is a kind of obligation on the inquisitive viewer to read around the subject, by which is meant outside the context of the exhibition, including reading the catalogue.

While Vergo located this 'obligation on the inquisitive visitor to read around the subject … including reading the catalogue', he suggested that curators cannot assume that the catalogue will frame all visitors' understanding of the exhibition (p. 50) because:

> certain preliminary surveys seem to indicate that the exhibition-going public is by no means identical with the reading public, and that one certainly cannot rely on a kind of

> automatic recourse to books and other associated materials as a way of making up for the deficiencies of an exhibition.

In fact, among museum publishers there is a general understanding that the pick-up rate (that is, the percentage of visitors who will buy the catalogue) for most exhibitions is around five percent. This increases up to approximately ten percent of visitors or higher for exhibitions of less well-known, less well-documented artists. As Janis Adams (NGS) explained, using sales of catalogues from the *Adam Elsheimer: Devil in the Detail* exhibition held at the National Galleries of Scotland as an example:

> the Elsheimer was a much bigger catalogue; it was a very specialist catalogue. I knew the pick-up rate would be very high although the visitor attendances were not that great.

For those visitors who do buy the catalogue, the conundrum associated with the framing action is that, for the most part, it works retrospectively. Vergo (1989: 50) suggested that while visitors' decision to buy a catalogue may be predicated on style and price, their reading of the book, and therefore, its framing action, occurs post-visit:

> while people may indeed read the catalogue if it is cheap enough, attractive enough, well put together and interesting, they almost certainly will not read it while visiting the

> exhibition, so that, as a way of structuring the immediate experience of exhibition-going, it is virtually useless.

Christopher Riopelle (NG) has noticed a change in the way in which visitors use the catalogue, which he ascribed to the increasing complexity and size, and a concomitant increase in weight, of the book:

> I almost never see people actually using the catalogue in exhibitions anymore. I mean, in the old days, you'd see people and they'd make little notes, but when you end up with things of that size [*indicates a large catalogue*], or the size of the Renoir catalogue, it is not easy to carry around. And it seems to me also, that the catalogue is something that people buy at the end. For things like Renoir or other shows, you had people coming back, more than once, but you didn't necessarily see them coming back with the catalogue. The only place where you do see a lot of use of it is, for example, at the Summer Exhibition at the Royal Academy because you don't know what anything is unless you are ticking them off by the numbers in the book, but that is different. So, no, except for the very odd scholar who sits there making notes in the catalogue, it is not used in tandem with the exhibition anymore.

While both Vergo (1989) and Riopelle pointed out that the catalogue mediates *retrospectively* in most instances, in recent years, and for some installations,

exhibition practice offers 'chained' catalogues for the visitor's immediate use within the exhibition space (see Figure 5.1). This is a practice that has been adopted at the Wellcome Collection. As Arnold explained, during the first exhibition of the newly opened venue *The Heart* catalogue was not placed in the gallery, due to an oversight, until the show was closing:

> We did actually, right at the end [include the book]. So, it was a real missed opportunity for us [… but] by the last four or five weeks of the show there was a table in there with the books, and the shop immediately noticed the difference.

For the subsequent exhibition, the *Sleeping and Dreaming* (Monem 2007) book was integrated with the visitors' three-dimensional experience. Books were chained to a table in the central space of the gallery:

> And we were absolutely sure that we wanted that to happen from the beginning of *Sleeping and Dreaming* and it was there from the first day. And that means two things. One is, it is an advertisement for the book, but actually whenever you go in there, you see people browsing through the books and … the bookshop would hope that every one of those people comes through and buys the book. If people have genuinely sat there and got something, it's added to their experience in the exhibition.

Figure 5.1 The Altes Nationalgalerie, Berlin, Germany, includes catalogues of the exhibition in the gallery for visitors' use.

The effect of this access to additional meaning-making resources can be only guessed at as there has been no empirical assessment of the impact of this intervention. However, given the limited amount of time that most visitors are able to spend in exhibitions, we can conclude that it is unlikely that many people will read an entire exhibition catalogue in the gallery space itself. It is possible that access to the catalogue in the gallery functions as a preliminary browsing experience that assists in the later decision to purchase a personal copy in the bookshop.

This retrospective location of the paratextual action of the book on the exhibition leads to the observation that while in the earlier discussion the book acts as the frame for the exhibition, this contextualising action is reciprocal; so that the exhibition frames the understanding and consumption of the book. The book is consumed after the exhibition so the meaning-making resources in the museum environment frame the reading of the book. Therefore, it can be argued that the exhibition, the objects on display and the publishing institution itself all act as framing agents for the book.

Not only does this framing of the catalogue occur after the museum visit, it also occurs in a separate location from that of the objects, paintings and the three-dimensional space of the exhibition. This point will be returned to in a later discussion of the temporal and locational consumption of the book offered by its distributive functions as it circulates away from the museum.

The book as site

In simultaneous action with this reciprocal framing, there is an alternate model that explains the relationship of the catalogue to the exhibition in a very different

light. This model identifies the book as a site for presentation and construction of knowledge separate from the exhibition. Here, the book is seen as a site, that is, a locale where ideas and facts that are not intimately connected to the exhibition are presented to the reader. There are a number of reasons why a book might be formulated as a site. One is the scope of content contained in a book. As a compact but almost infinitely extendable form – consider volumes as extensions of a single codex – the possible content is vast. Jane Knowles, Exhibition Organiser at the National Gallery, summarises this feature of books:

> A catalogue is such a different thing to an exhibition and it can include five times as many things just because they are pictures rather than the actual object. So a catalogue can have a vast scope compared to an exhibition, but at the same time it relies very much on what that exhibition is. So, it is quite an odd relationship, I think.

Ellen Lupton (Bhaskaran 2004: 44) endorsed this function of the book as a compact receptacle for the extended scholarship that underlies the exhibition: 'Print gives you an opportunity to use language more freely. In an exhibition, you have to say a lot in very few words.' Likewise, the editor for the *Sleeping and Dreaming* exhibition catalogue, Nadine Monem, echoes this purpose for the book:

> We tried to make the book a stand-alone book. It may mention the exhibition and may reference the exhibition, but it is

> certainly not tied heavily to the life of the exhibition; it has a life outside of the exhibition and in the larger book trade. ... It is really just … an accompanying work, or a parallel project.

In interviews where curators and publishing personnel emphasized the links of the book to the exhibition, they were also keen to present that book as providing a vehicle for moving beyond the exhibition content. This aim and its effect on the style and content of the exhibition books is particularly obvious in the books associated with the Wellcome Collection exhibitions. Considerable effort was expended on developing a resource that offered readers content (essays, quotations, personal narratives, both contemporary and historical, and artists, responses) that carried the reader on to new intellectual places beyond those of the exhibition. As Ken Arnold (WC) explained, the aim of the Wellcome exhibition books was to offer readers a journey:

> I suppose the ideal journey would be [that] you get engaged by the exhibition, you buy the book, you take it home, you leave it for a while, you pick it up and try to recall something and then, in the moment of recalling it, you realise that the book is doing all sorts of other work that you hadn't anticipated it would in the first place. So, all of our commissioning and producing and collaborating around the books is to start with the territory that the exhibition occupies in some sense, literally, the visual territory in some of the captions and whatever else and then

> move off from there and try to do something that books can do and that exhibitions can't do. So the second part of why to do it, is to take people on (without making it sound too pretentious) a longer and deeper voyage, with the same ideas, sometimes some of the same voices echoing, and to provide a further point of departure.

But, is this linkage of the agents of production apparent in the text itself? How closely are these case study books linked (visually or textually) with their exhibitions and with other purposes articulated by the producing agents?

Considering first the Wellcome Collection books, is any link between the book and the exhibition apparent in the printed materials? A comparison of the imagery and design used for the marketing materials for the exhibition and the book covers (see Figure 5.2) does not show any clear visual connection between the two. Furthermore, there is no textual link on the front cover of the books to the producing institution: although the Wellcome Collection logo does appear, it is only on the back over and then in association with the co-publishers, Black Dog Publishing (for the *Sleeping and Dreaming* and *War and Medicine* catalogues) and Yale University Press (for *The Heart* catalogue). This absence of a clear link with the ephemeral event of the exhibition goes hand-in-hand with the purposeful presentation of the book as separate entity from the exhibition – an approach that is to be expected when the books are produced with the help of a commercial publisher. As we saw in the development of *The Heart*, Yale University Press insisted on the omission of the list of exhibits as a means of distancing the book

Figure 5.2 A comparison between the images for the marketing literature and for the book covers of the Wellcome Collection exhibitions *Sleeping and Dreaming* and *War and Medicine* demonstrates that the book is distanced from the exhibition by the use of very different images.

from the time-limited exhibition.

The catalogues for the National Gallery exhibitions use images for the cover of the books generated from the paintings on display (see Figure 2.1 and 2.2) that are identical to those used in the marketing media for the exhibition. This deliberate link, where the cover of the book uses the same singular image for marketing, is a standard requirement for these publications, despite the difficulties this policy can cause for the production of the book where different time scales operate from those of marketing. In conclusion, it appears that whereas the book is visually distanced from the Wellcome exhibitions, it is deliberately tightly linked at the National Gallery.

Consideration of the text on the cover of the book shows a very different finding. For example, the text on the back cover of two Wellcome collection books refers directly to the exhibitions: 'Published to accompany the *Sleeping and Dreaming* exhibition' and 'This richly illustrated book is published to coincide with the exhibition *War and Medicine*.' It is worth noting, however, how the heavily nuanced wording of both covers implies a variation in the degree of closeness: the first book 'accompanies' *Sleeping and Dreaming* (Monem 2007), whereas, the other 'coincides with' *War and Medicine* (Larner *et al.* 2008). In contrast, the National Gallery catalogues rely upon the use of the same image on the book's cover to create the link to the exhibition. For example, no additional text appears on the Alison Watt catalogue to connect it to the exhibition and the limited text on the back of the Sisley catalogue does not make any reference to the exhibition. Here, the visual link of the cover image is sufficient, without the need for any additional reaffirming text. An additional explanation for this lack of specific textual reference

to the exhibition and the museum may be that these National Gallery catalogues were not created with the distinct aim of sale outside the museum, although as we saw in the discussion of the production, both these books were consumed beyond the museum, one in Wales at another exhibition venue and the other in Scotland, by the commercial sponsor.

Data from interviews with producers indicate that commercial pressures for trade acceptance of the book are one of the forces that are working to change the contemporary catalogue from acting as a framing entity to instead becoming an independent site. We saw earlier that *The Heart* catalogue omitted a list of objects due to the reluctance of the commercial publisher, Yale University Press, to tie the book too closely to the exhibition. The effect of this omission was to limit the framing action of the text, distance the book from the exhibition and establish it as an entity separate from the exhibition. This concern is not limited to commercial publishers. Museum-based publishers also respond to the need for the exhibition book to gain acceptance 'in the trade', as Coralie Hepburn from the British Museum explained:

> I want to do a narrative, an illustrative narrative. So we have these objects in the exhibition and they will be used to illustrate the text, but on top of that we will have a lot of contextual illustrations as well. And then the book can exist beyond the exhibition and be able to exist in the trade.
>
> People won't see it as attached to the exhibition, they will see

> it as a book they would want to buy as a general book on the subject. It is fantastic that we can sell our books in the museum shop. That is where we sell the most, but they have got to be able to stand alone in the trade as well. And they have got to have a life beyond the exhibition.

This determination for a life after the exhibition leads museum publishers to use terms other than 'catalogue' to describe the book. Janis Adams, Head of Publishing at the National Galleries of Scotland, succinctly summarised this policy:

> we tend to call them 'books' rather than 'catalogues'. It is to do with trade sales and to do with sales after the exhibition has closed. If it looks like a book, it has a longer life-span.

Contemporary art catalogue as site

The motivations of contemporary artists in seeking a separation of the book from the exhibition are no less effective in creating a text that is separate from the exhibition. Alison Watt's inclusion of Don Paterson's poetry and her endorsement of the square format for the book of her exhibition, ensured a catalogue looked very different from the established norm:

> It has been quite important for me to move away from the standard art essay which is what you would expect in a museum catalogue. I like the idea of producing something a bit different.

The catalogue produced by the artist for the exhibition *Richard Long: Walking and Marking* (Long *et al.* 2007) offered scant connection to the art work on display, as is evident from the comments of the co-designer, Robert Dalrymple:

> There is not much correlation between the exhibition and the catalogue. That did not seem to worry him at all. Well, the exhibition gives the platform to sell the book but it is not a record of the exhibition in any way.

In these examples, the link between exhibition and book is more tenuous and the relationship more distant as the exhibition becomes a means by which the producers, such as curators, artists and writers, are brought together for a coherent project that often stands outside of the exhibition. This type of event is associated with contemporary artists and galleries that show work by living artists. The resulting printed documents bear little or no relation to the associated work on exhibit except that they are produced by the same artist(s). The catalogue is a very separate site for the presentation of ideas and theories which are possibly not apparent in the exhibition and which will subsequently circulate beyond the limited number of visitors who attend the installation. As Sarah, a visitor to the National Gallery and staff member of a contemporary art gallery, explained:

> Sometimes curators will produce a book that is actually not just about the exhibition, it is accompanying the exhibition. It is sort of a continuation of the work. I have seen them produced

> in lots of different ways. In a way the Alison Watt one is quite straightforward. It is documenting a particular object that she was involved in.

There is a further argument that a book acts as a site that is apparent in the situation, more common with contemporary art installations using film and digital media, where print cannot replicate the aesthetic experience of an exhibition, no matter how innovative the printing techniques. Sally MacDonald (ULM) recalled an exhibition she had visited in Paris that showed the work of a contemporary artist where the visitor's experience, the scale of the work and the quality of the colour, could not be replicated in the catalogue:

> I just thought the whole exhibition was so beautifully paced, and so theatrical. … The scale of some parts was huge and some parts it was tiny and then you had sound as well. [It was] a very, very physical exhibition. And, it was really exciting. We've got the catalogue at home and my husband poured over it, but really you just don't get anything like [the experience].
>
> It is a separate thing because the black paintings don't reproduce at all well even on high-quality paper. You have got no sense of the scale of it. The small things just look like the big things. I was left thinking after that exhibition, what could you have done that would have made a good record of that

> exhibition? And you could have done something. You could have recorded it physically as a virtual space, with little snippets of the film and bits of sound. You could have done something digitally that would have been an interesting record of that exhibition, but the catalogue was not it.

This comment summarizes the difficulty inherent in using print to capture and record the essence of a three-dimensional event, particularly one that includes moving images, sound and other phenomenon which cannot be rendered using print technology. While this difficulty is not a common occurrence for exhibition catalogues, it serves to demonstrate how different is the experience of reading from that of visiting a gallery exhibition.

Visitors' response to the book as site

Comments from visitors to the National Gallery exhibitions and the Wellcome Collection show that they recognised that the catalogues to the exhibitions offered a close connection to the exhibition while also providing resources that offered more that the gallery experience. In particular, this registration of the distance of the catalogue manifests itself in comments on the form and content. Readers commented that the printed documents that were not 'traditional' catalogues in their understanding of the accepted format. The *Alison Watt: Phantom* catalogue, in particular, attracted comments on this separation of the book from the exhibition, as demonstrated by the following selected quotes from visitor questionnaires:

> It also seemed more like a book in its own right … it would be quite beautiful even just as a book of pictures and poetry.

> Looking at our great stack of exhibition catalogues this must be one of the nicest. I suppose easier in some ways in that the publisher has not had to cram in hundreds of paintings but it seems to have been produced very thoughtfully. It really is a very beautiful book!

> Well, I think, for a starters, it is a proper book, isn't it? It is a proper hardback book which catalogues are not always. And I mean, without any prompting, I really do see a difference between, you know, a book that would be a stand-alone book, it [this book] really feels extremely different to a catalogue I would normally imagine would go with an exhibition like this.

Alison Watt herself also identified that the catalogue as constituted provided a separation from the exhibition, not only for herself, but also for the poet Dan Paterson:

> So there are all sorts of offshoots, which are beginning to happen for him [Paterson] which suggests that the book in some way has a life which is quite separate from the show.

For the purposes of this description and presentation, it is useful to separate these two paradigms (site and frame) to examine the book's relation to the exhibition. In practice these actions are co-joined so that the book both frames an exhibit while it simultaneously provides a site for greater examination of the exhibitory meaning-making resources.

Frame and/or site

In many examples, it may be argued that the book provides both of these functions to a greater or lesser extent, and that the use of frame or site as a means to describe the catalogue's singular relationship to the exhibition is probably less helpful than a model whereby an individual catalogue occupies a position on a continuum between the two functions. In other words, some elements of the book (for example, the list of objects and lenders, the catalogue entries, museum and catalogue numbers) place its action closer to framing. In this case, the term 'catalogue' offers a more accurate reflection of the content and structure. Other elements of the book, such as contextualising images or essays from external authors illustrated with images of objects not on display in the exhibition, place the book closer to functioning as a site and the term 'book of the exhibition' might be more appropriate. For example, the catalogue (Cowling *et al.* 2009) for *Picasso: Challenging the Past* at the National Gallery both frames the reader's understanding of the exhibition while it also builds on the exhibition's themes to offer different content. As Louise Rice (NG) explained:

> the Picasso catalogue (and we are not calling it a catalogue),

> … is a reflection of the story we are telling in the exhibition, but it won't necessarily be an exact catalogue. But what it is, is lots of pictures and not too many words. So there is a fabulous introductory essay … [by] an external author.

These comments clearly indicate that in comparison with the traditional-style catalogue discussed earlier, museum publishers no longer feel bound by a specific format. A catalogue is not a single structure, slavishly replicated for each exhibition where only the content changes. Each exhibition catalogue is newly constructed and is a unique reflection of the resolved tensions between scholarship and accessibility, budget and quality, quantity and expediency, and the practicalities associated with producing the complex document that is the book of the exhibition, as either frame or site.

The frame and site through space and time

The retrospective framing action of the book for the exhibition alluded to earlier is associated with the book as physical object and its free circulation in reception. Books, unlike other text associated with exhibitions, are consumed at a spatial and temporal distance from their producing museum. While the catalogue is usually purchased at the museum during a visit, it is not read during this time in the museum, and is not consumed as an integral component of the visit experience. For the majority of readers, the mediating influence of the printed book occurs away from the exhibition. Most visitors encounter the catalogue in the shop at the end of their tour of the show: a temporal positioning of the consumption of the book

after the museum experience that reinforces the memorial and souvenir function of the catalogue. One interviewee, recounting her experience of the V&A, ruefully acknowledged the museum's intensions in locating the shop at the exit to the exhibition. In this case she bought music, not a book, but the effect is similar:

> But then they were very clever. They structured the whole exhibition so that you walked round and came out into the shop. You came out into a shop that had been 'specially set up, full of things. … You felt that you were in an extension of the exhibition, so I ended up buying a CD 'cos I liked the music. … I suppose that if you can make the experience of buying something almost like the experience of going to view the whole thing; [then] people feel that they want to take something away from what they have seen.

So the visitors' reading, their perusal of images and their browsing through the captions occurs in the shop after the event and acts at this point to explicate themes, to cement impressions and to reinforce the exhibition's intellectual content (McTavish 1998). At this time, the exhibition is reconstructed as a shopping experience where visitors may acquire something of the fabulous objects they have recently seen. This consideration of the time when the visitor consumes the catalogue has implications for whether printed books are the best medium in which to provide additional supporting content for the exhibition. As Janis Adams (NGS) explained, the temporal nature of the framing of the exhibition feeds into a

consideration of whether an associated publication is necessary for all temporary exhibitions:

> Our art collections have [received] far more [publications] than some of the other collections here and we are really questioning whether we should always be doing it; whether we should be looking at more online publishing, which seems to me to be the most obvious thing to do. But obviously, that is another whole area because you are talking about people taking in information in a completely different way and in a different context and possibly before they have seen the exhibition as well as after.

According to Christopher Riopelle (NG), it is the longevity and the long-lasting influence of the catalogue that provide the major benefits of the printed media. Discussing the *Renoir Landscapes, 1865–1883* exhibition held at the National Gallery, Riopelle stated that:

> the catalogue, of course, ultimately has a much longer life than the exhibition which is now in its second venue and will then go to Philadelphia for its final venue and by the end the year it will be nothing but a pleasant memory. Whereas this thick-ish volume will have a long life as one of the, I think, … pretty standard reference in Renoir studies. A lot of new material in there, certainly, there is a lot of new dating of works and all

> of those sorts of things, that will *in the fullness of time* alter the way people think about Renoir. For example, as I said we redated a lot of things. [emphasis added]

The process hoped for by this producing agent is one that will occur over time and beyond the museum visit. That meaning-making continues after the museum visit has been recognised in various visitor studies (Falk and Dierking 2000). The studies examined showed that the effects of museum visits on retention of knowledge and changes in attitude persisted for several months after the visit. These authors also recounted, that in the absence of reinforcing experiences, the 'emotion and commitment' receded to the baseline levels observed when the visitor first entered the museum (p. 131). They identified interest in the temporal location of learning and suggested that greater research attention should be paid to the periods after the museum visit and its impact on life-long and free choice learning. What has not yet been examined in empirical studies is the impact on meaning-making and learning of the temporal consumption of the museum book. Given the physical longevity of books and their position in the lives of individuals, this temporal effect may last over a period of years and would be reinforced by occasional recourse to the printed reminder. In this sense, the book acts as a site for consumption that is separate both in time and location from the exhibition and the museum.

In summary, whereas the exhibition frames the book under certain circumstances, the book can also frame the exhibition for some readers. However, in many cases, today's commercial publishing climate requires that exhibition

catalogues, while drawing on the background research and theme of the exhibition, are designed to be independent of the display and its objects. In either case these independent entities distribute the museum through time and space.

Books as selection, thinking space and metonyn

Three additional distinct functions for museum books have become apparent during the course of this research. These functions are not directly linked to publishing activity but are appropriate to the linkages between books and museums and are extensions of the *frame* and *site* paradigms appropriate to books and exhibitions. The unique nature of these relationships to the institution requires a separate consideration, and in the following section, museum books are considered, first, as selections, then, as reflective spaces and, finally, as substitutes for an absent museum.

Books as selection

As established earlier in the chapter, it is the nature of the museum visit that most books act retrospectively, that is, after the visitor has departed from the institution. Although museum guide books can be viewed as an exception to this retrospective action, it could be argued that these visitor resources continue to inform and frame the experience after the museum visit is complete. An additional exemplar through which to examine the theory of the museum book as both site and frame is provided by these guidebooks, a genre of publication that play a highly specific role in these institutions. Possibly the most ubiquitous form of museum publishing, guidebooks are produced by most museums of any stature. For many smaller local

museums the guide is the only publication they produce and this type of book occupies a very specific relationship to its publishing institution. As a framing device, a guide provides a textual and visual introduction to the institution and its functions, both public facing and 'behind-the-scenes'. It helps orient visitors and direct their progress through the public spaces while also offering visitors an understanding of the hidden functions of the museum, such as collecting, conservation and research.

This framing function is so important that larger institutions usually offer a variety of guides that cover a range of possible approaches to the collection through a process of curating the objects included in the publication. In addition to the ubiquitous general guide which aims to provide an overview of the objects on display, museums with visitor numbers at a level to ensure the commercial viability of the publication, publish guides that present objects and paintings selected to reflect a theme. Usually, these publications locate the 'valued' objects within the gallery's collection for the audience and ensure that, in the limited time available for their visit, they see – and in some cases are photographed in front of – the iconic paintings in the collection. For example, the National Gallery published *Masterpieces of the National Gallery* (Langmuir 2007a) a guide to the museum which describes and locates 36 'must see' paintings in the collection. In addition to this book, in 2009 the Gallery published a general guide, *The National Gallery Visitor's Guide with 10 Self-guided Tours* (Grovier 2009)that not only encompasses a selection of paintings, but also provides information about the various facilities the visitor may use, such as the cafe, restaurant, book shops and computers. This publication joins the third guide available to help visitors navigate the gallery – *The*

National Gallery Companion Guide (Langmuir 2007b) which offers a comprehensive and deeper presentation of the paintings on display organised by historical period. Taken together, these books provide differing access points to the paintings. In the process these publications allow visitors to select from a variety of possible ways to experience the permanent collections while maintaining their framing action on the visit during and after the event. The books deconstruct the collection along specific lines defined by the institution.

Books as thinking spaces

The way exhibition books are included within various gallery spaces was noted earlier, particularly in relation to catalogues being made available for visitors' use in the exhibition. There is, however, an additional function that books perform in some museums, a function that locates them as a resource for intellectual consumption and for personal reflection. An example of this is supplied by Ken Arnold (WC) who believes books should be available in galleries for browsing, based on his experience as a visitor at another London museum:

> One of my favourite museums … is the Geffrye Museum, which still has that middle room … which is just there as a space to look through books. What is great about it is, [that] it is half-way through your visit, so just when you think, 'Oh God, there's another five rooms to go', you are able to sit down and flick through and let your mind wander and make some of the connections and then carry on. I think that is a great bonus.

The books in this example address topics related to the exhibits but are not necessarily catalogues and they may not be directly associated with the immediately surrounding objects and exhibitions. Instead, access to these books provides a break for visitors experience of 'looking' and offer a rest from one form of media and submersion into another. The books offer an opportunity to make meaning, providing an alternative to the wall text, labels and objects. They may also offer a retreat from the social space of the gallery into a more solitary, personal experience – the 'thinking space' of the book.

As Head of Public Programmes, Ken Arnold seeks to replicate something of the Geffrye Museum experience for Wellcome visitors. He ensures that exhibition catalogues and other relevant books are available in the Wellcome Collection's permanent galleries where visitors can read books at 'browsing' tables. Books also feature in the galleries as exhibits: for example, contemporary concerns with weight loss are demonstrated through a display of diet books on open shelves accessible for reading by the public during a permanent exhibition entitled *Medicine Now*:

> in *Medicine Now*, there are those three browsing tables. I suspect that the bookshop has probably got a few of them, at least, the more popular titles. Maybe people come down and say they want to own a copy of it, but books are a good thing to have in exhibitions. … So certainly *Medicine Now* has 700–800 diet books. And it has got 20-odd browsing books and they are there to be used as books, which is 'Pick them up; handle them'.

> In the age of the internet everyone is used to dipping in and out of things in rapid fire. Very few people are going to sit there and read the whole thing through. I am keen for us to make more of that in the temporary exhibitions, too.

The presence of catalogues in the gallery not only provide a beneficial break for some visitors, but also improve sales in the bookshop. Arnold links this use of books in the exhibitions to the other public resources at the Wellcome Collection, and makes further use of the book analogy discussed earlier in this chapter to define the visitor experience:

> Because we are next to a library, it sort of makes sense and also because of the type of venue we are. We are a kind of chapter length, rather than article length approach to the world of public engagement and exhibitions. And, the nice thing is, you can give people an opportunity to read much more comfortably, which is in a seat at the end of an experience.

In these examples, the book is a space for the visitor to engage in longer consideration, for musing, for the comfortable acquisition of extensive information. However, some commentators have offered very different, and less positive views about books in exhibitions. Bretton-Meyer (2004: 7), for example, critiquing an art biennale, commented that, 'I do not think it is sufficient to make information available by simply placing a pile of books and catalogues on a table and think

that the audience will be fine. I even think it is a bit irresponsible.' In this example, it is possible that the 'pile of books' was the only contextual material available to visitors. If this is the case, it indicates that books in galleries can augment understanding, but should not be the sole form of interpretation.

This observation leads to the second locale of books in museums, that of the museum shop (see Figure 5.3). Books, as commodities for sale, are available in museum shops and visitors spend considerable periods of time browsing the offerings in the museum bookshop. Ultimately, regardless of whether or not these books are purchased by the visitor at the conclusion of their browsing, the books function as locales for alternative, reflective, cognitive processes. A visit to the gift shop is a requisite component of most museum visits (McClellan 2008) and the importance of this visitor experience to the museum's income is evidenced in the increasing visibility and size of the shop. For some visitors, the bookshop is the main or, in some cases, the sole reason for their visit. For example, Louise Rice (NG) justifies the development costs for redesigning of the bookshop in the Sainsbury Wing at the National Gallery by explaining that it would become a destination bookshop – one that offered a sufficiently wide selection of art books to draw people to the location. This is one of three shops at the National Gallery selling books and gifts. Other national UK museums also recognised the opportunities offered by bookshops to engage visitors while also increasing income for the institution. In early 2010 the British Museum opened a separate dedicated bookshop space away from the busier consumer spaces that also sold books interspersed with other gifts in the Centre Court.

When compared with other gifts on offer in museum shops books provide a

Figure 5.3 The museum bookshop, Neues Museum, Berlin, Germany.

(Photograph by the author.)

relatively poor profit margin. Unfortunately, until a few years ago, this fact has had an impact on the location of bookshops within museums and has also influenced the amount of space allotted to books. For example, the redesign of the V&A shop, completed in 2001, reduced the number of books on display and placed them in less conspicuous locations. Subsequently, this lack of books in the main shop was addressed by a retail space that included books positioned at the exit point from the temporary exhibition galleries and early 2009, an additional area, less centrally located but within the museum, opened that was dedicated to selling books. This selling space aims to combine the scholarship associated with the museum with relaxed entertainment. Books are selected so that the shop becomes a destination. In a further extension of this museum curated reading experience, the V&A has opened an off-site book shop combined with a wine bar, called the Victoria and Albert Museum Reading Rooms. Here, the visitor/reader/enophile experiences 'the intimate book-lined space of the V&A Reading Rooms [and] embarks on a literary journey of the unexpected. From vintage bindings to the latest in contemporary book design the V&A Reading Rooms promote a small, but perfectly formed range for book lovers to indulge themselves, and to find the perfect gift solution' (Victoria and Albert Reading Rooms 2010).

In other notable examples, the repositioning of the shop and the bookshop recognises the importance of book browsing as in integral part of a museum visit for many visitors. In 2004, for example, the Museum of Modern Art, New York, opened after an extensive redesign that included the repositioning of the selling spaces which reflected contemporary acknowledgement of the importance of shops and books to the experience of museum visitors. The main store now offered

direct access to shoppers from the street and allowed these customers to enter and leave the shop without visiting the museum. In this 'striking flagship store' customers were offered 'a broad selection of art reproductions, design objects, and more than 2,000 book titles' (Museum of Modern Art 2010a). However, access to the separate space dedicated to selling books was possible only with admission to the museum. Here, the discerning visitor could experience 'a tranquil environment for perusing a curated selection of 1500 of the newest and most notable art and design titles from around the world' (Museum of Modern Art 2010b). The necessity to pay for admission to the bookshop and the addition of the term 'curated' aligns this book-buying experience with that encountered in the exhibition, further tying books into the intellectual space of the museum. In this case, as with other books shops in art galleries such as those at Tate Modern, the V&A and the National Gallery, the bookshop itself becomes a destination that functions as a location separate from the exhibition spaces where the public can locate and consume books in an environment styled to reflect the ethos of the museum. The Museum of Modern Art in New York claims presented on its website provide evidence of the determination of museums to create shopping spaces that attract people who may not actually enter the museum galleries but 'visit' the museum only for its shopping spaces. It is also useful to note the construction of these bookshops mimics the contemplative spaces of the gallery. This integration of the retail space into the exhibition space creates a seamless experience for visitors that co-joins monetary and cultural consumption (McClellan 2008b).

BALTIC, the contemporary art gallery in Newcastle upon Tyne that opened in 2007, provides a UK example of a gallery bookshop designed to manipulate the

visitor's experience as an extension of the gallery. Dominic Williams, the architect of the centre, articulated the aims of the bookshop in a written interview, entitled 'The Bookshop: "think time" ' (Martin and Thomas 2002). He explained that the bookshop created a space for cogitative reflection:

> When we were looking at places where people could read books or browse, we thought about having views out of the windows for people to think. 'Think time' is really important. So the windows of the bookshop give glimpses out to the Quayside and bridge. They act as a balance: you can lose yourself in books or you can sit and look out.

In this way, the decision to allow the retail experience to mimic the in-gallery experience very much influenced the creation of the bookshop. Sune Nordgren (Martin and Thomas 2002), the gallery director, explained:

> It's important that the retail area and the bookshop are … a reflection of the building and of BALTIC as a whole. The layout of the bookshop is in three stages: you enter it and have the catalogues, postcards, posters and perhaps some souvenirs. Further in, you have the art reference books, the art magazines. Then, further in again, are the more expensive books, where you might want to sit down and have a look before you buy something.

Nordgren's description of the space identified a hierarchy of access to the printed materials which demonstrates the relevance of these media to the cultural aspects of the visit. The visitor first encountered the more ephemeral materials such as postcards, posters and some souvenirs, along with the brand building and immediately relevant exhibition catalogues; art reference and contemporary art magazines encountered further into the shop were less accessible both from the point of view of location and, possibly, content. Finally, characterised in Nordgren's description by cost, were the books that both require and receive greater space. The reader/purchaser was delayed in this part of the shop with both seating and mental space which allowed for a pause and browsing before purchase.

Catalogue as metonym

The BALTIC gallery in Newcastle also serves as an example for a further juxtaposition of books with the museum. In this case, the book not only acts as a site for the construction of knowledge but also replaced the physical entity of the institution entirely. At BALTIC, a series of books pre-dated the exhibition galleries and as a more quickly realised 'museum', they represented the institution during the period it was being built (Hyland and King 2006). In other words, the books were a surrogate for the incipient museum. The art centre, housed in a converted grain store on the banks of the River Tyne, was conceived in 1991. Five years later the first director, Sune Nordgren, took up his post and in 2002 the building opened. In the six years between his appointment and the opening of the gallery, projects were designed to stand in for the absent art centre; one of these was a series of publications under the title *B.READ*. In this extract from an interview (BALTIC

2002), Nordgren demonstrated the importance he attached to the publications, including their design and typography, when acting as proxy for the gallery:

> **Jane Rendell:** Graphics and the use of typography have been a strong element in creating an identity for BALTIC. You've published a lot of material already: the *BALTIC Newsletter* and books such as the *B.READ* series. Is this an important part of your history as a publisher?
> **Sune Nordgren:** Yes, of course. The printed material we send out has to reflect the project as well as give information about it.

Here, not only did the books, their design and typography act as a reflection of the gestating institution, but the materials themselves came to represent the absent exhibition spaces and the programming events.

A similar act of substitution by the book for a physical absence occurred in the Museum With No Frontiers Programme financed within the framework of the MEDA-Euromed Heritage Programme of the European Union. This programme produced themed and geographically centred exhibition cycles, one of which, *Islamic Art in the Mediterranean*, published 11 different printed catalogues that directed visitors to and then guided them around various centres of Islamic art located in the Mediterranean. These 'exhibition guides … facilitate the identification of the works displayed' so that the visitor 'no longer moves within an enclosed space, but travels to find the artistic objects, monuments, archaeological sites, urban centres, landscapes and places that have been the theatre of transcendental

historical events' (Museum with no frontiers 2002: 7). In this example, the books acted as the tangible representation of a coherent 'exhibition' composed of physical locations and buildings that are the individual 'objects' within these 'historical events'.

Other examples of books acting as substitutes for physical museums are present in literature, and two are recounted here. First, McIsaac (2007: 65), discussing the development of museums in nineteenth-century Germany, observed:

> The erection of a walled institution was anything but a foregone conclusion in Munich. Munich's 'museum' existed in paper form for many years before a building had any reality: it consisted of a systematic catalog of reproductions of the holdings strewn across the Bavarian lands.

In a second example, Swann (2001) discussed the way Elias Ashmole acquired the Tradescant collection and relocated it to Oxford. She documented how Ashmole's financial support for the production and printing of a catalogue established his 'ownership' of the objects and contributed to his eventual acquisition of the collection.

Conclusions

The plasticity of the book enables it to function in a variety of guises. As texts, books offer a different relationship to objects from the contextualising words of case and object labels in exhibitions. As objects that present content and are

objects themselves, books provide both a framing agency and a constructing agency for the museum. It is possible to identify individual books that occupy a position on the continuum between frame and site; a position that depends on the purposes of production and their function for the institution and the exhibition. For example, art museums with traditional collections, such as the National Gallery and the National Galleries of Scotland, grappling with the conflicting demands of scholarly publications and the interests of the market for accessible text and engaging images, produce catalogues that reside towards the framing end of this continuum. On the other hand, galleries showing contemporary art and contemporary artists exploit the freedom offered by exhibition books to produce texts that reside near the site end of the continuum.

However, as Negrin (1993: 123) observed, 'No longer can the museum be equated with its physical embodiment in a building containing art. Rather, it has become all pervasive through the publication of art books.' In this construction, the museum book is seen as a the locale where knowledge is constructed, contained and presented for the museum visitor and, in this way, the museum as an institution, as a collection and as an entity is both constructed within the book and is presented by the book, since the book functions as a container.

In this analysis printed media associated with exhibitions and collections are shown to frame these institutions and the associated public experience. Simultaneously, the content and the tangible nature of the book is a separate site for the construction of meaning. It is a feature inherent in printed media that as a site, the book is simultaneously intimately connected to the institution *and* operates as a separate entity along side the other meaning-making resources of the

museum visit. Furthermore, this function as either frame and/or site acts through time so that the effects of the framing and construction continue long after the exhibition and the museum visit have ended.

In the course of this study, the repositioning of the contemporary exhibition catalogue away from the traditional framing action and into the arena of site is identified. Although evidence of this change may be detected in many exhibition books, this process is particularly evident in books produced by non-art institutions or those that are less traditional in their approach to exhibitions, such as the Wellcome Collection. It is also evident in exhibition books created by contemporary artists to accompany their exhibitions. In other words, for some institutions and exhibitions, the museum catalogue is no longer only a vessel for the essential adjunct information structured to inform, but is intended to *extend* the three-dimensional experience that is the museum or gallery visit. However, in the same books that function as sites structures for information (such as the list of exhibits and lenders) are retained. These lists are consigned to less obvious locations in the book structure so that while the casual reader may not readily notice these elements of the traditional catalogue, the format does retain aspects of that original framing action.

The paratextual framing action is reciprocal. Books frame museums and exhibitions and both the museum and the exhibition experience encountered there combine to frame the reading of the books. As they frame, museum books also represent their publishing institution. Book production values such as high-quality paper and binding, individual design attention for each title, generous use of space on the page and the careful attention to colour reproduction all represent

the institution's commitment to quality. A hard-cover, heavy, lavishly illustrated artbook is associated with authority. However, at the same time that books represent, they also frame the institution since the visitor's museum experience is reinterpreted through the lens of their coincident and subsequent reading. Books are both intricately bound up in the museal and exhibition organisation at the same time that, as finished entities, they are extensions of their gestating body.

6 Memory and representation

> Let me speak, for the sake of simplicity, of vegetal memory
> in order to designate books.
>
> Eco (2003)

> For most visitors to the art gallery a visit constructs, re-affirms and offers a tour through the 'established canon'; buying a postcard as a souvenir quite literally buys the visitor into that canon.
>
> Beard (1992: 528)

Data from case studies and other field work elucidate the central question of this thesis, 'Why do museums publish books?' Analysis of the data from producers and visitors presented in Chapters Three and Four identify *memory* and *representation* as themes through which a partial response to the question may be structured. This chapter delves deeper into these themes and uses secondary sources and additional primary data to articulate these two functions of museum books for both the agents of production and museum visitors as well as providing a model to examine in more detail the relationship of books to agents of production and to visitors.

The issues relevant to the visitor's 'reading' of books is considered in the light of an understanding of the association of museum authority with that of print.

The effect of new technologies on both reading practices and book ownership is studied, and the potential impact of these changes on future museum publishing policy is addressed.

Memorial functions of books

The fallibility of human memory can often be overcome through tangible, visible reminders that enable us to recall events and to mentally relive our experiences. For visitors to museums, the exhibition book can act as that visible reminder, a souvenir. For curators and other producers, the book is a 'record'. In both instances books are fulfilling a similar function; the visual and tangible evocation of an event. For curators and other agents, such as artists, the book encapsulates the essence of the fugacious exhibition and presents, in one easy-to-find, easy-to-store and easy-to-search object, the essential details of paintings and other objects, together with, in many cases, information on lenders and dates. The book also provides accessible record of the themes that constituted the exhibition. Curators' use of the recording function of books was analysed in Chapter Three and is passed over here in preference for a fuller consideration of memory and the memorial function for visitors. As noted in Chapter Four, one of the main reasons offered by visitors for buying books during a museum visit is as a record of an enjoyable experience. Expressions such as 'a great record of a wonderful day' and 'a perfect record to own and enjoy of an excellent exhibition' delineate how, for many visitors, the book is a souvenir. Its acquisition ensures visitors have access to images and text that will help them recover an event in their lives through memories.

Memory studies

As a field of study that encompasses, among other things aspects of biology, psychology, education and medicine, memory has a history replete with theoretical explications developed to structure research approaches. One of these, autobiographical memory, is particularly applicable to this study. Williams *et al.* (2008: 21–5) among others, presented autobiographical memory as composed of the personal experiences that make up daily life. According to him, overlaying this type of memory are two discrete systems – the episodic relates to personal experiences and the associated objects, people and events whereas the semantic is concerned with knowledge and facts. Autobiographical memory has several functions of which the recall of events of personal significance (episodic) is the defining characteristic. It is the autobiographical memory and its self-defining characteristics that contribute to an understanding of the purposes of books as agents of memory in the following discussion.

Museums have long been associated with memory[1] and with memory production (Macdonald and Fyfe 1996; Mack 2003). Museum collections provide for memoriam through objects (Lowry 2004: 139; McClellan 2008a: 2) and are active as sites for recollection (Kavanagh 2000), for the celebration of past events (Mack 2003), and for the construction of memories (Misztal 2003). Collections of objects are relics of the past providing fuel for society's memories and these links between museums and cultural and societal memory have been explored by Misztal (2003, cited in S. Watson 2007: 389). Recent study has turned towards

1 In Greek myths, the nine Muses are the progeny of Zeus and Mnemosyne (the personification of memory). The word 'museum' derives from a seat or shrine of the Muses (Mack 2003: 26).

examining how traumatic memories of individuals and communities may be represented in museums (Kavanagh 2002; Young 2000).

Books also have a long association with memory; indeed, it has been argued that ever since the inception of written language, script has supported memory (Ong 1983). The passage from orality to literacy involves a repositioning of the site of memory from an internal story teller's memory to an external scribed page, so that manuscripts not only served to share stories and information, but also acted as mnemonic devices (Ong 1983). In Umberto Eco's elegant phrasing, books provide a 'vegetal' substrate for memory.

The importance of souvenirs to memory has been addressed by several authors of which Stewart's treatise *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir and the Collection* (1993) is perhaps the richest source of ideas linking souvenirs and collections and the relationship of souvenirs to events and memories. Stewart (1993: 135–6) defined souvenirs as 'objects such as models and badges, slight objects of little or no intrinsic value, except possibly display, above their memorial function' that 'serve as traces of the authentic experience'. Despite Stewart's attention on souvenirs, collections and books, she does not present books as souvenirs. This oversight suggests that books, due possibly to their association with authority – which raises them above the trivial and prosaic and into the realm of intellect and erudition – do not fulfil the characteristics of a traditional souvenir. That is to say, as a record of an experience, books operate on an intellectual plane with cultural capital (Bourdieu 1993) similar to that acquired when partaking of the museum visit itself.

Referring generally to souvenirs, Stewart acknowledged that any souvenir

both ‘encapsulates the time of production’ and ‘speaks … to the time of consumption’ (1993: 144). The value of museum books as a measure of knowledge at the time of production is noted by Borg (1998: ix), who observed that the book ‘becomes an historic document of the state of knowledge and angle of interest at the time of publication’. We can observe that as souvenirs of exhibitions and museum visits, books record both the time of consumption by visitors while also marking the point of production.

The complexity of acknowledging this dual purpose of books as ‘trovial’ souvenirs while honouring their function as cultural objects is evident from visitors’ responses in the case study data. With possible connotations of seaside holidays and sticks of rock, the word ‘souvenir’ is avoided by visitors when recounting their purpose in buying books. Eleven visitors referred to the book as a ‘record’ or a ‘reminder’ and only one respondent used the term ‘souvenir’, commenting: ‘And a book in an exhibition to me sometimes would be like a souvenir. But a *good* souvenir in that it would give me good memories of the exhibition so that I could dip into it’ [emphasis added]. In this comment, the use of the word ‘souvenir’ is modulated with an assurance that it was a ‘good souvenir’, posing the existence of ‘bad’ or ‘poor’ souvenirs, possibly ones without the offer of cultural capital or ones that evoke negative memories.

Before we move on to consider representation for agents of production, there is a further association of books with memory and the visitor that has a direct impact on the form of museum books. This association is the reliance of memory on images, particularly photographs of exhibits and paintings, which appears from the data to be one of the primary features in books that prompt purchase.

Images and memory

Images as a means to both constructing memories and to enabling recall have a particular association with memory (Edwards and Hart 2004). Additional links between souvenirs, photographs and museum visits have been charted by Beard (1992) who looked at the choices visitors made between the postcards on sale at the British Museum and the Tate. That study suggests that sales figures for postcards can serve to identify the images that best symbolise to the visitor their experience of the museum.

Images as prompts to personal memory provide one explanation for the selection of books by visitors and their preference for a balance between images and text that usually favours copious images and reduced quantities of text. The importance of images as motivation for acquiring an exhibition book are evidenced by visitors' responses such as this from a National Gallery staff member recalling her motivation in buying catalogues: 'I would say I am a consumer dream. I am very easily parted with my money. "Oh, the cover. Oh, I'll have this. Oh, it's got loads of pictures."' Visitors to the case study exhibitions evinced their interest in the images in the books in the following terms:

> The book augments the exhibition and reminds me of key things in the exhibition by the reprinting of images.

> The production quality of the book and its illustrations were factors.

> The main reason was for the illustrations. I wanted a record of his paintings to be able to view at my leisure at home.

> Reasonably priced, compact size and a good range of images.

> I may occasionally look at the pictures or pick it up in conversation with a friend about art exhibitions

Lack of images, or the absence of particular images was a factor that contributed to the visitors' decision not to purchase the exhibition book:

> When I buy exhibition catalogues, I very rarely read them. Sometimes I do, but it is the images that I buy them for. So I thought, 'Oh, bit text heavy, I'm not going to read this'. So that is why I wouldn't buy it.

> I happened to notice that one of the pieces I was particularly interested in was on the back of the ivory [object] that interested me and that [it] was not illustrated.

Similarly, producers recognise from their own preferences what motivates visitors to buy books. As Louise Rice, at the National Gallery, explained, 'to be honest, the people like me, who are probably the majority, who actually want lots of pictures and not too much text.' Images, then, are an essential aspect of the

motivation to buy books from museums, one that is linked with the recognition that a visual stimulus is evocative of an experience to a greater extent than reading text.

The consumer demand for photographs, together with the recognition of the commercial implications of this demand, has led producers to rethink policy on the style and content of exhibition books. It is one of the factors that is forcing the relocation of text-heavy scholarship to publications and platforms other than those destined for the general public, a move, as we have seen, that is transforming the catalogue into the 'book of the exhibition'. It is also resulting in the emergence of an additional form of museum book, that of the smaller and less expensive book of images. Coralie Hepburn, at the British Museum, explains that some visitors 'just want a souvenir, [so] we want to publish something that is more a book – a pretty book – with the best pictures and captions. What I would call a "glorified postcard pack".' Along with the need to provide what the visitor wants, commercial imperatives resurface. Hepburn's partial justification for the smaller book is that it provides an opportunity to offer a suitable souvenir at the right price:

> And, £9.99 seems to be the best price for that. We know that some American venues feel it cannibalises the sales of the catalogue. And, there is a possibility of that, definitely. But then, if it is going to make the difference between people walking out and not buying anything at all apart from a postcard and a fridge magnet, then at least we are offering them something.

Loaded with images and their supporting text, books aid the fallible human memory. However, their use as souvenirs does not preclude other uses and catalogues fulfil additional functions: as containers for information, as referents to further knowledge, as gifts, as display, as objects contributing to a library collection and as reflections of their owners. None of these functions obscures the others, since the chimerical nature of books as objects and as vessels allow them to 'abandon the realm of use value and enter an ornamental realm of exchange value' (Stewart 1993: 35). As Littau (2006: 1–2) observed, 'texts are conveyors of complex and multi-layered meanings', suggesting that the two kinds of books, 'one material, the other ideational – mark the dividing line between two fields of study: cultural history and literary theory'.

Books as representation

A major theme, relevant to cultural history and identified from the data discussed in Chapters Three and Four, was the use of books as representation, both by producing individuals, for example, curators and artists, and by museum visitors. This representational function is bound into the authority associated with printed media and since both books and museums occupy positions redolent of cultural authority, (de Montebello 2004; Fraser 2007; Pieterse 1997) readers acquire a cultural patina when they become the owner of a book associated with the cultural authority of a museum.

Curatorial authority, democratic museums and the nature of books

Consideration of the relationship between the book and the museum would be

incomplete without addressing how the overlaying of the museum's authority with that of the book impacts on the power relations between the museum and its visitors. This issue not only connects the authoritative nature of books with the authority of the museum, but also impacts on the debate over the contested space of exhibitions and the democratisation of the museum's educational and interpretive functions (see, for example, Ashley 2007; Lavine 1992).

Macdonald charts the progress of museum exhibitions from an 'orderly visualism of reading – inherent in the library and book analogies, the desire to make legible', to a gradual change to '*less directed*, more multi-sensory approaches.' (Macdonald 1993: 13, emphasis added). These comments presaged the 'new' museum theory where postmodern and postcolonial practice within the institution is implicated in creating the 'post-museum' (Hooper-Greenhill 2000). In these discursive democratic museums, exhibitions encourage debate, communities contribute to narratives and interpretation of art, and the institution becomes more inclusive. These aspirations are in contrast to modernist museums, which are authoritative, elitist, exclusive and conservative (Lindauer 2007: 305).

Individual museums examined through this lens are likely to evince a mix of both these approaches. Lindauer (2007: 306) acknowledged that all exhibitions 'enact social relations of power' and that 'choices are always made about what, how and in whose interests knowledge [is] disseminated.' Krebs (2003) discussed the application of discourse studies to the explication of the uses of power and authority in understanding the relationship of the field of museums to cultural consumption. He urged the development of the new museum as people-oriented, rather than object-oriented, and saw it engaging 'with the democratization of

museum practices and, bottom-up, participatory approaches' (Krebs 2003:10) that harness community involvement. In these museums cultural heritage is constructed from a contributory process involving the museal institution and its local and wider audience.

Other commentators have found that working against these democratising effects, the technology of the museum is never free of the 'aura of objective knowledge … and academic rigour [that] are all deployed to secure the authority of the museum' (Fraser 2007: 296). The relationship between power and authority is the subject of considerable discussion among critics who point to the architectures of knowledge that are apparent in exhibition technologies particularly redolent in art museums (Cuno 2004; Lowry 2004; McIsaac 2007; Wood 2004). Despite efforts to diversify audiences, it is not yet clear that museums have actually achieved a shift in power relations in favour of audiences (Ashley 2007). In addition, there is reluctance among some factions of the museum community to adopt changes of this type, and for some critics 'it continues to be a valid and open question … whether these attempts to counteract the asymmetries completely succeed in shifting or reversing power imbalances within museums' (McIsaac 2007: 256). These criticisms raise questions about the 'acknowledgement of the role of museums within the existing power structure in society, and the assumptions museums make about the appropriate power relations between curators and the visitor' (Fraser 2007: 291)

Against a background of these relatively recent influences on exhibition practice and in the context of this study, it is reasonable to ask what contribution an examination of the production of books might make to this debate on authority

and power in the museum. With their essentially non-democratic production processes, their fixity of form and their inherent association with authority, books – particularly non-fiction books, which constitute the majority of museum titles, are essentially a unidirectional form of communication that privileges the author over the reader. Regardless of the uses the reader has for the finished physical book, the author, editor and designer as interlocutors all construct the text without recourse to the reader. This situation in book production is different from the possible involvement of communities and audiences in the construction processes for some exhibitions, particularly those addressing topics that are open to broad interpretation such as history, and social and cultural issues. By providing locations for visitors' comments, exhibitions open up discussions for visitors after the curatorial production process is completed.

The interests of museum curators and educators are acknowledged to differ from those of museum visitors and other professionals within the museum (Rice 2003: 90), and these interests may be seen played out in the printed media associated with exhibitions. Producing agents retain the powerful framing action of books, together with the equally power-laden use of books as sites for the presentation and construction of knowledge. At a time when museums are being urged to be more constitutive and inclusive (Ravelli 2006: 3), and to embrace a diversity of views and voices, museum publishing offers curatorial voices a form of communication which precludes debate and the expression of a diversity of audience views. With these powerful advantages in production, this argument suggests it may not be a coincidence that, as the exhibition space becomes a locale for negotiation, the production of books where space for negotiation is essentially

non-existent, has increased in output and profile.

Other authors, McKenzie (1984: 334)for example, stress the human agency contributing to the book as a physical object and acknowledge the influence of form on generating a variety of 'readings' available within any book:

> The book as physical object put together by craftsmen – as we all know – is in fact alive with the human judgments of its makers. It is not even in any sense 'finished' until it is read. And since it is re-creatively read in different ways by different people at different times, its so-called objectivity, its simple physicality, is really an illusion.

Books, in line with other media, are open to multivalent readings and contemporary literary theory places the reader at the centre of meaning-making using the textual and visual resources available in books. Narrative and fiction texts are recognised as offering broad possibilities for varied readings (see, Radway 1984). However, the structured hierarchical presentation of non-fiction texts in conjunction with the accepted procedures for contestation of authorial writings, such as peer and book reviews, allow less opportunities for contestation by readers. Eliot and Rose (2007: 3) observed that 'once written down [books] claim an authority through permanence.' In non-fiction books authorial content is presented for the reader's consumption in a fixed, non-negotiable style and structure. In addition to the style of non-fiction books precluding individual readings, books offer no physical location for the expression of debate or

negotiation. When seen from the museum studies perspective, a field familiar with the notion of open and closed readings and contested authority, as is evidenced from the debates on curatorial authority referred to earlier, it may be concluded that the authority associated with non-fiction books, Eco's 'repressive, authorial decision' (2003), is underpinned by the consummate authority of museums (Lavine 1992). This combined power has the potential to influence readers' and visitors' reception of museum books. From these observations, one might conclude that exhibition books, supported by the authority of both the museum and the book, provide curators with a vehicle with which to reassert their power, either knowingly or innocently, at the same time that they are having to relinquish control in exhibition spaces.

The complexity of the balance of power encompassed within museums and their books contributes to a subtle re-positioning of the reader of museum books. For some critics of the art museum, the public's trust in the institution is intricately linked to its authority and, therefore, authority is not an attribute to be dispensed with lightly. As Phillippe de Montebello (2004: 154–5) argued, 'authority – that is the quality, in my view above all others, that causes the public to have trust in the museum' and feel 'secure in the knowledge that the finest scholarship informs the museum's programmes and presentations.' Making a distinction between 'authority' and 'authoritarianism', de Montebello suggested that authority 'carries within it the humility that is the mark of true scholarship' and is 'projected by the institution as a result of its acknowledged seriousness of purpose, scholarship, respect for the works of art, and integrity as spokesman for their place, time and creator' – a process that this study suggests is contributed to

by publishing. One possible point of compromise between these opposing views might be in the acknowledgement of the authority of scholarship centred around factual information about paintings, objects and the interpretation of the social context of their historical production and reception together with the simultaneous recognition that the contemporary reception of the art and objects (from any period) is open to reinterpretation. With few exceptions this is not a compromise that can be located in the exhibitions or in the books of national art galleries.

Representation for readers

As a bone fide cultural product intimately associated with the scholarship of the exhibition, the book carries the imprimatur of the museum. It is a form of culturally endowed memorial that offers the consumer further erudition and thereby cultural capital (Bourdieu 1993) while simultaneously functioning as a memorial: a purpose that is acceptable to, even desired by, museum visitors since the book as an object reflects their view of themselves as culturally active individual. The primary memorial purpose evident at the time of purchase is enhanced by the opportunity the book offers as a form of representation. Books as souvenirs provide visual evidence to their owners of personal life-experiences as well as reflecting back to their owners an image of a culturally active persona.

Books as physical objects can be shared among family and friends so that copies are read by more people than their individual owners. The response of visitors when asked whether they shared exhibition books was varied. In some cases visitors were enthusiastic about sharing books with others. In the case of this visitor, the sharing took the form of a gift:

> I think the catalogue I have bought most in the last year is the Velázquez exhibition. It was one of the all-time-great exhibitions. I must have bought that catalogue at least 15 times to give to people. It was a magnificent book. ... It is a magnificent catalogue. It just captured something of the show. You know, very rarely do you get those two things coming together, the show and the publication worked really well. And I just kept giving it to other people, I just wanted other people to have it.

For other visitors, the sharing was through a loan, rather than through gifts:

> My mother may give me back the Alison Watt book as she doesn't want the clutter. But that will be later. She'll need time to understand it.
>
> It comes out when I want to tell people about the exhibition. I have to say, it isn't in my bedroom, it is in our living room, so I put it there and hope that my flat mates or other people might want to read it.
>
> I might pass it around to friends.

In other cases, owners were adamant that they would not share their books with others. The primary reason given for this attitude was how important the books

were to these individuals, together with the fear that lent books might not be returned:

> Not shared with family or friends since they never give anything back.

> … books that were actually really quite important to me. There was one in particular, I remember. That must be, you know, thirty years since I lent and lost that book. But it was a bit of a lesson that you can't always expect other people to see them as being that important to you. Not all the books I have got are that special, but some of them I would be wary [to lend].

As shared entities, books represent the cultural standing and life-experiences of their owners to others individuals such as friends or family members. Fornäs *et al.* (2007: 77–81) discussed the intricacies of books as gifts and how they disclosed information about the donor explaining that the gift of a book 'can be experienced as giving away part of oneself'. Drawing on Thomas's critique (1991, cited in Fornäs *et al.* 2007: 77) of the theories of Mauss, they also found that the form of the book that is presented as a gift is a reflection of the closeness or distance in a relationship: 'people buy paper backs for themselves and hardbacks for others' in a distant relationship, but for a close relationship it is more the 'substance, the content of the book' that is important. In a close relationship, the donor provides the recipient with 'a key to his or her identity', with the donor potentially exposing

a part of his or her inner hidden self through this gift.

In a similar way, the museum declares its association with the books it publishes. In the case of the institution which can be seen most readily in the semiotics of the cover. In an explicit authoritative linkage, the institution's director presents the publication, its scholarship and the associated exhibition, collection or project to the reader through the paratextual device of the foreword. The museum brand and authority is inscribed in the book's bibliographic features, so that, as the owner of the book, the visitor's standing as a culturally active individual is enhanced by the cultural authority of the museum explicitly displayed on the cover of the book. Acquisition of the book is also seen as a marker of a level of income associated with the time and opportunity for travel and leisure to attend museums and art galleries.

As contemporary evidence of past experiences souvenirs are 'marked as arising directly out of an immediate experience of its possessor' and 'placed within an intimate distance' (Stewart 1993: 147) of the owner. Stewart likened souvenirs to trophies, a term used by Janis Adams who refers to the 'trophy catalogues' acquired by the Edinburgh-based visitors to the National Gallery of Scotland. Adams acknowledged that this use of the museum publication by visitors as a trophy is foregrounded in production when the image is selected for the cover of the catalogue. The image not only links the book directly with the exhibition but also resonates with visitors who use the catalogue within their homes as evidence of their presence at the event.

Just as books as souvenirs stand in for the experiences that build into an individual's persona, so the books we read build our intellect (Siskia 2009). To

adapt a common maxim, 'We are what we read.' The books we are seen reading with their poster-like covers, advertise our interests, our concerns and our educational attainment – in fact, they are seen as providing a window on our interior selves (Donadio 2008). As with other personal possessions, books present their owners as individuals; they let others know who we are. In discussing the symbolic nature of books, Manguel (1998: 214) acknowledged that:

> The association of books with their readers is unlike any other between objects and their users. …[B]ooks inflict upon their readers a symbolism far more complex than that of a simple utensil. So important is the symbol of the book that its presence or absence can, in the eyes of the viewer, lend or deprive a character of intellectual power.

As symbols, individual books offer a means of marking events in their owners' lives. In this way the individual physical book enables its owner to represent a single event or period in their life. Since a library is a collection of books these collations memorialise and represent a life-time of experiences. Manuel (2005, 2010) explored his and other people's book collections and examined how their lives are charted through this self-reflexive engine. Following a similar logic, Stewart offered comments (1993: 34) on this feature of the book collection as representation and located historical antecedents of such collections:

> The royal predilection for giving libraries the names of their

> benefactors … has in more modern times been transferred to the identification of the reader with the books he or she possesses, to the notion of self as the sum of its reading.

In Walter Benjamin's essay (1982) he examined the autobiographical processes associated with the creation of his book collection, establishing in the process the importance of his books as markers for past events in his life. In a similar way, visitors to the Wellcome Collection and the National Gallery exhibitions referred to their own collections of catalogues as biographical:

> I am guilty of having lots of books on my shelf that I have bought in a rush of excitement that I would never throw out, despite my partner's wishes. I find it really hard to get rid of books. Books of exhibitions that I have seen I really don't want to [get rid of]. I mean, I just think, if you have seen an exhibition that you really enjoyed and it made an impression on you, it seems a terrible shame not to have something of it somewhere in your house as well as just the memories to remind you.
>
> When my husband has read it, it will go in my collection of art books and catalogues.
>
> I am afraid they go on the shelf, but I like them on the shelf as well, because they remind you of an experience and encounter

> as much as of the book itself. Perhaps that is what catalogues do more than these kinds of publications.

> I have particular ones that I remember where they are on the shelf at home and from time to time I take them out and look at them. Sometimes it is a long time, it might be five years, or whatever. But I like having them, I like having them around. They are important. Important in a lot of different ways.

In these comments it can be seen that the book buyers recognise that their personal copies of museum books chart the experiences of gallery visits over a lifetime of cultural activity.

Unlike other souvenirs of experiences that might be consigned to 'the attic or the cellar, contexts away from the business and engagement of everyday life' (Stewart 1993: 150), books are usually placed on display shelves maintained in the daily living spaces of their owners (Graham 2008). This distinct form of storage/display in the owner's domestic space supports the view that books occupy a position of increased cultural status even when the main reason for purchase was as a souvenir. With spine text indicating the title (and therefore the content), the author and institution (and therefore the authority) the compact form of the book encourages both display and efficient storage. For the individual and for family and friends, browsing through book spines evokes memories of life experiences and of reading (Grove 2008) because the book-filled shelves in living spaces present an individual's persona to themselves and to others.

It is not only museum visitors who make use of books for representation. The use of books by producers as 'exchange value' (Stewart 1993: 35) is the subject of the next section, which sets out to show how producers become consumers as they purloin the representational function of their books.

Representation for producers

Curators, artists and sponsors all use the book to represent evanescent qualities such as academic excellence, career attainment and corporate values. The function of representation for producers offers them a form of consumption. For example, curators both write the book and use it for their career enhancement; likewise artists contribute to and assist in the construction of the catalogue and then use it to demonstrate their artistic practice and career progression. Similarly, sponsors fund the production of the book, ensuring excellence in colour reproduction, quality paper and binding, and then circulate the book as evidence of their association with the values of the institution. The museum is also implicated in using the book to represent the values of the institution both to its visitors at the museum and to individuals located away from the institution. This function is presented here as a means by which the book enables the museum to become distributed away from the place of its physical location.

Whatever other purposes they fulfil, museum books are resources for communication. As interpretive, informative and organisational texts, the content of the books serve to disseminate the scholarship and share the wonder of the museum's collections. This self-evident function fulfilled by the physical object with its longevity, compactness, ease of access and portability, extends the interpretive

impact of the institution's communication through time and across space. In other words, and referring specifically to the publications associated with exhibitions, books are a permanent record of the scholarship, themes and convocation of objects that make up the temporary exhibition. These exhibition books outlive their parent and become the lasting legacy of the event. While acknowledging that the book is a legacy of the exhibition, it is necessary to record a further self-evident but often overlooked fact – that the book is not a simulacrum of the event and cannot represent the visitors' experience of the exhibition. As a different medium it can only present aspects of the exhibition and contemporary catalogues are less and less a direct reflection of the exhibition and have become a more independent entity. This more distant relationship can easily be overlooked in a critical analysis of both contemporary and historical exhibitions, where researchers may analyse the communicative content of the catalogue as if they were analysing the visitors' exhibition experience.

Exhibition catalogues extend the communicative resources of museum through time. In some cases, the academic content is available only in the form of the catalogue. These books extend the life of the museum's communication and were, until the advent of web media, the only record of the unique mix of borrowed objects garnered from institutions and private individuals around the world. Offering a specific academic focus, these exhibition books are retained by scholars and lay people for subsequent reference so that their communicative function persists long after the exhibition has been dismantled and the objects dispersed.

Simultaneously, as a portable object the exhibition book circulates freely into bookshops, libraries and homes, where it conveys the content beyond the

museum's physical location. As a repository for intellectual property the exhibition book is an international commodity. The international nature of art publishing, in particular, projects the institution onto the global stage and promotes association with other centres of museal excellence. In the process these institutions gain even greater status and power as cultural and art historical authorities (Message 2006). Their communicative purposes are extended spatially through this international collaboration in the global market of art publishing. It is particularly the national museums and the larger regional art galleries that promote their books to an international audience – people who then may choose to visit the museum in person or who may remain consumers at a distance. The fora for the sale of the rights to existing and planned books are the rights-selling book fairs in London and Frankfurt (see Figure 6.1). Representatives of the publishing enterprises at the national institutions such as the British Museum, the V&A, Réunion du Musée Nationaux, the Royal Collections, National Galleries of Scotland, and the Metropolitan Museum of Art, to name only a few, attend these events to promote their publications to international buyers and markets. Besides the additional income derived from the sale of these rights these conjunctions either with other national museums or with commercial publishers serve to advertise the institution and its collections. The international sale of museum book rights recognises that museum collections are a commodity of international value and, as such, their distribution through the museum book enhances the institutions' positions of power and influence. By this means, the book extends museums' communication processes into the arena of international collaboration and contributes to the globalisation of culture (Robins 1999).

Figure 6.1 Regular visitors to the Frankfurt Book Fair refer to this aisle as 'Museum Alley'. Publishing enterprises from British and North American museums sell the rights to their publications from these stands. (Photograph by the author.)

Museums utilise guide books and catalogues to improve access to their objects and collections. However, this use of display is not innocent. The process of selecting objects for inclusion in guide books and the style of presentation carries cultural values and provides further opportunity for the agency of the curators, researchers and directors. In addition to the general guide that aims to provide a snapshot view of the museum collections, museums are publishing books that present selected objects as 'masterpieces'. *The Masterpieces Guide* to the Rijksmuseum (Dominicus-van Soest 2003), *Masterpieces: Medieval Art* (Robinson 2008) and *Masterpieces of the British Museum* (Trustees of the British Museum 2009) all advertise the celebratory nature of the contents in the titles and entice visitors to engage with the selected iconic objects and paintings during their visit. (see Figure 6.2) Besides the guiding purposes of these publications, they serve to present a selection of what the museum considers is the 'best', that is, what should not be missed. By this means, museums select and present the valued objects for visitors. This function of museum books serves to reassure visitors, particularly those with a limited period of time to spend in the museum, and ensures that they locate and 'experience' the iconic objects in the museum's collection.

The publication circulates beyond the physical boundaries of the institution to advertise the collection, demonstrate its breadth and its epistemological functions. The book represents a collection to such an extent that in some historical examples, collectors substituted paintings and drawings of objects for the actual objects themselves. For example, the 'Paper Museum', (see page 9) circulated knowledge of the objects garnered by collections in Rome through drawings and paintings among scholars with greater ease than the objects themselves; that is, the paper

Figure 6.2 The British Museum offers a variety of guides that focus visitors' attention on selected aspects of the collection, including those objects and paintings that have been classified as 'masterpieces'. (Photograph by the author.)

museum stood in for the objects and the collections. As such, they also enabled a controlled presentation of the objects and collection as well as filtering knowledge of the collection through the process of representation.

From the inception of formalised collections of objects until the advent of the internet, manuscripts, print – and its attendant medium, photography – circulated knowledge of collections. In fact, despite the advantages inherent in the use of online delivery platforms, printed books still remain a format of choice for the presentation of permanent collections and their attendant scholarship. The authority of printed media remains harnessed in support of the dissemination of information about collections despite the possibility of online distribution. As Oliver Watson observes, the 'museum's desire … to make its collections known came out through printed books'. In the case of the Museum of Islamic Art, Doha, Qatar, where he is director, Watson envisaged that publications from the museum would serve to broadcast the existence to scholars of both the quality and the specifics of the newly formed museum collection:

> We have agreed with the Board of Authority what our policies and practices are going to be. What I am proposing is the key thing we need to do is to maintain activity around the collections. I feel that the museum should be a real museum and not stultify into one of the tourist attractions of Doha. It should be known throughout the globe, and particularly for those interested in either contemporary architecture or Islamic art, should be one of the places that is automatically turned to

> because of the quality of the collections we have. They are 'must see' collections in several areas. So, I am looking at a joint thing with web publication and with paper publication.

For this newly founded museum, Watson wanted its publications to contribute to establishing the institution as a centre for the study of Islamic art and culture within a clearly identified community of practice – 'those interested in either contemporary architecture or Islamic art'.

The nature of the process by which books establish and legitimate collections to the general public is also evident. Beard (1992: 528) observed, 'In an inextricably circular process "Monet" sells books … and he encourages gallery visits; while gallery visits legitimate his prominence and the commercial or educational enterprises on which that prominence rests.' Beard included visitors' experiences in the shop and their purchase of souvenirs as both contributing to what is referred to as the 'totality of the museum experience' (Duncan and Wallach 1980, cited in Beard 1992: 529).

In addition to extending the communication of the museum through space, the book stands in for the institution through the signs incorporated into the format of the codex. Not only is the museum's name, as a branded logo, present on the jacket of the book, in exhibition catalogues the director presents the institution, the purposes, themes and intent of the exhibition in the foreword. This text also extols the exhibition's contributing scholarship, and acknowledges and thanks the efforts of the staff, the contribution of the lenders and the support of the sponsor. As Michel Laclotte, a former Director of the Louvre, commented, somewhat ruefully

perhaps, 'The truth is, during my years at Orsay and the Grand Louvre, I wrote a lot. Or, rather, I turned out a large number of articles, prefaces, and essays to try to explain or comment on what we were doing'. (Laclotte 2003). The agency of this paratextual element is active in positioning the institution in relation to the cultural and political scene (Hughes 2011).

Associated with the director's text is a statement from the sponsor of the project. This is usually a shorter entry that is often given prominence on a separate page and is accompanied by the company's logo. These texts link the exhibition, the institution and the cultural values of the museum to the commercial enterprise. For corporate sponsors, the foreword and other paratextual elements acknowledge and celebrate the commercial with the value of the collections and their objects.

Institutions use books to provide affirmation of the cultural values inherent in their activities. As the producers' comments presented in Chapter Three attest, the presence of a book in conjunction with an exhibition establishes that time, effort and money has been expended on this topic; that the museum is 'serious' about the subject. The existence of the book provides *gravitas* for the subject and for its treatment by the institution. In other words, the book declares: 'This is a subject we think is important and take seriously, and therefore, you should too'.

Representation for curators

As Vogel (1991: 191) observed, 'the curator's name rarely even appears in the information available in an exhibition (except as the author of the catalogue)'. Vogel's remarks are directed towards the artifice of museum displays but they also serve to emphasise the anonymity of exhibition producers to museum visitors.

In contrast to this anonymity in the exhibition itself, books name producers as authors, editors and publishers meaning that their contribution to scholarship and research is permanently identified. As Mark Eastment, (V&A) identified, 'the curators are then judged on their published works. So, at the end of the day, they have to be seen to have works published.' As the designer, Robert Dalrymple observed, curators themselves judge the representational value of the catalogue for which they are authors, and he went on to comment on the importance curators therefore placed on the size of the book:

> The trophy-ness of it, in fact, is more than skin deep because … the bulk of paper in that Picasso [catalogue] meant that (although it was chosen because it was suitable for the prints) the catalogue was thicker than others. The curators, actually, they ask how thick the catalogue will be. And it is certainly disappointing when you do a book, in highly coated paper, and it turns out to be thin, you think, 'Oh!'

For academics and artists who are not members of the museum's staff, the opportunity to submit a catalogue entry on an object, contribute a complete essay, or to write or edit a complete catalogue, is a reward given, in some cases, in exchange for the time and effort expended on the work required in preparing an exhibition. The resulting publication can be cited in curricula vitae and biographies provides entry into and confirmation of membership of, the academic community of practice. The publication of research findings by museum curators both builds

and serves the extended research community that is identified by its specialist knowledge. It is this community that some general visitors to museums, that is people with no specialist working knowledge of the subject, seek access to through the catalogue.

There are, of course, within the range of visitors to museums, many people who belong to specialist communities. This visitor to the *War and Medicine* exhibition at the Wellcome Collection, who purchased two copies of the catalogue, for himself and a friend, demonstrates with his comments, how necessary it is for visitor's to feel that not only content but also the tone is correct:

> I should say that having been professionally closely involved in the study of several of the more controversial areas covered in the exhibition (shell-shock courts martial; medical trials involving human volunteers and legality issues concerning the human cost of various weapons types in war) I was pleased with the balanced approach taken by the exhibition's coverage of these complicated and often emotive topics.

Another visitor who purchased the *Alison Watt: Phantom* catalogue registered favourable comments on that book while voicing concerns about the style of writing in some art catalogues:

> I thought it is very clear. I think the language was reasonable. I have read quite a lot of [art catalogues and] sometimes I

> have abandoned the essays in books because I just felt ... they can become so much just about one particular person, sort of over-intellectualized. It depends who they are aimed at there. If they are a piece of academic writing, then that is fine, but if [they are] something that is in the public domain, and if it is a publicly funded institution, I do worry about those sorts of text.

However, most museum visitors are understood by publishers as preferring less erudite language and a less academic writing style. It is these potentially conflicting demands of language, style and the sheer amount of text that are disputed areas between publishing staff and curators. From interview data and observation of recent exhibition catalogues the balance appears to be turning in favour of the publisher and the visitor: exhibition catalogues offer content presented with scholarly apparatus such as footnotes, appendices and bibliographies in less obvious locations. Limited amounts of text are integrated with illustrations in a page design that increases accessibility for the general reader.

At the same time that curatorial voices are seeking refuge from the contested space of the exhibition by turning their attention to books, their use of this resource is contested from another source within the museum.

Materiality and meaning

Until the advent of electronic media, 'the book has always been inextricably embedded in the material world. … In entering the world of things, a text becomes an object created out of materials [and] the manufacturing of a book using …

materials is a process through which the nature and cost of materials … will influence the product, to the extent of modifying … the original text and thus its meaning' (Eliot and Rose 2007: 3). It is this materiality that visitors use as a means of remembering visits and gallery experiences, but as Samuel (1994: 25) observed, 'the function of memory keeping and presentation is increasingly assigned to the electronic media' – a form of media that has an increasing presence in museum interpretation and communication and, possibly, as souvenirs. Print-on-demand, short run and digital printing as well as the distribution capability of the internet form components of current publishing strategies in museums, particularly for technical publications. Museum publishers are all too aware of the opportunities and the threats to exhibition books inherent in these new technologies and their associated forms of delivery. Oliver Watson, director of the Museum of Islamic Art, Doha, explained that he sees the internet as potential filtering medium, in the same way that books can offer selections of the collection:

> But, for each one of those books, the content is also then captured and delivered on the web as part of a bigger project. I am quite keen on the idea of actually delivering things like that as books on the web. Not in the way that you just look into an actual database where you go and search everything, but actually, you go in and it says, 'Here is a "pill" on jewellery; here is a "pill" on metalwork.' And, then, here is the big database where you can search through for anything.'

Loise Rice, at the National Gallery, sees the internet as a location where information that is extraneous to the textually succinct and image heavy exhibition books, can be provided for interested visitors:

> You know, your catalogue entries won't be more than 350 pages. And actually, if you want more than that, these days, one of the great luxuries, is you can say, it will go online.

Coralie Hepburn from the British Museum sees the issue of media as one that concerns supplying visitors with the information in the form that they want it:

> How do people want their information, especially now, when people rely so heavily on Wikipedia and the web? [Also, an app] is something that, if people want to find out a little bit before they come to an exhibition, you are giving them a little bit of background information. Sometimes, with a young audience, that is what they want. They want to download something, just flick through the pictures, [with] a bit of commentary, whether it is video or written commentary and just find out a bit more. No one is going to walk around with an app. I think that is rather like a Lady of Shallot looking at the world through a looking glass, not actually looking at it. You would always be looking at what it looks like on the display and not looking at it with your own eyes.

Overall, Hepburn concluded that new media is most likely to work alongside print and provide an adjunct to the existing methods of delivering interpretation:

> I don't see it as a threat at all. I just see it as another area we ought to be looking at because even if you don't make much money from this area, our job is really to educate people and we are actually supplying information to people in the format they want it in. It is not just about making huge amounts of money, it is just about making it accessible.

While the relationship between traditional print and electronic media particularly in their delivery of intellectual content in the form of text and images, is beyond the scope of this study, the impact of these new media on the publishing of printed books by museums cannot be entirely ignored. In 2010, the electronic book had the greatest impact on sales of fiction in hardback or paperback printed form (Neilan 2010). Serial publications, such as journals, magazines and newspapers that had been offering content online for some years, found that devices such as the Apple® iPad with its mobile technology, made access to their content even easier. In a development similarly enabled by mobile technology, illustrated non-fiction, particularly in the form of cookery books, is now available for consumption as mobile phone apps. The media are replete with predictions of the 'death' of the book and equally prominent are articles on the resilience of print and some articles represent both views (Kindersley 2007). While it would be premature to state categorically that the print medium will or will not

survive, publishing is undoubtedly affected by these new delivery platforms and the industry has yet to determine the influence these changes will have on book purchases and reading practices.

If the implications of these changes remain unclear, what is understood is that cultural and personal responses to printed books will influence the outcome. It is likely that the material aspects of printed books, (such as their weight, the feel of the paper, the quality of the image reproduction, the quality of the binding and its materials) are the very features of books that contribute to their likely continuance. It is these features of the book as a physical object that are the ones that electronic media are unable to replicate.

Entrenched preferences for the use of printed books continue to dictate the use of books as the vehicle for museum scholarship, as Oliver Watson, Director of the Museum of Islamic Art, Doha, explained, while advocating the use of computers to record and organise collection data:

> these expensive paper publications weren't just vanity publishing. [Print] should not be the driving force and it shouldn't mean that by doing it, you don't retain the information. [Print] could still be a spin-off from the computer update. But there is still, in a lot of art historical circles certainly, a distaste for the digital; a belief that, somehow, it is not real.

Of equal motivation are the cultural and personal uses of the book as a physical

object; a feature that electronic media is unable to provide. As Oliver Watson concludes:

> the obvious way to deliver information on collections is through electronic publishing, but I am not sure that everyone has thought through the implications of the relationship between paper and ebooks.

The use of the internet for communication and marketing is embraced by most museums, and early advocates of this technology for museums (Weil 2002) suggested that delivery of printed materials would gradually move to the web. While museums exploit the interactive and networking features of the medium (Parry 2007) and harness the rich visual and auditory facilities inherent in the internet, as yet, no charge is being made for access to this content. Moving print communication to the web would therefore deny institutions a considerable income stream in addition to robbing visitors of the advantages inherent in printed books. While harnessed as an effective museum communication medium, web, ebooks and apps have not currently superseded print. As with the conjunction of other technologies, such as the impact of television on the production and consumption of film, it appears that printed and electronic books complement each other and contribute to the mix of available communication channels.

Conclusions

Contemporary exhibition publishing in the UK is responding to the demands of

visitors; demands that are primarily assessed by reference to sales figures. The communication of information and scholarship on objects and collections either associated with or independent of temporary exhibitions, no longer appears to be the paramount concern when publishers commission new titles.

Museums use books and catalogues to provide access to their objects and collections. However, this presentation is not a straightforward matter of display since it also carries many cultural values as well as reflecting the agency of the curatorial staff, the institution's directors and the institution itself. Museum books, therefore, act as a substrate for the identification of individuals, their scholarship and their contribution to the research and ideas presented in the exhibition or collection. Bound by conventional semiotics, such as, for example, text on spines, the text, illustrations and logos on book jackets, the book identifies the scholarship of curators and researchers; an acknowledgement which is often missing in the exhibition space. For corporate sponsors, the foreword and other paratextual elements acknowledge and celebrate the commercial association with the cultural value of the collections and the institution. All these features, common to most non-fiction books but not available in many other museum products, enable the institution's research, scholarship and authority to become less anonymous, more appellative and identified directly with the institution. These features essentially bind the book conceptually and intellectually to its institution as it circulates away from the physical location of the museum building.

This chapter considers two specific functions for museum books – memory and representation – that data from this study single out as of particular importance to the agents involved in their production. The same purposes are

noted from visitor data that illuminates the passage of the book from the museum bookshop into visitors' homes. Here the book acts as a culturally active souvenir memorialising the experience for the visitor. At the same time the representational functions for the museum persist – the museum now resides in the domestic space as a long-lived, permanently available representative of the institution.

The curator, identified and inextricably linked to the content as the author, uses the book for professional purposes – career markers and progression – and for subsequent referral as a record of the fugacious exhibition. While any of these functions may be carried out by other media, the materiality of the printed book performs these functions better than any other medium. In the concluding chapter, the fixity and portability of the printed book, features that are inherent in its materiality, are recognised as an essential aspect of the diffusion of the museum into the daily life of its visitors.

7 Books and the distributed museum

This study investigates an under-researched component of museum communication and culture, namely, the printed book. Using a case study approach generating data from interviews and questionnaires over a two-year period, the field work focussed on books produced for temporary exhibitions at two institutions. The bounded model proved a successful view point from which to explore this complex relationship that exists between books and their associated institutions. Starting from the premise that published books reflect both their production processes and the influence of various agents and that, as meaning-making resources, they are received by an active audience, the research sought an explanation for the purposes of exhibition books as a means of clarifying why museums publish books.

Various purposes were identified. The crucial function of contributing to the funding of the institution surfaced readily from publishers' responses. The commercial purpose disclosed an emphasis from producers on the necessity of museum books, particularly catalogues, to appeal to as broad a readership as possible. This observation indicates why purchasers of museum books have been implicated as precipitating a gradual reformulation, and general increase in accessibility for readers in these museum products. Evidence from both publishers and visitors supports the view that visitors seek out and respond to exhibition books that demonstrate a generous use of images, an engaging writing style and an accessible content structure. Data also indicates that these perceived requirements encourage changes in the exhibition book. It suggested that books

for contemporary exhibitions are less likely to follow a traditional catalogue format and are more likely to be a book 'published in association with an exhibition.' The content of this type of book is less closely aligned with that of the exhibition. As a result, these books have a longer sales life and may be sold successfully beyond the confines of the museum bookshop. A consequence of this, and a driver of further change, is the fact that these books extend museum communication through time and space and distribute the museum into visitors' homes not only locally, but also regionally and globally.

The change in composition of the exhibition book that promotes this longevity also repositions the book in relation to its exhibition. While discussions acknowledge that the positions are more fluid than fixed and that each offers elements of the other, two relationships are posited: *frame* and *site*. The exhibition book works as a framing device for the visitor's museum experience, a paradigm that utilises the lens of paratext (Genette 1997). The book also functions as a site for a presentation of intellectual content that takes the reader – the museum visitor – beyond that offered by the exhibition. These different relationships of the book to the exhibition are both apparent in the structure of the exhibition book alluded to earlier. The more traditional structures maintain their primary framing agency, whereas other structures allow the book to become a site that is detached from the exhibition except through their time of publication and general theme. Both forms, site and frame, circulate freely as the distributed museum (Falk *et al.* 2006).

Although far from conclusive, evidence indicates that traditional art institutions, such as the National Gallery, more commonly construct the book as a frame for the exhibition. This is in contrast to institutions seeking contemporary

ways to address and involve audiences, which are possibly more inclined to produce books as formations constructed to go beyond the exhibition. Additional studies using a larger number of case studies are necessary to elucidate this particular observation further. This topic is one direction for possible future research that has implications for museum communication, visitor studies and free choice museum learning.

Essentially, printed books offer an infinitely variable form for communication; variation which is understood, accepted and embraced by readers. There is, however, some evidence from the audience data that many visitors select books on the basis of the quality and number of their images and, possibly to a lesser extent, on the accessibility of the text. This privileging of image over text which is apparent in this tendency of the public to select books with more images and less text, supports the suggestion that exhibition books are associated strongly with memorial purposes.

Despite its association with cultural institutions, museum publishing takes place within the strictures of commerce and is sensitive to the demands of producing and selling books for profit. That is to say, while books function as additional communication resources with which to facilitate visitors' museum experience, enhance their understanding and enable a deeper investigation of a particular topic, they remain ultimately commodities for sale. The requirements of this purpose, while recognised, are not a primary focus of this study, but offer a potentially fruitful area for further investigation. For example, there is a noticeable difference between the financial contribution of publishing to UK national art galleries and that of the national museums of science and history. A comparative

study with the objective of characterising publishing in these types of institutions, and with a particular emphasis on the commercial, may explain the contribution of books to the communication strategies of art and science institutions and provide useful insights into the public's engagement with these disparate fields.

This research demonstrates how books are simultaneously produced and consumed by the institution and its agents. Museum books act as a substrate for the identification of individuals, their scholarship and contribution to the research and ideas presented in the exhibition or collection. Bound by design and typographic conventions, the book acknowledges the curator/researcher as author – an acknowledgement that is often missing in the exhibition space. For corporate sponsors, the foreword and other paratextual elements acknowledge and celebrate their commercial association with the cultural value of the collections and the institution. In these ways, books make the research, scholarship and other valued attributes associated with exhibitions and institutions less anonymous to the benefit of those acknowledged.

Museum books provide readers with a resource that offers uses beyond the content for display, a process that aligns audiences with the cultural values of the museum and endows them with the status of consumers of culture (Bourdieu 1993). Catalogues from exhibitions displayed in the home and as collections on book shelves are an example of this cultural display. In considering these aspects of audience reception, this study positions the book as a culturally active object by acknowledging that this acquirable object may be used by visitors to celebrate both their association and identification with the values of the museum.

As an extension of this agency of the book, the institution itself utilises books

as representation. Book production values such as high-quality paper and binding, individual design for each title, the generous use of space on the page and careful attention to colour reproduction all demonstrate the institution's commitment to quality. A heavy, hardback, lavishly illustrated art book represents the authority of the associated institution. At the same time that books represent, they also frame the institution since the visitor's museum experience is reinterpreted through the lens of their initial and subsequent reading. As an adjunct to this aspect, books offer the visitor a product which through its purchase allows the museum experience to be both memorialised and commodified.

It is in the nature of books that their content is presented as a unidirectional form of communication. The fixed form and closed production processes that create books result in an essentially authoritative form of communication. Both the institution's and the author's content is presented for the reader's consumption as nonnegotiable and, while readers are free to interpret texts, books, unlike exhibitions, provide no location to register debate or resistance. When museums are urged to be more constitutive and inclusive, and embrace a diversity of views, it is possible that museum books offers a refuge for the authoritative voice of the powerful institution and the curatorial staff.

Museums publish exhibition books in order to distribute the intellectual property of the museum, its collections, its research, its programmes – that collation of images and scholarship from the research underlying the exhibition. In the form of the book, this communication resource is simultaneously available for consumption as it is intended by producers while also being available as a souvenir and as a marker of career progression not to mention its role as representation of

the cultural capital invested in the museum, its collections and its authority that build and maintain the museum as a social institution. If there is a paradigm by which to understand the contribution of books to the construction of the museum as an institution, it might be the concept of the distributed museum.[1] This concept has many resonances with Abercrombie and Longhurst's characterisation of the diffuse audience (1998) whereby the contemporary reception experience no longer occurs in one space (such as in a theatre) or as a mass event (as in broadcast television) but rather is diffused (distributed) throughout the quotidian. The museum, through its distributed books, enables the institution to offer consumption for the diffuse audience.

Museum books are communication resources that extend the institution's communication reach in time and space. The extension of communication temporally is achieved by books providing a permanent record that outlives an exhibition, an attribute of significance for high-profile, but short-lived exhibitions. The international nature of art publishing projects the institution onto the world stage, and promotes association with other centres of museal excellence which place these institutions in positions of power. Their communication is extended spatially through this international collaboration in the global market.

A book is simultaneously both content and object, written language and form, idea and vehicle that is 'finalizable as meaning and materiality at once' (Stewart 1993: 31). In addition to the primary purpose of being read, it is also consumed through acquisition, ownership, and display, in addition to reading. In fact, as respondents in

1 I am grateful to Dr Ross Parry for his suggestion of this means by which museum publishing might be characterised.

this study acknowledged, close reading from cover to cover of these often expensive commodities is not a ubiquitous form of use. More common is sporadic reading, followed by the display of books and loaning them as a means of sharing an enjoyable experience. These visitor activities distribute the museum further and wider through the community of readers. Brown (1983), extolling the importance of good design and high production values in museum publications, offers this insight that summarises why museums publish books – books are able to 'be where the museum cannot be, to take the museum places were it cannot go'. (p. 33).

Over the five year period this study has taken, from 2005 to 2010, there has been a profound change in the nature of publishing, culminating in the advent of the electronic book which challenges the necessity of the book in printed physical form. Books are no longer distributed solely through print, and the electronic book (ebook) is acquired online and read on mobile reading devices. This new technology alters the way people locate, purchase, read and relate to books so that even the simple act of visiting a bookshop to purchase a book is being superseded in some instances by online shopping. Books are easier and quicker to locate through online search facilities and once an electronic book is obtained, searching content is often quicker and easier. In addition, video and sound media are also available to enhance text and still images. Against this background and at the conclusion of this investigation into printed books, it is interesting to speculate what impact this electronic delivery of content might have on museum publishing. As this study did not directly address the issues associated with electronic delivery of content, these comments are purely speculative although they are do present as a possible focus for future research.

None of these advantages of ebooks listed above are relevant to the reasons why visitors said they purchased museum books. Most museum visitors purchase the exhibition book as an integral part of their visit as a souvenir, for representation and only occasionally for further reference. Considering these purposes for memory and representation that visitors voice for museum books, it seems reasonable to ask how useful ebooks are as memorials for an enjoyable event? Since electronic media offer immediacy and variability, but not longevity and fixity (Parry 2007: 102), it is unlikely that ebooks completely satisfy the visitor's requirements for a souvenir that are fulfilled by physical books. We have seen how physical books represent individuals. Would ebooks suitably fulfil this purpose for the reader? With personal representation occurring online for some sections of the adult population, this is possibly a more viable function for museum ebooks in the future. Additionally, there are emerging technologies developed for ebooks and their reading devices that offer functionality with which to build communities of readers (Bell 2001). However, these advantages in virtual representation derived from the nature of the format are counterbalanced by disadvantages of ebooks in the real world. For example, the ereading device does not allow its owner to advertise the books they are reading and the ebook can be loaned to only a limited number of other readers. In other words, the technology does not provide the same possibilities for display of ownership within personal living spaces that physical books offer, nor the sharing or giving possible with physical books.

Reading and its relationship with narrative is also undergoing a profound change. Fiction, non-fiction and reference books, and serials such as magazines,

newspapers and journals, are now available in many different formats through new technology and it is reasonable to speculate on the impact this technology will also have on the illustrated non-fiction that constitutes the publishing of museums. A sense of the need for adjustment in design and format with a change of media emerges from the foreword by Kenneth Clark in his book *Civilisation: A personal view* (1969: xv–xvi). Although written some time ago, his comments on the difficulties of transposing content from the eponymous television programme to a book are relevant:

> Going through the scripts and comparing them in mind with the actual programmes, I am miserably aware of how much has been lost. … certain moments in the film were genuinely moving and enlightening. They are lost in a book. … There was nothing for it but to accept the limitations imposed on me by the medium.

In this quote, Clark was acknowledging what designers working in any medium already know: that honouring the limitations of the medium and using its strengths produces better communication. This philosophy is amply demonstrated for museum book design by Robert Dalrymple (1998) in his illustrated collection of museum catalogues.

Physical books offer a fixity, longevity, cohesion and coherence within a form that is simultaneously compact and comprehensible at a glance. In contrast, electronic media offer inter-activity, spontaneity, sound, video and hyper-links. The

very different benefits of each technology – immediacy for electronic and longevity for physical – strongly suggests that both forms of delivery need to be maintained by museums for their communication strategy. For this reason, both physical books and electronic media are likely to continue to present intellectual property for museum audiences.

There are, however, some additional points to consider that send us back to the commercial turn in museum publishing. Some publications, particularly from art institutions, may be better offered electronically, but, for reasons associated with sponsorship, they continue to appear in print. Agents, such as wealthy individuals, foundations and commercial sponsors, exercise fiscal power to ensure that the institutions' association with schools of art history and individual artists will continue to persist through the publication of *catalogues raisonné*, a form of production and dissemination of knowledge long associated with the canon of art history. Since interview data from museum publishers indicates that despite the sponsorship monies these publications draw on funds from the museum, it would appear that the dissemination of this knowledge will continue in the form of printed books only as long as this funding flows towards the production of these authoritative art books. If, or when, this highly specific funding ceases, the institutional publication of these printed materials is likely transfer to online media.

This change in medium will ultimately be determined by market size and it is possible that the balance between the use of these delivery technologies for other museum books also will be determined by the size of the market for each. Following this logic, it is possible that the split in the market for the physical and the electronic book may occur along demographic lines. Museum visitors who

value books as personal possessions will continue to demand and purchase these printed materials. Younger museum visitors, more comfortable with electronic media, may select ebooks, if offered the choice. While the book buying public is not the only audience that a museum is trying to reach, it is nevertheless an audience who, through their desire for and purchase of books published by the museum, create a demand that has an impact on the production of catalogues for exhibitions. It can be confidently predicted that as long as museum visitors buy physical books, the printed book will survive. Further research designed to monitor changes in buying habits, reading and other forms of consumption by museum visitors would contribute greatly to publishing decisions within the museum, and would also make a substantial contribution to the understanding of the relative strengths of these different forms of intellectual property for the publishing field.

In the course of this study the contribution of museum bookshops as extensions of the visitor's museum experience have been discussed. When considered in conjunction with the production of digital books, it is possible that the changes observed in museum bookshops may be a response to contemporary opportunities for the online purchase of books. The plethora of books on offer through these sales channels, such as Amazon®, is a double-edged sword for some book purchasers. While these facilities provide ready access to a vast range of books and offer discounts on price, the very size of the offering can be daunting and dispiriting. In contrast to this impersonal and solitary experience, shopping for a book in one of the new museum book shops, such as the Victoria and Albert Museum Reading Rooms (2010), offers a pleasant social space where selected physical books may be browsed and enjoyed before making a purchase. In addition

to serving as a distribution centre for books published by the museum, the 'curated' collections of books will offer books from other publishers. Essentially, both the books provided by the institution through the publishing process and those on sale in these bookshops are selections that ensure excellence, uniqueness and difference to museum visitors, extending their learning and entertainment into the purchasing experience, and in this way double-coding the consumption processes. In another example of the complex mix that between intellectual and monetary consumption, the British Museum presents an intriguing use of books in gallery displays (see Figure 7.1). Here, books published by the museum are displayed in the museum galleries with the objects and collections interpreted in the books. In a neat circularity, these books have become museum objects.

Success and limitations of the study

The book as a form of print is presented as an agent of change (Eisenstein 1979) and also as a changing entity (Johns 1998). This research successfully captures the processes involved in the production and reception of museum books in a bounded study at a time in the publishing industry when responses to new technologies is generating considerable change. Conflicting aims among museum producers and the importance of addressing the needs of visitors allied with commercial imperatives are all factors working to change the form of the museum book – changes that reflect the resolving of tensions between the interests of scholarship among the producers and the interests of interpretation and engagement for a general audience. The findings affirm the plasticity of the book and its ability to respond to the needs of producers and consumers. Further research is necessary to

Figure 7.1 A display in the British Museum showing books published by the museum alongside the interpreted objects. (Photograph by the author.)

delineate how widespread this change in museum books is in the products of other UK museums as well as gauging how far these changes can be identified in other countries. The case study strategy in this empirical and theoretical study of books published by UK national museums derives data from interviews, questionnaires and documents. Methods used in this research may be effectively applied in a wider context such as evaluating reader responses, particularly those concerned with the production and reception in nonfiction publishing. Of various attempts to obtain visitor responses to books, the most successful were leaflets, inserted in the books, that directed respondents to online surveys. This relatively straight forward method would adapt to evaluation of published books in any context. It would have the advantage to publishers of simultaneously building a community of readers. Similar methods utilising a mix of printed leaflets acquired during the museum visit with online surveys recording the subsequent response to the visit would be applicable to evaluation of other aspects of the visitor experience by museums.

This study addresses communication through an approach that looks for answers in three areas: the processes and agents in production, the resulting books, and their reception by museum visitors. By including consideration of text, this study attempts to navigate the criticisms of earlier audience research which address either production and/or reception but avoids significant consideration of text (Miller and Philo 2001). The tripartite approach makes the *museum* base of the publishing enterprise useful since a particular feature of the system is the location of the author, publisher and bookseller within one institution. This conjunction offers unique opportunities for the study of production and reception of books that are unlikely to be offered by any other type of institution or location, whether it

is commercially or publicly managed. In the institution of the museum, all aspects of publishing, book selling and readership come together in one location and one administrative entity. In addition to this nexus, museums and their visitors are already open to and familiar with the concepts of evaluation and opinion gathering. This study demonstrates that museum publishing offers an adaptable model that can illuminate features of publishing both within the UK, and, with suitable adaptations, in a wider global context.

The minor limitations observed in the methodology of this research relate to the greater volume of data derived from the producers when compared to that derived from the visitors. This reflects the ease of access for the researcher to producers and the difficulty of obtaining responses from visitors who purchased the exhibition books. Reflecting on the difficulty of assessing the long-term impact of museum visits, Anderson *et al.* (2007: 203–7) discuss the limitations and challenges pertaining to any attempt to assess and interpret the 'rich, complex and highly personal nature of museum experiences and specifically learning from and in museums in valid and reliable ways' (p. 203) and particularly over a period of time. They suggest that 'long term impact studies may not only provide the field with a more complete understanding of the benefits visitors derive from museum experiences, they may also help the museum field better understand the true value of museums for the communities they serve.' In attempting to assess visitors' consumption of books as integral parts of the museum, this study has demonstrated a suitable method that could be scaled up for the 'broad, comprehensive, longitudinal impact study' called for by Anderson *et al.* (2007: 212).

All such approaches to evaluating reception through questionnaires rely on

the readers' willingness and interest in sharing their responses. This willingness is a possible source of bias in the data and a potential limitation of the research. Visitor interviews (301 minutes in all) ameliorated possible issues with reliability of the data derived from the questionnaires. With greater resources, data from focus groups could have been obtained and would have broadened responses to help further reduce any possible bias.

Qualitative research methods provided rich data for analysis which underpinned discussion of the issues surrounding the purposes of museum publishing. However, by using this method, it is possible that the specifics of my case studies might restrict the application of the results to other situations (Yin 2009). An attempt was make to address and ameliorate this possible limitation through several strategies. First, for production, supporting data was obtained from practitioners in seven additional institutions. Secondly, for consumption, information on visitors' consumption of books was derived from questionnaires and then this data was enhanced and expanded through interviews with some visitors. The alignment of data leading to these findings across the case studies offers a degree of confidence in the results and in the ability to generalise from the specifics of the results to a theoretical understanding sought at the outset of the study. Close analysis of visitor comments showed that while drawn from disparate case studies, the data offered sufficient support across the various case studies to provide confidence in reliability. In summary, while acknowledging these limitations, it is felt that case study method provides valid and reliable data and offers rich and nuanced comments from practitioners and visitors.

There is an additional factor in the study ameliorating any reliability

concerns. The data was acquired for the primary purpose of enabling the issues, to be theorised rather than to apply directly to other cases. Overall, the methods used were found to be effective in obtaining data on producing agents and on readers' reception. Interviews provided rich responses which, when triangulated with observation of the books and across the case studies, identified sufficient similarities to offer confidence in the data from which to draw conclusions.

These comments lead to an adjunct benefit of this research; its contribution to the development of museum and publishing studies.

Implications for museum and publishing studies

Published books have a long and well-established association with museums so it may be argued to be somewhat late, in the first decade of the twenty-first century, to ask why museums publish books. However, this study establishes that books are an integral component of museum communication and that this component has been overlooked despite the use of catalogues of exhibitions as evidence in research and in critiques of museum practice (see, for example, Arnold 2006; West 1995 ; Wright 1989). The study also provides a model for evaluating the visitor's experience of museum books after they have departed from the museum and concluded their visit.

The study of publishing allied with a cultural investigation of reading and the sociology of media is in the process of coalescing into a formal academic field (Baron *et al.* 2007; Howsam 2006). This field draws on studies from a wide variety of perspectives including material objects (Pellegram 1998; R. Watson 2007), geography (Ogborn and Withers 2010), history (Eliot and Rose 2007; Howsam

2006), media (Fornäs *et al.* 2007) to name only a few of its contributing topics. One of the adjunct purposes of this study was to further research in this field by identifying a methodology appropriate to constructing an understanding of the anthropology of the book and to determine whether museum publishing provides an appropriate model within which to investigate the contemporary production and reception of books. In addition to locating answers to the query about museum books, a particular success of this study is the construction and testing of the means to assess the influences of production on the form of the book and also to assess its reception. Research methodologies utilised in this study could be scaled up to investigate the reception of non-fiction, an area of reading rarely addressed in a field that is strongly influenced by literature studies and the reception of fiction.

While the specific nature of museum publishing provides characteristics of the production and reception that are not replicated in commercial publishing, this model has the potential to contribute to the burgeoning field of publishing studies particularly a developing area of the study of the book within the personal and domestic sphere. In the museum, the producer, seller, and reader come together within one organism. This gathering provides a unique model for the study of publishing as a cultural field. There are sufficient similarities, particularly in the commercial pressures apparent in museums, that data from these bounded case studies provide a basis from which to generalise to production and reception of printed media within the broader arena of commercial publishing. For example, the interest of museum visitors in purchasing books with non-academic structures and which feature a generous use of images is likely to be applicable for trade (commercial) non-fiction books in general. In addition, the purposes of museum

visitors in purchasing books associated with the cultural values of museums may be replicated by book buyers responses to the brand values associated with some commercial publishing companies, such as Phaidon and Thames & Hudson which both have a reputation for excellence in illustrated book design and production.

Having established that museum publishing offers a model for the study of print publishing, it is also appropriate to suggest that where museum communication uses electronic media such as websites, apps and ebooks, the institution offers an equally suitable model for the contemporary study of ebooks, ereading and the reception of illustrated 'books' on mobile devices.

Conclusions

This investigation of museum publishing offers a considered response to the contribution codex-based communicative practice makes to the nuanced cultural and social complexity of the contemporary museum and the agency apparent in producing and selling books.

The closed nature of its content and production, the plasticity the semiotics inherent in its form enables the codex to represent both institutions and individuals. Every catalogue is newly designed and while adhering to the basic requirements of a familiar form, is reconstructed according to the agents' varying requirements. This very plasticity becomes an area of negotiation, which responds to the influences of personal objectives derived, in the case of curators, from their consumption of the books for scholarly purposes rather than its production for commercial purposes. The power of the curator and the power of those agents acting on behalf of the visitor, that is the publishers, are worked through and the

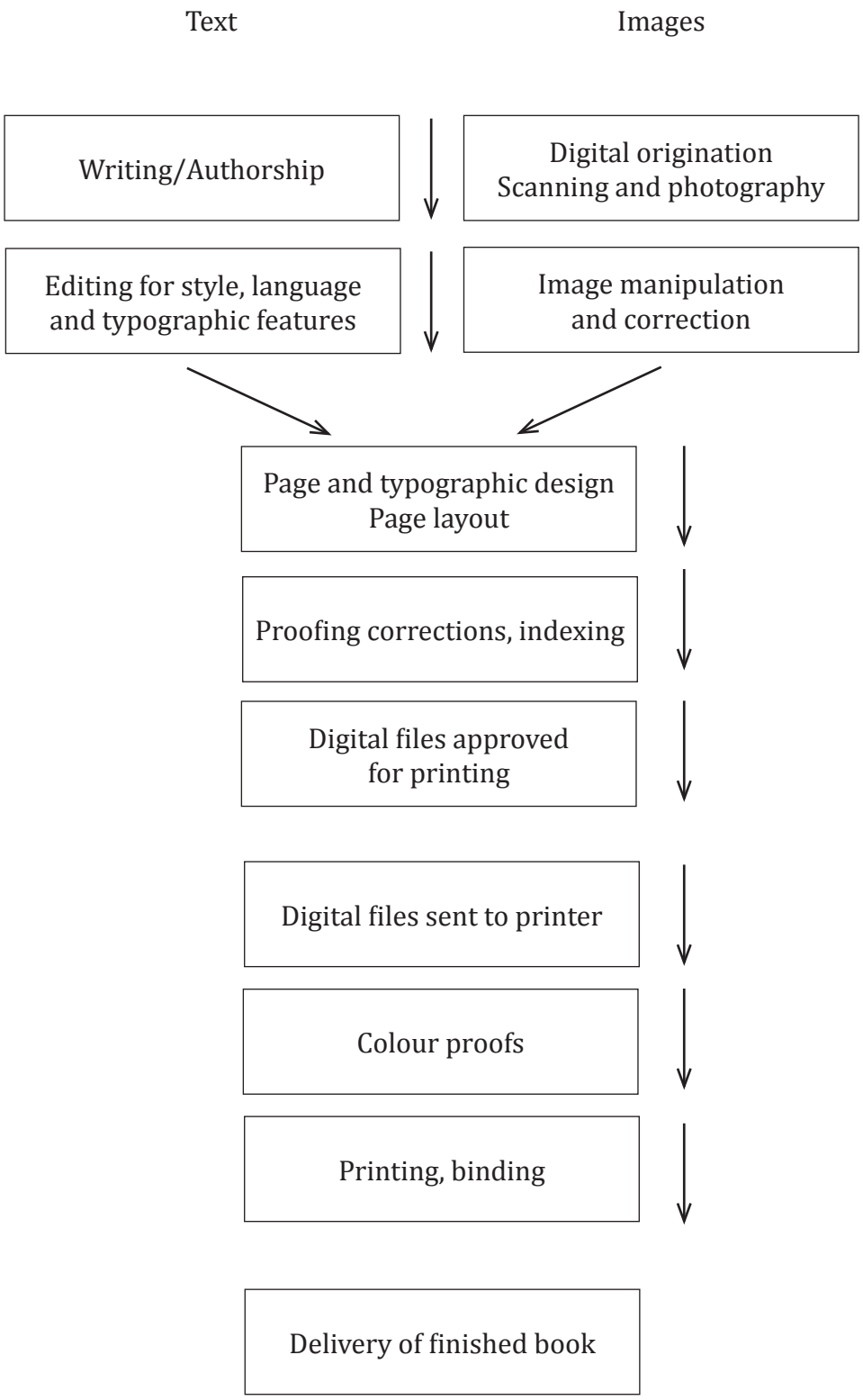
result of this negotiation may be located in the final form and content of the book. If the curator's requirements are paramount, the catalogue will address a scholarly audience, whereas, if the publisher is ascendant, the catalogue will appeal more readily to a broad audience of the general public.

Publishing in all contexts involves negotiation among producers, but museum publishing encompasses an arena of greater complexity than is apparent in commercial publishing due to its intimate association with the institution, exhibitions and their audiences. Within the museum community the power and authority of the curator to mold books to suit their audiences has until now gone largely unacknowledged. This study demonstrates the curatorial authority manifest in the exhibition catalogue and the negotiation of power necessary to form contemporary exhibition books. Books are used by curators not only as a platform for content, but also as a means to represent scholarship to peers and the authority of the curator to the wider scholarly audience. The essential premise of this study that relates it to contemporary museum studies is a recognition of the agency of museum curators and publishers in the writing, structure, design, printing, and binding of the catalogue. Further, that changes apparent in the form of the exhibition catalogue reflect a changing power relation between the curator and the publisher; an ascendancy of publishers to the detriment of the curator.

This study explores a complex relationship. Alone, books are meaning-making resources for readers and institutions; in conjunction with exhibitions, their inter-related agency travels well beyond the obvious arenas of commerce and communication, and carries the museum into the lives of individuals. A book is simultaneously content and object, text and form, idea and vehicle. It can be

acquired, owned, displayed – consumed – in concert with its cultural content and is the essence of a double-coded material object in contemporary consumer society. These interweavings, boundaries and interstices constitute the arena for this research topic and its application to the fields of both museum and publishing studies.

Appendix I: Generic book production work-flow



Appendix II List of Interviewees with their institutional affiliation, the length of interview in minutes and the meeting date and location

All interviews were conducted face-to-face by the author. Except where otherwise referenced, all quotes in the text are drawn from these interviews which were recorded and transcribed. Copies of transcriptions were returned to the interviewee for their amendments. The digital files of these interviews are securely stored on a file server at Oxford Brookes University.

Interviewees affiliated with the National Gallery case study (NG)

Claire Young, Project Editor, National Gallery Company, (85 minutes), 10 July 2007 and 4 March 2009, London.

Colin Wiggins, Deputy Head of Education, Curator of *Allison Watt, Phantom,* (47 minutes) 13 July 2007 and 12 May 2008, London.

Alison Watt, Associate Artist, (55 minutes), 10 April 2008, London.

Louise Rice, Head of Publishing and Retail, National Gallery Company, (57 minutes), date, London.

Christopher Riopelle, Curator of Post-1800 Painting, National Gallery, (95 minutes), 13 July 2007, London.

Kathleen McMillan, PR Officer, Bank of Scotland Private Banking, (49 minutes) 12 May 2008, London.

Jane Knowles, Exhibition Organiser, National Gallery Company, , (70 minutes), 10 July 2007.

Robert Dalrymple, Designer, Dalrymple, (46 minutes), 9 August 2007, Edinburgh.

Interviewees affiliated with the Wellcome Collection case study (WC)

Ken Arnold, Head of Public Programmes, (95 minutes),
31 January 2008, London.

Sophia Austin, Assistant Curator, Public Programmes, (18 minutes),
13 November 2007, London.

Kate Forde, Assistant Curator, Public Programmes, (28 minutes), 17 January 2008,
London.

Nadine Monem, Project Editor, Black Dog Publishing, (72 minutes),
13 November 2007, London.

James Peto, Curator, Public Programmes, (98 minutes),
10 July 2007, 26 September 2007 and 14 May 2009, London.

Emily Sargeant, Assistant Curator, Public Programmes,
(36 minutes), 26 September 2007, London.

Interviewees not affiliated with the case study institutions

Janis Adams, Head of Publishing, National Galleries of Scotland (NGS),
(55 minutes), 9 August 2007, Edinburgh.

Jim Bennett, Director, Museum of History of Science, Oxford (MHS), (50 minutes),
25 June 2009, Oxford.

Mark Eastment, Head of Publishing,Victoria and Albert Museum (V&A),
(74 minutes), 9 December 2007, Oxford.

Coralie Hepburn, Exhibition Publishing, British Museum, (BM) (67 minutes), 12 July 2010, London.

Sally MacDonald, Director, University of London Museums (ULM), (47 minutes), 7 January 2008, London.

Charles Saumarez Smith, Secretary and Chief Executive, Royal Academy (RA), (24 minutes), 22 January 2009, London.

Oliver Watson, Director, Museum of Islamic Art, Doha, Qatar (MIA), (48 minutes), 9 January 2009, Oxford.

Museum visitor interviewees (Total: 301 minutes)

Chris, (20 minutes), 3 June 2008, Oxford. Visitor to *Alison Watt: Phantom*

Ellen, (26 minutes), 9 June 2008, London. Visitor to *Alison Watt: Phantom*

Lorraine, (56 minutes), 28 February 2008, London. Visitor to *Sleeping and Dreaming*

Mary, (63 minutes), 14 April 2008, London. Visitor to *Sleeping and Dreaming*

Moyna, (59 minutes), 7 April 2008, London. Visitor to *Sleeping and Dreaming*

Sarah,, (25 minutes), 1 July 2008, London. Visitor to *Alison Watt: Phantom*

Tony,, (52 minutes) 23 April, Chipping Campden, Oxfordshire. Visitor to *Sleeping and Dreaming*

Appendix III: Sample questionnaire

[This is the wording for the questionnaire send to purchasers of exhibition books, or available online.]

Thank you for completing this questionnaire on the *War and Medicine* exhibition and catalogue. There are eleven questions. They are not intended to test your knowledge or memory, so please refer to the catalogue when answering the questions and please add as much information as you think relevant – the space will expand to take your typing.

Thinking first about the exhibition:

1. Why did you visit the *War and Medicine* exhibition that accompanies this book?
2. What objects, themes or information interested you in the exhibition? Were there particular objects or sections that you found especially interesting?

Thinking now about the book that accompanies the exhibition:

3. If you were asked to describe the *War and Medicine* book to a friend, what would you say about it? For example, what is particularly noteworthy about the book?
4. Why did you buy a copy of the book?

5. In addition to the reasons listed above, please list other factors that influenced your purchase of the book – for example, the quality of the book (binding, paper or illustrations) or its price?
6. In your opinion, what is the relationship of the *War and Medicine* book to the exhibition?
7. Were the themes that you found in the exhibition repeated, missing or expanded in the catalogue?
8. What happened to the book after you bought it? For example, did you read the text or just look at the pictures?
9. Where will the book be kept, at first, and then later and will you continue to refer to it?
10. Will you share it with family and friends?
11. Please add any other comments about the book and its exhibition:

Please save this file to your computer and then attach the file to an email message and send it back to me at shughes@brookes.ac.uk

Appendix IV Exhibitions referenced in the thesis

Gauguin: Maker of Myth

Tate Modern

30 September 2010 to 16 January 2011

Picasso: Challenging the Past

National Gallery

25 February to June 16 2009

Byzantium 330–1453

Royal Academy

23 October 2008 to 22 March 2009

Renoir Landscapes, 1865–1883

National Gallery

21 February to 20 May 2007

The Naked Portrait

National Galleries of Scotland

6 June to 2 September 2007

Richard Long: Walking and Marking

National Galleries of Scotland

30 June to 21 October 2007

Scratch the Surface

National Gallery

20 July to 4 November 2007

Renaissance Siena: Art for a City

National Gallery

24 October 2007 to 13 January 2008

The Paintings of Adam Elsheimer: Devil in the Detail

National Galleries of Scotland

23 June to 3 September 2006

Medicine Now

Wellcome Collection

Permanent exhibition

Islamic Art in the Mediterranean

MEDA/Euromed Heritage Programme of the European Union

Permanent exhibition

References

Abercrombie, N. and Longhurst, B. (1998) *Audiences: A sociological theory of performance and imagination*. London: Sage.

Alexandratos, R. (2007) The paper museum of Cassiano dal Pozzo. In: Attenborough, D., Owens, S., Clayton, M., Alexandratos, R. *Amazing rare things: The art of natural history in the age of discovery*. London: Royal Collections Publications. pp. 72–105.

Ambrose, T. and Paine, C. (2006) *Museum basics.* London: Routledge

Anastas, R. (2008) *CS 580. The catalogue as site.* Course prospectus. Center for Curatorial Studies, Bard College, New York. Online. Available at <http://www.bard.edu/ccs/graduate/courses> (Accessed on 14 July 2008).

Anderson, B. (1999) *Imagined communities: Reflections on the origin and spread of nationalism*. London: Verso.

Anderson, D., Storksdieck, M. and Spock, M. (2007) The long-term impact of museum experiences. In: Falk, J., Dierking, L. and Foutz, S. (eds.) *In principle, in practice: Museums as learning institutions.* Walnut Creek, CA: AltaMira Press. pp. 197–215.

Appel, H. (2009) The exhibition: Between book and film. In: Kjeldbaek, E. (ed.) The power of the object: Museums and World War II. Edinburgh: MuseumsEtc. pp. 100–137.

Arnold, K. (2006) *Cabinets for the curious*. Aldershot: Ashgate.

Ashley, S. (2007) State authority and the public sphere: Ideas on the changing role of the museum as a Canadian social institution. In: Watson, S. (ed.) *Museums and their communities.* Abingdon: Routledge. pp. 485–500.

Bagnall, G. (2003) 'Performance and performativity at heritage sites'. *Museum and Society,* 1 (2) 87–103.

Bailey, C. B., Riopelle, C., House, J., Kelly, S., Zarobell, J. and McDonald Parker, R. (2007) *Renoir landscapes, 1865–1883*. London: National Gallery Company.

BALTIC (2002) *Baltic: The art factory. The building of BALTIC, The Centre for Contemporary Art, Gateshead.* Gateshead: BALTIC.

Barker, C. and Galansiński, D. (2001) *Cultural studies and discourse analysis.* London: Sage Publications.

Barkham, P. (2010) 'Tesco goes to trolleywood'. *Guardian*, 2 August 2010. Online. Available at < http://www.guardian.co.uk/film/2010/aug/07/tesco-movie-trolleywood> (Accessed on 10 September 2010).

Baron, S., Lindquist, E. and Shevlin, E. (2007) *Agent of change: Print culture studies after Elizabeth L. Eisenstein*. Amherst, MA: University of Massachusetts Press.

Barthes, R. (1986) The death of the author. In: *The rustle of language* Translated from French by R. Howard. Oxford: Basil Blackwell Ltd. pp. 49–55. Original publication Barthes, R. 1(984) *Le bruissement de la langue.* Paris: Editions du Seuil.

Batchelor, J. and Kaplan, C. (eds.) (2007) *Women and material culture, 1600–1830.* Basingstoke: Palgrave Macmillan.

Bayard, P. (2007) *How to talk about books you haven't read.* Translated from French by J. Mehlam. London: Granta Books. Original publication Bayard, P. (2007) *Comment parler des livres que l'on n'a pas lus?* Paris: Les Editions de Minuit.

Beard, M. (1992) Souvenirs of culture: deciphering (in) the museum. *Art History,* 15 (4) 505–32.

Bell, D. and Kennedy, B. (eds.) (2000) *The cybercultures reader*. London: Routledge.

Benjamin, W. (1982) Unpacking my library: A talk about book collecting. In: Benjamin, W. *Illuminations*. London: Fontana. pp. 59–67.

Bennett, S. (1997) *Theatre audiences: A theory of production and reception.* London and New York: Routledge.

Bennett, T. (1996) The exhibitionary complex. In: Ferguson, B. W., Greenberg, R. and Nairne, S. (eds.) *Thinking about exhibitions*. London: Routledge. pp. 58–80.

Bhaskaran, L. (2004) *Size matters: Effective graphic design of large amounts of information.* Mies, Switzerland: RotoVision SA.

Bookseller (2009) 'Kindle starts a fire'. 13 February, no. 5369. 21–22.

Borg, A. (1998) Director's foreword. In: James, E. (ed.) *The Victoria and Albert Museum: A bibliography and exhibition chronology, 1852–1996*. London: Routledge. pp. ix–x.

Bourdieu, P. (1984) *Distinction: A social critique of the judgement of taste*. Cambridge, MA: Harvard University Press.

Bourdieu, P. (1993) The field of cultural production, or: The economic world reversed in *The field of cultural production: Essays on art and literature*. Cambridge: Polity Press. Original publication, Bourdieu, P. (1983) *Poetics* 12 (4–5) pp. 311–56. Translated from French by R. Nice. Amsterdam: Elsevier Science Publishers.

Bretton-Meyer, H. and Albrethsen, P. (2004) 'Platform formalism'. *Neue Review* 5, 6–8.

Breuer, D. (1995) Publishing and retailing. In: Sixsmith M. (ed.) *Touring exhibitions: The Touring Exhibitions Group manual of good practice.* Oxford: Butterworth Heinemann. pp. 132–136.

British Museum Press (2010) *The British Museum Press autumn 2010 new titles and backlist*. London: The British Museum Press.

Brown, G. (1983) 'When you care enough to send the very best.' *Museum News*, 62 (2) 22–33.

Brown, R. (2004) Film and postcards: Cross media symbiosis in early Bamforth films. In: Popple, S. and Toulmin, V. (eds.) *Visual delights two: Audience and reception*, New Barnet: John Libbey. pp. 236–52.

Bryson, (ed.) (2010) *Seeing further: The story of science and the Royal Society. 350 years of the Royal Society and scientific endeavour.* London: HarperPress.

Campbell, K. (2005) 'Agency: Promiscuous and protean'. *Communication and Critical/Cultural Studies*. 2 (1) 1–9.

Cavallo, G., and Chartier, R. (eds.) (1999) *A history of reading in the West*. Cambridge: Polity Press.

Chartier, R. (1988) *Cultural history: Between practices and representations*. Cambridge: Polity Press.

Chartier, R. (ed.) (1989) *The culture of print: Power and the uses of print in early modern Europe*. Cambridge: Polity Press.

Chartier, R. (1994) *The order of books: Readers, authors and libraries in Europe between the fourteenth and eighteenth centuries.* Translated from French by L. Cochrane. Cambridge: Polity Press. Original publication Chartier (1992) *L'ordre des livres*. Paris: Editions Alinea

Chartier, R. (2007) The printing revolution: A reappraisal. In: Baron, S., Lindquist, E. and Shevlin, E. (eds.) *Agent of change: Print culture studies after Elizabeth L. Eisenstein.* Amherst and Boston: University of Massachusetts Press.

Clark, G. and Phillips, A. (2008) *Inside book publishing.* London and New York: Routledge.

Clark, K. (1969) *Civilisation: A personal view.* London: British Broadcasting Corporation and John Murray.

Clark, K. (2008) *One hundred details from the National Gallery*. London: National Gallery Company.

Clifford, J. (1988) *The predicaments of culture: Twentieth-century ethnography, literature, and art*. Cambridge, MA and London: Harvard University Press.

Clifford, T. (2005) *Choice: Twenty-one years of collecting for Scotland*. Edinburgh: National Galleries of Scotland.

Cohen, R. (2005) Art and museum publishing in Australia: Trends in book and cover design. Unwin Trust UK-Australian Fellowship 2004. Online. Available at <http://booktrustadmin.kentlyons.com/downloads/UnwinTrustReport2004.pdf> (Accessed 27 October 2009).

Cole, H. (1857) The functions of the Science and Art Department, Introductory addresses on the functions of the Science and Art Department and the South Kensington Museum (v.1857.005). In: James, E. (ed.) (1998) *The Victoria and Albert Museum: A bibliography and exhibition chronology, 1852–1996*. London: Routledge. pp ii.

Cook, N. (1990) *Music, imagination and culture*. Oxford: Oxford University Press.

Cope, B. and Phillips, A. (eds.) (2006) *The future of the book*. Oxford: Chandos Publishing (Oxford) Limited.

Cormack, R. and Vassilaki, M. (2009) *Byzantium 330–1453*. London: Royal Academy Publishing.

Cowan, A., Richardson, L. and Johnston, B. (1992) *Publishing in Canadian museums and galleries*. Vancouver: Canadian Center for Studies in Publishing.

Cowling, E., Cox, N., Galassi, G., Riopelle, C. and Robbins, A. (2009) *Picasso: Challenging the past*. London: National Gallery Company.

Creswell, J. W. (2007) *Qualitative inquiry and research design: Choosing among five approaches.* Second edition. Thousand Oaks, CA: Sage.

Cuno, J. (ed.) (2004) *Whose muse? Art museums and the public trust*. Princeton: Princeton University Press.

Dalrymple, R. (1998) *A catalogue of catalogues. Printed by BAS Printers Limited. Designed by Dalrymple.* Over Wallop: BAS Printers.

DeMaria, R. (2010) Book collecting and the book as object. In: Nord, D., Rubin, J. and Schudson, M. (eds.) *The enduring book: Print culture in postwar America, Volume 5 of A history of the book in America.* Chapel Hill, NC: University of North Carolina Press. pp 472–484.

de Montebello, P. (2004) Art museums, inspiring public trust. In: Cuno, J. (ed.) *Whose muse? Art museums and the public trust* Princeton, NJ: Princeton University Press. pp. 151–69.

Department of Culture, Media and Sport (2004) *DCMS annual report* 2004. Online. Available at <http://www.culture.gov.uk/images/publications/AR2004Chapter1Part1_a.pdf> (Accessed on 17 September 2010).

Department of Culture, Media and Sport (2010) *Taking part—Statistical release. Taking part: The national survey of culture, leisure and sport. Adult and child report 2009/10.* London: Department of Culture, Media and Sport. Online at http://www.culture.gov.uk/images/research/TakingPart_AdultChild2009-10_StatisticalRelease.pdf. (Accessed on 17 September 2010).

Deutsches Hygiene-Museum (2009) *Krieg und medizin*. Göttingen: Wallstein.

Dicks, B. (2000a) 'Encoding and decoding the people: Circuits of communication in a local heritage museum.' *European Journal of Communication*. 15 (1) 61–78.

Dicks, B. (2000b) *Heritage, place and community.* Cardiff: University of Wales Press.

Dominicus-van Soest, M. (2003) *The master pieces guide*. Amsterdam: Rijksmuseum.

Donadio, R. (2008) 'It's not you, it's your books'. *New York Times*, 30 March. Online. Available at <http://www.nytimes.com/2008/03/30/books/review/Donadio-t.html?>. (Accessed on 31 March 2008).

Drucker, J. (2006) 'Exhibition catalogues in the age of digital proliferation.' *Art on Paper* 11 (1) 46–53.

Duncan, C. (1995) *Civilizing rituals: Inside public art museums*. London: Routledge.

Duncan, C. and Wallach, A. (1978) 'The Museum of Modern Art as late capitalist ritual: an iconographic analysis.' *Marxist Perspectives,* Winter 28–51.

Duncan, C. and Wallach, A. (1980) 'The universal survey museum.' *Art History* 3 (4) 448–69.

Eco, U. (2003) 'Vegetal and mineral memory: the future of books'. *Al-Ahram Weekly* 10–26 November, no. 665. Online. Available at <http://www.umbertoeco.com/bibliotheca-alexandrina-2003.html> (Accessed on 21 September 2009).

Economic and Social Research Council (ESRC)(2005) *Research Ethics Framework*, Swindon: Economic and Social Research Council. Online. Available at <http://www.esrcsocietytoday.ac.uk/ESRCInfoCentre/opportunities/research_ethics_framework/index.aspx> (Accessed on 19 October 2009).

Edwards, E. and Hart, J. (2004) *Photographs objects histories: On the materiality of images.* London and New York: Routledge.

Effron, M. (2010) 'On the borders of the page, on the borders of the genre: Artificial paratexts on golden age detective fiction'. *Narrative* 18 (2) 199–219.

Eisenstein, E. L. (1979) *The printing press as an agent of change: Communications and cultural transformations in early-modern Europe* Volumes I and II. Cambridge: Cambridge University Press.

Eliot, S. and Rose, J. (eds.) (2007) *A companion to the history of the book.* Oxford: Blackwell Publishing.

Einreinhofer, N. (1997) *The American art museum: Elitism and democracy.* London and Washington: Leicester University Press.

Fairclough, N. (2003) *Analysing discourse: Textual analysis for social research*. London: Routledge.

Falk, J. H. and Dierking, L. D. (2000) *Learning from museums: Visitor experiences and the making of meaning.* Lanham, MD: AltaMira Press.

Falk, J. H., Dierking, L. D. and Adams, M. (2006) Living in a learning society: museums and free-choice learning'. In: Macdonald, S. (ed.) *A companion to museum studies*, Oxford: Blackwell Publishing. pp. 323–39.

Fischer, S. R. (2003) *A History of Reading*. London: Reaktion Books.

Fish, S. (1980) *Is there a text in this class? The authority of interpretive communities.* Cambridge, MA. and London: Harvard University Press.

Fisher, P. (1997) *Making and effacing art: Modern American art in a culture of museums*. Cambridge, MA and London: Harvard University Press.

Fornäs, J., Becker, K., Bjurstrom, E., and Ganetz, H. (2007) *Consuming media: Communications, shopping and everyday life*. Oxford: Berg.

Fraser, J. (2007) Museums – drama, ritual and power. In: Knell, S., MacLeod, S. and Watson, S. (eds.) *Museum revolutions: How museums change and are changed.* London: Routledge. pp. 291–302.

Funnell, P. (2008) Display at the National Portrait Gallery, London, 1968–1975. In: Cherry, D. and Cullen, F. (eds.) *Spectacle and display.* Oxford: Blackwell Publishing.

Gable, E. and Handler, R. (1994) The authority of documents at some American history museums. *Journal of American History,* 81 (1) 119–36.

Gell, A. (1998) *Art and agency: An anthropological theory*. Oxford: Clarendon Press.

Genette, G. (1997) *Paratexts: Thresholds of interpretation.* Translated from French by J. E. Lewin. Cambridge: Cambridge University Press. Original publication Genette, G. (1987) *Seuil.* Paris: Editions du Seuil

Giebelhausen, M. (2003) Introduction. In: Giebelhausen, M. (ed.) *The Architecture of the museum: Symbolic structures, urban contexts.* Manchester: University of Manchester Press. pp. 1–14.

Govier, L. (2009) *The National Gallery visitor's guide with ten self-guided tours.* London: The National Gallery Company.

Graham, G. (2008) Want to sell your house? Get rid of the books! *Logos,* 19 (1) 34–5.

Green, J. (2008) *Audio-visual support materials for presentation by editorial team to National Gallery curators*. January 2008.

Grognet, F. (2001) Ethnology: A science on display. In: Carbonell, B. M. (ed.) (2004) *Museum studies: An anthology of contexts*, Oxford: Blackwell Publishing.

Grove, V. (2008) Books speak volumes about life's milestones*.* The Times. 1 January Online. Available at < http://www.timesonline.co.uk/tol/comment/columnists/guest_contributors/article3115313.ece > (Accessed on 3 January 2008).

Hall, S. (1980) Encoding/decoding. In: Graddol, D. and Boyd-Barrett, O. (eds.) *Media texts: Authors and readers*. Clevedon: Multilingual Matters. pp. 200–11.

Hall, S. (ed.) (1997) *Representation: Cultural representations and signifying practices*. London: Sage Publications.

Handler, R. and Gable, E. (1997) *The new history in an old museum: Creating the past at Colonial Williamsburg*. Durham, NJ: Duke University Press.

Haskell, F. (1987) *The painful birth of the art book*. London: Thames and Hudson.

Haskell, F. (2000) *The ephemeral museum: Old master paintings and the rise of the art exhibition*. London: Yale University Press.

Hawkins, H. and Olsen, D. (2003) *The phantom museum and Henry Wellcome's collection of medical curiosities.* London: Profile Books.

Hinsley, C. M. (1988) 'Magnificent intentions': Washington, D.C., and American anthropology in 1846. In: Carbonell, B. M. (ed.) (2004) *Museum studies: An anthology of contexts*. Oxford: Blackwell Publishing. pp. 159–74.

Hirst, P. Q. (1985) Power/Knowledge: Constructed space and the subject. In: Preziosi, D. and Farago, C. (eds.) (2004) *Grasping the world: The idea of the museum*. Aldershot: Ashgate Publishing. pp. 380–400.

Hooper-Greenhill, E. (1992) *Museums and the shaping of knowledge.* London: Routledge.

Hooper-Greenhill, E. (1994) *Museums and their visitors.* London: Routledge.

Hooper-Greenhill, E. (1995) *Museum, media, message*. London: Routledge.

Hooper-Greenhill, E. (1999a) *The educational role of the museum*. London and New York: Routledge.

Hooper-Greenhill, E. (1999b) 'Museums and interpretive communities'. Online. Available at <http://australianmuseum.net.au/Uploads/Documents/2004/paper2.pdf > (Accessed on 27 October 2009).

Hooper-Greenhill, E. (2000) 'Changing values in the art museum: rethinking communication and learning'. In: Carbonell, B. M. (ed.) (2004) *Museum studies: An anthology of contexts*. Oxford: Blackwell Publishing Limited. pp. 556–75.

Howsam, L. (2006) *Old books and new histories: An orientation to studies in book and print culture*. Toronto: University of Toronto Press.

Howsam, L. (2008) 'What is the historiography of books? Recent studies in authorship, publishing, and reading in modern Britain and North America.' *The Historical Journal* 51 (4) pp. 1089–1101.

Hughes, S. A. (2005) *Museum publishing: A survey of regional museums*. Unpublished MA thesis, University of Leicester.

Hughes, S. A. (2011) The British Museum in print: From national to universal museum. In: Knell, S., Aronsson, P., Amundsen, A. B., Barnes, A. J., Burch, S., Carter, J., Gosselin, V., Hughes, S. A. and Kirwan, A. (eds) *National museums: New studies from around the world.* London: Routledge. pp. 193–204.

Hyland, A. and King, E. (2006) *C/id: Visual identity and branding for the arts.* London: Lawrence King.

Imperial War Museum (2010) *Imperial War Museum Annual Report and Account 2009–2010.* London: Imperial War Museum.

Impey, O. and MacGregor, A. (eds.) (1985) *The origins of museums: The cabinet of curiosities in sixteenth- and seventeenth-century Europe.* Oxford: Clarendon Press.

Ingamells, J. (2009) *Later Stuart Portraits, 1685–1714.* London: National Portrait Gallery.

James. M. (2010) *Information on changes in publishing activities at Imperial War Museum.* [email] (Personal communication 2 September 2010).

James, E. (ed.) (1998) *The Victoria and Albert Museum: A bibliography and exhibition chronology, 1852–1996*. London: Routledge.

Johns, A. (1998) *The nature of the book: Print and knowledge in the making*. Chicago: University of Chicago Press.

Johnson, R. (1993) Editor's introduction: Pierre Bourdieu on art, literature, and culture. In: Johnson, R. (ed.) *The field of cultural production: Essays on art and literature.* New York: University of Columbia Press. pp. 1–25.

Kavanagh, G. (2000) *Dream spaces: Memory and the museum.* London and New York: Leicester University Press.

Kavanagh, G. (2002) Remembering ourselves in the work of museums: Trauma and the place of the personal in the public. In: Sandell, R. (ed.) *Museums, society, inequality*. London: Routledge. pp. 110–22.

Kindersley, T. (2007) 'The death of the book, again'. *Guardian* 17 April, On line. Available at <http://www.guardian.co.uk/books/booksblog/2007/apr/17/thedeathofthebookagain> (Accessed on 30 September 2010).

Kovač, M. (2008) *Never mind the web: Here comes the book*. Witney: Chandos Publishing.

Krebs, C. (2003) *Liberating culture: Cross-cultural perspectives on museums, curation and heritage preservation*. London: Routledge.

Laclotte, M. (2003) *A key to the Louvre: Memoirs of a curator*. New York and London: Abbeyville Press.

Langmuir, E. (2007a) *Masterpieces of the National Gallery.* London: The National Gallery Company.

Langmuir, E. (2007b) *National Gallery companion guide*. London: The National Gallery Company.

Larner, M., Peto, J. and Monem, N. (2008) *War and medicine*. London: Black Dog Publishing.

Larner, M., Peto, J. and Schmitz, C. M. (2009) *Krieg und medizin*. Göttingen: Wallstein.

Lavine, S. D. (1992) Audience, ownership, and authority: Designing relations between museums and communities. In: Karp, I., Kreamer, C. M. and Lavine, S. D. (eds.) *Museums and communities: The politics of public culture*. Washington, D.C.: Smithsonian Institution Press.

Lenhart, A. (2005) 'Spaces of presentation as vehicles of cultural transmission: A case study of the mediated elements of the San Francisco Museum of Modern Art's *010101: Art in technological times*.' *gnovis*, IV 1–19.

Lindauer, M. A. (2007) 'Critical museum pedagogy and exhibition development: A conceptual first step'. In: Knell, S., MacLeod, S. and Watson, S. (eds.) *Museum revolutions: How museums change and are changed*. London: Routledge.

Littau, K. (2006) *Theories of reading: Books, bodies and bibliomania*. Cambridge: Polity Press.

London and Continental Railways (2007a) *Team: The people who built the Channel Tunnel Rail Link*. London: Merrell Publishers.

London and Continental Railways (2007b) *Work: The building of the Channel Tunnel Rail Link.* London: Merrell Publishers.

Long, R. and Trustees of the National Galleries of Scotland (2007) *Richard Long: Walking and Marking*. Edinburgh: National Gallery of Scotland.

Longhurst, B., Bagnall, G. and Savage, M. (2004) Audiences, museums and the English middle class. *Museum and Society,* 2 (2) 104–24.

Lowry, G. D. (2004) A deontological approach to art museums and the public trust. In: Cuno, J. (ed.) *Whose muse? Art museums and the public trust*. Princeton: Princeton University Press and Harvard Art Museums. pp. 129–149.

Lupton, E. (2006) 'Interview, Lawrie Hunter, "Critical form as everyday practice, An interview with Ellen Lupton." ' *Information Design Journal* 14 (2) 130–7. Online. Available at <http://elupton.com/2010/07/lupton-ellen-2006/#more-906>. (Accessed on 14 September 2010).

Macdonald, S. (1993) Exhibitions of power and powers of exhibition: An introduction to the politics of display. In: Macdonald, S. (ed.), *The politics of display: Museum, science and culture*. London: Routledge. pp. 1–24.

Macdonald, S. and Fyfe, G. (eds.) (1996) *Theorizing museums*. Oxford: Blackwell Publishers.

Mack, D. (2003) *The museum of the mind: Art and memory in world cultures.* London: The British Museum Press.

Macksey, R. (1997) Pausing on the threshold. In: Genette, G. *Paratexts: thresholds of interpretation.* Cambridge: Cambridge University Press. pp. xi–xxii.

Manguel, A. (1998) *A history of reading*. Toronto: Vintage Canada.

Manguel, A. (2000) *Through the looking-glass wood*. London: Bloomsbury Publishing.

Manguel, A. (2005) *A reading diary*. London: Canongate.

Manguel, A. (2010) *A reader on reading.* London: Yale University Press.

Marincola, P. (ed.) (2006) *What makes a great exhibition?* Philadelphia: Philadelphia Exhibitions Initiative.

Martin, S. and Thomas, E. (eds.) (2002) *BALTIC: The art factory: The building of BALTIC: The Centre for Contemporary Art, Gateshead*. Gateshead: BALTIC.

Mason, R. (2005) Museums, galleries and heritage: Sites of meaning-making and communication. In: Corsane, G. (ed.) *Heritage, museums and galleries.* Abingdon: Routledge. pp. 200–14.

Massai, S. (2009) 'Shakespeare, text and paratext'. *Shakespeare Survey 2009* (62), pp. 1–11.

Matheson, C. S. (2001) 'A Shilling Well Laid Out': The Royal Academy's early public. In: Solkin, D. H. (ed.) *Art on the line: The Royal Academy exhibitions at Somerset House*. New Haven and London: Yale University Press. pp. 39–53.

McCarthy, D. (2004) Interview with Declan McCarthy, Publishing Manager at the Ashmolean Museum, Oxford. Unpublished.

McClellan, A. (2008a) Museum studies now. In: Cherry, D, and Cullen, F. (eds.) *Spectacle and display.* Oxford: Blackwell Publishing. pp. 92–6.

McClellan, A. (2008b) *The art museum from Boulleé to Bilbao*. Berkeley, CA: University of California Press.

McCrum, R. (2010) 'Booksellers (and e-readers) – you have never had it so good'. *Guardian.* 28 November. On line. Available at <http://www.guardian.co.uk/books/2010/nov/28/robert-mccrum-kindle-booksellers> (Accessed on 3 December 2010).

McIsaac, P. M. (2007) *Museums of the mind: German modernity and the dynamics of collecting*. University Park: The Pennsylvania State University Press.

McKenzie, D. F. (1984) 'The sociology of a text: Orality, literacy and print in early New Zealand'. *The Library.* 6 (6) 333–65.

McKenzie, D. F. (1986) *Bibliography and the sociology of texts*. London: British Library.

McKenzie, D. F. (2002) "What's past is prologue": The bibliographical society and history of the book. In: McDonald, P. and Suarez, M. (eds.) *Making meaning 'Printers of the Mind' and other essays D. F. McKenzie*. Amherst, MA: University of Massachusetts Press.

McKitterick, D. (2009) Organising knowledge in print. In: McKitterick, D. *The Cambridge History of the Book in Britain* Volume VI: *1830–1914*. Cambridge: Cambridge University Press. pp. 531–66.

McTavish, L. (1998) 'Shopping in the museum? Consumer spaces and the redefinition of the Louvre.' *Cultural Studies* 12 (2) 168–92.

Merriman, N. (2008) The peopling of London project. In: Watson, S. (ed.) *Museums and their communities.* London: Routledge. pp. 335–57.

Message, K. (2006) *New museums and the making of culture.* Oxford: Berg.

Miller, D. (1987) *Material culture and mass consumption*. Oxford: Basil Blackwell.

Miller, D. and Philo, G. (2001) 'The active audience and wrong turns in media studies. Rescuing media power..' *Journal on Media Culture,* 4 September. On line. <http://www.icce.rug.nl/~soundscapes/VOLUME04/Active_audience.shtml. (Accessed on 27 October 2009)

Misztal, B. (2003) Memory experience: The forms and functions of memory in museums and their communities. In: Watson, S. (ed.) (2007) *Museums and their Communities*. London: Routledge. pp. 379–96.

Moffat, L. N. (ed.) (1986) *Norman Rockwell: A definitive catalogue.* Stockbridge, MA: Norman Rockwell Museum.

Monem, N. K. (ed.) (2007) *Sleeping and dreaming*. London: Black Dog Publishing.

Morgan, R. C. (1991) 'The exhibition catalog as a distancing apparatus: current tendencies in the promotion of exhibition documents'. *Leonardo* 24 (3) 341–4.

Mullan, J. (2006) *How novels work*. Oxford: Oxford University Press.

Museum of Modern Art (2010a) The Museum of Modern Art building chronology. Online. Available at <http://press.moma.org/images/press/history/Building_Chronology.pdf> (Accessed on 24 August 2010).

Museum of Modern Art (2010b) FAQs for MoMA mobile. Online. Available at <http://www.moma.org/explore/mobile/faq> (Accessed on 18 September 2010). (Accessed on 24 August 2010).

Museum With No Frontiers (2002) *Andalusian Morocco: A discovery in living art*. Vienna: Electra.

National Galleries of Scotland (2009) *Inspired? Get writing.* Edinburgh: National Galleries of Scotland.

National Gallery (2009) *The National Gallery review of the year April 2008 to March 2009*. London: National Gallery Company.

National Gallery (2010a) About us. Online. Available at <http://www.nationalgallery.org.uk/about-us> (Accessed on 28 September 2010).

National Gallery (2010b) Art books. Online. Available at <http://www.nationalgallery.co.uk/shop/Art-Books/Art-History-Books/525005> (Accessed on 22 July 2010).

National Gallery (2010c) About the Associate Artist Scheme. Online. Available at <http://www.nationalgallery.org.uk/learning/associate-artist-scheme/about-the-scheme/about-associate-artist-scheme> (Accessed on 23 July 2010).

National Gallery Company (2008) *A tiger seen in Shaftesbury Avenue: The grand tour.* London: National Gallery Company.

National Maritime Museum (2009) *National Maritime Museum Publishing Catalogue 2009.* Online. Available at <http://www.nmm.ac.uk/upload//pdf/publishing-catalogue-09.pdf> (Accessed on 27 August 2010).

National Portrait Gallery (2010) *National Portrait Gallery Annual report and accounts 2009–2010*. London: The Stationery Office.

Negrin, L. (1993) 'On the museum's ruins: a critical appraisal'. *Theory, Culture and Society.* 10, (1) 97–125.

Neilan, C. (2010) 'e-books grow to amazon stature'. *Bookseller*, 23 July, no. 5442, 4.

Nord, D., Rubin, J. and Schudson, M. (eds.) (2009) *A history of the book in America* Volume 5 *The enduring book: Print culture in postwar America.* Chapel Hill, NC: The University of North Carolina Press.

O'Doherty, B. (1999) *Inside the white cube: The ideology of the gallery space.* Berkeley, CA: University of California Press.

Ogborn, M. and Withers, C. W. J. (2010) *Geographies of the book.* Farnham and Burlington, VT: Ashgate.

Olausson, M. and Söderlind, S. (2004). The genesis and early development of the Royal Museum in Stockholm: A claim for authenticity and legitimacy. In: Preziosi, D and Farago, C. (eds.) *Grasping the world: The idea of the museum* Aldershot and New York: Ashgate pp. 572–600.

Ong, W. (1983) *Ramus: Methods and the decay of dialogue: from the art of discourse to the art of reason*. Cambridge: Harvard University Press.

Parry, R. (2007) *Recoding the museum: Digital heritage and the technologies of change.* London: and New York: Routledge.

Pearce, S. (1995) *On collecting: An investigation into collecting in the European tradition*. London: Routledge.

Pellegram, A. (1998) The message in paper. In: Miller, D. (ed.) *Material cultures: Why some things matter.* London: UCL Press. pp. 103–20.

Penny, N. (2008a) *The sixteenth century Italian paintings* Volume II *Venice 1540 to 1600*. London: National Gallery Company Limited.

Penny, N. (2008b) Preface. In: Clark, K. *One hundred details from the National Gallery*, London: National Gallery Company. pp. 5–6.

Peto, J. (ed.) (2007) *The Heart*. New Haven, CT and London: Yale University Press and London: Wellcome Collection.

Petrucci, A. (1999) Reading to read: a future for reading. In: Cavallo, G. and Chartier, R. (eds.) *A history of reading in the West*. Cambridge: Polity. pp. 345–67.

Pieterse, J. (1997) 'Multiculturalism and museums: Discourse about others in the age of globalization'. *Theory, Culture and Society* 14 (4) 123–46.

Piper, D. (1963) *Catalogue of the Seventeenth-Century portraits in the National Portrait Gallery.* London: National Portrait Gallery.

Preziosi, D. (1996) Brain of the earth's body: Museums and the framing of modernity. In: Carbonell, B. M. (ed.) *Museum studies: An anthology of contexts.* Oxford: Blackwell Publishing. pp 71–84.

Preziosi, D. (2003) *Brain of the earth's body: Art, museums, and the phantasms of modernity*. Minneapolis: University of Minnesota Press.

Prior, N. (2003) Having one's Tate and eating it: transformations of the museum in a hypermodern era. In: McClellan, A. (ed.) *Art and its publics: Museum studies at the millennium* Oxford: Blackwell Publishing. pp. 51–74.

Proust, M. (1954) *Contre Sainte-Beuve: suivi de nouveaux mélanges.* Paris: Gallimard. Republished in translation as (2008) *Days of Reading,* Volume 53 *Penguin Books Great Ideas.* Translated from French by John Sturrock, London: Penguin Books.

Quay, S. E. (ed.) (2009) *A cultural history of reading:* Volume 2: *American literature*. Westport, CT and London: Greenwood Press.

Radway, J. (1984) Reading the romance. In: Ryan, M. (ed.) (2008) *Cultural studies: An anthology*. Oxford: Blackwell Publishing. pp. 1112–18.

Rainbird, G. (1985) *The Rainbird archive: An autobiographical bibliography*. London: Rainbird.

Rapley, T. (2004) Interviews. In: Seale, C., Gobo, G., Gubrium J. and Silverman, D. (eds) *Qualitative research practice*. London: Sage. pp. 15–33.

Ravelli, L. J. (2006) *Museum texts: Communication frameworks*. London: Routledge.

Reed, P. and Kaizen, W. (eds.) (2004) *The show to end all shows: Frank Lloyd Wright and the Museum of Modern Art, 1940*. New York: The Museum of Modern Art.

Rice, D. (2003) Museums: Theory, practice, illusion. In: McClellan, A. (ed.), *Art and its publics: Museum studies at the millennium.* Oxford: Blackwell Publishing. pp. 77–95.

Riopelle, C. and Sumner, A. (2008) *Sisley in England and Wales*, London: National Gallery Company Ltd.

Riverbend (2006) *Bagdad burning: A girl blog*. London: Marion Boyars.

Robbins, D. (2000) *Bourdieu and culture*. London: Sage Publications.

Robins, K. (1999) Tradition and translation: National culture in a global context. In: Boswell, D. and Evans, J. (eds.) *Representing the nation: A reader. Histories, heritage and museums.* London and New York: Routledge in association with The Open University. pp. 15–32

Robinson, J. (2008) *Masterpieces: Medieval art.* London: The British Museum Press.

Rossen, S. (1993) 'Beyond vanity: a new era for museum publishing'. *Museum News.* 72 (July/August) pp. 44–5.

Sandell, R. (2007) *Museums, prejudice and the reframing of difference.* Abingdon: Routledge.

Serota, N. (1996) *Experience or Interpretation: The dilemma of museums of modern art.* London: Thames and Hudson.

Siegel, J. (ed.) (2008) *The emergence of the modern museum: An anthology of nineteenth-century sources*. Oxford: Oxford University Press.

Silverstone, R. (1988) 'Museums and the media: a theoretical and methodological exploration'. *The International Journal of Museum Management and Curatorship*, 7, (3) 231–41.

Siskia, P. (2009) 'the things I so indispensably needed': Material objects as a reflection of Mary Shelley's life. In: Goggin, M. and Tobin, B. (eds.) *Material women 1750–1950: Consuming desires and collecting practices.* Farnham: Ashgate.

South Kensington Museum (1866) *A guide to the South Kensington museum.* London: South Kensington Museum.

Spencer, H. (2001) Balancing perspectives in exhibition text. In: Lord, B. and Lord, G. (eds.) *The manual of museum exhibitions.* Walnut Creek: AltaMira Press. pp 394–8

Stanitzek, G. and Klein, E. (2005) 'Texts and paratexts in media'. *Critical Enquiry,* 32 (Autumn) 27–42.

Stewart, S. (1993) *On longing: Narratives of the miniature, the gigantic, the souvenir, the collection*. Durham, NC and London: Duke University Press.

Strong, R. (1997) *The Roy Strong diaries: 1967–87*. London: Weidenfeld and Nicolson.

Sutherland, J. (2007) 'You can judge a person by their book covers.' *Guardian*. 25 October 2005. Online. Available at < http://www.guardian.co.uk/books/2005/oct/25/shopping.comment> (Accessed on 6 November 2010).

Swann, M. (2001) *Curiosities and texts: The culture of collecting in early modern England*. Philadelphia: University of Pennsylvania Press.

Tate (2009) Tate app now available on the App Store. Online. Available at <http://www.tate.org.uk/about/pressoffice/pressreleases/2010/21380.htm> (Accessed on 18 September 2010).

Tate (2010) Tate publishing. Online. Available at <http://www.tate.org.uk/publishing/about.shtm> (Accessed on 29 September 2010).

Thomas, N. (1991) *Entangled objects: Exchange, material culture and colonialism in the Pacific.* Cambridge, MA: Harvard University Press.

Trustees of the British Museum (2009) *Masterpieces of the British Museum*. London: The British Museum Press.

van Rymsdyk, A and van Rymsdyk, J. (1778) *Museum Britannicum*. London.

Vergo, P. (1989) The reticent object. In: Vergo, P. (ed.) *The new museology*. London: Reaktion Books Limited. pp. 41–59.

Victoria and Albert Museum (2010a) What are artists' books? On line. Available at < http://www.vam.ac.uk/collections/prints_books/features/artists_books/definitions/index.html> (Accessed on 10 November 2010).

Victoria and Albert Museum (2010b) Marketing the V&A. On line. Available at < http://www.vam.ac.uk/about_va/marketing/index.html> (Accessed on 10 November 2010).

Victoria and Albert Museum (2010c) *V&A Strategic Plan 2010–2015: 2010/11.* On line. Available at < http://media.vam.ac.uk/media/documents/about-us/2010/v&a-strategicplan2010-15.pdf> (Accessed on 10 November 2010).

Victoria and Albert Museum Reading Rooms (2010) Book range. Online. < http://www.vandareadingrooms.co.uk/#Book>. (Accessed on 11 December 2010).

Vogel, S. (1991) Always true to the object, in our fashion. In: Karp, I. and Levine, S. D. (eds.) *Exhibiting cultures: The poetics and politics of museum display*. Washington and London: The Smithsonian Press. pp. 191–204.

Vogrincic, A. C. (2008) *The social life of a novel: The establishment of reading in eighteenth-century English life*. Ljubljana: Studia Humanitatis.

Vogrincic, A. C. (2010a) 'Pleasure and shame: Books on (not) reading (An overview of the field).' *The International Journal of the Book.* 7 (3) 57–67.

Vogrincic, A. C. (2010b) The object of reading and reading as an object: Reading as an art form and the changed discourse about books. Abstract of paper presented at *Material Cultures: Texts, textuality and transmission*. Centre for the History of the Book, University of Edinburgh, 16 July – 18 July 2010. Online. Available at <http://www.hss.ed.ac.uk/chb/materialcultures2010/pdf/vogrincic.pdf> (Accessed on 6 November 2010).

Wallach, A. (1998) *Exhibiting contradiction: Essays on the art museum in the United States.* Boston: University of Massachusetts Press.

Wallach, A. (2003) Norman Rockwell at the Guggenheim. In: McClellan, A. (ed.) *Art and its publics: Museums at the millennium* Oxford: Blackwell Publishing. pp. 97–115.

Walsh, J. (2004) Pictures, tears, lights, and seats. In: Cuno, J. (ed.) *Whose muse? Art museums and the public trust.* Princeton: Princeton University Press and Harvard Art Museums. pp. 77–101.

Waterfield, G. (1995) 'The origins of the early picture gallery catalogue in Europe, and its manifestation of Victorian Britain'. In: Pearce, S. (ed.) *Art in museums*. London: Athlone Press. pp. 42–73.

Watling, G. (ed.) (2008) *A cultural history of reading* Volume 1 *World literature*. London: Greenwood Press.

Watson, R. (2007) Some non-textual uses of books. In: Eliot, S. and Rose, J. (eds.) *A companion to the history of the book*. Oxford: Blackwell Publishing.

Watson, S. (ed.) (2007) *Museums and their communities*. London: Routledge.

Weil, S. (2002) Museum publishing: Some revolutions in progress. In: *Making museums matter*. Washington, D. C.: Smithsonian Institution Press. pp. 109–25.

Wellcome Collection (2006) *The heart gallery guide*. London: Wellcome Collection.

Wellcome Collection (2007) *Sleeping and dreaming*. London: Black Dog Publishing.

Wellcome Collection (2008) *What's on, November 2008–January 2009*. London: Wellcome Collection.

Wellcome Collection (2009) *About us.* Online. Available at <http://www.wellcomecollection.org/aboutus/index.htm> (Accessed 15 October 2009).

Wenger, E. (1999) *Communities of practice: Learning, meaning and identity,* Cambridge: Cambridge University Press.

Wentz, P. (1996) Writing about art exhibition catalogues: A literature review. In: Pearce, S. (ed.) *Exploring science in museums.* London: Athlone Press. pp. 172–8.

West, S. (1995) The devaluation of 'cultural capital': Post-modern democracy and the art block-buster. In: Pearce, S. (ed.) *Art in museums*. London: Athlone Press. pp. 74–93.

Whitehead, C. (2009) *Museums and the construction of disciplines: Art and archaeology in nineteenth-century Britain*. London: Gerard Duckworth.

Wiggins, C. and Paterson, D. (2008) *Alison Watt: Phantom*. London: National Gallery Company Ltd.

Williams, H., Conway, M. and Cohen, G. (2008) Autobiographical memory. In: Cohen, M. and Conway, M. (eds.) *Memory in the real world.* Hove and New York: Psychology Press. pp. 21–32.

Willumson, G. (2004) Making meaning: displaced materiality in the library and art museum. In: Edwards, E. and Hart, J. (eds.) *Photographs, objects, histories: On the materiality of images.* London: Routledge. pp. 62–80.

Wood, F. (2010) 'Behind the scenes at the museum'. Bookseller. 25 June. Issue 5438. pp: 24–6.

Wood, J. M. (2004) The authorities of the American art museum. In: Cuno, J. (ed.) *Whose Muse? Art museums and the public trust*. Princeton: Princeton University Press and Harvard Art Museums. pp. 103–28.

Worts, D. (1995) Extending the frame: Forging a new partnership with the public. In: Pearce, S. (ed.) *Art in museums.* London: Athlone. pp 164–73.

Wright, C. (1988) 'Curators, collections and catalogues.' *The International Journal of Museum Management and Curatorship, 7*, (3) 269–73.

Wright, P. (1989) The quality of visitors' experiences in art museums. In: Vergo, P. (ed.) *The new museology*. London: Reaktion Books. pp. 119–48.

Yin, R. K. (2009) *Case study research: Design and methods* Fourth edition, London: Sage.

Young, J.E. (2000) *At memory's edge: After-image of the Holocaust in contemporary art and architecture.* New Haven: Yale University Press.

Young, S. (2007) *The book is dead: Long live the book*. Sidney: University of New South Wales Press.

Bibliography

Alloway, L. (1996) The great curatorial dim-out. In: Greenberg, R., Ferguson, B. W. and Nairn, S. (eds.) *Thinking about exhibitions*. London: Routledge. pp. 221–230.

Alpers, S. (1991) The museum as a way of seeing. In: Karp, I. and Lavine, S. D. (eds.) *Exhibiting culture: The poetics and politics of museum display*. Washington: Smithsonian Institution Press. pp. 25–32.

Anderson, D. and Gosselin, V. (2008) 'Private and public memories of Expo 67: A case study of recollections of Montreal's World's Fair, 40 years after the event.' *Museum and Society,* 6 (1) 1–21.

Bassett, D. A. (1984) Museum publications and museum publishing: a brief introduction–with a note on museum libraries. In: The Museums Association, *Manual of curatorship: A guide to museum practice* London: Butterworths. pp. 467–75.

Bogman, S. (2006) 'Museum publishing: International challenges guide us to new perspectives.' *The Art Book,* 13 (2) 51–52.

Falk, J. H. (2007) Toward an improved understanding of learning in museums: film making as metaphor. In: Falk, J.H, Dierking, L.D. and Foutz, S. (eds.) *In principle, in practice: Museums as learning institutions.* Lanham, MD: AltaMira Press. pp. 3–16.

Ferguson, B. W. (1996) Exhibition rhetorics. In: Greenberg, R., Ferguson, B. W. and Nairn, S. (eds.) *Thinking about exhibitions*. London: Routledge. pp. 175–90.

Forgan, S. (2005) Building the museum: knowledge, conflict, and the power of place. *Isis*, 96 (4) 572–585.

Fuller, P. (2007) Jasper Johns interviewed by Peter Fuller. In: Bickers, P. and Wlison, A. (eds.) *Talking art: Interviews with artists since 1976*. London: Art Monthly–Ridinghouse. pp. 95–7.

Graburn, N. (2007) A quest for identity. In: Watson, S. (ed.) *Museums and their communities*. London: Routledge. pp. 127–32.

Graddol, D. (1994) What is a text? In: Graddol, D. and Boyd-Barrett, O. (eds.) *Media texts, authors and readers: A reader*. Clevedon: Multilingual Matters. pp. 40–50.

Group for Museum Publishing and Shop Management (1994) 'Publishing procedures code of practice.' *Museum Shop and Publishing News* May (3) 7–9.

Holt, E. G. (ed.) (1979) *The triumph of art for the public: The emerging role of exhibitions and critics*. New York: Anchor Books.

Lee, D. (2005) Publishers experience mixed fortunes in the book market. *Art Newspaper,* 14(April) 41–6. Lindauer, M. (2005) 'What to ask and how to answer: a comparative analysis of methodologies and philosophies of summative exhibit evaluation.' *Museum and Society, 3* (3) 137–152.

Lindquist, S. (ed.) (2000) *Museums of modern science*. Canton: Science History Publications.

Miller, A. (1966) *The crucible*. London: Secker and Warburg.

Perry, G. and Cunningham, C. (eds.) (1999) *Academies, museums and canons of art*. New Haven: Yale University Press.

Rennie, L. J. and Johnston, D.J. (2007) Research on learning from museums. In: Falk, J.H., Dierking, L. D. and Foutz, S. (eds.) *In principle, in practice: Museums as learning institutions*. Lanham, MD: Altamira Press. pp. 57–73.

Saumarez Smith, C. (1989) Museums, artefacts and meanings. In: Vergo, P. (ed.) *The new museology.* London: Reaktion Books. pp. 6–21.

Schroder, K., Drotner, K., Kline, S. and Murray, C. (2003) *Researching audiences*. London: Arnold.

Selwood, S. (2008) 'Reading matters: Can museums and galleries hold their own in the competitive world of book publishing?' *Museums Journal,* November, 32–3.