

Inside Today's Museum course 2012: Tate Britain and Tate Modern

This course examines Tate Britain and Tate Modern, from its conception to plans for its future development. It examines how Tate develops and addresses its publics, its acquisition policy, its collection displays and exhibitions as well as how it serves its visitors. From the merchandise in the shop to programmes for schools and community groups, this course considers the practical aspects of running Tate Britain and Tate Modern in the context of current theoretical debates around institutions, architecture, collections, displays, audiences, research and leisure activities.

Teaching and Learning Methods

The course is divided into eleven sessions including a half-term break in-between. Each session encourages discussion around selected topics through 'in-conversation' style presentations with staff from a number of departments at Tate.

It is organized and led by Michaela Ross in collaboration with the Adult Programmes team at Tate Britain and Tate Modern.

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 how a large arts organisation operates and of the employment opportunities it provides.
- Have developed a deeper understanding of the dynamics between different arts organisations, as well as their relationship to government, business, and local communities.
- Have completed all coursework and made advances in research, study and presentation skills.

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. Students are welcome to suggest their own topics but must agree these with the course tutor. For participants not enrolled on the King's College MA in Cultural and Creative Industries, this essay is not a requirement.

Enrolment

Places are booked through King's College MA in Cultural and Creative Industries and via the Tate website. Students enrolled on the King's College MA in Cultural and Creative Industries course will be asked to write a short supporting statement outlining their reasons for wanting to take the course.

Sessions at both the Manton Studio at Tate Britain (weeks: 1, 2, 3 & 4) and the Level 1 Seminar Room at Tate Modern (weeks: 5, 7, 8, 9, 10 & 11) are at the fixed time of 13:30-17.00.

Week 1: Thursday 4 October 2012, in the Manton Studio at Tate Britain

What makes a museum? History and architecture of the 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 will ask how the museum was born, what ambitions it had, whose interests it served, and who comprised its audience. We will 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'?

The session will look at Tate's Collections and the Gallery's mission statement. This session will also include a discussion of the course requirements.

Essential Reading (digital copies)

- 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

Suggested Further Reading

- Adorno, T., *The Culture Industry*, London, Routledge, 2001
- Anderson, G., *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, Walnut Creek, Calif. AltaMira Press, 2004
- Bal, M., 'The Discourse of the Museum'. In *Thinking About Exhibitions*, Greenberg, Reesa, Ferguson, Bruce and Nairne, Sandy, eds., London, Routledge, 1996
- Bennett, T., *Pasts Beyond Memory: Evolution, Museums, Colonialism. Museum Meanings*, London, Routledge, 2004
- Carrier, D., *Museum Skepticism: A History of the Display of Art in Public Galleries*, Durham, N.C: Duke University Press, 2006
- Department for Culture, Media and Sport, Museums and Cultural Property Division, *Understanding the Future: Museums and 21st Century Life: The Value of Museums*, London, Dept. for Culture, Media and Sport, 2005.
- Duncan, C., *Civilizing Rituals*, London, Routledge, 1994
- Krauss, R., 'The Cultural Logic of the Late Capitalist Museum', October, 1990
- McClellan, Andrew, *The Art Museum from Boullée to Bilbao*, Berkeley, Calif., University of California Press, 2008
- Macdonald, S., ed., *A Companion to Museum Studies*, Blackwell companions in cultural studies, Malden, Mass, Blackwell, 2006
- Spalding, F., *The Tate: A History*, London, Tate Gallery Publishing, 1998
- Storrie, C., *The Delirious Museum: A Journey from the Louvre to Las Vegas*, London, I. B. Tauris, 2006
- Witcomb, A., 'Re-Imagining the Museum: Beyond the Mausoleum', *Museum meanings*, London, Routledge, 2003

Week 2: Thursday 11 October 2012, in the Manton Studio at Tate Britain

Curating collections and temporary exhibitions

This week's session will explore the role of the curator and the Gallery's responsibility for creating displays for current audiences and safeguarding the Collection for audiences of the future. We will 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 and live performances. We will discuss the responsibilities of curating the collection and compare these to the preparations and presentation of the annual Turner Prize.

Guest speaker for today's session: Katharine Stout, Curator (Contemporary British Art), Tate.

Essential Reading (digital copies)

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

Blazwick, I., *'Temple/ White Cube/ Laboratory'*, What Makes a Great Exhibition, Marincola, P., ed., Philadelphia Exhibitions Initiative, Philadelphia, 2006

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

Birnbaum, D., *'The Archaeology of Things to Come'*, A Brief History of Curating (Documents), Ulrich Obrist, H., ed, JRP Ringier, 2008

Suggested Further Reading

<http://www.on-curating.org/>

Araeen, R., *The Museum as Arena: Institution-Critical Statements by Artists* [Das Museum als Arena: institutionskritische Texte von KünstlerInnen], Köln, König, 2001

Barker, E., Ed., *Introduction and Chapter 1: 'The Modern art museum'* in Contemporary Cultures of Display, Yale/ The Open University, 1999

Harding, A., ed., *Curating: The Contemporary Art Museum and Beyond*, Art & design, London, Academy Group, 1997

Hiller, S., and S. Martin, eds., *The Producers: Contemporary Curators in Conversation*, B.READ, Gateshead, BALTIC, 2000

Marincola, P., *Curating now: imaginative practice, public responsibility*, Philadelphia PA, Philadelphia Exhibitions Initiative, 2001

Pollock, G., and Zemans, J., eds., *Museums After Modernism: Strategies of Engagement*, New interventions in art history, Oxford, Blackwell, 2007

Siedell, Daniel A., *Future of the Art Museum: Curatorial and Educational Perspectives*, University of Illinois Press, 2007

Wade, G., ed., *Curating in the 21st Century*, New Art Gallery Walsall, 2000

What Do You Expect from an Art Institution in the 21st Century?, Tokyoobook, 3rd ed edn, Paris, Palais de Tokyo, 2003

Week 3: Thursday 18 October 2012, in the Manton Studio at Tate Britain

Conservation

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 how has the role changed with recent developments in contemporary arts practice?

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

Guest speaker for today's session: Patricia Smithen, Head of Conservation Programme, Tate.

Essential Reading (digital copies)

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/tateresearch/tatepapers

Suggested Further Reading

Beerens, L., *'Nothing but the Real Thing: Considerations on Copies, Remakes and Replicas in Modern Art'*, Tate Papers, 2007
<http://www.tate.org.uk/research/tateresearch/tatepapers/07autumn/beerens.htm>
Laurenson, P., *'Authenticity, Change and Loss in the Conservation of Time-Based Media Installations'* Tate Papers, 2006
<http://www.tate.org.uk/research/tateresearch/tatepapers/06autumn/laurenson.htm>

Week 4: Thursday 25 October 2012, in the Manton Studio at Tate Britain

Development and public funding

Today's session focuses on issues around cultural policy and public funding. 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?

Guest speaker for today's session: Antoinette O'Loughlin: Head of Public Sector Fundraising, Tate.

Essential Reading (digital copies)

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

Suggested Further Reading

Bewes, T., and Gilbert, J., *Cultural Capitalism: Politics After New Labour*, London, Lawrence & Wishart, 2000

Buxton, William, *Patronizing the Public: American Philanthropy's Transformation of Culture, Communication, and the Humanities*, Lanham, MD, Lexington Books, 2009
 Davies, M., and Selwood, S., *Museums: after the lottery boom*, Spiked Online, 2005
<http://www.spiked-online.com/index.php/site/article/760/>
 Harris, J., *Government Patronage of the Arts in Great Britain*, Chicago, 1970
 Sinclair, A., *Arts and Cultures: The History of 50 Years of the Arts Council of Great Britain*, London 1995
 Smith, C., *Creative Britain*, London, Faber and Faber, 1998
 Witts, R., *Artist Unknown: An Alternative History of the Arts Council*, London, Little and Brown, 1998
 Webcast of Tate Modern conference, *Pieties or Policies: the Language and Assumptions of Current Cultural Policy*: <http://www.tate.org.uk/audiovideo/pieties.htm>

Week 5: Thursday 1 November 2012, in the L1 Seminar Room at 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 are the possible roles of artists in these processes?

Today's guest speakers include Mark Miller: Convenor, Young People's Programmes, Tate and Alice Walton, Convenor, Schools and Teachers Programme, Tate.

Essential Reading (digital copies)

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/tateresearch/tatepapers/10spring/cutler.shtm>)
 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

Suggested Further Reading

Black, G., *The Engaging Museum: Developing Museums for Visitor Involvement*, Heritage, London, Routledge, 2005
 Falk, J. H., L. D. Dierking, and S. Foutz, eds., *In Principle, in Practice: Museums as Learning Institutions*, Learning innovations series, Lanham, Altamira Press, 2007
 Golding, V., *Learning at the Museum Frontiers: Identity, Race and Power*, Farnham, Ashgate, 2009
 Hein, G., *'The Significance of Museum Education'* in *Learning in the Museum*, London 1999, pp.1-13
 Hooper-Greenhill, E., *Museums and Education: Purpose, Pedagogy, Performance*, London, Routledge, 2007
 Horlock, N., *Testing the Water: Young People and Galleries*, Liverpool, Liverpool University Press & Tate Gallery Liverpool, 2000
 Lang, C., J. Reeve, and V. Woollard, *The Responsive Museum: Working with Audiences in the Twenty-First Century*, Aldershot, Ashgate, 2006
 Lord, B., ed., *The Manual of Museum Learning*, Lanham: Rowman & Littlefield, 2007

Week 6: Thursday 8 November 2012**No session – Reading Week**

OPTIONAL STORE VISIT: There will be an optional visit to Tate Stores on Friday 9th November:

Only a fraction of Tate's collection is on display at any time. What happens to the work when it is not on exhibit? Where and how is it stored? And who looks after it? Today's session attempts to answer these questions as we visit Tate Store, the primary holding facility for Tate's collection. Students will 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.

Please arrive at 13:50 at the Tate Stores Visitor's Entrance: Please see the information including map at the end of the syllabus.

Week 7: Thursday 15 November 2012, in the L1 Seminar Room at Tate Modern**Tate Modern's Inception and Thirteen Years On**

How did Tate Modern come about and what were the threats and opportunities at its inception? Looking back over the past thirteen years, how were expectations met and perhaps exceeded? This session compares two pivotal moments in the history of Tate to explore the gap between the vision that enabled the realisation of a major institution and the practicalities of the day-to-day running and long-term considerations.

Guest speaker for today's session: Alex Beard, Deputy Director, Tate.

Essential Reading (digital copies)

Massey, D., *'Bankside: International Local'*, Tate Modern: the Handbook, Tate Publishing 2000

Suggested Further Reading

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

Landry, C., *The Art of Regeneration: Urban Renewal Through Cultural Activity*, London, Demos, 1995

Macleod, S., *Reshaping Museums Space: Architecture, Designs, Exhibition Message*, New Museums and the Making of Culture, Oxford, Berg, 2006

Rowan, R. and Moore, R., *Building Tate Modern: Herzog & De Meuron*, London, Tate, 2000

Toy, M., *Contemporary Museums*, John Wiley & Sons, 1998

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 8: Thursday 29th November 2012, Level 1 Seminar Room at Tate Modern

An external point of view and ARTIST ROOMS

How has the presence of Tate affected the art-world ecosystem in London and beyond? Has Tate been the impetus for a cultural renaissance or has it had a negative impact on smaller institutions and more marginal artistic practices? Has Tate influenced the way art is seen outside London? In today's session, we invite speakers to offer an external perspective on Tate.

ARTIST ROOMS is a collection of international contemporary art which has been created through one of the largest and most imaginative gifts of art ever made to museums in Britain. The gift was made by Anthony d'Offay in 2008, with the assistance of the National Heritage Memorial Fund, The Art Fund and the Scottish and British Governments. ARTIST ROOMS is jointly owned and managed by National Galleries of Scotland and Tate.

Guest speaker for today's session: Amy Dickson, Managing Curator, ARTIST ROOMS, Tate.

Essential Reading

'*Artists, critics and readers on 10 Years of Tate Modern*', the Guardian online, April 2010 (digital copy): <http://www.guardian.co.uk/artanddesign/2010/apr/25/serota-tate-modern-tenth-birthday>

Suggested Further Reading

Dorment, R., George, A., Johnson, P., Parker, C., Renton, A., Toffolo, J. *Art, Power, Diplomacy: The Untold Story of the Government Art Collection*, Scala, 2011

Toy, M., *Contemporary Museums*, John Wiley & Sons, 1998

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 22 November 2012, in the Level 1 Seminar Room at Tate Modern

Audiences and communities

This session will focus on audiences from several departmental perspectives: Visitor Services and Tate Media. It will offer an overview of how Tate ensures that it is accessible to the widest possible audience. What impact do Government directives have on gallery provision and how has the 'social' model of disability influenced the way Tate supports its visitors?

Tate Online is considered the 'fifth Tate site' and receives 18 million unique visits per year. In response to both changes in technology and the ways in which people engage with contemporary culture, Tate launched Tate Media which works across the internet, television, events and publishing to make art accessible to audiences beyond the gallery walls. 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?

Guest speakers for today's session are Marcus Dickey- Horley: Access Curator, Adult Programmes, Tate, Jo Bradshaw, Assistant Curator, Adult Programmes, Access, Tate and Marc Sands, Director, Audiences and Media, Tate

Essential Reading (digital copies)

Candlin, F., '*Blindness, art and exclusion in museums and galleries*', unpublished essay, 2006

Gere, C., *New media art and the gallery in the digital age*, Tate Papers, 2004

<http://www.tate.org.uk/research/tateresearch/tatepapers/04autumn/gere.htm>

Tallant, S., *Experiments in Integrated Programming*, Tate Papers, 2009

<http://www.tate.org.uk/research/tateresearch/tatepapers/09spring/sally-tallant.shtm>

Suggested Further Reading

Chatterjee, H., *Touch in Museums: Policy and Practice in Object Handling*, Oxford, Berg, 2008
Moussouri, T., 'Implications of the social model of disability for visitor research' in Visitor Studies,
Pye, E., *The Power of Touch: Handling Objects in Museum and Heritage Contexts*, Publications of the Institute of Archaeology University College London, Walnut Creek, CA, Left Coast Press, 2007
Museums and Social Justice: How Museums and Galleries Can Work for Their Whole Communities, Scottish Museums Council, 2000
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
Schaal, H. D., *Global Museum*, Stuttgart, Edition Axel Menges, 2007
Tallon, L., and K. Walker, eds., *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*, Lanham, Md: AltaMira Press, 2008
Watson, S., *Museums and Their Communities*, London, Routledge, 2007

Week 10: Thursday 6 December 2012 , Level 1 Seminar Room at Tate Modern

The Unilever Series and the Tanks at Tate Modern

The Unilever Series has been one of the most successful aspects of Tate Modern's programme, attracting media attention and thousands of visitors per day. Today's session examines the final Unilever project in order to address the following questions: What were the practical demands of working in this space? How did Tate challenge visitors' expectations with the Unilever series? As Tino Seghal's piece was the final commission, we will also discuss the series as a whole and its impact on Tate as an institution and exhibition practice/artists' commissions more generally.

We will also examine the programming opportunities offered by Tate Modern's new spaces, The Tanks. How do these spaces, so different from the 'white cube' discussed at the beginning of the course, change the way the public experiences the artwork and the museum itself?

The presentation will be followed by a visit to The Tanks where students will write a short curatorial analysis.

Guest speakers for today's session: TBC

Essential Reading

Unilever Press Pack (digital copy)
'Anarchic' new Turbine Hall exhibit shows people power in action, Independent online, July 2012
<http://www.independent.co.uk/arts-entertainment/art/news/anarchic-new-turbine-hall-exhibit-shows-people-power-in-action-7966185.html>

Suggested Further Reading

Bangma, A., ed., *Looking, Encountering, Staging*, Rotterdam, Piet Zwart Institute, Willem de Kooning Academy Hogeschool, 2005
Harris, J., *Art, money, parties: new institutions in the political economy of contemporary art*, Liverpool, Liverpool University Press, 2004
Möntmann, N., *Art and Its Institutions: Current Conflicts, Critique and Collaborations*, London, Black Dog Publishing, 2006
Newhouse, V., *Art and the Power of Placement*, New York: Monacelli Press, 2005

Week 11: Thursday 13 December 2012 at Tate Modern

Tate Enterprises / Course Review and Evaluation

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 will examine how these different strands of activity co-exist within the Tate brand.

The final session will be an opportunity to evaluate the course as a whole and to celebrate its conclusion.

Guest speaker for today's session: TBC

Essential Reading (digital copies)

Selected essays from Tate Etc
Tate Publishing Business Report

Suggested Reading

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

Essay Topics:

1. How do the two London Tate galleries differentiate themselves while belonging to the same 'family'? Compare the ways in which Tate Modern and Tate Britain show and interpret art works through an examination of their displays, exhibitions and commissions. What does the comparison reveal about shifts in contemporary art and curatorial practice?
2. What implications do participatory and live art practices have for curators and audiences in today's museum, specifically at Tate? Devise an exhibition or event which emphasises these aspects of art practice. Who is your audience? How would you ensure the event conforms to Tate's current policies audiences and visitor experience?
3. How does the Museum function as an enterprise? What is the relationship between public/government funding and corporate sponsorship and other sources of income generation operating at Tate? How does the Gallery maintain its identity amongst potentially conflicting interests?
4. Artists are at the heart of the Gallery, but different relationships are formed with the various departments. Compare the ways in which staff within the Learning Department and the Curatorial/Exhibitions team work with artists.

Tate Stores – Visitor Entrance
10 Mandela Way
London
SE1 5SR

See **A** on the map

Tate Stores occupies Units 7-14 on **Mandela Way**. The Visitor's Entrance is number 10. Mandela Way can be found just off **Old Kent Road**.

The closest Tube stops are Borough, London Bridge and Bermondsey.

