



Towards Tomorrow's Museum 2018

Thursdays, 18 January – 29 March 2018, 14.00–17.00

Outline

How will the priorities and policies of art museums change over the next ten years? Who will be their audiences and how will they engage with the museum? How might cultural institutions respond to developments in domestic and global politics?

Towards Tomorrow's Museum introduces and analyses key themes concerning the future of the museum. Over ten sessions, the course considers the major issues involved in rethinking what a museum could and should be, the development of its programme and collection, and how its activities sit within a broader social and cultural landscape.

Balancing critical reflection on existing institutional models with practical steps towards creating new approaches, the course pays particular attention to the tensions and contradictions involved in institutional change. Topics of discussion include new curatorial methods, the impact of digital technology, experiments in learning and programming, and how institutions might engage with a diverse range of publics. The course emphasizes an international perspective, assessing Tate and other museums within the global social and cultural dynamics of the twenty-first century. No prior knowledge of art history or museum studies is necessary.

Led by Dr. Richard Martin, the course is a collaboration between the Public Programmes team at Tate Modern and the Department of Culture, Media and Creative Industries, King's College London.

Format

The course consists of ten three-hour sessions plus a reading week (22 February). Sessions involve short lectures, group discussions, participant presentations and guest talks by artists and Tate staff members. Visits to exhibitions, collection displays and other facilities at Tate Modern and Tate Britain will be arranged. Participants are encouraged to engage with a variety of texts and visual material, to discuss their own interpretations in a warm, dynamic and supportive setting, and to collaborate on activities in small groups.

Objectives

- To give a broad overview and deep insight into the current issues affecting a major art museum, considering contemporary and emerging influences on institutional responsibilities.
- To provide an understanding of areas that have significant impact on the museum, and to support a critical engagement with these themes.
- To consider how the many internal and external influences on the art museum may be coherently conceptualized into a plan for future activities.
- To establish skills and confidence in research, study and presentation, and in team-work, discussion and collaboration.

Course Tutor

Dr. Richard Martin is Curator of Public Programmes at Tate, a Teaching Fellow at King's College London, and a writer on contemporary art, film and architecture. He is the author of *The Architecture of David Lynch* (Bloomsbury, 2014).

Participants

The group is composed of students enrolled on MA programmes in the Department of Culture, Media and Creative Industries at King's College London (KCL), and members of the public.

Assessment

KCL students are required to submit an essay of approximately 4,000 words by 2 May 2018. They must attend 75% of class hours to be eligible for assessment, and the weekly 'essential reading' is compulsory. For participants not enrolled at KCL, the essay and reading are optional.

Resources

Readings, presentations and details of guest speakers will soon be available on the course blog: <https://towardstomorrowmuseum2018.wordpress.com/>

Contacts

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- Trâm Nguyen (Assistant Curator, Public Programmes, Tate): Tram.Nguyen@tate.org.uk
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Weekly Overview

Week	Date	Topic
1	18 January	Future Histories
2	25 January	Curating the New
3	1 February	Experiments in Learning
4	8 February	Artists and Institutions
5	15 February	Digital Cultures <i>Drinks</i>
6	Reading Week	
7	1 March	The Museum in the City
8	8 March	Decolonizing the Museum
9	15 March	Communication and Interpretation
10	22 March	Selling the Museum
11	29 March	Manifesto: Future Museums <i>Party</i>

Week 1: Future Histories

18 January 2018, 14.00–17.00

Clore Studio, Level 0, Boiler House, Tate Modern

How do we think about the future? What historical models and current resources might we draw on when imagining new possibilities for the museum? Are there particular strategies that Tate should develop and implement to remain at the forefront of contemporary art, nationally and internationally? In this first session, the course will be introduced and contextualized alongside discussion of how fresh ambitions for museums might be identified. We will also pay our first visit to the collection displays and exhibitions at Tate Modern to help us formulate our objectives and ambitions for the coming weeks.

Essential reading

- Chris Dercon et al, 'What is the Museum of the Future?', *Tate, Etc.*, no.35 (Autumn 2015), pp.82–91: <http://www.tate.org.uk/context-comment/articles/what-museum-future>
- Sam Thorne et al, 'What is the Future of the Museum?', *Frieze*, no.175 (November-December 2015), pp.120–127: <https://frieze.com/article/what-is-the-future-of-the-museum>

Further reading

- Cristina Bechtler and Dora Imhof (eds.), *Museum of the Future* (Zurich: JRP|Ringier, 2014).
- Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (London: Routledge, 1995).
- Claire Bishop, *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* (London: Koenig Books, 2013).
- Douglas Crimp and Louise Lawler, *On the Museum's Ruins* (Cambridge: MIT Press, 1993).
- Chris Dercon and Nicholas Serota (eds.), *Tate Modern: Building a Museum for the 21st Century* (London: Tate Publishing, 2016).
- Carol Duncan and Allan Wallach, 'The Universal Survey Museum', *Art History*, vol.3, no.4 (December 1980), pp.448–69.
- Hendrik Folkerts, Christoph Lindner and Margriet Schavemaker (eds.), *Facing Forward: Art and Theory from a Future Perspective* (Amsterdam: Amsterdam University Press, 2015).
- Hal Foster, 'After the White Cube', *London Review of Books*, vol.37, no.6 (19 March 2015), pp.25–6: <http://www.lrb.co.uk/v37/n06/hal-foster/after-the-white-cube>
- Maria Gough, 'Futurist Museology', *Modernism/Modernity*, vol.10, no.2 (April 2003), pp.327–348.
- Julian Rose, 'Spectator Sports: The New Tate Modern', *Artforum*, vol.55, no.1 (September 2016).
- Shamita Sharmacharja (ed.), *A Manual for the 21st Century Art Institution* (London: Whitechapel and Koenig Books, 2009).
- Various, 'The Museum Revisited', *Artforum*, vol.48, no.10 (Summer 2010), pp.274–335; p.380.
- Various, 'The Manifesto of An Imagined Museum' (2016): <http://www.tate.org.uk/whats-on/tate-liverpool/exhibition/works-know-heart-imagined-museum/manifesto-imagined-museum>
- Arseny Zhilyaev, 'Tracing Avant-Garde Museology', *e-flux*, no.87 (May 2017): <http://www.e-flux.com/journal/82/128815/tracing-avant-garde-museology/>

Week 2: Curating the New
25 January 2018, 14.00–17.00
Clore Studio, Level 0, Boiler House, Tate Modern

This second session explores the key issues and emerging debates concerning the role of the curator in contemporary art institutions. We will focus on three main areas of discussion. Firstly, the changing status of the ‘curator’ and how this term has come to function in the contemporary art world. Secondly, how new artistic practices – including installation art, site-specific, performance, ephemeral and durational works – demand new modes of display, documentation, acquisition and conservation. Thirdly, the broader social responsibilities of contemporary curatorial practice, considering how curators might engage with and shape vital political debates.

Essential reading

- Huey Copeland and Frank B. Wilderson III, ‘Red, Black and Blue’, *Artforum*, vol.56, no.1 (September 2017), pp.252–261.
- Paul O’Neill, ‘The Curatorial Turn: From Practice to Discourse’, in Judith Rugg and Michèle Sedgwick (eds.), *Issues in Curating Contemporary Art and Performance* (Bristol: Intellect, 2007), pp.13-26.

Further reading

- Bruce Altshuler, ‘Collecting the New: A Historical Introduction’, in Altshuler (ed.), *Collecting the New: Museums and Contemporary Art* (Princeton: Princeton University Press, 2007), pp.1–9.
- David Balzer, *Curationism: How Curating Took Over the Art World and Everything Else* (London: Pluto Press, 2015).
- Emma Barker (ed.), *Contemporary Cultures of Display* (New Haven, CT: Yale University Press, 1999).
- Samuel Bianchini and Erik Verhagen (eds.), *Practicable: From Participation to Interaction in Contemporary Art* (Cambridge: MIT Press, 2016).
- Graham Bowley, ‘Museums Chart a Response to Political Upheaval’, *New York Times*, 13 March 2017: <https://www.nytimes.com/2017/03/13/arts/design/museums-politics-protest-j20-art-strike.html>
- Beryl Graham and Sarah Cook, *Rethinking Curating: Art After New Media* (Cambridge: MIT Press, 2010).
- Jean-Paul Martinon (ed.), *The Curatorial: A Philosophy of Curating* (London: Bloomsbury, 2013).
- Coline Milliard et al (eds.), *The New Curator: [Researcher] [Commissioner] [Keeper] [Interpreter] [Producer] [Collaborator]* (London: Laurence King, 2016).
- Hans Ulrich Obrist, *A Brief History of Curating* (Zurich: JRP-Ringier, 2008); and *Ways of Curating* (London: Penguin, 2015).
- Paul O’Neill, Mick Wilson and Lucy Steeds (eds.), *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* (Cambridge: MIT Press, 2016).
- Paul O’Neil, *The Culture of Curating and the Curating of Culture(s)* (Cambridge: MIT Press, 2016).
- Griselda Pollock and Joyce Zemans (eds.), *Museums After Modernism: Strategies of Engagement* (Oxford: Blackwell, 2007).
- Maura Reilly, *Curatorial Activism: Towards an Ethics of Curating* (New York: Thames & Hudson, 2018).

Week 3: Experiments in Learning
1 February 2018, 14.00–17.00
Clore Studio, Level 0, Boiler House, Tate Modern

In this session we will discuss a range of emerging and alternate ideas in gallery education and learning programmes. How has the status of museum learning changed in recent years? How might learning projects challenge the fundamental priorities of the institution? We will visit the landmark Tate Exchange project, and consider experimental programmes of our own in response to Tate Modern's displays and exhibitions.

Essential reading

- Carmen Mörsch, 'Alliances for Unlearning: On Gallery Education and Institutions of Critique', *Afterall*, no.26 (Spring 2011), pp.5–13.
- Ahmet Ögüt, 'The Right to Educate', in Sam Thorne (ed.), *School: A Recent History of Self-Organized Art Education* (Berlin: Sternberg Press, 2017), pp.84–97.
- Emily Pringle and Jennifer DeWitt, 'Perceptions, Processes and Practices around Learning in an Art Gallery', *Tate Papers*, no.22 (Autumn 2014): <http://www.tate.org.uk/research/publications/tate-papers/22/perceptions-processes-and-practices-around-learning-in-an-art-gallery>

Further reading

- Felicity Allen, 'Situating Gallery Education', *Tate Encounters*, [E]dition 2 (February 2008): http://www2.tate.org.uk/tate-encounters/edition-2/tateencounters2_felicity_allen.pdf
- Claire Bishop, 'Pedagogical Projects: "How Do You Bring a Classroom to Life as if it were a Work of Art?"', in *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), pp.241–274.
- Tal Beery et al, 'Occupy Museums as Public Pedagogy and Justice Work', *JCT: Journal of Curriculum Theorizing*, vol.29, no.2 (2013).
- Helen Charman, 'Uncovering Professionalism in the Art Museum: An Exploration of Key Characteristics of the Working Lives of Education Curators at Tate Modern', *Tate Papers*, no.3 (Spring 2005).
- Anna Cutler, 'What Is To Be Done, Sandra? Learning in Cultural Institutions of the Twenty-First Century', *Tate Papers*, no.13 (Spring 2010).
- Paulo Freire, *Education for Critical Consciousness* (London: Bloomsbury, 2013).
- Ayşe Güleç et al (eds.), *Engaging Audiences, Opening Institutions: Methods and Strategies in Education at documenta 12* (Chicago: University of Chicago Press, 2009).
- Caroline Lang, John Reeve and Vicky Woollard (eds.), *The Responsive Museum: Working with Audiences in the Twenty-First Century* (Aldershot: Ashgate, 2006).
- Paul O'Neill and Mick Wilson (eds.), *Curating and the Educational Turn* (London: Open Editions, 2010).
- Irit Rogoff, 'Turning', *e-flux*, November 2008: <http://www.e-flux.com/journal/turning/>
- Emilie Sitzia, 'Narrative Theories and Learning in Contemporary Art Museums: A Theoretical Exploration', *Stedelijk Studies*, no.4 (2016).
- Leanne Turvey, Alice Walton and Eileen Daly (eds.), *In Site of Conversation : On Learning with Arts, Audience and Artist* (London: Tate, 2017).

Week 4: Artists and Institutions
8 February 2018, 14.00–17.00
Clore Studio, Level 0, Boiler House, Tate Modern

Since the 1960s, the work of artists examining the structures and ideologies underpinning museums and galleries has often been categorized as institutional critique. In this session we'll assess how artists such as Andrea Fraser and Hans Haacke have shaped debates concerning the status and functions of museums. Has the power of their artistic critiques been enhanced or neutralized as they have been absorbed into everyday museum practices? How might the issues raised by artists in relation to institutional policies speak to wider political and social concerns? And how is the relationship between artists and museums changing?

Essential reading

- Dan Fox et al, 'Being Curated', *Frieze*, no.154 (April 2013): <https://frieze.com/article/being-curated>
- Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique', *Artforum*, vol.44, no.1, September 2005, pp.278–83.
- Thick/er Black Lines, *We Apologise For The Delay To Your Journey*, Tate Exchange (2016): <http://www.tate.org.uk/whats-on/tate-modern/tate-exchange/workshop/we-apologise-delay-your-journey>

Further reading and viewing

- Alexander Alberro and Blake Stimson (eds.), *Institutional Critique: An Anthology of Artists' Writings* (Cambridge: MIT Press, 2009).
- Johanna Burton and Anne Ellgood, *Take It or Leave It: Institution, Image, Ideology* (Los Angeles: Hammer Museum, 2014).
- Julia Bryan-Wilson, 'A Curriculum for Institutional Critique, Or the Professionalization of Conceptual Art', in Jonas Ekeberg (ed.), *New Institutionalism* (Oslo: Office for Contemporary Art Norway, 2003), pp.89–109.
- Mathieu Copeland and Balthazar Lovay (eds.), *The Anti-Museum: An Anthology* (Cologne: Walther Koenig, 2016).
- Lisa Corrin, 'Mining the Museum: Artists Looks at Museums, Museum Look At Themselves', in Fred Wilson and Lisa G. Corrin, *Mining the Museum: An Installation* (Baltimore: Contemporary, 1994), pp. 1–22.
- Andrea Fraser, *Little Frank and his Carp* (2001): <https://vimeo.com/56939001>
- Andrea Fraser, *Museum Highlights: The Writings of Andrea Fraser* (Cambridge: MIT Press, 2007).
- Ruben Jacobs, *Everyone is an Artist: On Authenticity, the Position of the Artist, and the Creative Industries* (Rotterdam: V2_Publishing, 2016).
- Marysia Lewandowska and Neil Cummings, *Museum Futures: Distributed* (2008): <https://vimeo.com/54359801>
- Kynaston McShine (ed.), *The Museum as Muse: Artists Reflect* (New York: Museum of Modern Art, 1999).
- John C. Welchman, (ed.) *Institutional Critique and After* (Zurich: JRP|Ringier, 2006).

Week 5: Digital Cultures
15 February 2018, 14.00–17.00
Taylor Digital Studio, Tate Britain

In this session – which takes place at Tate Britain – we will consider the possibilities created by digital media, especially in the engagement of audiences and the visibility of Tate’s activities. What implications do online audiences have for museums? How are international audiences actively engaged with institutions through digital media? Are all audiences equal? We will also think about audiences within the physical spaces of the gallery and how digital media might shape the visitor experience in the future.

Essential reading

- Zahra Alipour, ‘Tehran’s Famed Modern Art Museum Goes Digital’, *Al-Monitor* (19 August 2016): <https://www.al-monitor.com/pulse/originals/2016/08/tehran-museum-of-contemporary-art-tmoca-website-vault.html>
- Jenny Kidd, *Museums in the New Mediascape: Transmedia, Participation, Ethics* (Farnham: Ashgate, 2014), pp.41–55.

Further reading

- Kirsten Drotner and Kim Christian Schrøder (eds.), *Museum Communication and Social Media: The Connected Museum* (London: Routledge, 2013).
- Kenneth Goldsmith, *Wasting Time on the Internet* (New York: Harper Perennial, 2016).
- Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006).
- Martin R. Kalfatovic et al., ‘Smithsonian Team Flickr: A Library, Archives, and Museums Collaboration in Web 2.0 Space’, *Archival Science*, vol.8, no.4 (2009), pp.267–277.
- Jaron Lanier, *You Are Not a Gadget: A Manifesto* (New York: Vintage, 2011).
- Geert Lovink, ‘What is the Social in Social Media?’, *e-flux*, no.40 (December 2012): <http://www.e-flux.com/journal/what-is-the-social-in-social-media/>
- ‘M+ Stories’: <https://stories.mplus.org.hk/en/>
- Daniel McDermon, ‘Down an Internet Rabbit Hole With an Artist as Your Guide’, *New York Times* (13 December 2017): <https://mobile.nytimes.com/2017/12/13/arts/design/swiss-institute-down-an-internet-rabbit-hole-with-an-artist-as-your-guide.html>
- Lev Manovich, *The Language of New Media* (Cambridge: MIT Press, 2001).
- Ross Parry, *Recoding the Museum: Digital Heritage and the Technologies of Change* (London: Routledge, 2007).
- Ross Parry (ed.), *Museums in a Digital Age* (New York: Routledge, 2010).
- John Stack, ‘Tate Digital Strategy 2013–15: Digital as a Dimension of Everything’, *Tate Papers*, no.19 (Spring 2013): <http://www.tate.org.uk/research/publications/tate-papers/tate-digital-strategy-2013-15-digital-dimension-everything>
- Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other* (New York: Basic Books, 2012).

Week 6: Reading week: no session
22 February 2018

Week 7: The Museum in the City
1 March 2018, 14.00–17.00
Clore Studio, Level 0, Boiler House, Tate Modern

What is the relationship between a museum and the city surrounding it? How might cultural institutions shape the forces of urban change? In considering these questions, this session will explore the contested and often controversial issues of gentrification and community engagement within the museum's broader ambitions for equality, diversity and accessibility. A related discussion will consider the role of architecture in shaping visitor experience, as well as the museum's social position within the wider urban area.

Essential reading

- Rosalyn Deutsche and Cara Gendel Ryan, 'The Fine Art of Gentrification', *October*, vol.31 (Winter 1984), pp.91–111.
- Malcolm Miles, 'Limits of Cool: England's New Art Museums', in *Limits to Culture: Urban Regenerations vs. Dissident Art* (London: Pluto, 2015), pp.73–93.

Further reading

- Raymond Cheng, 'Hong Kong Public Opinion Split on Palace Museum Project, Consultation Finds', *South China Morning Post* (21 April 2017): <http://www.scmp.com/news/hong-kong/education-community/article/2089648/hong-kong-public-opinion-split-palace-museum>
- Michaela Giebelhausen (ed.), *The Architecture of the Museum: Symbolic Structures, Urban Contexts* (Manchester: Manchester University Press, 2003).
- Rosalind Krauss, 'Postmodernism's Museum Without Walls', in Bruce Ferguson, Reesa Greenberg and Sandy Nairne (eds.), *Thinking about Exhibitions* (London: Routledge, 1996), pp.340–348.
- Seng Kuan, 'Art and Architecture: China's Museum Boom in Historical Context' (18 March 2013): http://www.mplusmatters.hk/museumboom/paper_topic2.php?l=en
- Suzanne Macleod (ed.), *Reshaping Museum Space: Architecture, Design, Exhibitions* (London: Routledge, 2005), pp.185–200.
- Victoria Newhouse, *Towards a New Museum* (New York: The Monacelli Press, 2006).
- Martha Rosler, *Culture Class* (Berlin: Sternberg Press, 2013).
- Richard Sandell (ed.), *Museums, Society, Inequality* (New York: Routledge, 2002).
- Gary Sangster and Gay McDonald (eds.), 'Material Thinking of Display', *Studies in Material Thinking*, vol.12 (2015): <https://www.materialthinking.org/volumes/volume-12>
- Madeleine Schwartz, 'The Art of Gentrification', *Dissent* (Winter 2014): <https://www.dissentmagazine.org/article/the-art-of-gentrification>
- Simon Sheikh, 'The Trouble with Institutions, or, Art and Its Publics', in Nina Möntmann (ed.), *Art and its Institutions: Current Conflicts, Critique and Collaborations* (London: Black Dog, 2006), pp.142–149.
- Anwar Tlili, 'Behind the Policy Mantra of the Inclusive Museum: Receptions of Social Exclusion and Inclusion in Museums and Science Centres', *Cultural Sociology*, vol.2, no.1 (March 2008), pp.123–147.
- Sharon Zukin, 'How Brooklyn Became Cool', in *Naked City: The Death and Life of Authentic Urban Places* (Oxford: Oxford University Press, 2010), pp.35–61.

Week 8: Decolonizing the Museum
8 March 2018, 14.00–17.00
Taylor Digital Studio, Tate Britain

Returning to Tate Britain, this session looks at the wider political, geographical and historical questions shaping institutional policies and practices. How might an art museum respond to the problematic histories that have shaped its collection and reputation? How might an institution like Tate engage critically with the processes of globalization? What impact will Brexit have on global activities in the future? Our discussions will explore the increasingly global context in which art institutions are situated, and the range of models available for international partnerships. At the heart of the conversation will be vital questions concerning colonialism, cultural difference, political geography and the global circulation of culture.

Essential reading

- Chin-tao Wu, 'Worlds Apart: Problems of Interpreting Globalised Art', *Third Text*, vol.21, no.6 (November 2007), pp.719–731.
- Marie-Laure Allain Bonilla, 'Some Theoretical and Empirical Aspects on the Decolonization of Western Collections', *On Curating*, no.35: <http://www.on-curating.org/issue-35-reader/some-theoretical-and-empirical-aspects-on-the-decolonization-of-western-collections.html>
- Sumaya Kassim, 'The Museum Will Not Be Decolonised', *Media Diversified* (15 November 2017): <https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/>

Further reading

- Ruth Adams, 'The V&A: Empire to Multiculturalism?', *Museum and Society*, vol.8, no.2 (July 2010), pp.63–79.
- Hans Belting, Andrea Buddensieg and Peter Weibel (eds.), *The Global Contemporary and the Rise of New Art Worlds* (Cambridge: MIT Press, 2013).
- Creative Industries Federation, *Brexit Report* (London: October 2016): <https://www.creativeindustriesfederation.com/publications/brexit-report>
- Anna Maria Guasch, Menene Gras and Paula Barreiro López, 'Three Notes on the *Global Occupations of Art*', *Third Text* (undated): <http://thirdtext.org/three-notes>
- L'Internationale Online (ed.), *Decolonising Museums* (2015): http://www.internationaleonline.org/media/files/decolonisingmuseums_pdf-final.pdf
- Peggy Levitt, *Artifacts and Allegiances How Museums Put the Nation and the World on Display* (Berkeley: University of California Press, 2015).
- Maria Lind, 'Complications: On Collaboration, Agency and Contemporary Art', *Public*, no.39 (Spring 2009), pp.52–73.
- Museum Detox: <https://museumdeto.wordpress.com/>
- Mark O'Neil, 'Enlightenment Museums: Universal or Merely Global?', *Museum and Society*, vol.2, no.3 (November 2004), pp.190–202.
- Mark Rectanus, 'Globalization: Incorporating the Museum', in Sharon Macdonald (ed.), *A Companion to Museum Studies* (Oxford: Blackwell, 2006), pp.381–397.
- George Yúdice, *The Expediency of Culture: Uses of Culture in the Global Era* (Durham: Duke University Press, 2003).

Week 9: Communication and Interpretation
15 March 2018, 14.00–17.00
Clore Studio, Level 0, Boiler House, Tate Modern

Museums now produce a range of texts – from wall labels and marketing guides to exhibition catalogues and critical studies. What ambitions, guidelines and assumptions shape these different forms of writing? How does an institution communicate with broad and diverse publics? Should an institution aim to speak with a singular ‘voice’ across all platforms? This session will look at the practical and theoretical issues that shape the research, writing and editing of texts for a range of different museum audiences.

Essential reading

- Alix Rule and David Levine, ‘International Art English’, *Triple Canopy*, no.16 (30 July 2012): http://www.canopycanopycanopy.com/contents/international_art_english

Further reading

- Marianna Adams and Judy Koke, ‘Comprehensive Interpretive Plans: A Framework of Questions’, *Journal of Museum Education*, vo.33, no.3 (2008), pp.293–300.
- George Baker et al, ‘Round Table: The Present Conditions of Art Criticism’, *October*, no.100 (Spring 2002), pp.200–228.
- Mieke Bal, ‘The Discourse of the Museum’, in Bruce W. Ferguson, Reesa Greenberg and Sandy Nairne (eds.), *Thinking about Exhibitions* (London: Routledge, 1996), pp.145–158.
- John Berger, *Ways of Seeing* (London: Penguin, 1972).
- Andrew Dewdney, David Dibosa and Victoria Walsh (eds.), *Post Critical Museology: Theory and Practice in the Art Museum* (London: Routledge, 2013).
- Lois Marie Fink, ‘Museum Archives as Resources for Scholarly Research and Institutional Identity’, in Janet Marstine (ed.), *New Museum Theory and Practice: An Introduction* (Oxford: Blackwell, 2006), pp.293–305.
- Hal Foster, ‘Antinomies in Art History’, in *Design and Crime (And Other Diatribes)* (London: Verso, 2003), pp.83–103; and ‘Post-Critical’, in *Bad New Days: Art, Criticism, Emergency* (London: Verso, 2015), pp.115–124.
- Juliette Fritsch (ed.) *Museum Gallery Interpretation and Material Culture* (London: Routledge, 2011).
- Jonathan Harris, ‘Introduction’, in *The New Art History: A Critical Introduction* (London: Routledge, 2001), pp.1–34.
- Dany Louise, *The Interpretation Matters Handbook: Artspeak for the Public* (London: Black Dog, 2015)
- Janet Malcolm, ‘Forty-One False Starts’, in *Forty-One False Starts: Essays on Artists and Writers* (London: Granta, 2013), pp.3–38.
- Susan Sontag, ‘Against Interpretation’, in *Against Interpretation and Other Essays* (London: Penguin, 2009), pp.3–14.
- Sarah Thornton, ‘The Magazine’, in *Seven Days in the Art World* (London: Granta, 2009), pp.143–179.

Week 10: Selling the Museum
22 March 2018, 14.00–17.00
Clore Studio, Level 0, Boiler House, Tate Modern

In an age of austerity with public funding for cultural institutions increasingly under threat, this session will consider how museums and galleries are attempting to find alternative sources of income. How might commercial demands clash with a museum's programme? What ethical guidelines should be applied to corporate sponsorship? What are the benefits and disadvantages of philanthropy? In considering the business activities of museums, we will also think about attendant issues such as branding, funding targets, marketing and intellectual property.

Essential reading

- Btihaj Ajana, 'Branding, Legitimation and the Power of Museums: The Case of the Louvre Abu Dhabi', *Museum & Society*, vol.13, no.3 (July 2015), pp.316–335.
- Mel Evans, 'The Impact of BP on Tate: An Unhappy Context for Art', in *Artwash: Big Oil and the Arts* (London: Pluto, 2015), pp.103–139.

Further reading

- Georgina Adam, *Big Bucks: The Explosion of the Art Market in the 21st Century* (Farnham: Lund Humphries, 2014).
- Niall G. Caldwell, 'The Emergence of Museum Brands', *International Journal of Arts Management*, vol.2, no.3 (Spring 2000), pp.28–34.
- Chin-tao Wu, *Privatising Culture: Corporate Art Intervention since the 1980s* (London: Verso, 2003).
- Chin-tao Wu, 'Fashion Seduces Art', *New Left Review*, no.108 (November/December 2017).
- Mariza Dima, 'Value and Audience Relationships: Tate's Ticketed Exhibitions 2014–15', *Tate Papers*, no.25 (Spring 2016): <http://www.tate.org.uk/research/publications/tate-papers/25/value-and-audience-relationships>
- Andrea Fraser, 'Le 1%, C'est moi', *Texte zur Kunst*, no.83 (September 2011), pp.114–127.
- Neil G. Kotler, Philip Kotler and Wendy I. Kotler, *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources* (San Francisco: Jossey-Bass, 2008).
- Andrew McClellan, 'Commercialism', in *The Art Museum from Boullée to Bilbao* (Berkeley: University of California Press, 2008), pp.193–232.
- Andrew McClellan, 'Museum Expansion in the Twenty-First Century: Abu Dhabi', *Journal of Curatorial Studies*, vol.1, no.3 (December 2012), pp.271–293.
- Morgan Quaintance, 'Illiquid Assets', *Art Monthly*, no.398 (July-August 2016), pp.6–8.
- Carol Scott, 'Branding: Positioning Museums in the 21st Century', *International Journal of Arts Management*, vol.2, no.3 (Spring 2000), pp.35–39.

Week 11: Manifesto: Future Museums
29 March 2018, 14.00–17.00
Clore Studio, Level 0, Boiler House, Tate Modern

This final 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 major issues identified and to revisit key questions about the responsibilities and ambitions of contemporary museums. Most importantly, the group will produce a manifesto concerning the future of museums, declaring our own priorities, hopes and demands.
