



Inside Today's Museum Thursdays 24 September to 3 December 2015, 14:00-17:00

This course examines Tate as an institution from its conception to its recent plans for development across its four sites. It investigates how Tate develops and addresses its audiences inside the gallery and beyond, as well as the services that it provides to the public. From its acquisition policy, collection displays and exhibitions to its learning programmes and online platforms, as well as the relationships Tate has established with museums and galleries throughout the UK, this course considers the practical aspects of running Tate in the context of current theoretical debates around institutions, architecture, collections, displays, audiences, research and leisure.

The course is divided into ten sessions including a half-term break with an optional visit to Tate Stores. Each session encourages discussion around selected topics, with several developed around 'in-conversation' style presentations with staff from a number of departments at Tate. Participants will individually or collectively conduct an ongoing research project that will be presented to the rest of the group in the final sessions of the course for discussion and review.

Objectives

- To provide an in-depth study of the workings of a major museum, exploring its range of public activities and the diversity of internal operations behind these.
- To develop awareness of and criticality towards debates and dialogues that relate to major museums of modern and contemporary art.
- To develop confidence and skills in research, study and presentation skills that will be useful for a career in arts administration.

Outcomes

At the end of the course participants will:

- Have developed the skills and contextual knowledge to critically assess different museum projects, from exhibitions to learning activities.
- Have developed a deeper understanding of the dynamics between different arts organisations, as well as their relationship to government, business, and local communities.
- Have gained further knowledge of how a large arts organisation operates and of the employment opportunities it provides.
- Have devised and conducted a research project on a specific area of interest undertaken throughout the course, sharing the findings with the rest of the group.

Further Information

Assessment

Students must attend 75% of class hours to be eligible for assessment. The weekly 'essential reading' is compulsory. Students will be assessed on one essay of 4000 words. It is not compulsory to take the course for credit. **For participants not enrolled on the King's College MA in Cultural and Creative Industries, the assessment section is not relevant.**

Visits

A visit to the Tate Store in Southwark will be arranged during the course. Students will be expected to make independent visits to the galleries and special exhibitions at both Tate Modern and Tate Britain during the course.

Essays

Students are asked to submit one essay of approximately 4000 words each. Suggested topics are given at the end of the course outline. **For participants not enrolled on the King's College MA in Cultural and Creative Industries, the essay is not a requirement but you are able to submit work for comment and review.**

Week 1: Thursday 24 September - Level 1 Seminar Room, Tate Modern

What makes a museum? History and architecture of the modern and contemporary art museum

The course begins with an introductory lecture that examines the art museum as a cultural phenomenon. Until the 19th century, art was usually displayed and encountered in religious, political or domestic spaces. Before looking at Tate, we ask how the museum was born, what ambitions it had, whose interests it served and who comprised its publics. We also consider the strangeness of a 'museum' of 'modern' art: how are the traditional principles of a museum (the collection, conservation, and display of historical artefacts) at odds with the notion of the modern?

Essential Reading

- O'Doherty, B., *Inside the White Cube: The Ideology of the Gallery Space*, University of California Press, 2000
- Smithson, R., 'Some Void Thoughts on Museums', 1976, www.robertsmithson.com/essays/void.htm
- Schubert, K., 'Modes of display', *The Curator's Egg: The Evolution of the Museum Concept from the French Revolution to the Present Day*, Riding House, 2009

Suggested Further Reading

- Bennett, T., *Pasts Beyond Memory: Evolution, Museums, Colonialism. Museum Meanings*, London, Routledge, 2004
- Macdonald, S., *A Companion to Museum Studies*, Wiley-Blackwell, 2010
- Spalding, F., *The Tate: A History*, London, Tate Gallery Publishing, 1998

Week 2: Thursday 1 October - Level 1 Seminar Room, Tate Modern

Curating collections and temporary exhibitions

This week's session explores the role of the curator and Tate's responsibility to create displays for current audiences as well as safeguarding the Collection for audiences of the future. We look at the range of curatorial roles available at Tate and examine how approaches have changed in the light of developments in contemporary art and curatorial practices. Curatorial roles at Tate are quite varied and range from curating collection displays to planning temporary exhibitions, live performances and the film programme. We discuss the considerations of Tate's curators in light of the preparations and presentation of its autumn programme.

Essential Reading

- Blazwick, I., and Morris, F., *'Showing the Twentieth Century'* in Tate Modern: the Handbook, Tate, London, 2006

Suggested Further Reading

- Blazwick, I., *'Temple/ White Cube/ Laboratory'*, What Makes a Great Exhibition, Marincola, P., ed., Philadelphia Exhibitions Initiative, Philadelphia, 2006
- Birnbaum, D., *'The Archaeology of Things to Come'*, A Brief History of Curating (Documents), Ulrich Obrist, H., ed, JRP Ringier, 2008

Week 3: Thursday 8 October - Level 1 Seminar Room, Tate Modern

Conservation and Collection Care

Today's session looks at another area of Tate's activities: the conservation of its artworks. What distinguishes current thinking about conserving and presenting objects from the past and how does this feed into ideas about 'the modern'?

The Conservation department at Tate cares for work in a range of media, from oil paintings to video installations. The gallery has a responsibility to conserve its collections for future generations, but what does this mean when the works are fragile or deliberately made from ephemeral materials? How do the artist's intentions influence the conservator's approach and what new challenges are presented by developments in contemporary arts practice?

We also discuss key works in Tate Collections which present particular problems for the conservators, including, for example, pieces by Joseph Beuys, Naum Gabo and Anselm Kiefer.

Essential Reading

- Barker, R., and Bracker, A., *'Beuys is Dead: Long Live Beuys! Characterising Volition, Longevity, and Decision-Making in the Work of Joseph Beuys'*, Tate Papers, 2005
<http://www.tate.org.uk/download/file/fid/7404>
- Restoring Rothko, video, Tate Context and Comment, 12 May 2014
<http://www.tate.org.uk/research/publications/tate-papers/beuys-dead-long-live-beuys-characterising-volition-longevity-and-0>

Suggested Further Reading

- Beerkens, L., *'Nothing but the Real Thing: Considerations on Copies, Remakes and Replicas in Modern Art'*, Tate Papers, 2007
<http://www.tate.org.uk/research/publications/tate-papers/nothing-real-thing-considerations-on-copies-remakes-and-replicas>
- Laurenson, P., *'Authenticity, Change and Loss in the Conservation of Time-Based Media Installations'* Tate Papers, 2006
<http://www.tate.org.uk/research/publications/tate-papers/authenticity-change-and-loss-conservation-time-based-media>

Week 4: Thursday 15 October - Level 1 Seminar Room, Tate Modern

The Museum and its Audiences

This session looks at museum audiences from several departmental perspectives, offering an overview of how Tate ensures that it is accessible to all. What impact do Government directives have on gallery provision and how has the 'social' model of disability influenced the way Tate supports its visitors?

Furthermore, Tate's website receives millions of unique visits per year. In response to both changes in technology and the ways in which people engage with contemporary culture, Tate offers new ways to access its programme both inside and outside of the galleries through mobile apps, blogs and film content. Has the use of social media led to 'a museum without walls'? What implications does this have for the 'real' spaces of the museum and its art?

Essential Reading

- Candlin, F., *'Blindness, art and exclusion in museums and galleries'*, unpublished essay, 2006
- Stack, J., *Tate Digital Strategy 2013–15: Digital as a Dimension of Everything*, Tate Papers Issue 19, 24th April 2013
<http://www.tate.org.uk/research/publications/tate-papers/tate-digital-strategy-2013-15-digital-dimension-everything>

Suggested Further Reading

- Ravelli, L., *Museum Texts: Communication Frameworks*, Museum meanings, London, Routledge, 2006
- Roberts, A., *'The Changing Role of Information Professionals in Museums'*, *Museums in a Digital Age*, Parry, R., ed, London, Routledge, 2010
- Sandell, R., ed., *Museums, Society, Inequality. Museum Meanings*, London, Routledge, 2002
- Tallon, L., and K. Walker, eds., *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*, Lanham, Md: AltaMira Press, 2008

Week 5: Thursday 22 October - Level 1 Seminar Room, Tate Modern

Learning

Historically, the roles of exhibition curators and learning specialists within the Museum have been complementary. With changes in contemporary artists' practice, together with new understandings of professional expertise within the Art Museum, the boundaries between these two roles are no longer quite so clear-cut.

How are audiences conceived and provided for and what does 'participation' mean within the context of today's museum? Do museums have a responsibility to 'educate' the public? What kinds of learning are prioritised and what is the role of the artist and the artwork in these processes?

Essential Reading

- Cutler, A., *'Tate Learning: Vision and Practice'*, Tate Research Centre: Learning', 2014
<http://www.tate.org.uk/research/research-centres/learning-research/working-papers/arts-learning-tate>
- Steedman, M., ed, *Gallery as Community: Art, Education, Politics*, Whitechapel, 2012

Suggested Further Reading

- Cutler, A., 'What Is To Be Done, Sandra? Learning in Cultural Institutions of the Twenty-First Century', Tate Papers, 2010
<http://www.tate.org.uk/research/publications/tate-papers/what-be-done-sandra-learning-cultural-institutions-twenty-first>
- Hooper-Greenhill, E., *Museums and Education: Purpose, Pedagogy, Performance*, London, Routledge, 2007
- O'Neill, P. & Wilson, M. (Eds.), *Curating and the Educational Turn*, London, Open Edition, 2010
- Serota, N., *Experience or Interpretation: the Dilemma of Museums of Modern Art*, London, Thames and Hudson, 1996
- Sternfeld, N., *Unglamorous Tasks: What Can Education Learn from its Political Traditions?* E-Flux Journal #14, 2010
<http://www.e-flux.com/journal/unglamorous-tasks-what-can-education-learn-from-its-political-traditions>
- Tate Research Centre: Learning
<http://www.tate.org.uk/research/research-centres/learning-research>

Week 6: No session - Reading Week

OPTIONAL STORE VISIT: Details to be confirmed

Only a fraction of Tate's collection is on display at any time. What happens to the work when it is not on display? Where and how is it stored? And who looks after it? Today we visit the Tate Store, the primary holding facility for Tate's collection. Get behind the scenes and learn what happens to a work of art, from the moment it leaves the walls of the gallery, while it is moved, documented and finally stored.

Week 7: Thursday 5 November – Level 1 Seminar Room, Tate Modern

Daily Operations and the Visitor's Experience

A major challenge faced by today's museum is to ensure the smooth-running of its various facilities and activities. These include the enjoyment, security, experience, well-being and safety of museum visitors, staff and contractors. The Duty Manager is responsible for ensuring that the level of service given by all Front of House teams meets the standards expected of a world class museum.

This session addresses this crucial role at the interface between the public and private realms of the museum. It also considers the challenges presented when artworks elicit novel and sometimes unpredictable visitor responses and interactions.

Essential Reading

- Lord, B., Lord, G., Martin, L., eds., *Manual of Museum Planning: Sustainable Space, Facilities and Operations*, Altamira Press, 2012

Suggested Further Reading

- Bangma, A., ed., *Looking, Encountering, Staging*, Rotterdam, Piet Zwart Institute, Willem de Kooning Academy Hogeschool, 2005
- Tate website careers in art; Visitor Assistant, Robert Raynard
<http://www.tate.org.uk/learn/young-people/resources/careers-in-art/career-advice/robert-raynard>

- 21st Century Museum Issues Lecture Series: The Museum Experience Revisited, John Falk and Lynn Dierking, Jordan Schnitzer Museum of Art video, published 7 March 2013 <https://www.youtube.com/watch?v=XDP87JEC3D4>

Week 8: Thursday 12 November – Starr Auditorium, Tate Modern

Tate in the 21st Century

Tate Modern was built in 2000 and became its fourth most internationally recognised site. How did it come about and what were the threats and opportunities at its inception? Looking back over the past fifteen years, how were expectations met and perhaps exceeded? We also explore the recent transformation of Tate Britain and the ongoing development of Tate Modern and Tate St Ives. This session also considers Tate's governance, its long-term strategy and future considerations.

Essential Reading

- Massey, D., *'Bankside: International Local'*, Tate Modern: the Handbook, Tate Publishing 2000
- *Artists, critics and readers on 10 Years of Tate Modern'*, the Guardian online, April 2010 <http://www.guardian.co.uk/artanddesign/2010/apr/25/serota-tate-modern-tenth-birthday>

Suggested Further Reading

- The Tate Modern Project <http://www.tate.org.uk/about/projects/tate-modern-project>
- Janes, Robert R, *Museums in a Troubled World: Renewal, Irrelevance, or Collapse?* London, Routledge, 2009
- Knell, Simon J, Suzanne Macleod, and Sheila E. R Watson, *Museum Revolutions: How Museums Change and Are Changed*, London, Routledge, 2007
- Rowan, R. and Moore, R., *Building Tate Modern: Herzog & De Meuron*, London, Tate, 2000
- Weibel, P., *Contemporary art and the museum : a global perspective*, Ostfildern, Hatje Cantz, [Distributed in the] U.S.A/North America D.A.P. Distributed Art Publishers, 2007

Week 9: Thursday 19 November – Manton Studio, Tate Britain

Development and public funding

Today's session focuses on issues around cultural policy, public funding and corporate sponsorship. The debate about funding and fundraising is particularly pertinent in an uncertain economic climate. What are the new economies of arts funding and how is the culture of arts funding driven by economic and social targets? How has today's museum had to adapt, particularly in light of its historic function and relationship to the notion of 'the public good'?

Essential Reading

- Bishop, C., *'Con-Demmed to the Bleakest of Futures: Report from the UK'* in E-Fux Journal #22 2012 <http://www.e-flux.com/journal/con-demmed-to-the-bleakest-of-futures-report-from-the-uk/>
- DCMS policy paper, *'2010-2015 Government Policy: Museums and Galleries'*, revised May 2015

<https://www.gov.uk/government/publications/2010-to-2015-government-policy-museums-and-galleries/2010-to-2015-government-policy-museums-and-galleries>

- Rectanus, M., 'Corporate Cultural Politics', in *Culture Incorporated: Museums, Artists and Cultural Sponsorships*, Minneapolis, University of Minnesota Press, 2002

Suggested Further Reading

- Davies, M., and Selwood, S., *Museums: after the lottery boom*, Spiked Online, 2005 <http://www.spiked-online.com/index.php/site/article/760/>
- Smith, C., 'Government and the Arts', Lecture at RSA London, 22 July, 1999, reprinted in *Art For All? Their Policies and Our Culture*, Eds. Wallinger, M., and Warnock, M., PEER, 2000
- Witts, R., *Artist Unknown: An Alternative History of the Arts Council*, London, Little and Brown, 1998
- Tate Funding: annual accounts and reports <http://www.tate.org.uk/about/who-we-are/funding>

Week 10: Thursday 26 November - Level 1 Seminar Room, Tate Modern

Class Research and Discussion

We hear from this year's course participants about their own research and investigations into Tate and other institutions through presentations and group discussion.

Week 11: Thursday 3 December - Manton Studio, Tate Britain

Course Review and Evaluation

The final session will be an opportunity to evaluate the course and celebrate its conclusion, discussing what we have learned about Tate and museums as a whole.