

## **Towards Tomorrow's Museum 2014 Course outline:**

### **Week One: The Bigger Picture: Models for the Unexpected**

**Thursday 16 January 2014, Level 1 Seminar Room at Tate Modern**

How do we think about the future? What is the role of an art museum in this shifting global landscape? What are the strategies that Tate can develop and implement to remain at the forefront of contemporary art nationally and internationally?

In this session, the course will be introduced and contextualised, providing a basic understanding of how new demands and ambitions for the museum are identified. Weekly topics will be outlined, and recurring themes highlighted. As the course is part of Tate Modern's public programmes, an introduction will be given by the Public Programmes team. How will this course negotiate the wider concerns of emerging debates at Tate? Can Tate continue to see the collection of art as its core function?

This session will also include a discussion of course requirements and an introduction to research and communication tools, as well as recommended resource material.

### **Week Two: Collecting and Displaying the New**

**Thursday 23 January 2014, Level 1 Seminar Room at Tate Modern**

New artistic practices demand new modes of display. Installation art, site-specific works, performance, ephemeral and durational works do not only raise questions of display, but also of documentation and acquisition. This session will address some of the key issues that arise in curating new types of work, with particular reference to the exhibitions programme at Tate Modern. How is the relation between 'expanded' artistic practices negotiated with the architectural and conceptual space of the museum? What impact has a space like the Tanks had on the presentation and perception of new work? And how has it changed the museum's relationship to its public?

Collecting new work also raises new questions about the responsibilities with regards to its conservation. This session will facilitate discussion of the issues surrounding the acquisition of new artistic practice, including performance, installation art and time-based works.

### **Week Three: Working in Partnership**

**Thursday 30 January 2014, Level 1 Seminar Room at Tate Modern**

Working in partnership has become an essential means by which to facilitate and sustain projects. This session considers partnership working in the changing (and unpredictable) economic, political and strategic context. We will consider a range of models, including Tate's institutional partnerships as well as the ways in which artists and smaller organisations work with others to make things happen.

We will consider the financial and strategic aspects of working in partnership, as well as other practical considerations and implications for that way of working. The discussion will also be broadened to consider the creative and conceptual impact of working with others. We will also examine artists' practices that use collaborative, participative or open frameworks for working, and discuss this in the context of the art museum.

**Week Four: Programming and the ‘New Institution’**

**Thursday 6 February 2014, Level 1 Seminar Room at Tate Modern**

The activities of art museums are traditionally represented by a programme: a sequence of exhibitions and related activities hosted in the museum. The new questions and contexts confronted by museums – including recent ideas about the position of discourse in the museum but also the shifting structures of funding – demand new models and techniques.

This session will focus on how art museums develop new ways of organising the museum’s activities by examining new and emerging attitudes towards programming, ranging from the exchange between discursive activities and artists’ practices to a consideration of how learning is integrated into museum practices. We will consider modes of critique practiced by artists (institutional critique) and institutions themselves (new institutionalism).

**Week Five: Transforming Tate Modern / The Tate Modern Project**

**Thursday 13 February 2014, Level 1 Seminar Room at Tate Modern**

This session considers Tate Modern’s evolution into the next stage of its development: The Tate Modern Project. The session begins with a presentation by Wendy James, Design Manager for the project, who will explain the rationale and plans for the new space and how it will affect the existing spaces. Additionally, we will also introduce new developments at Tate Britain and compare and contrast them to the transformations at Tate Modern.

After the session with Wendy James, participants will work in small groups with specific briefs. Each team will devise a strategy for a department of Tate Modern. These will be presented in a seminar at the end of the session.

**Week Six: Reading Week – No session**

**Thursday 20 February 2014**

**Week Seven: Transforming the Social**

**Thursday 27 February 2014, Level 1 Seminar Room at Tate Modern**

Developing from last week’s session on new plans for Tate Modern, we will consider the social spaces created within and around the museum. How are new museum buildings situated in relation to existing communities, and how can they be instrumental in forming new publics? How does the museum negotiate its relation to processes of gentrification? In what way does architecture frame and enable the activities in the art museum? How can buildings create new audiences? And how do they facilitate or provoke new ways of engaging with art? This session provides the opportunity to consider wider social and political issues, extending beyond the exhibition spaces into the museum’s urban environment.

**Week Eight: Global Perspectives**

**Thursday 6 March 2014, Level 1 Seminar Room at Tate Modern**

This week’s session will focus on the increasingly global context in which art institutions are situated today. While opening up numerous new possibilities, operating on a global scale also

raises a set of specific questions. Over the last decades, globalisation in art has given rise to a range of alternative exhibition models, most notably the biennial. These emergent platforms not only complement the existing institutional infrastructure but also provide new challenges to it. The shifting context of an international art institution like Tate also confronts it with the need to engage with issues of postcolonialism, cultural difference, political geography, and the global circulation of culture. How can an institution like Tate engage critically with processes of globalisation? Could it provide a space for experimentation and invention in relation to it? Can we think of the museum as a site where the global and the local are negotiated?

**Week Nine: International and Online Publics**  
**Thursday 13 March 2014, Level 1 Seminar Room at Tate Modern**

Tate Modern's programmes have a strong focus on international contemporary art; in this session, we will consider how this is reflected in the engagement of international audiences. By considering the possibilities that have been opened up by digital media, we will examine the mechanisms by which Tate establishes itself in an international context. The session will look in particular at the role of Tate Media in the outreach and visibility of Tate's activities. What implications do online audiences have for Tate? How are international audiences actively engaged with Tate through online means? We will also look at other international projects initiated by Tate, and assess the impact of these projects.

**Week Ten: Research at Tate**  
**Thursday 20 March 2014, Level 1 Seminar Room at Tate Modern**

Research is central to all of Tate's programmes. Research also plays a key role in developing museum policies, understanding Tate's publics and planning new services. The research department also has its own programme and publications, in order to disseminate this research to a wider audience. What is the role of research in today's and tomorrow's museum? How can research programmes support the museum's attempt to reinvent itself? What questions are being asked by Tate research, and how are these essential to its new building and the programme it will facilitate?

**Final Session**

**Week Eleven: Conclusion, Discussion, Review and Celebration**  
**Thursday 27 March 2014, Level 1 Seminar Room at Tate Modern**

This session will allow us to review the preceding weeks and evaluate the ideas and themes that have emerged throughout the course. There will be an opportunity to survey the ideas and issues identified during the seminars, and to revisit the key questions about institutional responsibilities of the museum.