

Independent Inquiry: An Investigation into the Diversity of Representation in Art History and its Impact on Audiences in Museums and Galleries.

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BA PHOTOGRAPHY IN THE ARTS |

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Introduction

To begin to understand why, you must first investigate how materialism works within art. To do this you must look back into the history of art and how art has been stigmatised, making people feel alienated and outcast. This could be one of the main reasons why certain people do not go to see art shows. (This concept shall be explored in more detail further on.)

There will be an inquiry on how British politics creates a further divide in class, the main example is the 'Thatcherism era' as it's a very controversial point of modern history and how she inspired a lot of art due to her ways. I will compare this example with other key historical moments within the modern era.

It can be argued that there are social stereotypes of those who engage within the arts whether it be a career or simply engaging with art facilities such as art galleries. The topics being discussed will be delving into why the art scenes sole foundations primarily consist of those who are from a more financially stable background and why there is an absence of people from working class backgrounds as well as those outside of the white demographic. Whilst researching this topic there is a decrease in certain categories which show how things such as the location of gallery space and social media can really affect the turnout of someone going to an art gallery. It especially affects those in minorities. The studies I will be basing my research on is London/UK based galleries.

There will be an inquiry into some documentary photographers' portfolios, they will be used as examples of photography being an inclusive artform as well as being able to allow the public to address and protest issues that are unjust in the UK as a way of raising awareness of poor conditions. There shall also be counter arguing this point by highlighting the issues with consent in photo imagery as well as how it can be sometimes damaging for people in these communities if they are misrepresented by visual media.

Chapter 1

To first gain a deeper understanding into the fundamental purposes of art and its impacts it has in society. Also, what qualifies as a piece of art and what differences this has to a piece of art within a capitalist market.

It is important to consider and understand the transition from how art developed from a craft trade such as paintings to record historical figures and events, to a new age of art history. How artists have now evolved to become more contemporary with their work and how that can widen the gap between those of the working class.

When looking at art history there is a period between the 1500s and 1900s where traditional oil paintings would have been the primary source of maintaining the representation and history over other artforms. Many oil paintings in this time portrayed the subject as an image and ideology of wealth and prosperity. (Berger,1972) Oil paintings in the 17th century often reflected upon those who were wealthy enough to commission them.

For the Renaissance artist they would use their work not only to harvest knowledge but also as a way for investors to take interest in their work. An example of this is the gallery of Cardinal Valenti Gonzaga, a place where wealthy Italian merchants would request painters to paint their possessions.



Figure 1: "The Gallery of Cardinal Silvio Valenti-Gonzaga in Rome" - Giovanni Paolo Panini, (1691-1765)

As a result of this some could argue that to someone untrained on the history of art it can be perceived as very confusing to decipher which pieces of artwork are of historical importance and a status of wealth (Berger,1972)

Due to this there seems to be a lack of representation of working people between this time frame as paintings would be paid for by those who were of wealth, however there are examples of artists around this time who did actually document the lives of working people and whose muse was to capture Britain for how it actually was. (Berger 'Ways of Seeing',1972)

J.M.W Turner is a classic example of an oil painting artist of the Renaissance period who represents the working class. For the most part his paintings captured ships going out to sea as well as ships at the docks. Within those paintings of dock yards, it is a prime example of representation of workers who are not wealthy within the Renaissance period.



Figure 2: J.M.W Turner "Dido Building Carthage" (National Gallery, 2019)

Unlike J.M.W Turner there were a handful of other artists such as Gainsborough and John Constable who were less accepted for their art. (Gainsborough's House, 2019) (The National Gallery, L. (2019). John Constable). The artist John Constable focused his work on the British countryside in his hometown of Surrey, his art is more appreciated now (The National Gallery, L. (2019). John Constable). The and is seen as an artist who created the idyllic landscape of what the British rural life should be. However, during his life, he was viewed as a controversial painter as those who critiqued his work thought that it is not a true depiction of the landscape as his paintings would frequently include the ugly growth of industrialisation.

The people within these paintings would typically be working in agriculture and Constable like J.M.W Turner was a standout artist for his time. His work often depicted 'realism' which went against the other artists works who primarily created work for the middle/upper classes.

Constable created his pieces to preserve history and is an example of an artist using their medium in order to document their current time. His paintings can be described as a social harmony by having the rural poor alongside with nature within the picturesque English countryside. (The National Gallery, 2019)

On the other hand, Gainsborough would be commissioned to paint lords and ladies on their estates which in the backgrounds would show glimpses of workers in their fields. (The National Gallery, 2019) Gainsborough and Constable were revolutionary due to the topics of their paintings went against what was considered an acceptable depiction of a landscape. Due to going against the grain of the time they detested the Italian Renaissance movement as their paintings did not fit with their own standards of 'what art should be.' Gainsborough's most famous painting 'Mr and Mrs Andrews' is an example of this, they themselves are positioned in the corner of the painting with the rest of their land covering the rest of painting. This style of documentation changed once photography was introduced. (Wells, 2015)

The Rise of Photography.

When documentary photography emerged in the mid 1800's many documentary photographers tried to find harmony between creating an interesting image without altering their surroundings, such as French photographer Henri Cartier-Bresson who painstakingly would try to find this balance of visually accurate information and what would be aesthetically pleasing to the viewer. Cartier called this 'the decisive moment.' (Liz Wells, 2004)

Photography went from recording what have been seen as major subjects to instead exploring cultural life and experiences that other people had turned more to representation, Cartier Bresson's work is regarded as documentary photography/ photojournalism but he stood out from other photographers of his time as he focused more on the cultural representative aspects of photography giving it greater meaning. Alan Sekula a photographer and theorist had quoted this:

'Documentary is the thought to be art when it transcends its reference to the world, when the work can be regarded, first and foremost, as an act of self-expression on the part of an artist.' -Sekula (1978)

Since then, not only has photography been deemed as a more accurate way of storing historical evidence but the photographs taken can be argued as a significant step up for the representation of class since whereas before oil paintings could only be afforded by those with wealth, once photography became a more accurate way to record history of events and buildings it meant a larger range of people and locations could be included. After the 1900's there was a large rise in documentary photographers who documented the working class. (Liz Wells, 2004)

Chapter 2

During Victorian times photography was widely accepted as it confirmed the subjects to be accurate to what many other artists with different skills were trying to convey at this time. Due to photography it revealed a side of culture that many middleclass people were oblivious to at that time. It is argued that many actual Victorian photographs were in the category of authentic this is because the subject of the images were of poor people that a middle-class spectator would view as a simple life or real. (Wells, 2015)

An example of this in the UK would be a photograph taken by Thomas Annan of the slum streets in Glasgow which was taken in 1869. This photograph showed the inhabitants clustered together at the end of street allowing for the streets which originally wouldn't have likely been shown the light of day to be visually inspected. Within these types of surveying photographs, it would show the lives of women and children in working conditions which was a rare topic to show for other artforms at the time. Despite this, most documentary photographers such as Thomas Annan would use their skills to highlight an issue within the country to create change for the positive. (Wells, 2015)

Use of Photography in Modern history

The repetition of history can also be related for documentary photography in the 1980's during that time conservative parties Margaret Thatcher was the prime minister. Thatcher disagreed with the organisation of industrial industry immensely and wanted to path the way for more modern ideas. Before her, the country was led by the Labour party who gave power to the workers union for these small communities that allowed people to earn an adequate living wage.

However, during the years of the Labour party these workers unions held a lot of power and often would go on strike if they deemed a pay increase or felt that their rights were being infringed upon.

Thatcher then decided that enough was enough and forced the closure of almost all coal mines from production leaving many workers in largely cut off areas redundant and with no replacement way of income. For many losing their homes and turning to substance abuse over the loss of their lively hoods and shattering communities. (Jones.O, 2011)

Like the some of the original documentary photographers previously mentioned within this chapter, key photographers and video makers kept catalogue of the events as it unfolded during this sad and desperate time.

Martin Shakeshaft is one photographer who photographed the events of a Yorkshire based coal mines closing down and the events unfolding, the imagery he took have been used in many articles and documentaries covering the atrocities (Shakeshaft, M. (2019).



Figure 3 Martin Shakeshaft photograph of miners' strike Shakeshaft, M. (2019).

By removing the mining industry it destroyed the infrastructure that helped to secure the livelihoods of the working class, as a result towns that were once industrial based for their work has given way to a rise in poverty level which meant fewer jobs, less substantial work and poorer education etc leading to a wider divide between working class and middle class.

"Make money and hard graft"

The era of Thatcher proved to be a new era also for art, as it became more politically driven with the sweeping changes and public upset. This allowed for it to be a focal point for new material and many artists took inspiration for their creativity to lash out against Margaret Thatcher such as Gerald Sacre who was famous for his caricatures of her and didn't agree with her values but admitted 'she was amazing material' (Gompertz, W., 2013).

Not all artists were against Thatcher's political movement, artists such as Gilbert and George publicly state: "We admire Margaret Thatcher greatly. She did a lot for art and Socialism wants everyone to be equal. We want to be different!" (George, 2020) It was as if through Thatcher's teachings she had created a new legacy, it was now radical to be Conservative. (Gompertz, W., 2013)

This also allowed for a new enterprising culture to be developed this in turn brought new forms of art and galleries such as Saatchi are said to be "Indebted to Thatcher" (Gompertz, W., 2011) This is due to these museums appealing to Thatcher's interests.



Figure 4 Margaret Thatcher (Gompertz, W., 2013)

According to 'The Responsive Museum' a book written by Caroline Lang, John Reeve, during the 1960's museums and galleries considered their relationships with their audiences as something that was one-dimensional as museums had an unconsented authority to them. "Museum staff saw their public as a reflection to themselves knowledgeable about the actual and symbolic meaning of the collection." (Lang, 2006)

Over the past few decades museums and galleries have been recognising more differentiating types of groups of people, many of which are interested in expressing their needs, including the groups who would not typically attend. Through this it has allowed museums to have a better appreciation for projects that stimulate types of audiences.

The types of audiences that attend museums and galleries often go as a way of increasing their cultural capital, much like economic capital or social capital, people will attempt to expand their cultural capital as a way of gaining advantages as well as status. When it comes to art galleries on the other hand it seems to be the case that they are more aware of audience and public agendas. Described as the 'high priests of modernism', contemporary art is argued the most problematic when it comes to learning and accessibility. This is due to the artwork being presented is very new and often will have exclusive behaviour of its advocates, both curatorial and educational. (LANG, 2006)

A research paper which pairs well with 'Responsive Museum' titled 'Spatial equity and cultural participation: how access influences attendance at museums and galleries in London' which was published by Orion books goes more in depth with explanations to why people may not associate them with culture as well as the social standing traditions and stigmas that may block them from doing so. It goes into a more statistical analysis of the types of people who are more and less likely to go to a gallery/museum as well as how things such as area of a gallery/museum or the transport system to get to said gallery may affect the turn out that a museum may get. This study focused mainly on the statistics of galleries in London as it's one of the largest cities in the UK as well as there being a wide varying amount of different incomes from zone to zone.

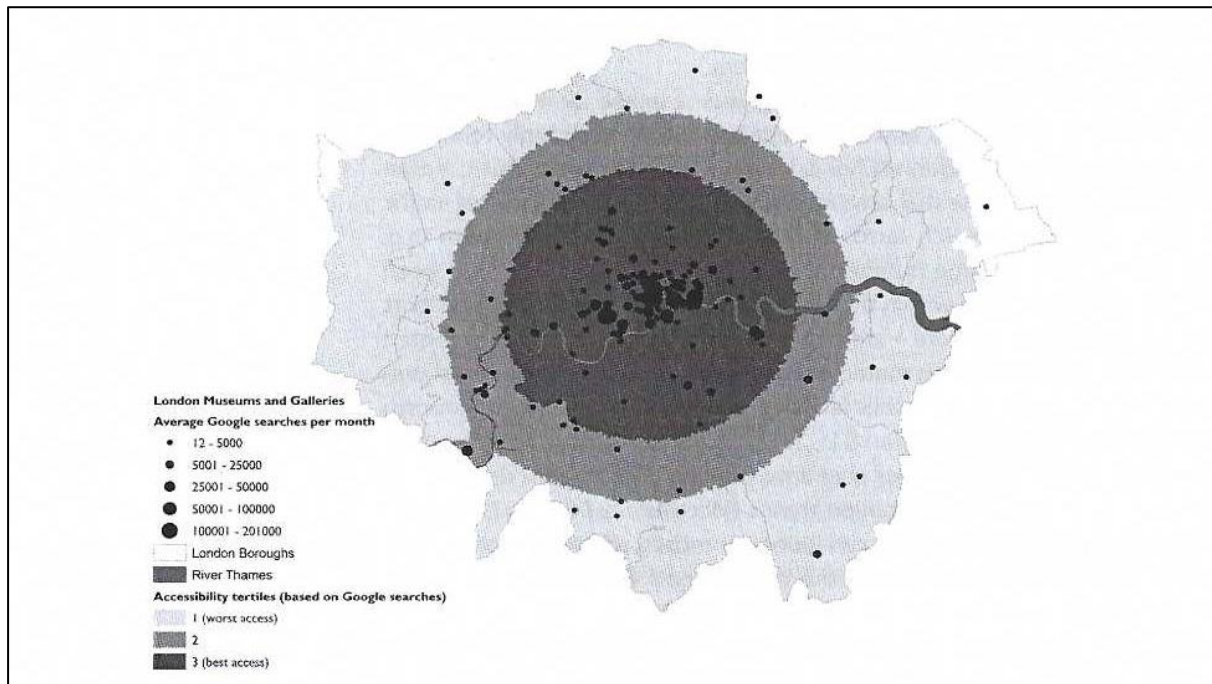


Figure 5: London Museums and Galleries, and accessibility index (Brook, Orien)

Neighbourhoods that have art galleries/museums will get people within them going to these places as it becomes more of a social normality as people within the neighbourhood such as friends and family are more likely to attend events held within these spaces. Another factor for a successful gallery/museum is if the area is also near amenities such as schools and shops etc which would therefore mean people would be more likely to spend more time in their neighbourhood rather than commuting elsewhere. For an art gallery to thrive, accessibility is key. A study done on googled museums and galleries names revealed that unsurprisingly museums that are located central of London (they also would have the capacity in order to hold more work) with better underground stations and roads would have higher search terms in comparison to those places where the galleries would be located more towards the outskirts of London. This is because it is harder for people to get transport to these areas. People who are living in a higher income area are nearly 50% more likely to attended than people with a lower income area.

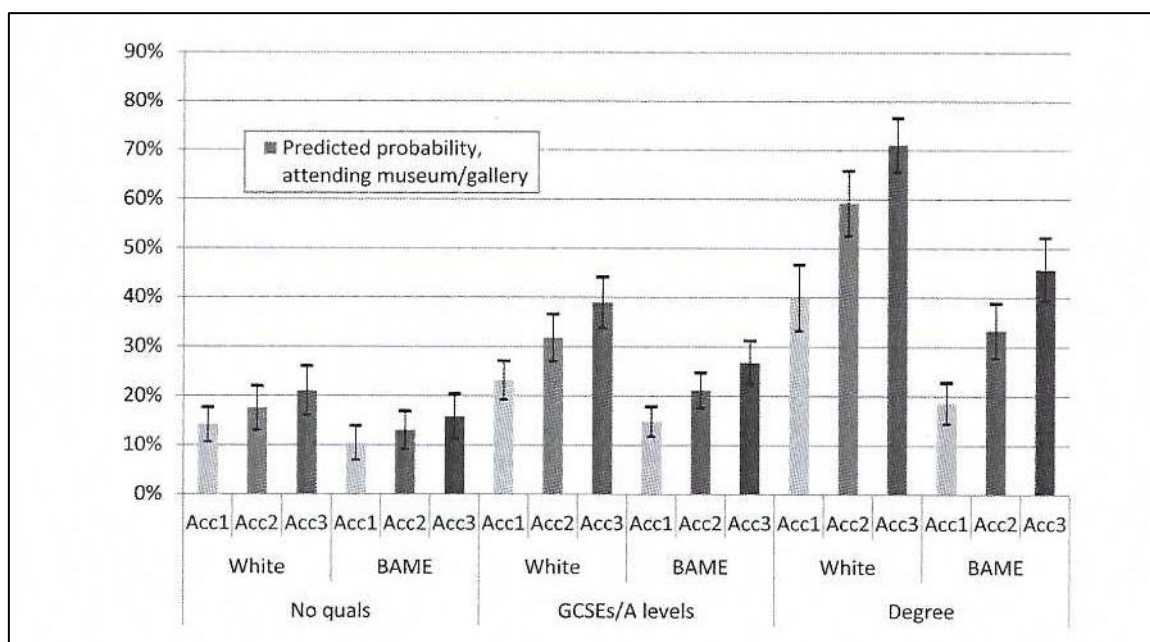


Figure 6: Predicted probabilities for attending museums and galleries in London (Brook, Orien)

There is also a correlation with educational qualifications that also plays a significant factor to whether someone is likely to attend a gallery/museum. The people who are least likely to frequent an art gallery or museum are those with no qualifications or with only a small amount of GCSE's or equivalent qualifications compared to those who have attended university and have gotten masters and PHDs. Also, if the person has been taken to galleries as a child this also increases the likelihood of attending in the future since for those people it has been shown as a social normality at a younger age which there is a strong generational transfer. Another factor is to do with ethnicity as black and minority ethnics are less likely to attend in comparison to white.(Brook, Orien) There is a significant gradient between black and minority ethnics with degrees and those without, where those with access to these museums and galleries are 2.5 times more likely to attend in comparison to those who are the least likely to attend (46% vs 19%). (Brook, Orien)

Table 1. Logistic regression model results, attending a museum/gallery in London.			
Log likelihood = -3646.72 Pseudo R^2 = 0.178			
Independent variable	Coefficient	$n = 6411$ Std.Err.	OR ^a
<i>Occupational group (base: NS-SEC 3–6)</i>			
NS-SEC 1–2	0.339***	0.071	1.40
NS-SEC 7–8	-0.266*	0.111	0.77
Full-time student	0.196	0.105	1.22
Never worked	-0.627***	0.129	0.53
<i>Highest educational qualification (base: GCSE/A levels)</i>			
No qualifications	-0.783***	0.162	0.46
Degree or above	1.136***	0.137	3.11
<i>Black, Asian and minority ethnicity (BAME)</i>			
BAME × No quals	-0.552***	0.085	0.58
BAME × Degree	0.202	0.175	1.22
BAME × Degree	-0.517***	0.134	0.60
<i>Accessibility Tertile (base: med. Access)</i>			
1 (worse access)	-0.434***	0.099	0.65
3 (best access)	0.311**	0.102	1.37
1 × No qualifications	0.181	0.195	1.20
1 × Degree	-0.347*	0.160	0.71
3 × No qualifications	-0.085	0.197	0.92
3 × Degree	0.216	0.163	1.24
Indices of multiple deprivation ^b	-1.159***	0.167	0.56
Public Transport Accessibility Index ^b	0.532*	0.217	1.30
Female ^c	0.216***	0.059	1.24
Aged 65 plus	-0.259**	0.089	0.77
Has access to a car	0.121	0.066	1.13
Has Children	0.108	0.063	1.11
Taken to museums as a child	0.647***	0.059	1.91
Constant	-0.980***	0.141	0.38
*Significant at $p = .05$.			
**Significant at $p = .01$.			
***Significant at $p = .001$.			
^a Odds ratio: the difference that a respondent being in this category compared to the reference category makes to their odds of attending, if all other values stay the same.			
^b Rescaled so that the mean value was 0 and the range was 1 (from -.5 to .5). In this case the odds ratio is the difference that living in the middle vs. at the top of the range makes to the odds of attendance.			
^c These are binary variables with the reference category being their reciprocal: Male, aged 18–54, no access to a car, no dependent children in the household, and not taken to museums as a child.			

Figure 7: Logistic regression model results, attending a museum/gallery in London (Brook, Orien)

Due to these findings it further proves that social class will always play a socio-demographic factor when it comes to cultural participation.

Another study orchestrated in 2011 which used art and creativity-based activities such as ‘mindfulness-based methods’ on young people who were either in child protective services or mental health institutions. This study encouraged the participants to be creative when it came to be expressing their feelings by using the basic art supplies provided to see if it would improve on self-esteem and resilience. A second study ran the following year in 2012 by Rydzik focusing more on engaging participants on the research process by using arts as an approach to their methodology. The reason this type of methodology was chosen was to explore ‘the journeys and experiences of

tourism's female immigrant workforce' (Rydzik et al. 2012: 284) of which held eight participants and two of which were part time artists. To help with productivity they created art works using various forms of mediums and their work was exhibited during a two-day exhibition during a community event that was attended by 150 people who were academics, professionals and policy makers (Rydzik et al. 2012: 284). According to Rydzik's study it was a crucial project as they state it 'contributed significantly to the participants' empowerment and brought their voices into the wider public domain' (Rydzik et al. 2012: 284).

Since both studies are visually orientated it was studied alongside with how imagery is read and how they are used' (Prosser and Loxley 2008: 11) According to research done by Prosser and Loxley they believed visual studies took up concepts derived from cultural studies and it further pursues the course of various image making practices that are based on more thoughtful approaches. (Prosser and Loxley 2008) This can also be compared to documentary photographers who as their professions will often pursue projects that will usually record personal and procedural used in a field diary for example as a way of building trustworthiness into their research (Prosser and Loxley 2008:16).

highlights the fact that in order to get art more relatable to marginalized groups and working-class groups there needs to be a sense of relatability. These studies really help to highlight the tie between community and personal meaning being the bridging gap between art and how people to relate to it.

Chapter 3

Photography can be considered as a bridging point between people who often feel excluded from the arts community due to lack of educational funding or flaws in the social class system.

Martin Parr is a photographer that is renowned for his work that he did in Blackpool and his projects that pull contrasts between the middle class and working class. He points out cultural differences in an eye catching and sometimes comical way. Parr choses to photograph this type of topic to criticise the way we live making his work to be understandable and accessible as well as entertaining for a viewer. (Weski, 2020)

Another project contrasting from his work 'The Last Resort' is Parr's project 'The Cost of Living' where he focuses his work on depicting the middle class, this project was published in 1989, a portrait of a decade of Thatcherism. This project reflects a type of individual and plays into the stereotypes of what it is meant to be middle class under an identity crisis from Thatcher's rein. When presented in gallery they were initially all untitled, perhaps this was because Parr wanted the narrative of these images to speak for themselves.

Parr's style of documentary photography is usually very candid shots and usually the subjects in his images are either seemingly unaware of the image being taken or it is taken just as the subject realises that their photograph is about to be taken. Due to this, it can be argued that in both of these projects Parr is creating a false narrative that may take the subject in the photograph out of context,



Figure 8: GB England. Conservative 'mid-summer madness' party by Martin Parr from 'The Cost of Living'

(Magnum Photos, 1989)

Not only does he capture the lives of everyday people so that his work creates more of statement he also presents his work in the stylings of art photography. (Weski, 2020) I would argue this to be a bridging point that would positively encourage those to go to museums and galleries or consider further arts education.

It is also worth arguing that Martin Parr patronises working class culture. Parr originates from place called Epsom in Surrey, just south west of London. He got into photography through his grandfather who was also a photographer. Martin Parr is from a wealthy background. Parr quotes "With photography, I like to create fiction out of reality. I try and do this by taking society's natural prejudice and giving this a twist" this could mean when doing projects, especially those orientating around the working class it could be seen as exploitative as if he is mocking them as an outsider of the their class. (Martin Parr • Photographer Profile • Magnum Photos, 2020)

Recently in December 2019 an exhibition that is currently being held in the Tate Britain is an gallery of photographs of every year three class in London which has been created by Steve McQueen who wanted to express that the access to art education will be only for those who are privately educated if the government does not increase funding for cultural studies across the UK. (Brown, 2020)

This complaint stretches across the UK with not only Tate joining forces with McQueen but also 35 other museums and galleries across Britain who also feel strongly that the public-school curriculum has let the youths of Britain down. This exhibition has been a huge success with more than 600 schoolchildren a day visiting the Tate Britain to see the year 3 photos which feature 76,146 children, which is two-thirds of London's seven to eight-year olds. (Brown, 2020)

Steve McQueen states "The curriculum needs to be big enough to include all subjects and be all for all children. Art and creativity are so important to science, to maths or to any other academic venture. Cutting arts education means you cuts off inventiveness, which impacts on being creative" as well as stating that "Arts education gives that sense of possibility." (Brown 2020)

Using younger pupils as a source of inspiration to encourage those to pursue the arts has been done before. Wendy Ewald an American based photographer is a good example of a photographer who embraces activism and education by doing collaborative projects. Ewald had been doing these projects since 1975 which have turned existing ideas of authority and ownership. Ewald for long periods of time would move to rural communities from across the world such places like Morocco, India, Netherlands etc. in order to teach the local children on how to work a camera to create their own photographs. The photographs would then be credited to both Ewald and Ewald's students who would be able to choose the titles of their photographs as well as having their names credited for the photographs they took. Wendy Ewald pioneered this type of work before "socially engaged art" had become a term. (Scott, 2018)

On the other hand, it can be argued that Tate's morals of acceptance and diversity is actually shallow, this can be seen with the ways of who they chose to represent their gallery such as the case of Anthony d'Offay who is considered a powerful figure when it comes to the contemporary British art world.

In 2008 d'Offay donated almost all his original artworks to the Tate galleries, it was seen as the most generous gift to the gallery but after recent allegations of sexual assault in 1997 the Tate suspended their connection with the dealer. (Brown, 2018)

There was further outrage sparked when Maria Balshaw the current director of the Tate made an ignorant comment on the matter stating "I personally have never suffered any such issues. I was

raised to be a confident woman who, when I encountered harassment, would say, 'Please No.'" This comment in 2018, led the artist in residence Liv Wynter to quit her residency due to sexual harassment comments made by the Tate director Maria Bashaw, Wynter decided to leave the Tate just before International Women's Day to strengthen the impact of her leaving due to her claims of 'failing women' due to the lack of combating sexual harassment and it not fostering the diversity it needs.

According to Wynters there are 'Invisible inequalities' at the Tate where she add in her resignation letter "I cannot describe to you the personal shame I feel as a survivor of domestic violence, to work for someone who could think so little of me whilst simultaneously profiting off my 'survivors' and the work I dare to make about it,' . (Quinn, 2018)

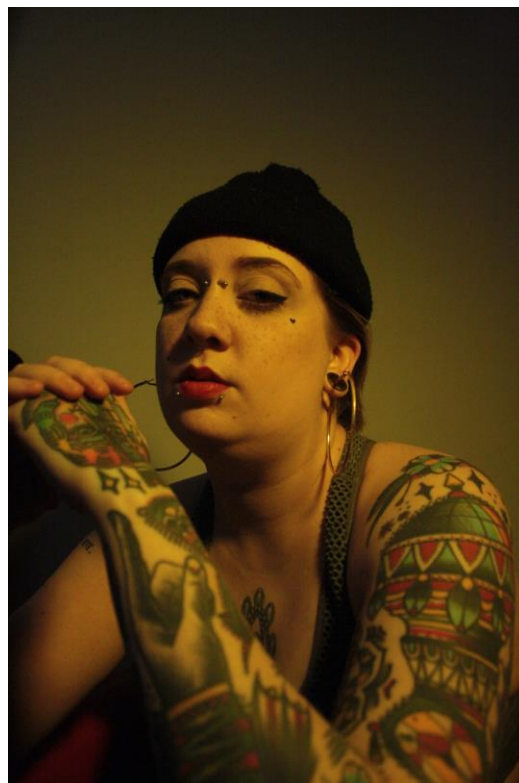


Figure 9: Profile of Liv Wynter (Quinn, 2018)

Liv Wynter's is from a working class background and represents a part of society that feels alienated in a gallery setting, Wynter's says that the ignorance that she faced from those from higher up are shocking and believes that those who choose to be so ignorant should have these types of roles. This story points out a fundamental flaw within gallery spaces and raises the question if the reason why

people feel alienated especially from working class backgrounds is it because those who run them have no way of relating to them in the first place. This was not the only inappropriate comment that Balshaw had made, another comment on a separate occasion was a comment made on her satisfaction of seeing a group of black men eating fried chicken. Referring to the second chapter, one of the main categories of people who are least likely to go to a gallery are those who identify as BAME, Wynter also pointed out that only 13% of the workforce identify as BAME and that every director is of white ethnicity. This could be a contributing factor to the divide of people who go to galleries. (Alemoru, 2018)

In relation to Wynter's claims, the choices that the Tate have made to represent their brand have been poor at times an example of this is the instance not long before the Wynter's resignation, they struck a nerve with the cleaning staff and rallied together with the Independent Workers Union of Great Britain (IWGB) at the Tate Modern when accepting money of the company known as Ernst & Young who sponsored the Picasso 1932 exhibition. Ernst & Young which is a multinational services firm, had contracts for their cleaning staff. These cleaning staff at the time were facing many redundancies and were low paid mostly migrant workers who protested at the Tate Modern to earn respect for the work that is vital to society. (Theartnewspaper.com, 2018).

Funding Art Galleries

There is a fundamental flaw with art galleries, people who fund galleries often do not have association with lower classes or use them as means of profit with little remorse. Nan Goldin for instance, most famous for her photography book 'The Ballad of Sexual Dependency' and has infamous ties with drug and sex abuse, set up organisation called P.A.I.N (Prescription Addiction Intervention Now) that protests funding for art galleries from the Sackler family which for many years have invested their money in art institutions.

The issue with this family is that their main source of income is the sale of Oxycontin, an opioid based drug that Nan Goldin struggled with an intense addiction towards, Goldin put pressure on these galleries and was able to pursue the National Portrait Gallery who turned down a £1m grant from the Sackler's as well as the Tate who soon followed suit. Goldin's battle to stop the Sacklers does not end there, Goldin also plans on rectifying the damage this family has caused by pressuring them to invest their money into prevent the damage that is caused by opioid addiction. (Goldin, 2018)

Company Sponsorship

When it comes to competitions, they are usually sponsored by a large conglomerate such as the issue of when BP a large fossil fuel company sponsored the Portrait Prize in 2019 where the judges found this to be 'a problem'. The competition had been sponsored by this company for the past 30 years but due to growing concerns with the environmental impacts BP has had. It has caused criticism over if the contest should be accepting money from such a business.

The competition is looking for a new way to fund itself and is aware that it may difficult to find a new sponsor but feel that it is the right thing to do. By ditching this sponsor, it could jeopardize the other programme that BP has ran since 2010 of the 'BP Portrait Award: Next Generation' a programme that specialises in seeking out talented artists between the ages of 14 to 21 years old. (Artlyst, 2017) Despite this BP have been doing their best efforts to support the arts and without their financial support competitions such as the 'BP Portrait Award: Next Generation' may not exist or be as successful without the large amount of funding given by the BP oil company.

Despite this, there have been activists who were able to cut some of the ties BP has such as a 26-year running sponsorship of the Tate Galleries in the UK. (Vaughan, 2018) there have been cases of companies that have chosen to no longer fund these types of art spaces and venues such as the case in 2018 where after a series of protests the oil company Shell decided to let their sponsorship expire after 12 years of funding the National Gallery due to protests about the companies controversies when it came to the environment and how those who support the National Gallery and the arts in general.

This is a positive movement in the sense that the money can no longer be used to clean up a company's image and it does show that if people campaign hard enough change will eventually happen. Counter argument to this is that more oil companies such as Shell and BP have moved their money into to STEM based studies which only means that they are funding another type scheme to create a cleaner image for their companies and in a more beneficial way as children from BP future type projects could potentially be trained better in that industry thus further taking away the importance and skills in the arts by lessoning the amount of funding. (Vaughan, 2018)

For instance take Tate and Lyle the sugar company who are the founders of the Tate galleries across the UK, despite their company starting out in 1830 after slavery started to become abolished in 1807 and then being fully abolished in 1833/34 does not end their ties with slavery, where even Tate confess in a statement about the founders ties with slavery 'we believe the firms founded by the two men, which later combined as Tate & Lyle, do connect to slavery in less direct but fundamental ways.' The Tate have admitted to pieces of artwork that have been donated and purchased by people who have either been a part of the slave trade or have been known to have owned slaves. (Tate, 2019)

Conclusion

To conclude this investigation into diversity of representation in art history and its impact on audiences in museums and galleries, there has been a good discussion covering the broad subject matter of representation through history.

Photography has been used countless of times to document the reality that is life and spread awareness to issues that would have either been unknown to many or may have turned a blind eye otherwise. From Thomas Annan to Martin Parr, people to sense have been exploited for views.

This inquiry has not only delved into the 1800's of the representation of art but also the topics of modern British history with Thatcher's rein in the 80's and how she shaped art galleries and arts in general.

It is important to be aware by using quantitative data that has been collected via questionnaires can be argued as not being the most reliable as there is always a margin of people who do go to museums/galleries that are not being represented due to being the types of people who wouldn't have filled out a survey. That aspect of the research is flawed. There is also another disadvantage of using surveys which the fact they are London based, it would have been more ideal to find surveys that effected the UK more widely however with London being such a large city with such a large economic differences from postcode to postcode I feel that there is still relevant and is fairly accurate in comparison to the other parts of the UK.

The higher the level of education that a person has, according to research, does play a major factor on the likelihood they are to visit a gallery is an unsurprising one since arts does not get taught in depth or at a wider level until after secondary school in the UK. Most secondary schools will only teach a fraction of what the creative industry can cover. It isn't usually until an individual will either go to a college where the number of subjects to choose will increase but then by that point the likelihood of them choosing a creative subject decreases due to the lack of foundation that secondary and primary education provides.

There is also just a general stigma around the creative industry of being a 'waste of time' and that there is a lack of jobs but this is not so much the case but rather that a lot of creative industry jobs typically take longer to get into compared with other career paths. However, this is not true based on research.

Who galleries accept money from can also affect its own public image and ultimately the outcome of who feels comfortable on visiting museums and galleries, such as those who have mass wealth from the misfortune from others highlights an issue with morals that many galleries must face. Despite this argument that galleries should not accept funding from these large conglomerates it is a massive challenge to gain funding elsewhere. Since the government (as pointed out in the second chapter by Steve McQueen's work) does not give enough funding for said arts generally, to ethically and sustainably be able to create enough income in order to avoid such donations. There is no real easy way out of this aspect of finding funds, based on the research, one possible reason for this challenge is that a lot of the issues all stems from lack of funding and care in the education system when it comes to the arts. Where there would be more funding and care it would generate more young people pursuing creative careers thus generating more wealth in the arts community.

One could argue that there needs to be more diversity within the arts community in higher power in order to make the arts seem more welcoming towards other ethnicities, in recent exhibitions at the Tate for example there has been more inclusion of diverse artists such as Kara Walker who specialises in contemporary arts, she has recently displayed her work as a part of the Hyundai Commission in 2019 titled 'Fons Americanus' her own version of monument depicting the atrocities that happened to Africans and Afro – Brazilians and Afro- Caribbean during the ruling of the British empire. Where typically a monument would be created and displayed as a celebration of achievements, this monument is the complete opposite and was made as a harrowing reminder of the terrible actions that were committed by the UK and the US. This monument highlights key points in black history in ways that is both eye catching as well as visual informative for people who either wish to know deeper about their own heritage or have not been taught on the matter. (Tate 2019 Kara Walker)



Figure 11: Hyundai Commission (2019) 'Fons Americanus' by Kara Walker (Tate 2019, Kara Walker)

For larger galleries it is perhaps that the more representation of other cultures that are implemented into their gallery shows, the wider the demographic will visit their galleries. When it comes to smaller less accessible galleries such as galleries outside of London which are on a much smaller scale, they must themselves make sure that their gallery spaces are more local community orientated in order to gain a wider demographic, this can be achieved by running arts programmes as well including history about the locations that they are in.

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