

Inside Today's Museum

Thursdays 28 September to 7 December 2017, 14:00–17:00

This course examines Tate as an institution from its conception to its recent plans for development across 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

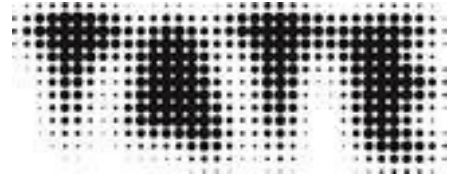
At the end of the course participants will:

- 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 28 SEPTEMBER – MANTON STUDIO, TATE BRITAIN

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?

There will also be an introduction to the range of activities and events curated by the Public Programmes team at Tate, and a discussion of how courses such as Inside Today's Museum contribute to Tate's strategic approach towards partnerships and publics.

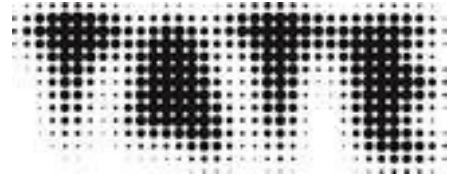
Speaker: Richard Martin, Curator, Public Programmes

Essential Reading

- Antrobus, C., *From audience to users: changing galleries and museums together*, commissioned by NESTA & Clore Leadership Programme, 2010, www.claireantrobus.com/wp/wp-content/uploads/2009/11/audiencestousers.pdf
- 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 5 OCTOBER – STUDIO C, TATE MODERN

Learning and Tate Exchange

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. This blurring of boundaries has posed questions for art institutions and a critique of programmes devised by the institution for its publics.

With the expansion of Tate Modern in June 2016, a significant space in the new extension was given over to Tate Exchange, a programme devised and delivered in collaboration with over 50 external partners, including artists, health bodies and community groups.

How are audiences conceived and provided for and what does participation mean in 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?

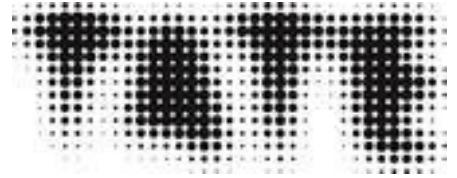
Speaker: Jane Wells, Tate Exchange Programme Manager, in conversation with a member of Tate Collective

Essential Reading

- Cutler, A., 'Tate Learning: Vision and Practice', Tate Research Centre: Learning', 2014
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
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
- Tate Research Centre: Learning
www.tate.org.uk/research/research-centres/learning-research
- Sternfeld, N., *Unglamorous Tasks: What Can Education Learn from its Political Traditions?* E-Flux Journal #14, 2010
www.e-flux.com/journal/14/61302/unglamorous-tasks-what-can-education-learn-from-its-political-traditions



WEEK 3: THURSDAY 12 OCTOBER - MANTON STUDIO, TATE BRITAIN

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.

Speaker: TBC

Essential Reading

- Tate website careers in art; Visitor Assistant, Robert Raynard, www.tate.org.uk/learn/young-people/resources/careers-in-art/career-advice/robert-raynard

Suggested Further Reading

- Bangma, A., ed., *Looking, Encountering, Staging*, Rotterdam, Piet Zwart Institute, Willem de Kooning Academy Hogeschool, 2005
- Lord, B., Lord, G., Martin, L., eds., *Manual of Museum Planning: Sustainable Space, Facilities and Operations*, Altamira Press, 2012
- 21st Century Museum Issues Lecture Series: The Museum Experience Revisited, John Falk and Lynn Dierking, Jordan Schnitzer Museum of Art video, 2013, www.youtube.com/watch?v=XDP87JEC3D4

WEEK 4: THURSDAY 19 OCTOBER – CLORE STUDIO, TATE MODERN

Curating collections and temporary exhibitions (I)

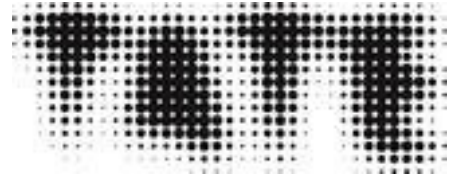
This week's session explores the range of curatorial roles available at Tate and examines how approaches have changed in the light of developments in contemporary art and curatorial practices. Curatorial roles at Tate are quite varied and range from advising on acquisitions and curating collection displays, to planning temporary exhibitions and live performances. On this occasion, we will discuss the considerations of Tate's curators with a particular focus on Tate's South Asian acquisitions policy and the curation of the current exhibition, *Soul of a Nation: Art in the Age of Black Power*.

Session includes a visit to *Soul of a Nation: Art in the Age of Black Power*.

Speaker: Priyesh Mistry, Assistant Curator, Collections – International Art

Essential Reading

- Tate Report 2015/16, www.tate.org.uk/download/file/fid/103595
- Birnbaum, D., 'The Archaeology of Things to Come', A Brief History of Curating (Documents), Ulrich Obrist, H., ed, JRP Ringier, 2008



Suggested Further Reading

- Mabaso, N., Ed., *In this Context: Collaborations and Biennials*, , 2016, www.on-curating.org/issue-32.html#.WbwbNXfXuig

WEEK 5: THURSDAY 26 OCTOBER - MANTON STUDIO, TATE BRITAIN

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 Mark Rothko.

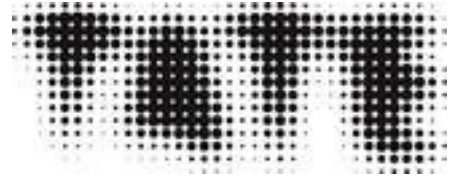
Speaker: TBC

Essential Reading

- Barker, R., and Ormsby, B., *Conserving Mark Rothko's Black on Maroon 1958: The Construction of a 'Representative Sample' and the Removal of Graffiti Ink*, Tate Papers, no.23, 2015, www.tate.org.uk/research/publications/tate-papers/23/conserving-mark-rothkos-black-on-maroon-1958-the-construction-of-a-representative-sample-and-the-removal-of-graffiti-ink
- Restoring Rothko, video, Tate Context and Comment, 12 May 2014 www.tate.org.uk/context-comment/video/restoring-rothko
- 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 www.tate.org.uk/research/publications/tate-papers/04/beuys-is-dead-long-live-beuys-characterising-volition-longevity-and-decision-making-in-the-work-of-joseph-beuys

Suggested Further Reading

- Beerkens, L., *Nothing but the Real Thing: Considerations on Copies, Remakes and Replicas in Modern Art*, Tate Papers, 2007 www.tate.org.uk/research/publications/tate-papers/08/nothing-but-the-real-thing-considerations-on-copies-remakes-and-replicas-in-modern-art
- Laurenson, P., *'Authenticity, Change and Loss in the Conservation of Time-Based Media Installations'* Tate Papers, 2006 www.tate.org.uk/research/publications/tate-papers/authenticity-change-and-loss-conservation-time-based-media



WEEK 6: NO SESSION - READING WEEK

OPTIONAL STORE VISIT: Thursday 2 November (details to follow)

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 9 NOVEMBER – TATE MODERN

The Museum and its Audiences

Over the past 17 years, Tate's sites have seen multiple transformations and changes of personnel at the highest levels in the institution. Built in 2000, Tate Modern has faced threats and opportunities since its inception and has recently undergone a major period of development and expansion – a recognition perhaps of how expectations were met and perhaps exceeded. Alongside this most public sign of change, we also explore the transformation of Tate Britain (Tate's first site) and the new developments at Tate St Ives. What is Tate's core identity, how is it maintained across sites and through periods of major change?

This session looks at museum audiences from several departmental perspectives including Regeneration, Community Partnerships and Audiences and Research, offering an overview of how Tate ensures that it is accessible to all. To what extent has Tate embedded itself in its localities and how does this marry with its ambitions to operate on national and internal scales?

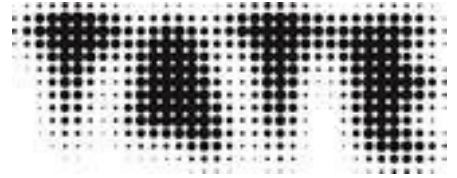
Speaker: Donald Hyslop. Head of Regeneration and Community Partnerships

Essential Reading

- Massey, D., *'Bankside: International Local'*, Tate Modern: the Handbook, Tate Publishing 2000
- *'Maria Balshaw, the first woman at the top of the Tate'*, the Guardian online, July 2017, www.theguardian.com/artanddesign/2017/jul/07/maria-balshaw-fresh-slate-tate-modern-african-american-new-director-exhibitions-society
- *Artists, critics and readers on 10 Years of Tate Modern'*, the Guardian online, April 2010, www.guardian.co.uk/artanddesign/2010/apr/25/serota-tate-modern-tenth-birthday

Suggested Further Reading

- Dima, M., *'Value and Audience Relationships: Tate's Ticketed Exhibitions 2014–15'*, Tate Papers, 2016, www.tate.org.uk/research/publications/tate-papers/25/value-and-audience-relationships,
- The Tate Modern Project, 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



- Shulkind, R., *Should we blame art for Brixton's Gentrification?* New Statesman online, 2017, www.newstatesman.com/politics/economy/2017/07/should-we-blame-art-brixtons-gentrification
- Weibel, P., *Contemporary art and the museum : a global perspective*, Ostfildern, Hatje Cantz, Distributed Art Publishers, 2007
- Sandell, R., ed., *Museums, Society, Inequality. Museum Meanings*, London, Routledge, 2002

WEEK 8: THURSDAY 16 NOVEMBER – CLORE STUDIO, TATE BRITAIN

Tate Enterprises

The art museum today is a complex public space that caters for a range of interests and needs. The contemporary visitor to the gallery now expects to be able to shop, socialise and take part in wider cultural debates, beyond the walls of the museum. Today's discussion examines how these different strands of activity all co-exist within the Tate brand.

Speaker: Laura Wright, CEO, Tate Enterprises

Essential Reading

- About Tate Enterprises – Sustainability, Tate website <http://shop.tate.org.uk/about-tate-enterprises/sustainability-/page/sustainability>
- 'Art and its Impact' (pp. 29-50) and 'Making It Happen' (pp. 55-60) in Tate Report 2013/14 www.tate.org.uk/download/file/fid/42047
- About - Business Services, Tate website www.tate.org.uk/about/business-services

Suggested Further Reading

- Wu, Chin-Tao, 'Embracing the enterprise culture: art institutions since the 1980s', *Privatising Culture: Corporate Art Intervention Since the 1980s*, Verso, 2003

WEEK 9: THURSDAY 23 NOVEMBER – MANTON STUDIO, TATE BRITAIN

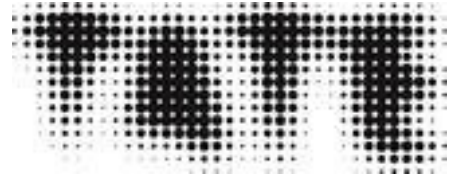
Curating collections and temporary exhibitions (II)

This week's session explores the role of the collections 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 idea of 'Britishness' in Tate's collection and how this has changed and expanded since the gallery's inception. How might art be thought to represent a nation and what are the institution's responsibilities towards its publics in this respect?

Speaker: Ann Gallagher, Director of Collections, British Art

Essential Reading

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



Suggested Further Reading

- On Curating #12: Reinterpreting collections, 2011, www.on-curating.org/issue-12.html#.Wb1DxHfXuig
- Blazwick, I., *'Temple/ White Cube/ Laboratory'*, What Makes a Great Exhibition, Marincola, P., ed., Philadelphia Exhibitions Initiative, Philadelphia, 2006

WEEK 10: THURSDAY 30 NOVEMBER - CLORE STUDIO, TATE BRITAIN

Public Funding and Corporate Sponsorship/Development

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'? We will also discuss Tate's approach to external relations and its relationship to its patrons and other partners/clients. The External Relations team are responsible for ensuring Tate builds strong, long-term relationships with a range of stakeholders, and for delivering a programme of advocacy and opening events in support of this. The team plan and deliver all exhibition opening receptions at Tate Britain and Tate Modern, as well as events for artists and other stakeholders.

Speaker: Roma Clemie, Advocacy and Events Manager, Development

Essential Reading

- Bishop, C., *'Con-Demmed to the Bleakest of Futures: Report from the UK'* in E-Flux Journal #22, 2011 <http://www.e-flux.com/journal/22/67705/con-demmed-to-the-bleakest-of-futures-report-from-the-uk>
- DCMS policy paper, *'2010-2015 Government Policy: Museums and Galleries'*, revised May 2015 www.gov.uk/government/publications/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, www.spiked-online.com/newsite/article/760#.Wb1QdXfXuig
- 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
- Tate Funding: annual accounts and reports, www.tate.org.uk/about/who-we-are/funding

Week 11: Thursday 7 December – Clore Studio, Tate Modern

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.