Learning After 'New Institutionalism': Democracy and Tate Modern Public Programme

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Declaration

The work presented in this thesis is my own.

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Acknowledgements

Abstract

This thesis examines the failure of the curatorial discourse of 'New Institutionalism' in relation to the Public Programme at Tate Modern. It argues that New Institutionalism, despite being unable to describe the complexity of art organisations, nevertheless recognised the importance of the latter as an active part of democracy. In the course of its investigation, the thesis establishes a unique history of Public Programming at Tate Modern and shows how learning activities in Tate Modern continued to deploy the values of New Institutionalism (in particular, those of dialogue and participation) long after its failure and decline.

By developing an understanding of Tate Modern's Public Programme beyond the oppositional politics of New Institutionalism, the thesis seeks also to develop a more complex analysis of democracy in relation to art museum politics. In so doing, it explores practices of power and authority in the art museum and considers the importance of the museum in relation to democratic citizenship and community, arguing that an art museum is the agent of a more complex learning about the nature and politicisation of 'the democratic'. Similarly, by drawing attention to the public spaces of the art museum, and by engaging with urgent issues of openness and publicness, the thesis investigates the site-specificity of museum practices after New Institutionalism. Finally, the thesis argues that Tate Modern Public Programming performs a role in democratic society that moves beyond learning about art and towards a reimagining of democracy itself. Activities in an art museum, it claims, are not models for democratic society, but rather, they represent democracy in action, evidencing a complex and potent site where issues including politics, community, control and creativity are at stake.

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Introduction

The function of this thesis is to analyse the Public Programme at Tate Modern in the light of so-called 'New Institutionalism' and to locate that analysis in the context of a democratic society.[1] My thesis takes Tate Modern Public Programme activities as its central case study, and the Northern European curatorial discourse of 'New Institutionalism' (ca. 2000) as its critical starting point.[2] It argues that the nexus of literature, practice and theory that informs both New Institutionalism and Tate Modern Public Programme forms a discrete object of research, which to date has remained unexamined. The originality of the research derives from its approach which uniquely brings together New Institutionalism, and theory and practice about learning at Tate Modern, in the context of contemporary democratic theory. The central argument in the thesis is not to reclaim New Institutionalism for the Public Programme, but to indicate that it is part of a much wider shift in practice that is useful to understanding the practices of all art organisations.

The research question for this thesis asks how can we understand the Public Programme in the light of a curatorial practice like New Institutionalism? Specifically, it sets out what that brings to the discussion of the role of an adult learning programme in an art museum and in wider society. The thesis builds on the underpinning concepts that drove New Institutionalism – notably attitudes towards democracy and publics. Thus, the thesis asks, what is the art museum as democratic space, and the Public Programme as a site of possibility?

Before proceeding further, it is first necessary to establish the key points of reference for this thesis. In this opening Chapter, I will summarise the thesis' central themes and explain the research context and outline the four central chapters. I will disambiguate some of the major terms, which arise continually throughout the thesis, including the central term, New Institutionalism. I will also introduce the central site for the investigations of this thesis: Tate Modern.

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[1] I use the capitalised phrase 'Public Programme' to refer specifically to Tate Modern's Public Programme. Where I refer more generally to a concept of public programming, the phrase will be lower case.
[2] I term the Tate Modern Public Programme a set of 'activities', to differentiate them from an 'event', particularly because in Chapter 4 of the thesis, I use 'event' in a highly specific way in discussing a process of change.

Tate holds the national collection of British art from 1500 to the present day, and international and modern art (Tate, 2017a). That collection is displayed at four physical sites: two in London (Tate Modern and Tate Britain), Tate St Ives and Tate Liverpool. Each site also holds temporary exhibitions of loaned works and programmes including performance, learning, music, film and dance. Tate Modern is a nexus for activity specifically related to the national collection of international and modern art, and for undertaking projects that aid in the developing and understanding of that collection and visual art more widely. Tate Modern is, therefore, of national and international importance for visual art, and thus an effective site for a study, such as this, which investigates an international curatorial phenomenon (New Institutionalism) and its implications for the Public Programme activities at Tate Modern.

The opening years of Tate Modern (from 2000 onwards) were contemporaneous with the first writings about New Institutionalism – a fact that perhaps offered opportunities for synergies to emerge. However, while Tate Modern went from strength to strength, it should also be noted that, as early as 2007, New Institutionalism was already being described as having 'fallen' and failed (Möntmann, 2007). Since that time there has been no substantive investigation of New Institutionalism either in terms of art museum practices generally, or in terms of the Tate Modern in particular – although there have been various recent attempts to historicise the term (Sheikh, 2012; Kolb and Flückiger, 2014a; Hernández Velázquez, 2015; Voorhies, 2016). Furthermore, New Institutionalism was never positioned as a consolidated movement for art organisations – it did not have a coherent manifesto, and many of its proponents argued specifically that it should not become a strategy, or set of rules (Doherty, 2004b, p. 7). Nevertheless, there were commonalities across approaches in New Institutionalism, which were generally understood as a way of working that aimed to break down traditional hierarchies in art organisations and their programmes.

New Institutionalism is important for this thesis for the following reasons. First, it is an instance of a practice, initiated and written about by curators, that set out to challenge traditions in the organisations of art, such as galleries and art centres. The thesis tests how it aimed to mount such a challenge, and what can be learned from its activities. Second, New Institutionalism proposed new attitudes to learning and exhibitions in a more integrated way. The thesis examines that proposal, and considers the role of a specific learning programme at Tate to analyse learning in

an art museum before and after New Institutionalism. Third, New Institutionalism is significant because it was used to think about a specific curatorial practice that was oriented with a link to radical democratic ideas. That way of thinking sought to challenge a context in which a neoliberal system of governance was dominant. That acknowledgement of politics and power thus created a space for critique and experiment and to test alternatives. In this thesis, it is through examining how New Institutionalism did that, as well as considering how such challenge has been manifest elsewhere in society, that the role of art organisations can be thought about in terms of the democratic context in which they sit.

Despite its promise as an encapsulation of a 'new' direction in curatorial work, New Institutionalism fell from use as a distinct term because it was inadequate to describe the breadth of practices that it sought to determine. Neither did it stand up to governmental funding regimes, when funding was withdrawn or policy or priority was shifted, as described by writer and curator Nina Möntmann in her essay 'The Rise and Fall of New Institutionalism' (Möntmann, 2007). That 'fall' is a complex failure of the term, because it is no longer a recognised way of describing a curatorial practice. However, there is some complexity to that assessment of 'failure' in New Institutionalism. Despite the lack of use of the label, curatorial work that challenges the 'traditions' of what has gone before continues. That ongoing curatorial work demonstrates the inadequacy of a single term to describe the breadth of practice that seeks to destabilise the traditions of museums and galleries. This thesis, therefore, goes beyond New Institutionalism because it addresses the curating of learning programmes – a way of curating that was only briefly acknowledged in New Institutionalism itself. In focussing on learning, the thesis identifies practices that both prefigure and outlast the term 'New Institutionalism', but which have a shared orientation around reinvention, experimentation, critique of, and challenge to the traditions of museums and galleries.

There are, then, 'New Institutional' issues that predate and last longer than New Institutionalism itself. Thus, it is necessary to be precise what is understood by the 'failure' of New Institutionalism in the thesis. New Institutionalism was used in a very specific way to describe Northern European organisations that were in operation at around the turn of the millennium, and had curators who were concerned with making programmes that dealt with the politics of working with art and publics. However, once that very specific configuration of time, place,

protagonists and programme began to dissolve, the term became less applicable. Thus, the 'failure' that is referred to in this thesis from now on, is precisely about the disuse of the term New Institutionalism to describe curatorial practice in the places and at the time to which it was so closely linked. This thesis does not attempt to reclaim a term that was so specific in its usage, but instead traces the histories for New Institutionalism, and the continuation of practice after its fall from use. For example, a way of working that has been described as 'New Institutional' will be highlighted, but also compared to other kinds of practice with similar aims that never had that label. What that indicates is that New Institutionalism was an instance of practice with an unacknowledged history, which, when analysed, shows that it was part of a *continuum* of practice, rather than a wholesale reinvention. Therefore, when I talk about New Institutionalism's 'failure' in this thesis, it is a shorthand to acknowledge the breakdown of practice under that single term and simultaneously an acknowledgement that much came before and after it.

There are other key terms that recur and have significance for the arguments in the later chapters of the thesis. 'Democracy' is key to the thinking around New Institutionalism in terms of a diversity of publics and their agency, but is not examined in depth. This thesis, then, attempts to more thoroughly investigate why thinking about democracy is of relevance in considering the activity of art organisations, and centres on thinking about power and control in public space. In the first instance, democracy in this thesis is used in terms of the systems by which people live together with an attempt at political equality (Held, 2006, p. 1). Secondly, the thesis deals with different ways of thinking about democracy in action, particularly 'radical' democracy as described by Chantal Mouffe (2013b). Crucial to thinking about democracy are ideas and mechanisms for publics taking part in society. As David Held has described in terms of democratic theory, it is

> not just about the contexts in which people form views and test their opinions, but also about the kinds of mechanisms that are in operation in democracies that either reinforce existing viewpoints, or help create new ones. There must be a shift in democratic theory from an exclusive focus on macro-political institutions to an examination of the various diverse contexts of civil society, some of which hinder and some of which nurture deliberation and debate. (Held, 2006, p. 234)

This thesis looks at the art museum as an instance of practice in civil society that nurtures deliberation and debate through learning. The idea of taking part in museum activity has been crucial to thinking about the politics of museums, with

an increased emphasis on publics as active participants, rather than being passive 'audience'. With active publics in museums, notions of community formation and what can be achieved by that community are also crucial. In this thesis, that activity is described through processes of learning, but also in terms of action and agency as understood through learning: a point at which opinion can be formed and opinions tested. Here, too, are issues about knowledge and exchange in a 'networked' practice that challenges the power of top-down museum hierarchy. These points of reference, including democracy, participation, community formation and the challenges posed by learning in cooperation with others recur in the chapters below, as crucial parts of the investigation of New Institutionalism and Tate Modern Public Programme. They are terms that are drawn into focus throughout the thesis to activate arguments about the role and function of the art organisation in society.

Returning to the key term of New Institutionalism, in early writings about it, authors focussed on galleries rather than museums or collection-based organisations but the stress was always on action:

> the exhibition venue became a production unit, both concretely and metaphorically, producing new works and projects of art, but also new subjects and ways of interacting with art, often with a simple, exaggerated historical dialectic; with traditional institutions such as museums, as places for passive viewing; and with new, smaller institutions as active spaces of participation. (Sheikh, 2012, p. 367).

As Sheikh describes, definitions of art organisations in New Institutionalism simplified them into stereotypical representations of either inflexible tradition (museums) or energetic agility (smaller organisations). For the most part, New Institutionalism – despite a vast body of literature attesting to the museum as an enduring experimental centre – failed to acknowledge the long history of museums as 'active spaces of participation'. And, while it is beyond the scope of this thesis to plot such a history, nevertheless it can be briefly glossed with reference to the Director of the Museum of Modern Art, New York, Alfred J Barr. Barr claimed, in 1939, that the "Museum of Modern Art is a *laboratory*: in its experiments the public is invited to participate." (Museum of Modern Art, 1939, p. 15, my emphasis). Such statements are important in that they indicate enduring attempts to continually reconceptualise the art museum, and it is in this context that the thesis investigates the case of Tate Modern and its relationship with New Institutionalism.

From the outset, New Institutionalism called for the acknowledgement and critique of the *socio-political contexts* of all organisational practices – including exhibition-making, publishing, staff structures and their relationships with museum and gallery publics. That orientation can be understood as at once both *aspirational* (it proposed a utopian site for art) and *oppositional* (it challenged previous assumptions about art organisations).[3] Advocates of New Institutionalism commented on the activist, radical and oppositional tendencies necessary for change in art organisations and the wider society, in ways that will be examined in more detail in Chapter 1, below. However, what will be argued overall in this thesis is not that activist and oppositional tendencies of New Institutionalism should be reclaimed, but rather that 'New Institutional' elements continue to be recognisable in practices that remain *after* its fall from use. Therefore, the thesis explores what New Institutionalism continues to offer in terms of an explicit exploration of the Public Programme at Tate Modern and in relation to Tate's wider ambitions.

In some respects, Tate Modern is *unlike* many of the organisations explicitly highlighted in writings about New Institutionalism, such as the Rooseum in Malmö, which was perceived as having distance from governmental instrumentalisation (Kolb and Flückiger, 2014b).[4] Tate Modern, by contrast, is a national museum that has a *direct link* with government in the form of its management agreement with the Department for Culture, Media and Sport (DCMS, 2013). In this thesis, I do not argue that New Institutionalism is a diagnostic to the perceived hierarchies and controlling power of the 'traditional' museum or gallery, but rather, that it was conceived as a way of investing art organisations with a purpose that would deeply connect them to the contemporary world about them. Thus, to test New Institutionalism at Tate Modern is not to confirm that it was correct in its assumptions that art museums were unsuitable to its aims. Rather, it is to show that there are key issues raised by New Institutionalism that continue to be of crucial relevance to the operation of all art organisations, including art museums.

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[3] Speaking, for example, about his role at the Rooseum, Charles Esche (Kolb, Flückiger and Esche, 2014 n.p.), describes the aspirational qualities that were sought in the 'new' institution, "We were concerned with a wider — what I would call then but not now — leftist, understanding of what institutions could do in terms of emancipation, in terms of community engagement, in terms of art as a potential way in which the reimagining of the world could take place." However, the oppositional was also present, as he relates, "There wasn't a real space for social critique in northwestern European society; social democracy is a sort of totalizing system in an odd way, in that it embraces critique to nullify it. We wanted to change that, given the apolitical condition post-1989. I think we succeeded to the extent that 'institutionalism' and what to do with art institutions became a topic in general cultural discourse."

[4] Organisations associated with New Institutionalism are listed by Alex Farquharson (2006) and Claire Doherty (2004b). I expand on the examples and the reasons they were used in tandem with New Institutionalism in Chapter 1, below.

Furthermore, it is to confirm that museums themselves are complex political sites that necessitate further investigation in terms of politics and democracy. To exemplify that complexity, in the chapters below, the focus on Tate Modern's Public Programme emphasises the fact that 'Tate' is not a homogenous agent, and that there are tensions in the organisation. Focussing on one programme enables detail to be generated about how activity at Tate demonstrates the possibilities and limits of the organisation and its practices. There Public Programme, therefore, is an example of how it is possible to understand an organisation like Tate from different points of view and with different emphasis.

By investigating the Public Programme, the thesis establishes how learning practices at Tate – because of their history, realisation, approach and content – can speak to broader issues concerning the function and role of a contemporary art museum in a democratic society. Similarly, New Institutionalism's propositions for art organisations to activate change in individuals, galleries and society can be used as a vehicle by which to assess art museum learning and the way in which publics can take part in that activity. The Tate Modern Public Programme enables learning about art in a democratic context, and through that process also fosters dialogue, dissensus, and the potential to formulate new subjectivities: in other words, "practices that will allow us to produce/transform, and perhaps even go beyond our habitual selves" (O'Sullivan, 2006a, p. 238). In doing so, the museum's publics are equipped to understand and know about art, and additionally to consider their own position in terms of the art museum and wider democratic society; one of the (unrealised) aims of New Institutionalism.[5] For this thesis, that observation is key because it demonstrates the usefulness of New Institutionalism in exploring the role of art organisations in democratic society, and also the implications of *learning* in that specific context, to activate it as a site for democracy.

In this thesis, the Public Programme is established as a site for learning and testing ideas about the museum itself. Furthermore, it is established as site for questioning representation and not only for affirming ideas, but transforming them (Mörsch, 2011). That transformation is significant to investigate at Tate, because Tate is an established art museum, redolent with a history of the 'civilising rituals'

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[5] The concept of publics (in contrast to the public) is introduced here to identify with a terrain in which plurality is crucial to understanding a multiplicity of identities and identifications around which people associate (Fraser, 1990; Warner, 2002b; Barrett, 2010).

associated with the way in which museums have exercised power over their publics (Duncan, 1995). To investigate how that history can be acknowledged and transformed in practice at Tate is to understand that history and the way in which it can be challenged through the processes of its programmes. Fundamental to learning practice in an art museum is its basis in radical and democratic change that is enabled through learning processes (Allen, 2008). That basis in change is also affiliated with New Institutionalism's connection to radical democracy and its proposals to perpetuate democratic ways of agonistic publics working together (Farquharson, 2006). Such analysis supports David Held's call, detailed above, which indicates that examination is needed of sites which nurture new points of view, and which allow for the testing of opinion, the practice of deliberation, debate, or, even, dissensus in democracies. In this thesis, it is demonstrated how learning practice and theory has been looking at that for far longer than was acknowledged in New Institutionalism, and how the specific context of the art museum allows for much deeper investigation of organisational politics.

In terms of site-specificity, practices described in New Institutionalism maintained a belief in the physical buildings of art galleries, "as a necessary locus of, or platform for, art" (Doherty, 2004b, n.p.). They saw the specific site of the art organisation as a productive location for knowledge and understanding about art, but also for knowing, understanding and questioning a wider (democratic) society. But of course, while such an understanding about the link between art and society was a driver for New Institutionalism, it was not unique to it.[6] Hence, the Public Programme at Tate Modern provides a concrete opportunity by which to explore a museum programme as a potential site of political participation and agency.[7]

Establishing the project: a note on the CDA research framework

It is first important to set out the history and development of the thesis and to indicate from the outset, the boundaries of this research project and its

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[6] Institutions such as Tate Modern, from a different point of departure, similarly comprehend that, as Grant Kester put it, "Aesthetic experience is uniquely capable of producing knowledge about society" (2005, p. 9).
[7] Following Bleiker, the concept of agency here is used to describe the effect of engagement by means of dissensus and disruption, the manifestations of which may be "obscured, but nevertheless highly significant in shaping the course of contemporary global politics." (2000, p. 17). That idea that manifestations might be 'obscured' is because they are not spectacular, but rather, operate slowly, and from the ground up. These issues are explored further in Chapters 3 and 4 of the thesis, below.

methodological implications. This thesis is the result of an Arts and Humanities Research Council (AHRC) funded Collaborative Doctoral Award (CDA), in which my research parameters were given as 'New Institutionalism', the Public Programme at Tate Modern, and the interrelationship between them. A CDA enables its holder to be embedded in a non-academic institution (in this case, Tate Modern) and to use some or all activities at that institution as a case study.

At the beginning of this research project, New Institutionalism had been already marked as a failure (Möntmann, 2007), and additionally, the archival material available about Tate Modern's Public Programme was limited. These parameters, therefore, determined the scope of the materials available and established the basis for initial research. First, to place New Institutionalism within a context of curatorial discourse was necessary to understand the impetus and subsequent implementation of what could be called 'New Institutional' ideas. Second, Tate Modern's Public Programme activities, while a prolific part of Tate's calendar of events, have surprisingly little presence within Tate Archives or Gallery Records. Thus, attending a wide spectrum of activities and making a survey of numerous videos of talks and symposia was essential to this thesis, in order to develop an understanding of what constitutes the Public Programme.[8] That data gathering process enabled a mapping of the scope and number of Public Programme events at Tate Modern (see Appendix 1), and built up a more comprehensive understanding of how a museum's activity is remembered and archived, or conversely, of what is forgotten or deemed unworthy of archival endeavours.

In this way then, attention is immediately drawn to relationships of power and control as well as to the governmental politics and policy in which cultural organisations operate. However, my concern here is not to impose a political reading on the interrelationship between the Public Programme and New Institutionalism. Rather, it is to utilise political discourse and democratic theory to better articulate the potential of the Public Programme at Tate Modern as an example of museum learning, and to explore its value in a democratic society. As I will explain in Chapter 1 below, the methodology for the thesis thus necessitates an interdisciplinary approach with multiple methods embracing museology, political theory, historical and archival investigation, and substantial critical analysis of theory and practice at Tate Modern. There is an investigative approach in all

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[8] As is further explored in the methodology below, Tate Gallery Records and Tate Archive are part of the Tate Collection. The Gallery Records are the repository for Tate's memory of its own activities.

methods employed, due to the relatively 'new' area of research centred on museum programming practices.[9]

Before going on to develop the museological and political themes in more detail, it is worth noting the thesis' relation to Tate Modern. Despite the close relationship with Tate, the research is not subject to the usual disciplinary structures that govern programming and archival practices and indeed, the autonomy of the research has been closely guarded, to ensure that it retains a critical stance in relation to the organisation and its bureaucracies. Having said this, the analysis in the thesis remains highly useful for Tate, but also for the wider museum sector, in that it draws attention to original examination of learning practices and democracy.

Research context and project scope

It is first necessary to situate the project historically and to discuss the disciplinary boundaries of the thesis, as well as its geographical and temporal limits. I do this to frame the context and scope of the project and to clarify where my investigation is placed in relation to broader disciplinary and contextual concerns. As is outlined above, New Institutionalism is a term that was used to describe a curatorial approach in contemporary visual art organisations in northern Europe in the first decade of the 21st century.[10] New Institutionalism was closely associated with a practice that emerged from curators making exhibitions and attempts at rethinking that practice. Curators associated with New Institutionalism were also seen as guiding the main outputs of the organisations in which they were working, and were thus central to them. New Institutionalism, therefore, can be considered a curatorial practice because it emerges from the making of programmes of activity that were seen to define the organisations in which they were happening. The work

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[9] Making a history of the activities and a history of programming in this thesis, goes some way towards filling in the gaps in the history of museums and galleries, since Tate is one of the few organisations in the UK in which it is possible to plot the evolution of a history of learning in a modern/contemporary art context. In this burgeoning area, there have been other recent PhD research studies of Tate focussed on artists as educators (Ross, 2012; Ghanchi-Goemans, 2016), on Tate Modern as a site for the visitor (Rodney, 2015), as instigator of cultural regeneration (Dean, 2014) and how it was established in terms of patronage and vision (Donnellan, 2013).There have also been studies of educational activity at Tate Liverpool (McKane, 2012). None of these studies, however, have focussed on the Public Programme at Tate Modern.

[10] The term 'art organisation' is used instead of repeating the phrase 'contemporary visual arts organisation'. In this thesis, the art organisation is a gallery or platform that has a programme of exhibitions, events and other activities, usually hosted in a building. The thesis further distinguishes the use of 'art organisation' from 'art museum'. 'Art museum' is used to describe types of organisation that, like Tate, have a permanent collection of art, and which is displayed in a museum building. Definitions for art museums, galleries and other visual arts organisations are contested in curatorial and museological literature, as explained by Duncan (1995, p. 1).

of the curator is diverse, they are as "likely to be selecting artworks; directing how they are displayed in an exhibition; and writing labels, interpretational material catalogs and press releases." (Graham and Cook, 2010, p. 10). Therefore, by adopting new ways in which to think about how that kind of activity is generated has far-reaching implications for an entire organisation.

Some authors have expanded the idea of New Institutionalism beyond the exhibition. They have taken into account other phenomena in art organisations, such as a so-called 'expanded' programme that integrated the specialism of education and exhibitions (Tallant, 2009), or a specific case of 'new institutionality' for MACBA, the Barcelona museum of contemporary art (Ribalta, 2010). A few authors have also revisited and historicised the idea of New Institutionalism in later texts and presentations, including the context of self-organised art practices and politics (Ekeberg, 2013), curatorial culture (Sheikh, 2012), the future of art organisations (Hernández Velázquez, 2015), and in the re-assessment of a centre for contemporary art in the USA (Voorhies, 2016). In 2014, an online journal was published that drew together thoughts on the legacy of New Institutionalism including key proponents from the earlier texts, namely, Alex Farquharson, Charles Esche and Maria Lind (Kolb and Flückiger, 2014b). This thesis draws extensively on these texts to explore why New Institutionalism arose, how it was understood in practice and what its recent historicisation means for its impact on art organisations. As will be described in my review of the literature below, the term fell out of use because it was politically problematic and practically unsustainable (Sheikh, 2012, p. 363). The closure or restructuring of the organisations first associated with New Institutionalism was linked to withdrawal of funding and to a neoliberal political context that did not support the oppositional aims of the curators and their programmes (Möntmann, 2007).[11] That political link to its failure was cause for a continued reassessment of New Institutionalism, because it exposed the complex political terrain in which art organisations operate. That continuing investigation, as will be exemplified in this thesis below, is crucial in a continued

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[11] Neoliberalism is crucial to this thesis in terms of political context for New Institutionalism and the activities of the Public Programme at Tate Modern, rather than in an analysis of finance. In writing about New Institutionalism, authors like Nina Möntmann use the term to mean capitalism and corporate globalisation more generally, and I follow that lead. As Eagleton-Pierce (2016, p. xiii) describes, "writers who invoke neoliberalism are often focused on the impacts of business power, ideological expressions such as 'free trade' or related social trends that inform society and individual comportment." This thesis does not focus on the corporate or economic manoeuvres of neoliberalism specifically, but rather on the politics that underpins neoliberalism. The politics of neoliberalism are complex for this thesis: as Charles Esche has described, he has felt uncomfortable with the concept of 'New' Institutionalism, because a constant search for the 'new' is, itself, neoliberal (Kolb, Flückiger and Esche, 2014).

discourse that has considered the expression of value and questioned the instrumentalisation of visual art in contemporary culture (Nairne, 1996; Belfiore, 2002; Froggett *et al.*, 2012).

It should be noted also that New Institutionalism, despite its failure, has proven to be a rich territory for investigation because of its foregrounding of politics, economy and practice – all of which remain crucial in contemporary discussions of art organisations and their activities.[12] Despite its inadequacies, New Institutionalism remains significant in my project, because it describes a moment at the turn of the 21st century in which curators and art workers were seeking to find aspirational new ways in which to run and maintain art organisations. That was a mode of operating that was also framed in opposition to the traditions that had gone before and the neoliberal context in which curators were operating. New Institutionalism itself has also come under scrutiny during the period of writing this thesis (Sheikh, 2012; Ekeberg, 2013; Kolb and Flückiger, 2014a; Hernández Velázquez, 2015; Voorhies, 2016).[13] Therefore, while I will argue below that New Institutionalism does not hold together as a total model for art organisations, the questions raised in its discourse and demise are a productive catalyst for my enquiries. Thus, what remains 'New Institutional' endures as the object of my study alongside the Public Programme at Tate Modern.

While advocates of New Institutionalism proposed a new relationship between the making of exhibitions and learning, an entire set of learning practices, theory and histories have been ignored in their writing.[14] This is despite New Institutionalism proposing a curatorial programme in which the periphery and centre were challenged, meaning that exhibitions, public programmes and other activities were

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[12] The validity of the continued investigation of New Institutionalism is recognised, even when its aims are criticised. See, for example, in Claire Doherty's very short glossary entry for New Institutionalism in the catalogue for 'Sculpture Projects Münster', she recognises its value as a 'test-site', even if it is flawed (Doherty, 2007, p. 403). The concept of 'failure' in these circumstances is also considered in more detail in the summary of Chapter 1 of this thesis.

[13] A publication concurrent with the issue of this thesis asks 'What Ever Happened to New Institutionalism?' (Voorhies, 2016), but the content does not advance the substantive discussion of New Institutionalism, Rather, it largely assembles the literature that is already extant, as well as including reflective essays that seek to position the Carpenter Centre for the Visual Arts at Harvard University in a context of curatorial discourse.

[14] The vast literature of work about learning and publics in museums is typified by the body of work by Eilean Hooper-Greenhill (1991, 1999a, 1999a, 2007) and the continuing work by John Falk and his collaborators (Falk and Dierking, 2000; Falk, Dierking and Foutz, 2007). Figures such as George Hein (1998, 2012) have also tracked the history of the museum in terms of learning and democracy. Learning in the art organisation also has a distinct body of literature, typified by the journal 'engage', but also texts that deal with practice (Steedman, 2012) and mediation (Kaitavuori, Sternfeld and Kokkonen, 2013). At Tate, there has also been analysis of learning practices, including work by Emily Pringle (2006, 2009a, 2009b; Pringle and DeWitt, 2014) and other artist educators (Charman, 2005; Fuirer, 2005). These sources, amongst others, inform analysis of learning in Chapter 2 of this thesis.

seen equally (Tallant, 2009). There has been no detailed discussion of how wider programming practices in art organisations contributed to New Institutional foci, despite the themes of interaction and participation of publics being familiar to those who have worked and studied learning in the museum or gallery (Doherty, 2004b). However, the lack of recourse to the literature and practice of public programmes or learning has meant that curatorial tradition on the whole, continued to be privileged rather than destabilised.[15] Analysing the extent to which a challenge to the centrality of the curator was realised in practice is one of the aims of this thesis, specifically in relation to the Public Programme at Tate Modern and the history of learning and education at Tate before it.

Thus, the history of learning at Tate will, therefore, be established in Chapter 2 to challenge preconceptions about education and learning. That history also secures the status of Tate and Tate Modern learning as a centre for innovative work with publics and artworks. Such in-depth analysis in a context of New Institutionalism has not been undertaken before and this gap in the literature needs urgently to be filled for two main reasons. Firstly, as suggested above, critiques on New Institutionalism offer unique opportunities to analyse changes in Tate Modern's own hugely influential Public Programme and curatorial practices. Secondly, the focus on publics and participation in writing about New Institutionalism is a powerful tool by which to analyse existing museums and art organisations more generally, in relation to their political and publicly declared oppositions and aspirations. In Chapter 2, however, I will take New Institutionalism's theoretical attempt to challenge existing art organisations, and analyse it in practice with the Public Programme at Tate Modern, determining that what was thought 'new' has a long history concerned with the infrastructure and practices of an art museum. By analysing the current practices of the Public Programme in detail, I will also address its scope in activating publics in the context of democracy. For this thesis, that task has a greater political dimension than New Institutionalism, because of the complex histories of *museums* as a site in democracy (Bennett, 1995; Schubert, 2009b; Hein, 2012), visible at least since the advent of 'new museology' (Vergo, 1989).

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[15] In the museum more generally, learning has historically been side-lined and traditionally thought of as a practice that was peripheral to the central, curated exhibition (Villenueve, 2007; Kenning, 2012). Writing on New Institutionalism, and with reference to Paul O'Neil's (2010) writing on the curator, Kolb and Flückinger (2014b, n.p.) note that "The close relationship of New Institutionalism to individual curators is linked to what has elsewhere been described as a 'curatorial turn,' referring to the phenomenon that the curator increasingly plays a 'creative and active part within the production of art itself.'" That active role serves to entrench the curator as part of an active process.

This thesis will relate these issues in museums to a democratic political context. That context, however, was outlined as problematic in New Institutionalism, because of the hegemony of neoliberalism (Plehwe, Walpen and Neunhöffer, 2007).[16] I thus contend that learning practices in museums, therefore, offer unusual opportunities to explore the complexity of what is meant by 'democracy' in art organisations and in so doing, that they contribute to a wider understanding of 'the democratic'. In response to the complexity in democracy, this study will, therefore, investigate the paradoxical and contested nature of democracy and its impact on the study of the contemporary art museum in its analysis of Public Programme practices at Tate Modern. That approach thus dramatically develops the political ramifications of New Institutionalism and will use that as a starting point for an expanded project to investigate the Tate Modern Public Programme. This is the case not least because the alignment of New Institutionalism with more radical forms of democracy remained propositional. For example, Farquharson suggested a concept from radical democratic theory to articulate how New Institutions may have conceived of their (future) publics:[17]

> 'new institutionalism' may be losing the bourgeois public whose values museums have represented for two centuries, but it may in time find a substitute for it in the form of competing publics in the plural, an 'agonistic pluralism' of adversaries (rather than enemies). (Farquharson, 2006, p. 159).

Here, therefore, is the introduction of a concept that was central to articulating New Institutionalism: 'agonism'. Agonism is understood here with reference to the democratic theory of Chantal Mouffe, who equates opposition not with enemies as such, but with adversaries. Hence, agonism is understood as an on-going dissensus amongst adversaries, as opposed to the creation of a false consensus that eradicates difference (Mouffe, 2013b).[18] That concept of dissensus is central to an understanding of the politics of New Institutionalism as a flexible and plural manifestation of art organisational practice. For example, in his writing on New Institutionalism, Farquharson contended that the museum and its (singular) public, was outmoded and *unsuitable* because collection-based organisations were

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[16] As Maria Lind (Kolb, Flückiger and Lind, 2014) remarks on the time when New Institutionalism arose, "In the early 2000s neoliberalism and certain effects of globalization were becoming more and more palpable, at the same time as the social welfare state of Northern Europe was being dismantled." That context is necessary for understanding New Institutionalism in terms of politics.
[17] Radical democratic theory is described first by Laclau and Mouffe in 'Hegemony and Socialist Strategy, Towards a Radical Democratic Politics' (Laclau and Mouffe, 1985).
[18] Chantal Mouffe's theories on democracy will be further elaborated upon in Chapter 3 of the thesis.

presumed to be resistant to New Institutionalism's flexible, plural aims (Farquharson, 2006, p. 157). In contrast to that, this thesis will argue that 'New Institutional' ideas remain relevant to the discussion of art museums in society because of continuing issues about (plural) publics, politics and programmes. For example, in linking New Institutionalism to on-going concerns in museology and curatorial writing, the thesis will contextualise the emergence of New Institutionalism in a specific moment of political and economic mobility. As the (crises of) democracy and economics of the early 21st century have unfolded, thus the lessons of New Institutionalism can be used to articulate on-going discourses about the function of arts organisations in a democratic society as part of that political contextualisation.[19]

For reasons associated with learning, politics and publics, then, my research will seek to show how the activities of a contemporary art museum can contribute to discourses about contemporary democracy. Unlike writers on New Institutionalism, I demonstrate this by scrutinising the specific activities that make up Tate Modern's Public Programme. The activities are particularly relevant for its relationship to a much broader history of non-exhibitionary practices in the artworld. Detailed information about the form and content of Tate Modern's Public Programme has never been assessed in this way before, and so creating a database of that activity (in Appendix 1), and drawing attention to the history of education and learning practices at Tate (in Chapter 2) is necessary as will be explained in my methodology in Chapter 1. Seeing the detail of the activities in the database, will allow me to observe the types of work in the Public Programme at Tate Modern and how that had been shaped over time. By comparing the Public Programme to themes in New Institutionalism, I will then also be able to show how learning activity prefigures and perpetuates issues that similarly arose in New Institutionalism. In doing so, New Institutionalism is not rendered meaningless, but rather can be reassessed to encompass a deeper history and to have wider implications than many of its authors allowed. Additionally, this attention to the Public Programme at Tate Modern offers a concrete opportunity to study forms of curatorial practice that were not as isolated or as 'new' as they were purported to

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[19] For example, arts organisations in this context can be typified as one of the sites for experiment in democracy. As Weibel explains: "Democratic experimentalism in the form of political participation over and above elections and outside of parliaments is the precondition for democracy to grow." (2015, p. 34). That is in response to "a crisis in *representative* democracy, because its institutions either exceed their constitutional rights or do not discharge their duties." (Weibel, 2015, p. 34, my emphasis).

be by New Institutionalism, which was, as described above, an instance of practice in a continuum of curatorial self-reflexivity and organisational change.

Outline of chapters

The issues outlined above are organised into four main chapters. Following this introduction, in Chapter 1 there will be a more in-depth review of the literature related to New Institutionalism. The first chapter will establish a context for research into the Public Programme at Tate Modern, as well as reviewing research related to learning in general. There, I will also introduce the overall methodology for the thesis. The literature around New Institutionalism for arts organisations is scarce, but it has developed over the last decade, as will be described in detail in Chapter 1.[20] I then explore the body of writing about New Institutionalism that arose around 2006 and then will give an account of how it has subsequently been discussed in relation to art organisations in later texts. However, because that discourse is so limited, I then subsequently identify several other contexts that are closely linked to New Institutionalism, and which are essential in understanding the circumstances in which it arose. These contexts include museology, artists' and curatorial practice, and museum learning. In Chapter1, I will also discuss why democracy is so important in contextualising New Institutionalism and the Public Programme at Tate Modern: such a discussion is fundamental to appreciating the participative, organisational and political frameworks for this research. In making a contextual study in the first chapter, therefore, I will establish the grounds for my research, which includes both an investigation of the Public Programme at Tate Modern and the understanding of that programme in the light of existing thinking about New Institutionalism.

Chapter 2 will focus on Tate and Tate Modern's learning history to evidence how ideas thought 'new' in New Institutionalism were in play before the term itself was coined, and in order to provide a broader practical and political context. It will proceed to articulate the ways in which learning has always played a key role in emerging and innovative programming at Tate, focussing on the Public Programme at Tate Modern from 2000 onwards. Chapter 2 will not aim to provide a chronological history of learning at Tate, but rather to extract flash-points and markers that demonstrate activities that are 'New Institutional' and show how

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[20] This is typified in contrasting Jonas Ekeberg's writing from an initial (and the only) book on New Institutionalism in 2003 to his text revisiting the idea in 2013 (Ekeberg, 2003, 2013).

learning programmes have developed, first at Tate and then at Tate Modern. This analysis is key in that it evidences the ways in which art museums change and are changed while working with publics.[21] In describing the programming activity at Tate in Chapter 2, I will also show how ways of working and events can relate to democratic ideals of equality and participation. The questions raised in Chapter 1 are concerned with how New Institutionalism focussed on organisational reinvention from the inside, and how, despite its rhetoric around working with publics, it is in fact the longer histories of museum working – particularly in learning – that are more engaged with the territory that New Institutionalism purported to address. In Chapter 2, the thesis addresses the issues that are mapped out in Chapter 1, by looking in detail at the history of adult programming at Tate and the rise of the Public Programme at Tate Modern. Between those two chapters, there is also a shift from the theoretical and contextual analysis in Chapter 1, to an analysis of programming practice in Chapter 2. In sum, the literature and contextual review of Chapter 1, and the history and findings of Chapter 2 meet the first aim of my thesis, which is to establish an analysis of the shared circumstances that gave rise to New Institutionalism and to Public Programmes at Tate Modern, and the commonalities and contexts in which they arose.

Importantly, Chapter 2 will employ my newly compiled database of activities, generated from archival and documentary research (Appendix 1) in order to analyse Tate Modern's engagement with its publics in that programme. In parallel with the database analysis, I will consider theory about museum learning, and what it conveys about the ways in which publics are addressed and engaged by museum workers and programmes. Finally, I will take that approach to explain how the mechanisms employed by learning professionals in museums relate to democratic activities, and interrogate the broad concept about the 'democratisation' of art organisations.

Throughout the thesis, I will question what is meant when an art museum is described as broadly 'democratic'. That is to say, the thesis fundamentally challenges the use of the term 'democracy' as the assertion of a common 'good' in

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[21] Here I have adapted a phrase from the subtitle 'How Museums Change and are Changed' from the book 'Museum Revolutions', which is an anthology that draws together essays about how the museum is configured in a particular way by society and also attempts to shape the societies around them (Knell, MacLeod and Watson, 2007).

the context of an art museum.[22] Instead, the concept of democracy will be problematised to consider the 'democratisation' of the museum as well as the impact of a democratic context for a public organisation like Tate Modern. Assumptions as to the inherent value of the democratisation of the art museum have long been made, as evidenced, for example, by museum learning theorist Eilean Hooper-Greenhill, who states:

> The development of a critical museum pedagogy that uses existing good practice for democratic purposes is a major task for museum and galleries in the twenty-first century. (Hooper-Greenhill, 1999b, p. 4).

The meaning of this term 'democratic purposes' is one of the central issues at stake in this thesis and, while the aim of my research is not to define democracy as such, (such an ambition would be well beyond the scope of this project), the thesis nevertheless sets out to consider the complexities of such a term, within the context of a contemporary art museum. Writers on New Institutionalism continually introduce issues of democracy, or specifically of *neoliberal* democracy but they stop short of any systematic exploration of these, either in theory or practice. In Chapter 2, therefore, I will also initiate an investigation into the paradoxical and contested nature of democracy and its impact on the study of the contemporary art museum by analysing Public Programming practices at Tate Modern.

Apart from the theory that underpins an understanding of museum learning generally, the history of art museum learning specifically is also informed by artists' work around areas of participation and critique and the legacy of community arts practice, particularly critical art practice. It is by interrogating what has informed art museum learning that I will foreground an intersection of the political and the artistic. In Chapter 2, therefore, I will argue that there is an underpinning criticality in the history of art museum learning. To further support that claim, and to connect it to the concurrent discourse of New Institutionalism, I will go on to suggest that the mechanisms by which learning is made and realised in the art museum are articulated by means of dialogue and dissensus as well as cooperation and co-construction (Hein, 1995; Reusser, 2001). Such terms are also regularly evoked in the practices of contemporary democracy, and thus in Chapter 2 it is necessary to investigate the links between the fields of museum learning and democratic practices.

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[22] The basic understanding of democracy as 'good' is explained by Raymond Williams in 'Keywords' (Williams, 1988, p. 97).

In Chapter 3, I will expand the investigation of the relationship between museum learning activities and democratic practices. Besides recognising that there is an interesting comparison between some of the mechanisms identified in dialogue and dissensus, the chapter will consider more closely how museums are involved in debates about democracy. Given that for New Institutionalism, radical democratic theory was understood to be intimately connected to the activities of selected art organisations (Farquharson, 2006), it is important to consider how such theories – and in particular the highly influential work of Jacques Rancière and Chantal Mouffe – relates to the operation of art organisations. Both Mouffe and Rancière have been major touchstones in on-going discussions about art, artists and democracy. Hence, Chapter 3 will be devoted to a consideration of their work in relation to specific activities of the art *museum* and its programmes, the latter of which are rarely explored specifically in the context of radical democratic theory. However, this chapter will also move beyond the 'oppositional' politics of New Institutionalism, which emerged from an historic connection to institutional critique (Sheikh, 2012; Amundsen and Mørland, 2015). That will be done in order to draw on and explore the wider political context within which museums operate. Throughout the thesis, specific examples from the Public Programme at Tate Modern will be analysed and aligned with radical democratic theories and broader discussions about democracy, in order to examine how public museums can be potent sites for democratic practice.

To recap thus far, the aims of my thesis are congruent with the chapters. In Chapter 1, the aim is to establish a contextual analysis for the phenomena of New Institutionalism and Public Programmes at Tate Modern. In Chapter 2, I aim to establish a history of the Public Programme and Tate learning and education and show how that work demonstrates mechanisms thought essential to a contemporary democracy. In Chapter 3, I aim to understand the role of the art museum in a democracy in light of New Institutionalism and radical democratic theory.

Finally, in Chapter 4, I will address the fourth aim for my thesis, which is to understand the significance and specificity of the site, Tate Modern, that is used by the Public Programme. The rationale for that focus is made clear by considering public space as essential in assessing the politics of people gathering in a public museum. Chapter 4 will draw on a variety of visible organisational examples (from

Occupy to wikis), that activate public space, because they aid in the description of the activity that takes place at Tate Modern. In Chapter 4, I will also address the archive as an instance of Tate's public space, and make a connection to the impetus for the methodology for this thesis, which is partly driven by the lack of a coherent archive of the Public Programme at Tate Modern. For example, while Public Programme activities are (now) often recorded and documented, accessing that information is difficult because there is no single archival site for that material. That can lead, somewhat paradoxically, both to ambiguity (Tate Encounters, 2009a), and/or to an over-abundance of material and information (Torres Vega, 2015). Such analysis will address the significance of Tate's organisational and bureaucratic characteristics, drawing attention to its possibilities and limitations for a learning public. It will further indicate the 'New Institutional' position that the Public Programme holds at Tate, in terms of the content of that programme and the way in which that work is made public. Hence, in Chapter 4, the thesis departs from the boundaries of New Institutionalism by embracing practices and a political context illuminated by the activities of the Public Programme at Tate Modern.

Overall, the importance of the thesis is to address the curatorial phenomenon of New Institutionalism, not to reclaim it, but to use it as a tool to investigate the Public Programme at Tate Modern and its significance in the museum as pubic space in democracy.

New Institutionalism: disambiguation

Before embarking on the main chapters of the research, I will now clarify some issues around the term 'New Institutionalism' and the description of the 'institutions' that are often associated with it.

The term 'New Institutionalism' is borrowed, without foundation, from institutional discourse in the social sciences, but in an art context it does not have a precise, rationalised definition.[23] The term 'New Institutionalism' needs to be differentiated from the established field of 'the new institutionalism' in social science, the latter of which more broadly reconsiders the role of institutions in shaping society (Ekeberg, 2003; Farquharson, 2006). The established field of 'the new institutionalism' in

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[23] The way in which New Institutionalism was defined is tackled below, in Chapter 1, in the first section of the Literature Review. Ekeberg (Kolb, Flückiger and Ekeberg, 2014), notes that it was a term "snapped out of the air", and only subsequently researched to find that it had other meanings in disciplines such as the social sciences and Christianity, for example.

social science is a specific theory, related to institutionalising practices in economics, social interactions, politics and all kinds of organised life. For example, of importance in 'the new institutionalism', is the way in which much larger social institutions are *created*: either by the straightforward sum of individual interests, or by "collective outcomes that are not the simple sum of individual interests" (Powell and DiMaggio, 1991, p. 9). Hence, in social science, the 'institutions' referred to are not discrete organisational structures such as an 'art museum', but broad sociological formulations of social order, such as religion, for example, or societal convention (Douglas, 1986; in Mader, 2014). The security of what constitutes an 'institution' in the circumstances of this thesis thus becomes significant because I draw upon a wide range of literature and disciplines to ground my research.[24] The 'institution' is a complex and contradictory concept. On the one hand, it can be an 'ideological state apparatus', as Althusser (2001) describes. Alternatively, the 'institution' can be seen as the product of a "struggle for equilibrium among different actors and social forces" (Mader, 2014, n.p.). From yet another perspective, here epitomised by Peter Bürger, the institution of *art* describes the "productive and distributive apparatus" of art as well as the "ideas about art" at any given moment (Bürger, 1984, p. 22).[25] However, the 'institution' in the term New Institutionalism specifically refers to discrete galleries or *Kunstvereine*.[26] In this thesis, therefore, I choose to describe individual museums, galleries and other types of organisation that are involved in creating encounters between art, artists and publics (such as artist-run spaces or temporary events like biennales) as an art *organisation* rather than an *institution*. This is to avoid perpetuating the ambiguity surrounding the definition of the term 'institution' and its disparate meanings when understood from the various perspectives of art history, museology and politics.

Given the general difficulties that persist in attempts to differentiate between different types of art organisation (Duncan, 1995), I have opted to use the term 'art museum' to identify an organisation that holds and displays a collection of art (such as the Museum of Modern art in New York or MACBA in Barcelona). The term 'art gallery' will be used to identify those organisations that exhibit only

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[24] See also Hodgson's article asking 'What are institutions?' (Hodgson, 2006) and Searle's article 'What is an institution?' (Searle, 2005). Lawrence (2008) indicates that disambiguating 'institution' and 'organisation' in sociological studies can shed light on the mechanisms for organisational change, and the relationship of that change to broader social and political contexts.
[25] As is noted in David Graver's book on avant-garde drama, Peter and Christa Bürger develop that idea of the 'institution of art' to emphasise ideas about art in 'The Institutions of Art' (Bürger and Bürger, 1992; in Graver, 1995, p. 224).
[26] The German word *Kunstverein* means art association or union, such as the *Kunstverein* Munich.

temporary displays of art (such as The Showroom in London or Castlefield Gallery in Manchester) and that do not hold permanent collections. The specific terms 'biennale' or 'artist-led space' will be used to specify other types of organisation (such as the Venice Biennale or the artist-led organisations such as S1 Artspace in Sheffield or East Street Arts in Leeds). When organisations do not fit this set of definitions, it is important to be clear about their practices and to be more specific about their programmes and mission. For example, and crucially for this thesis, Tate Modern is a contemporary art museum displaying Tate collections, but it also hosts exhibitions of a temporary nature, such as could be found in an art gallery. That multi-purpose configuration has given rise to the idea of the 'hybrid' art organisation (Charman, 2005). There are also programmes of learning and performance that are not part of the Tate collection but are, arguably, common to most contemporary art museums – especially those concerned with the collection and display of contemporary art. For the purposes of this thesis, then, Tate Modern is a contemporary art museum, but, as I will describe in the chapters that follow, there are also instances when Public Programme activities call into question the very preconceptions as to the role of an art museum and these provide a rich territory for new research.

Chapter 1: Locating and Contextualising New Institutionalism and Public Programme Research

Chapter 1 is divided into two parts: first a discussion of the methodology for the research, and secondly a literature review to explore the meanings of New Institutionalism and the art museum. The first section will deal with the methods of data collection of primary material, archival material and critical analysis – all of which contribute to both the content and process of establishing the thesis. I will then move on to analyse and evaluate the literature that describes New Institutionalism and indicate how it emerges from a context of established curatorial discourses about art and its organisations. For the purposes of this thesis, furthering my investigation also depends on an understanding of museology, democracy, publics, and related disciplines such as visual art and art history. Thus Chapter 1 will also include reference to a wider body of literature to contextualise New Institutionalism and the Public Programme at Tate Modern.

Methodological concerns and research context

Disciplinary and structural context

The disciplinary context for this research is a complex one and necessitates an interdisciplinary approach with multiple methods. This thesis is placed in a critical discourse of museology. It is concerned with the histories and theory of the art museum, particularly as it relates to programme-making and curating, and the politics of those practices (Marincola, 2006). It is also strongly connected to democracy and the contemporary condition of politics. Namely, that is through radical democratic theory and issues of dissensus. Both of those concerns are central because they are foregrounded in New Institutionalism, and they relate strongly to the type of discussion at play in museum learning practices. Issues in contemporary democracy include citizenship (i.e. concerns with taking part, access and inclusion), community (for example, issues of plurality, of a fractured public sphere, or of difference and identity), and location (i.e. concerns with where democracy takes place – of site) (Blaug and Schwarzmantel, 2001, pp. 12–15). I relate such issues to similar concerns in the museum. Of course, museum studies

itself is a complex political terrain, emerging from the "enlightened project of popular education" and "inseparable from criticism of the processes of construction of knowledge and their politics" (Ribalta, 2010, p. 250). Thus, hierarchical structures, which were a major point of contention in New Institutionalism, also inform the broadening of the disciplinary context for this thesis.

By specific focus on the Public Programme at Tate Modern, this thesis concentrates on one aspect of museum practice. To assess the entire programme of Tate is beyond the scope of this research. Therefore, the area of practice that can bring most to bear in an investigation of New Institutionalism was preselected as part of the CDA framework. The 'embeddedness' of the CDA in an institution and with its staff and publics indicates that ethnographic considerations must be made in this research and for the role of the researcher in its processes.[27] There are two methods that are particularly pertinent to mention in the circumstances of the CDA. They are 'participatory observation', in which the researcher becomes part of the group they are studying in order to observe them closely, and 'participatory action research' as developed by Paolo Freire (1982), amongst others. In participatory action research, all participants are co-researchers, rather than being divided by the roles of expert/subject. Neither of those approaches are entirely suitable for the aims of my thesis, as outlined in my abstract and introduction, principally because this thesis is not concerned with a sociological study of Tate Modern and its staff. However, it is important to acknowledge that these approaches carry with them insights into working together with people for research.

In this research, knowledge of the ways in which Tate Modern Public Programme was devised and delivered was necessary, to better understand the history, development and implementation of the Public Programme. It is to that end that I have spent considerable time with the Public Programme team at Tate Modern

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[27] This thesis uses ethnography defined as "a family of methods involving direct and sustained social contact with agents and of richly writing up the encounter, respecting, recording, representing at least partly in its own terms the irreducibility of human experience." (Willis and Trondman, 2002). The nature of the ethnographic dimension of the CDA was discussed at an event called 'CDA Approaches' in 2008 at the Globe, London. At that event, issues discussed included the researcher as ethnographer and the tacit knowledge that is gained as a collaborative researcher.

and have also delivered events as a collaborator in that programme.[28] In terms of the personnel present when I carried out my research, the Public Programme team at Tate Modern existed in its most straightforward form between 2006 and early 2012, when a group of people ran activities at Tate Modern for adult learners under the title Public Programme. After 2012, the Public Programme became part of a wider team of Adult Learning that existed across the two Tate London sites, and which also encompassed access and community learning. Throughout the period of my research, my focus remained on the Public Programme to maintain consistency in my analysis, and to retain a focus for my research in relation to New Institutionalism.[29]

In the courses that I led at Tate Modern, in a collaboration with the Public Programme team, I used the presentations delivered by Tate staff as a way in which to formalise information about emerging practices at Tate Modern. Their presentations were made in public, and thus form part of the public record.[30] This raises the issue of research as a public activity and the consequences of

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[28] For example, over three years (2011-2013), I devised and delivered a course 'Towards Tomorrow's Museum', and in 2016 and 2017, 'Museum Curating Now', which were part of the Tate Modern Public Programme and in collaboration with Kings College London. The syllabuses for the course are included in the appendices of this thesis. The process of devising and delivering the courses enabled me to gain knowledge of the systems and strategies of implementing activities at Tate Modern, which I was then able to formalise by teaching the course content. The syllabuses centred on emerging and critical issues in the museum and engaged a wide variety of Tate staff in the delivery of course content. In researching and discussing the content with the staff, I could gain knowledge of Tate working practices. In addition, and of crucial importance for the rigour of my thesis, that research and discussion did not remain as tacit knowledge, but was made more explicit and formalised as part of the course, and which I documented with audio recordings and detailed notes of the development and content of the activities. The audio recordings were archived online using password-protected websites, (Hodby, 2011, 2012, 2013). The experience of 'Towards Tomorrow's Museum' and 'Museum Curating Now' could have directed the content of this thesis towards an ethnographic study of the work at Tate Modern, but as that was not the aim, such detail was not required. Also, my involvement with the course meant that my visibility as a researcher at Tate was raised and that there was less danger of my work appearing covert or concealed from other Tate staff, or of being interpreted as ethically unsound. Instead, in terms of the thesis, I designed that experience to deepen my knowledge of how the Public Programme at Tate Modern is organised, and to be able to better shape my chosen methods of data gathering and the theory applied to assist in the analysis of those results.

[29] That is not to say that a further investigation of other areas of the programme at Tate would not be desirable.

[30] As I discuss in Chapter 2, the public record of material produced as part of Tate Modern Public Programme remains an area under discussion. As is evidenced by the creation of my database of Public Programme activities there is no one way in which the activities of that programme are systematically gathered and disseminated. My work with 'Towards Tomorrow's Museum' and 'Museum Curating Now' dealt with those issues to some extent. For example, in order to communicate with my students, who were drawn from the student body at Kings College London and from fee-paying individuals who booked onto the course via Tate website, I set up a 'closed' website which could hold information about reading materials, audio recordings of the sessions and other notes and discussions that the student body initiated (Hodby, 2011, 2012, 2013, 2016). The websites form a body of knowledge about Tate practice that exists separately but alongside the work of this thesis. For example, in Chapter 2, where I discuss the learning programme at Tate Modern, I can refer to the programming attitude towards the Tanks project because of the presentation given by Emily Pringle about integrated programming as part of 'Towards Tomorrow's Museum' in which she described the approach taken with other curatorial colleagues (Pringle, 2012).

unresolved issues being discussed before evidence and analysis has been completed. However, maintaining transparency and communication with all parties has meant that emergent issues have been recognised as such, and conclusions drawn when that research has been formalised. For example, the information about integrated programming, given as part of the course 'Towards Tomorrow's Museum' by the Head of Learning Research was part of an on-going internal discussion (Pringle, 2012). Some of the results of that discussion were subsequently formalised in a paper published by the Learning Research Centre (Pringle and DeWitt, 2014).

To reiterate, while this research project acknowledges the consideration of an implicit ethnography in the approach fostered by the structure of a CDA, ethnographic methods are not employed to gather data for this thesis. Instead, through an awareness of the methodological considerations of an ethnographic approach, my project can thus focus on data gathered to evidence Public Programme activity at Tate Modern. Then, critical analysis of texts associated with the programme, rather than the social connections between its actors, can be the focus of the research. I have used knowledge about the staff members to inform my analysis of the programme, but the aim of this thesis is not to conduct an organisational review, rather it is to look at the programme of activities and determine how they relate to New Institutionalism and to contemporary democracy.

Therefore, I use the Public Programme activities at Tate Modern as a case study and use archival research and critical analysis to investigate that programme to achieve the aims of my thesis. The concept of a case study in this instance, is to establish a test site for theory (Denscombe, 2010, pp. 52–64). Due to the way in which my CDA was established, the case study selection is a pragmatic one, but one that is also strongly related to the established focus of New Institutionalism in northern Europe at the start of the 21st century. The span of activities at Tate Modern from 2000-2016 correlates with the rise, fall and reassessment of New Institutionalism. and thus coincides chronologically with the issues at stake.

The approach of the CDA has some similarity to the framework of 'real world' research 'in the field', as opposed to that in a more controlled environment, such as a laboratory (Robson, 1993). As with so-called 'real world enquiry', the interdisciplinary nature and multiple methods of the CDA may be seen to indicate a logical course of action that identifies a problem and sets out to solve it (Robson,

1993, p. 10). However, unlike that 'real world' approach, my thesis develops and tests *theories* rather than developing and testing *solutions*, and aims to find causes, rather than predicting effects for the activity at hand. Again, unlike that 'real world' approach, the aim of this research is not to create a report on findings, but to make an argument about New Institutionalism and Tate Modern by means of critical analysis, and thus it remains distinct as academic research.

The setting of my research in a 'real world' situation means, however, that a consideration of sources is necessary for my review of literature, as well as for the analysis of later chapters. In line with the juncture of theory and practice, the thesis consults with professional texts, including blogs, exhibition catalogues, curatorial discourse, and handbooks for practice, as well as peer-reviewed material, in order to consider the relationship between the practical and theoretical issues of the research.[31] The fast-moving topics at hand, including the planning and delivery of programme activity at Tate Modern, means that as full an understanding as possible can only be achieved by gathering data from sources such as the Tate website and publicity materials. Thus, there is a broad set of reference points for my research that are in accord with the interdisciplinary approach of my thesis and which will underpin the analysis of the data in Chapters 2–4. The investigations in this thesis are a contribution to the critical analysis of learning programmes in general and at Tate specifically. It is a burgeoning area of investigation, as is seen in the work of other researchers who have investigated practices related to my work concerning critique, democracy and learning, including Victoria Preston (2014), Judy Thomas (2014), and Carla Cruz (2015). The methods and methodology that I employ in my research reflect the investigative nature and 'newness' of this area of research.

Data collection

The framework of the CDA has allowed access to material and organisational planning processes at Tate Modern, which have facilitated the gathering of primary

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[31] For example, professional journals are consulted, which relay information to museum workers (e.g. 'Museums Journal', 'Museums Practice' and 'engage' journal), as well as curatorial texts (exhibition catalogue essays, symposium papers and material from online journals such as 'e-flux' and 'transversal'). These sources include material that is necessary to the consideration of curatorial practice in this thesis. The thesis has also necessitated consultation with websites that document practice, some of which have not remained online. This has presented both issues and opportunities for research, as I will debate in Chapter 4, with reference to projects such as unMonastery and the Smithsonian Commons. These two examples are key in articulating issues of openness and the commons, but also projects whose online 'footprint' is erased.

data. The data gathered is information about the activities of the Public Programme at Tate Modern, and supplementary documentation and planning information associated with that activity. Surprising though it may seem for such a large and important an institution as Tate, I have established that there was *no* systematic recording or analysis of the Public Programme activities that have taken place at Tate Modern since it opened in 2000. Therefore, the first research task of this thesis was to make a database that recorded the instances of Public Programming activity at Tate Modern from 2000–2016 (Appendix 1). Structured chronologically, the database charts the activity, and other information such as activity type, date and location.[32] The construction of the database enables the comparison of specific activity with generalisations that appear in texts about New Institutionalism, and in curatorial and museological texts more widely. Because of this new and originally compiled database of activities, now for the first time, this thesis can assess the detail of Tate Modern's Public Programme. By then examining that programme, I can thus bolster my claim that the Public Programme at Tate Modern is a rich territory for understanding the ways in which the museum engages with its publics in the context of a contemporary democracy.

My record of the Public Programme events at Tate Modern is as complete as possible, given the resources available: it is compiled by investigating several sources. First, I used the Tate website to find records of events. Before 2012, the website contained a calendar which allowed me to see the Public Programme from 2005–2012.[33] Between 2012 and 2016, a new version of the Tate website had a section in which activities were recorded by category, rather than by date. For events that happened 2000–2004 I used Tate Archive to find printed publicity records of activities.[34] Tate Archive does not hold a complete record, but I could find enough material to establish the scope of activity during the first years of Public Programme at Tate Modern. For example, the 'What's On' guide in 2001[35] includes details of all exhibitions, artists' talks, lectures, courses and films at Tate Modern. The guide is a small folded leaflet giving the most comprehensive listing of what happened at Tate Modern in that year. Thus, for this research, publicity

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[32] The databases have been cross-checked with Tate staff, online records and printed publicity material to verify content and to confirm my research as reliable, both for my research, but also for possible future researchers of this material.

[33] I created an offline archive of the website to create a better picture of the major details from activities at that time, as well as the way in which activities were communicated to a public.

[34] Alongside the collection of artworks, Tate Archive and Gallery Records are also part of Tate Collection.

[35] Found in Tate Gallery Records, number TG 6/5/1/36.

material has provided the only place where an overview of what happened at Tate Modern, in terms of events as well as exhibitions, can be found. As there is an incomplete archive of all guides for 2000–2004, my record is also necessarily incomplete, but there is a good sample of activities detailed from brochures covering parts of those years: enough to give an overview of activity.

I have supplemented that archival research with information gathered from the audio visual (AV) archive at Tate. That section of the archive holds recordings of activities at Tate Modern. I was also able to use the online recordings at Tate Channel to add to my record (Tate, 2017b). The lack of comprehensive accessible documentation of the Public Programme, however, has meant that certain inferences have had to be made about the Programme – those inferences are extrapolated from looking at video recordings that allow me to see individual activities in more detail. Very few audio or video recordings from the early years of Tate Modern Public Programme are online, and the examples that do exist provide the opportunity to look at an event in-depth.[36] Additionally, I have cross-referenced material with Public Programmes working files about their activities, but the data available was only reliable for the years 2008–16. In summary, my database is as complete a list of Public Programme activities between 2000 and 2016 as is practically possible given the resources available.

It is important to be clear about what activities I have recorded as part of the Public Programme at Tate Modern. I have included those activities that were aimed at adult learners, and included courses, workshops, conferences, talks, symposia, and some special events that I can be certain were organised by the Public Programme team. Tate staff have set this 'typology' or categorisation of events, as it is the way in which the events are listed in publicity brochures and online. In the early years at Tate Modern, there was some crossover between areas of other public programming; as demonstrated in the Tate Report from 2002–2004. At that time, there were members of staff who were responsible for film and public events, as well as public programming (Tate, 2004b). As full gallery records from that time do not exist, I have had to make a judgement about which events would have been organised as Public Programme. I have been able to do this based on my experience of working with the Public Programme team as a collaborating student. Also, as I am not using my database as a definitive list, but rather to record a

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[36] Some examples of these activities are further discussed in Chapters 2 and 3 of this thesis.

breadth of information about the activities at Tate Modern, any omissions are not of concern in the analysis, which is qualitative, rather than quantitative.

My database of Public Programme formed a framework from which to carry out further research of primary sources available in Tate Library and Archive, (which includes their Gallery Records), and secondary sources in Tate Library and online.[37] Tate Gallery Records include meeting notes, programming planning information, and other documents relating to organisational practice, and supplement the data gathered about the Public Programme at Tate Modern in the programme database. In addition, further research includes accessing the recordings of activities at Tate, some of which exist online on the Tate website, in the online podcast library 'iTunesU', and other associated websites of organisations that have collaborated with Tate.[38] The archival research was used to work towards an analysis of evolving approaches to the understanding of the art organisation, of which New Institutionalism is one. In addition to the information gathered in my database of the Public Programme, the supplementary primary and secondary research in Tate Library and Archive has not been amassed to provide a complete history of Public Programming, nor has it been used to generate empirical data for a statistical analysis for its own sake. In this thesis, the data will not be interpreted discretely, but will be used in support of other interpretations in the critical analysis of New Institutionalism.

Similarly, in this thesis, the evidence for education and learning practices at Tate before 2000 has been largely gathered from Tate Reports, which are the official reports about Tate activity commissioned by its trustees. The conspicuous lack of material in Tate Archive or Gallery Records about 'education', attests to the much wider assumptions within the museum world in general, as to what is deemed worthy of being archived. It recalls Victoria Walsh's comments on the lack of documentation of such activities, the 'ambiguity' of learning and its changing

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[37] The analysis of documents in this thesis acknowledges that documents have their own reality, and are not representations of another reality (Bryman, 2008, p. 527).
[38] For example, the recordings of discussions with Tate Learning staff that took place under the title of 'Tate Encounters', are available online in a stand-alone website (Tate Encounters, 2009b).

position in the museum (Tate Encounters, 2009a).[39] Audio and video recordings of Tate learning activities are lodged in Tate Archive (and online), but other documentation is not held, and Tate Gallery Records about the making of learning activities (where they do exist) cannot be easily matched with the recordings. An oral history of Tate's education and learning practices in the latter part of the 20th and early 21st centuries had been made in a series of interviews as part of the 'Tate Encounters' research programme (Tate Encounters, 2009a). The material from those interviews had been used in the 'Tate Encounters' programme and publications (Dewdney, Dibosa and Walsh, 2013). [40] The interviews, however, have not before been interrogated in terms of the emergence and practice of the Public Programme at Tate Modern specifically, as they are in this thesis.

The data in Tate Archive, such as 'Tate Reports', is also an instance of public record. The way in which that public record is kept and accessed is also of importance in this research. One of the aims of this thesis, as discussed above in the Introduction, will be to assess the art museum in terms of its relation to democracy and its potential to foster democratic values of participation. This necessitates an assessment of the nature of documentary sources that record (for posterity) of what Tate does on behalf of its publics. That assessment will be discussed in Chapter 4, where I will consider the archive as an instance of public space. Furthermore, that which is selected for inclusion in Tate Archive is an indication of how the organisation conceives of itself. This thesis does not use the documents in Tate Library and Archive as "windows onto social and organisational realities" (Bryman, 2008, p. 526). But, in accordance with the arguments of Atkinson and Coffey (2004), and explained by Bryman, such "documents should be examined in terms of, on the one hand, the context in which they were

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[39] The status of learning in the art museum is typified by the title of a recent anthology of texts dealing with the shift of learning to a more recognised position in the art museum: 'From Periphery to Center: Art Museum Education in the 21st Century' (Villenueve, 2007). That book tackles the issues that continue to be at stake for education in the art museum, including research and analysis of practice, which, despite an increase in the research of theory and practice around the subject, are still under discussion in terms of status in the museum. The relationship of educators to curators is also exemplified in the discussions of 'It's All Mediating: Outlining and Incorporating the Roles of Curating and Education in the Exhibition Context' (Kaitavuori, Sternfeld and Kokkonen, 2013), which brought to light issues of roles and values and participation, for example. Both texts discuss the relatively peripheral status of education and challenges to it, and seek to move forwards. In New Institutionalism, the relationships of professionals were also at stake in terms of seeking new organisational practices, but the literature around the status of education and learning was not tackled head-on by its proponents. In response to that omission, in Chapter 2, I discuss in detail the status and history of learning at Tate and Tate Modern in order to further understand its role within the organisation.
[40] The data from the oral histories of Tate education and learning were used as part of the Tate Encounters research project, but the focus of that research was on cultural identity at Tate Britain, rather than a history of Tate education and learning *per se* (Tate Encounters, 2009b).

produced and, on the other hand, their implied readership." (Bryman, 2008, p. 527). Tate Archive is publicly accessible at Tate Britain. However, Tate Public Records, which document the business of Tate itself, are subject to the '20 years rule' that is set by the Constitutional Reform and Governance Act 2010. That ruling means that records are held for 20 years before public disclosure, unless a request is made via the Freedom of Information Act (Tate, 2013b). Therefore, while Tate archive is accessible, it is also highly controlled.

Further control that Tate has over the information that is disseminated about the organisation and its activities is worth noting here. Tate has its own publishing house that originates books about Tate. Another powerful voice in the dissemination of ideas about Tate is its website, which holds information about the programmes and visitor information for all Tate sites (Tate, 2017d). That the main sources of information about Tate are from Tate itself raises several issues – where do we find critical voices about Tate activities and how is their work discussed more widely?[41] These issues will be discussed in more detail in Chapter 2 below, when I will construct an argument that about the way in which Tate Modern Public Programme institutes critical and self-reflexive activity: an activity seen in New Institutionalism as playing an essential role in arts organisations.

The research process described thus far has been accompanied by three unstructured interviews with the Director of Learning at Tate, during a time of significant change within Tate's Learning Department (Cutler, 2010b, 2010a, 2012). The form of the unstructured interview enables the gathering of data not held in the written or public record, and in this thesis, was used to understand the organisational context for Tate Modern's Public Programme. Overall, the sum of the data that I have gathered and processed in my database or documented in my analysis, provides the grounds for further iterative work of analysis in the later chapters of my thesis.

Methods and thesis structure

Methods will be related to the thesis chapters in the following ways: in Chapter 2, the findings from my primary research will be critically scrutinised alongside an

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[41] There are groups such as Liberate Tate that challenge specific activities at Tate. In one case, the sponsorship of Tate by the oil companies such as BP (Liberate Tate, 2010a). The example of Liberate Tate is discussed further in Chapter 2, as its origins were in a workshop organised by Tate Public Programmes in January 2010 (Liberate Tate, 2010b).

analysis of New Institutionalism, emerging museological discourse, and the impact of democratic theories that centre on participation and the public sphere. This is necessary to facilitate the multidisciplinary approach taken by this thesis and to challenge the oppositional stance that was deployed by proponents of New Institutionalism. In Chapter 2, the complexity of the political terrain in which New Institutionalism was manifest will be identified, as will the ideas that pre-date its initial deployment, such as institutional critique, the role of curators and how organisations work with artists. As described, there is only a small amount of literature available about New Institutionalism, and so a wider range of discourse will be addressed to contextualise the emergence of New Institutionalism within a museological and curatorial framework. In such circumstances, a process of critical analysis is a necessary methodological approach in this thesis. The scope of the texts will be described fully in my review of literature and contexts below.

In short, the purpose of the initial sections of this thesis will be to expand the focus of New Institutionalism. Therefore, I will also consider how issues in education and learning are raised in relation to artists' and museum practices, as is succinctly outlined in the introduction to former Tate curator Felicity Allen's anthology on that subject (Allen, 2011). Texts that make the connection between the participative, organisational and political frameworks that inform contemporary art organisational practices are also important: they provide the theoretical link between the speculations of early discourse on New Institutionalism, and the reality of making programmes that connect to the publics of contemporary democratic societies. To this end, I thus make a 'curated' selection of texts in my survey of a broader context: for example, I choose only those texts that speak to both New Institutionalism and the making of a programme in an art museum such as Tate Modern. I will validate my selection by linking contextual works back to the key aims of my thesis as outlined in my abstract and introduction, examining the Public Programme at Tate Modern in the light of New Institutionalism, and also in the context of democracy.

In the discussion of my findings and analysis in Chapters 3 and 4, I will focus on the bringing together of the theory of museology and curating with political theory. However, in throughout Chapters 2, 3 and 4, I will draw more deeply on artistic and museum practice, including exhibitions, learning programmes and artworks, as they are instances where I can make relationships between theories that have emerged in different disciplines. For example, in Chapter 3, I will bring together

discourse from museology and museum learning with political theory about democracy, and in Chapter 4, theory about the politics of public space will be used to discuss activities that happen in an art museum such as Tate Modern.

In summary, the methods of my research include making a database of Tate Modern Public Programme activity, amassing data from primary and secondary sources (including some interviews and reassessments existing of oral history), and the application of theory from multiple disciplines, to enable an understanding of programming activities in a museum of contemporary art. Those methods will allow me to meet the aims of this thesis which are to establish a contextual analysis for the phenomena of New Institutionalism and the Public Programme at Tate Modern; to establish a history for Public Programming and Tate education, and to show how those programmes contribute to mechanisms thought essential to democracy; to understand the role of the art museum in a democracy in light of New Institutionalism; and to assess the purpose of a museum space in view of an expanded understanding of democratic theory.

Literature review

In order to advance the aims described in the previous section, it is first essential to establish an understanding of the discourse and literature that deals with New Institutionalism and other relevant fields. This better establishes the context for research about Tate Modern Public Programme. Below, I expand on the limited field of literature on New Institutionalism. Then, I address the literature in which democracy and art organisations are highlighted, for example, in concerns about a capitalist democratic context for the art museum (Schubert, 2009b). Additionally, I will broaden the scope of reference to political theory, in light of New Institutionalism, in order to address the question of democracy more directly. In subsequent sections, I also consult the professional and disciplinary constructs of 'museum learning' and 'public programming', (such as definitions that appear in professional literature Pes, 2008), and work related to the art museum and its futures (for example, Hansen, 2011; Bechtler and Imhof, 2014). In widening my frames of reference in this way, the purpose of this section is twofold. Firstly, it situates New Institutionalism in a context of art organisational practice and secondly it prepares the ground for the latter part of the thesis where I will examine the 'New Institutional' Public Programme at Tate Modern and its role in a democratic society.

Key texts: the rise and fall of New Institutionalism

Before proceeding any further, it is necessary to clarify the meaning of 'New Institutionalism'; identify the art organisations and curators that were most closely associated with it; examine the influence of artists and self-organised practices; and finally, discuss how New Institutional ideas were realised in practice and why they failed. This is essential in order to be able to contrast the practices of New Institutionalism with those of the Public Programme at Tate Modern and to consider the implications of what came after the brief deployment of that curatorial and critical term.

There are only a few texts that describe New Institutionalism, but in that brief flourishing there is a common structure that describes the rise and fall of the term.[42] The first texts about New Institutionalism talked about its emergence and usage. Of key importance were organisational structure; publics; and deliberation about the role that an art organisation plays in a democratic society (principally, Ekeberg, 2003; Doherty, 2004b, 2006; Farquharson, 2006; Möntmann, 2007). Those texts, however, also described its flaws and failures in the face of challenges from funding sources or government. The contents of the first anthology on New Institutionalism, edited by Jonas Ekeberg (2003), are typical of the scope of texts about it. The anthology included a foreword by curator Ute Meta Bauer; an introduction by Ekeberg; an essay on biennials and festivals by Eivind Furnesvik; a section about artists' projects by Rebecca Gordon Nesbitt and an essay that proposes a curriculum for institutional critique by Julia Bryan-Wilson. The anthologised texts focussed on projects of a durational and temporary nature, were critical of institutionalised practices, and resonated with a negative view of institutionalisation.

Subsequent literature about New Institutionalism confirms its 'fall' – in other words, its failure to achieve its aspiration to reinvent art organisations, which was cut short due to lack of funding and political manoeuvring that would not embrace critique (Möntmann, 2007). As part of the demise of New Institutionalism, there were retrospective concerns with its becoming prescriptive and offering a new orthodoxy

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[42] As Simon Sheikh observes, the origin of the term 'New Institutionalism' is "a typical example of how concepts emerge and codify in the contemporary art world. Often a phrase is used in conversations and discussions and then subsequently put into writing somewhere, where it then becomes the original statement in art-historical terms" (Sheikh, 2012, p. 363).

where none was sought. Using it in that way was thought to make it sound like a new 'public management', as voiced by theorist Gerald Raunig at a seminar about '(Re)Staging the Art Museum' in 2009 (Ekeberg, 2013, pp. 52–53). Raunig (2006), offered 'instituent practices' as an alternative term to New Institutionalism, and linked the art organisation to consolidated "social movements and activism, rather than individual artistic practices" (Ekeberg, 2013, p. 53). That link to the social and political is crucial in understanding the on-going relevance of New Institutionalism, despite its demise.

Contentions about using New Institutionalism, therefore, suggested that its critical capacity could be nullified. However, the short-lived instance of New Institutionalism meant that such concerns were *also* curtailed.[43] In terms of this thesis, the contortions around these issues have an on-going relevance for discussing the Public Programme at Tate Modern because it is the site for critical discussion of art and its operations. Therefore, issues of the way in which critique can have an effect beyond the activities of the Public Programme itself remain relevant.

Slightly later texts on New Institutionalism expanded its key themes and described areas of practice in 'integrated programming' at the Serpentine in London and a 'new institutionality' at MACBA (Tallant, 2009; Ribalta, 2010, respectively). More recent texts and presentations described New Institutionalism as an historical phenomenon and have assessed its historical presence (Sheikh, 2012; Ekeberg, 2013; Kolb and Flückiger, 2014a; Hernández Velázquez, 2015). Additionally, an anthology published concurrently with this thesis questions the sustained significance of New Institutionalism (Voorhies, 2016).[44] There are common points of reference in all the texts about New Institutionalism, including particular art organisations, curators, the impact of artists and self-organised practice, a relationship with the 'traditions' of the artworld, and political orientation: these are detailed below.

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[43] The standardisation of such activity relates to the argument that in a post-Fordist world, the precariousness and flexibility required of workers is much sought after (Ekeberg, 2013, p. 53), and has driven a 'new spirit of capitalism' (Boltanski and Chiapello, 2007).
[44] A few other texts note the term 'New Institutionalism' or describe it briefly or in a limited way, often summarising other texts, for example, Claire Doherty's definition of New Institutionalism in the glossary of the catalogue accompanying Sculpture Projects Münster in 2007 (Doherty, 2007), or a blog post written by a MoMA staff member on a trip to Europe (Burstein, 2013).

Art organisations associated with New Institutionalism

All the chief texts and anthologies about New Institutionalism have related it to key art galleries and centres in Northern Europe and their operations at the end of the 20th and beginning of the 21st century. These included the Palais de Tokyo in Paris, Kunstverein Munich, the Rooseum in Malmö, CAC Vilnius, MACBA, Witte de With in Rotterdam, Kunstverein Frankfurt, and Shedhalle in Zurich. New Institutionalism and its attributes were also recognised in UK organisations by Doherty, including the Whitechapel Gallery (London), FACT (Liverpool), and InIVA (London), where there is a "responsive programming and curating" which "allows new forms of artistic process and engagement to shape a programme beyond the physical limitations of a building" (Doherty, 2004b). Sheikh and Doherty noted that a number of the organisations associated with New Institutionalism were included in an exhibition 'Institution[2]', curated by Jens Hoffmann for NIFCA and shown in 2003 at the Museum of Contemporary Art Kiasma in Helsinki (Doherty, 2004b; Sheikh, 2012, p. 365). That exhibition examined and grouped together several galleries, similar to the case studies used in the definition of New Institutionalism, including BAK basis voor actuele kunst, Utrecht; Contemporary Art Center, Vilnius; Foksal Gallery Foundation, Warsaw; Index, Stockholm; Kunstverein Frankfurt; Oslo Kunsthall; Palais de Tokyo, Paris; Platform Garanti Contemporary Art Center, Istanbul and Rooseum, Malmö. Thus, New Institutionalism had a distinct geographical focus and connection to galleries (rather than museums) of art.

At its inception, the social democratic context of Scandinavia was seen as crucial to the oppositional stance of curators associated with New Institutionalism, who sought to disrupt perceived 'traditions' in art organisational practice (Farquharson, 2006, p. 159). Additionally, the first anthology about New Institutionalism ('Verksted #1') was published in Norway, in English, by a visual arts research organisation, the Office for Contemporary Art (Ekeberg, 2003). That geographic context is crucial in discussing the rationale for New Institutionalism's demise, since the politics of that region were decisive in its failure. For example, changes in government in Scandinavian countries led to reduced funding for those organisations that were seen to be experimental and offered aspirational 'alternatives' to the increasingly neoliberal politics of the state (Möntmann, 2007). There is some speculation by Möntmann in her 2007 text, about looking further afield for New Institutionalism in practice. She cites organisations such as Sarai or Khoj in Delhi, PUKAR or CRIT in Mumbai, and ruangrupa in Jakarta (Möntmann,

2007, n.p.).[45] These organisations were proposed as models because their organisational structure and context was significantly different from the traditions in northern Europe: a difference that was seen to circumvent the issues at stake for New Institutionalism. The alternative organisations as proposed by Möntmann were described as 'networked', community and artist-led, and without the context of a forceful intra-dependent political infrastructure. That speculation, however, arguably sidesteps problems, rather than dealing with the issues systematically in the context of the political reality. In other words, opposition is relative to its specific context, and to introduce an organisational model from a context that bears no relation to the political circumstances elsewhere, is to pay insufficient attention to the specific politics of the situation. Jonas Ekberg reflected on the political situation that contributed to the failure of New Institutionalism, saying:

> The experiments of New Institutionalism were made at publicly funded institutions. As the phenomenon grew, there was also a political shift in Europe, a turn towards neoliberal or populist cultural policies. This was also apparent in the Nordic countries, most visible at first in Denmark, where Anders Fogh Rasmussen came to power in 2001. For Fogh Rasmussen and other neoliberal politicians, critical and activist art institutions were a thorn in the eye, and they set out to shut down all such "leftist expert institutions." With NIFCA they actually managed to do just that. In Malmö Charles Esche met another kind of conservatism, that of the labor politicians. His idea of a discursive institution, opening up to the community, wasn't approved, not even by the social democrats. They were mostly interested in the quantitative effect: stick to the budget and reach the audience. (Ekeberg in Kolb, Flückiger and Ekeberg, 2014, n.p.).

New Institutionalism failed, therefore, because of the complexities of its political oppositional stance and aspirational disconnect from political realities (Möntmann, 2007).

Furthermore, however, this thesis will construct an argument that New Institutionalism was also opposed to the traditions of the museum. There was an assumption in writings on New Institutionalism that convention acts as a point of departure. Most illustrative of that is the questioning of the museum as a site for New Institutionalism: "are collection based institutions by nature resistant to the 'new institutional' values of fluidity, discursivity, participation and production?" (Farquharson, 2006, p. 157). In response to that question, this will thesis test it by analysing the Public Programme at Tate Modern, and an exploration of whether New Institutionalism did represent a paradigm shift, or rather that its characteristics

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[45] Details of these organisations can be found on their websites (CRIT, 2017; Khoj, 2017; PUKAR, 2017; Ruangrupa, 2017; Sarai, 2017).

were analogous to shifts happening in the more 'conventional' museological texts and practices – hence the broadened scope of the literature consulted below.

However, in terms of the art organisations linked with New Institutionalism, none of those listed above were cited as 'typical' or fully-fledged manifestations of the term. There was no single exemplar of a 'New Institution', which entirely manifested the principles of New Institutionalism in all aspects of its practice and continued over a period of time. Rather, as writers on New Institutionalism noted, each of the organisations mentioned was shaped by its curators, and had aspects of programme or practice that had 'New Institutional' characteristics.

Curators in New Institutionalism

The significance of curators as key actors in New Institutionalism was conveyed in the texts with direct reference to individuals. Drawing impetus for their critical practice from working on biennials and artist-run spaces, they included curators and directors, Maria Lind, Charles Esche, Nicolaus Schafhausen, Maria Hlavajova, Nicolas Bourriaud, Jérôme Sans, Vasif Kortun, Catherine David, Søren Gramel, Katharina Schlieben, Manuel Borja-Villel and Jens Hoffman (Doherty, 2004b; Farquharson, 2006).[46] They were so-called 'itinerant' curators who moved from working with biennials and durational projects, into permanent roles in art organisations in the period of time from around 1990 until the early 2000s. In making that move, they took ideas with them that they had practiced in the temporary structures that had more fragmentary practices.[47] They were also curators linked to an idea of 'performativity' (Doherty, 2004b; Farquharson, 2006). Performativity in curating, aimed "to actively structure and mediate the relationship between art and its audience, as well as to reconfigure the relation between the curator and the artist" (Beöthy, 2012, n.p.). Concurrent with the emergence of New Institutionalism, performative curating was at that time being written about like this:

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[46] Texts on New Institutionalism do not go into detail about the practices of the curators listed, but rather use their names and organisations as shorthand for ways of working that include exhibition strategies, such as 'relational aesthetics' (Bourriaud, 2002), and new publishing and programming formats, such as newsletters and residencies at Kunstverein Munich (Lind *et al.*, 2004).
[47] In the online journal 'On Curating', an entire edition concerning New Institutionalism is edited and introduced by Lucie Kolb & Gabriel Flückiger and published in 2014. In their introductory essay, they note the key actors, including Maria Lind, Søren Grammel and Katharina Schlieben, who, in collaboration with artists Mabe Bethônico and Liam Gillick, worked at Kunstverein München on the project 'Telling History: An Archive and Three Case Studies' (2003) and Charles Esche, curator at the Rooseum in Malmö from 2000 to 2005 (Kolb and Flückiger, 2014b).

An exhibition practice or the organisation and shape of an institution which understands itself as performative has in mind an experimental, project-oriented, evolutionary and eventful process and does not consider itself as an untouchable and closed-off unit with respect to the artists, curators and visitors. Comparable to an experiment, the exhibition actually has no beginning and no end; results of earlier experiments (exhibition projects) often merge with concepts for new ones. Every project becomes the matrix of yet another one. […] The transparency of the strategies in the `staging´ of a production process would lead to a performance – or a per-forming – of the exhibition projects. (Schleiben, 2002, p. 2).

Thus the concept of 'performative' curating has much in common with New Institutionalism in its experimental and permeable approach, and is further evidence to confirm the notion that New Institutionalism was not a paradigm shift, but part of an on-going curatorial discourse that attempted to re-imagine and reposition the curator.[48] Many of the curators mentioned in writing about New Institutionalism were also significant voices in a continuing curatorial discourse, in which a conscious self-reflexivity or theorising of their own curatorial practice took into consideration practices of critique, participation, and political engagement with a fragmented public sphere (Farquharson, 2006, p. 159).[49]

Despite the perceived self-reflexivity and experimentation of curators associated with New Institutionalism, however, their role in challenging the perceived elitism of the exhibition space remains at stake, and will be more fully examined in Chapters 2-4 below. The impetus for curators' behaviour grouped under the term 'New Institutionalism' was to challenge a presumed tradition that privileged the exhibition as a way to communicate with publics, and did not take into account the possibility of arts organisations to diversify their activities and publics. In New Institutionalism, it was argued that curators had made programmes that disrupted the perceived centrality of the exhibition. They made events and projects, and provided platforms for publishing, performance and collaboration with art, artists and a participative public. For example, organisations published newsletters rather than catalogues, or hosted TV or radio programmes (Farquharson, 2006; Crone, 2013, p. 207). By contrast, however, the momentum for organisational changes and challenges can stem from sources far wider than that of exhibition curators, and include learning

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[48] Writing previously to his essay on New Institutionalism, Farquharson (2003) had also commented on the alliance between the performative curator and the relational artist in the postproduction of art.
[49] For example, curatorial writings include Charles Esche's publications about identity, geography and the art museum (in Braidotti, Esche and Hlavajova, 2007) and social change (in Bradley and Esche, 2007); and Maria Lind's collected writing (Lind, 2010). Esche and Lind are often referenced in the writing on New Institutionalism, particularly for their work at the Rooseum in Malmö and Kunstverein Munich respectively.

and artistic practices in collaboration with participating publics. These are issues at stake for the entirety of this thesis. Thus, organisational practices that seek to destabilise the traditional hierarchy of the curator and exhibition are outlined in New Institutionalism, but without being substantially discussed. In contrast to that, the Public Programme at Tate Modern, and the legacy of earlier educational and learning practices at Tate, establish a broader basis for both oppositional and aspirational organisational practice. This provides evidence for 'New Institutional' activity outside the perceived boundaries of a failed New Institutional*ism*, and will be argued in the later chapters of this thesis.

Artists and self-organised practice in New Institutionalism

Curators linked with the flourishing of New Institutionalism were undoubtedly aware of, and connected to, artists' self-organising practice and 'institutional critique' (Sheikh, 2012, p. 368).[50] *Institutional critique*, although it is often mentioned in the texts about New Institutionalism, is not discussed substantively there, and is, therefore, a 'hidden history', only to be uncovered with a retrospective analysis.[51] I now outline the various definitions of institutional critique to compare with New Institutionalism, which, in turn locates New Institutionalism as part of a wider context about opposition. That comparison also assists in articulating the contradictions inherent in manifestations of critique, as described below.

Speaking broadly, 'institutional critique' is the name given to artists' practice that sought to reveal the organising and hierarchical systems of art, by making works that challenged the organisations and publics that encountered them (Welchman, 2006). At its inception, artists who practiced institutional critique "juxtaposed in a number of ways the immanent, normative (ideal) self-understanding of the art institution with the (material) actuality of the social relations that currently formed it" (Alberro and Stimson, 2009, p. 3). It is an historical, (and arguably continuing) phenomenon, recognised as a distinct discourse, that addresses the politics of discrete art organisations as well as that of the artworld more generally. The first wave of institutional critique was linked with museums and galleries, and the second with an expanded idea of the 'institution of art' including the artist's role

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[50] It is notable that Ekeberg's 2013 text about New Institutionalism is located in an anthology about self-organisation (Hebert and Szefer Karlsen, 2013).
[51] Simon Sheikh calls these histories for New Institutionalism 'aporia', and includes institutional critique, alternative spaces and the "positivity of the social" (Sheikh, 2012, p. 371).

and other institutionalising practices (Buchloh, 1990; Fraser, 2005; Welchman, 2006; Raunig and Ray, 2009). A third wave of institutional critique has arguably been manifested in New Institutionalism, where the "institution was not only a problem, but also a solution" (Sheikh, 2012, p. 369). Thus, the self-reflexive practices of the curators listed above, connected to artistic precedent and to critique of the organisations in which they worked. New Institutionalism was a propositional means of organising that opposition into the structures of galleries and other curated platforms.

The first texts on New Institutionalism proposed unspecified organisational structures that would facilitate critical practice by default. As mentioned above, organisations specifically mentioned in New Institutionalism, like Sarai, Khoj, PUKAR. crit or ruangrupa, represented alternative organisational forms (Möntmann, 2007, n.p.), but they are small, self-organised groups. Thus, the connection between the institutional critique of artist and self-led organisations and New Institutionalism is evident, but unresolved. For example, the anthology on New Institutionalism 'Verksted #1' describes the influence of artist-led organisations for New Institutionalism, but cautions against the 'institutionalisation' of such practice (Gordon Nesbitt, 2003).[52] The tensions between self-organised practices and the absorption of such work into a hierarchical structures is not unique to New Institutionalism, but is a feature of discourse around institutional critique and radical artists' practice (for example, Nairne, 1996; Steyerl, 2006). That tension also gives rise to the New Institutional suspicion of art museums whose 'tainted' democratic practices are not consistent with their own attempt at radical democratic departure.

New Institutionalism and learning practices

The suspicion of hierarchy and the traditions of organising art and artists to make exhibitions and other projects in New Institutionalism, is at odds with the way in which it is substantially linked to a cohort of curators as listed above. On the one hand New Institutionalism was strongly linked to individual curators and their newly-found roles in organisations, while on the other hand it advocated organisations that operated without "traditional hierarchies" which privileged those very curators (Farquharson, 2006, p. 158). A diagnostic to that contradiction was

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[52] Gordon-Nesbitt sees assimilation of artists' work as providing the raw material for 'new' institutions such as the Rooseum (Gordon Nesbitt, 2003; Sheikh, 2012, p. 371).

advocated in the 'integration' of programming practices rather than the perpetuation of hierarchies found in 'traditional' museums and galleries.

The integration of curatorial and learning practices is referred to in earlier writing on New Institutionalism (Doherty, 2004b), and expanded in the concept of 'integrated programming' (Tallant, 2009). For example, Tallant explores work that took place in direct relationship to New Institutionalism at the Serpentine Gallery in London. She identified that certain programming practices combined exhibition and learning curating, and the intention to bridge the space between the academy and the gallery (Tallant, 2009). However, reflection on an attempt at integrated programming at Tate Modern, as described by Emily Pringle, drew attention to the continued tension between exhibition and learning curating, causing her to write a manifesto for its use (Pringle, 2012).[53] Pringle's observations focussed on one of the crucial factors in the debate about New Institutionalism in practice, that of the tension between the concepts of transformation through opposition to 'tradition' and the aspirational organisational practices of museums and galleries. In the following section, I thus describe the pressures on the issues at stake and which, in part, shape the rest of this thesis.

New Institutionalism in practice

To exemplify the issues of opposition in practice, I now turn to focus on activity at MACBA (Museu d'Art Contemporani de Barcelona). The self-declared 'New Institutionality' at MACBA, which was instigated in its public programme, speaks directly to the issues at stake in this thesis (Ribalta, 2010). MACBA, like Tate Modern, is an art museum, and, as a rare example of a museum discussed in New Institutionalism, is crucial in understanding how the oppositional and aspirational modes of operating were initiated in a museum environment. Therefore, this example functions as both a parallel to, and an activator of, on-going concerns related to the Public Programme and its publics at Tate Modern.

The New Institutionality at MACBA has been understood as operating in a "less visible" way: namely in its public programme alone (Hernández Velázquez, 2015, 45 minutes). The term 'New Institutional' was applied to projects realised by Jorge

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[53] Pringle discussed this 'manifesto' as part of her presentation to students who took part in 'Towards Tomorrow's Museum' on 9 February 2012 at Tate Modern.

Ribalta between 2000 and 2008 (Ribalta, 2010).[54] Much 'New Institutional'
emphasis was put on a discrete project that looked at the relationship between the
museum and the city, and which was connected to a wide range of themes,
including the political context of Barcelona, the 'democratic shortcomings' in Spain,
and a reconceptualization of the role of the museum in the public sphere. The
MACBA 'model' was identified as:

> a singular understanding of the museum as a space of debate and conflict,
> and a critical re-reading of the modern tradition that brings together artistic
> methods, social knowledge and action in the public sphere as a way of
> reinventing the field of art and according it a new significance and social
> legitimacy. (Ribalta, 2010, p. 226).

Such issues speak directly to the key aims of this thesis, including the significance
of an art organisation as a site for public discussion and of learning, both in and
about a political reality. This is an instance where New Institutionalism was
realised in practice in an art museum, and, unlike the wholesale reorganisation
called for by Möntmann, demonstrates that a 'New Institutionality' is here manifest
here in *part* of a museum programme. The concept of Ribalta's 'New
Institutionality' is moreover, experimental in execution, and aims to activate the
museum as a site of research and testing, as advocated in Charles Esche's
conceptualisation of New Institutionalism (Kolb, Flückiger and Esche, 2014). This
emphasis on experimentation is also evident in the history of education and
learning at Tate (as will be explored in Chapter 2 of this thesis); as well as pointing
to broader concepts of museum programming and history. Thus, as Ribalta points
out, attempts to execute a 'New Institutionality' in practice in a museum are linked
to experimentation with programmes and publics in ways that are critical of, and
aspirational for, museum traditions, and that can also have wider repercussions in
society.

However, in relation to New Institutionalism's politics of opposition, a later
operational complexity at MACBA has been tackled by Hernández Velázquez, with
reference to the cancellation of the exhibition *La bestia y el soberano* ('The Beast
and the Sovereign') in 2015 (Hernández Velázquez, 2015; Muñoz-Alonso, 2015;

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[54] Jorge Ribalta describes his time at MACBA thus: "I was hired in 1999 as the Head of Public
Programmes at MACBA, during Manuel Borja-Villel's tenure as Director. In 2009, I left the museum to
return to my regular activity as artist, researcher and curator." (Ribalta, 2015, n.p.).

Ribalta, 2015).[55] The circumstances around that exhibition contrast to the aims of the project of New Institutionality. In her analysis of the situation, Hernández Velázquez talks about the ease with which – through Ribalta's New Institutional programme – MACBA could be critical of financial capitalism in general, rather than the Barcelona city council in particular. 'New Institutionality' thus established a safe space for discussion, without generating widespread disruption at a civic level. Later, by contrast, controversy and organisational disruption were generated, by the accusations of 'censorship' prompted by *La bestia y el soberano*, which resulted in the departure of the organisation's leadership. Hernández-Velázquez argues that "endless" symposia about institutional critique in the 'New Institutionality' of Ribalta's programme would have left the organisation untroubled (Hernández Velázquez, 2015, 45 minutes). However, outside of the symposia, an act of censorship had a much more significant impact on the organisational personnel and political orientation of MACBA. The effectiveness of a discursive 'New Institutionality', therefore, is questioned by Hernández-Velázquez, when compared to the organisational disruptions caused by intervention with an exhibition. That observation has an impact on my thesis, because it draws attention to the deeper significance of a museum programme and how it impacts on wider society, and if it does indeed remain "hermetically sealed" from the politics of the 'outside' world (Farquharson, 2006, p. 159). In Chapter 2, I will return to this point, and develop an argument centred on the contention that public programming 'within' the museum is ineffective. I will respond by contrasting that analysis with that of publics who take part in museum 'learning' programmes and the opportunities offered by learning.

For the moment however, suffice it to say that issues such as the significance and the broader impact of learning programmes in a democratic session have remained undiscussed in New Institutionalism. If, as in the above example, and as Hernández Velázquez argues, Ribalta's public programming left the organisation undisturbed, then the political potential of that activity is left in question, but that ignores other potentials, manifest in the publics taking part. In New Institutionalism, as discussed above, that potential had been framed within a curatorial politics of opposition. More recent assessments of curatorial politics however, have called

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[55] The removal of an artwork by Ines Doujak (representing former King of Spain, Juan Carlos I, being sodomised) from the exhibition by the director was hailed as censorship by artists and curators and drew widespread criticism, resulting in the resignation of the director and exhibition curators. The incident sparked a wider debate about the role of the museum, what and who it should represent, and its links with a government, to whom the act of 'censorship' was seen as a capitulation.

into question the 'default' position of opposition, and instead draw attention to a broader political spectrum of issues suggested by museology and governance (Amundsen and Mørland, 2015). This thesis pays attention to that broader spectrum.

Despite New Institutionalism's amnesia about museum history and its failure to tackle organisational issues (Hernández Velázquez, 2015), and beyond the problematic instance of New Institutionalism's heroic rise and fall (Sheikh, 2012); there are nevertheless, crucial insights to be gained from New Institutional thinking. Not least of these is its attempt to establish new and non-hierarchical ways of working for art organisations – a fact that has been acknowledged by both its advocates and its critics. For example, as Alex Farquharson has reflected since taking over the directorship of Nottingham Contemporary, New Institutionalism is more than a complex failure.[56] In an essay 'Institutional Mores', based on a presentation he gave as part of the symposium 'Institutional Attitudes' (2010), Farquharson, recognises the limitations of New Institutionalism in practical terms. He lists techniques (some are drawn from New Institutionalism, some not) that he has found:

> helpful when looking to intervene in more mainstream institutional situations and more intense political contexts. […] They all relate to the situation of a medium- to large-scale art institution under some political and bureaucratic scrutiny. (Farquharson, 2013, p. 223).

Thus, Farquharson acknowledges the lack of attention to wider political contexts in New Institutionalism and draws on his own experience of directing Nottingham Contemporary. He draws attention to the need for different scales of working, in order to create spaces for participation, hospitality, generosity and transdisciplinarity. He talks about the need to exceed political or public expectations whilst at the same time, stressing that arts organisations should not be afraid of popularity (Farquharson, 2013, pp. 223–226). Such a view parallels my own investigation into the shortcomings, value and legacy of New Institutional ideas, and its subsequent emphasis on the need to focus on the practical and public activities of specific art organisations. Rather than relying solely on aspirational or oppositional curatorial standpoints, this thesis will develop an analysis that recognises the limitations and political implications of New

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[56] As of 2015, Farquharson is director of Tate Britain.

Institutionalism and will analyse its central tenets specifically in relation to the Public Programming *practices* at Tate Modern.

New Institutionalism, democracy and politics

The complexity of New Institutionalism lies in its under-discussed propositions for art organisations and their operations in a democratic society. In the section below, I will present key ideas as they were introduced in writings on New Institutionalism and indicate how they provide the springboard for the on-going arguments and aims of this thesis – namely to examine the after-effects of New Institutionalism for art organisations and to analyse those effects in a democratic context.

According to a 'New Institutionality', it was the role of the art museum as a 'space of debate and conflict', which lent it new significance and legitimacy in society (Ribalta, 2010, p. 226), and which positioned it in the context of radical democracy. Despite remaining propositional in texts about New Institutionalism, the political potential of art organisations as public spaces in which critical and dissenting action could take place was evident. It was thought that the organisations of New Institutionalism would:

> counter the corporate globalization that neo-capitalism created, instead enabling an active and immediate global exchange of diverse public groups and individual voices, and a critique of the nation-state. It would have to widen its scope, consider cross-genre collaborations with established as well as alternative organizations, and initiate multi-disciplinary activities. (Möntmann, 2007).

As has already been noted, however, programming practices were understood as typically "hermetically sealed" from the public sphere (Farquharson, 2006, p. 159). Similarly, the political context for art organisations in New Institutionalism was perceived as an "impotent democracy" (Doherty, 2006) in which, presumably any potential achievement would inevitably be rendered futile. However, in the face of that, curators associated with New Institutionalism drew on the politics of opposition in order, as Möntmann describes above, to 'counter' this contorted political position that was at once sealed and impotent.

Subsequently, curatorial practices have developed, and, as described by Amundsen and Mørland (2015), the ideological constructs of exhibition practices

such as those defined by O'Doherty (1999) in 'Inside the White Cube' or Staniszewski's description of exhibitions at the Museum of Modern Art New York (1998), have formed a practical basis for opposition to the traditions of curating. Drawing on the curatorial discourse of Lind (2012) and O'Neill (2012a), Amundsen and Mørland describe how oppositional politics have framed "the curator's work as the overturning of art world conventions" (2015, p. 25). New Institutionalism took the concept of overturning convention and applied it not only to curatorial practices of exhibition-making, but to the entire organisational structures within which exhibitions occur, and indeed ultimately, to the wider world:

> …a conceivable new institution of critique would be one that maintains and expands its participation in (semi-) public space, and at the same time creates free unbranded spaces and negates dependencies.
>
> It could counter the corporate globalization that neo-capitalism created, instead enabling an active and immediate global exchange of diverse public groups and individual voices, and a critique of the nation-state. (Möntmann, 2007, n.p.).

Thus, New Institutionalism had an orientation that sought not only a transformation of the art organisation, but that ultimately aspired to have a wider agency in the world, conceived around a politics of opposition that centred on activist potential.

In terms of a political orientation, the precursors and practices of New Institutionalism emerge from the political left (Kolb and Flückiger, 2014b; Kolb, Flückiger and Esche, 2014). More specifically, New Institutionalism was positioned by Charles Esche, then director at the Rooseum (2000-2004), as a way to explore democracy itself (Kolb, Flückiger and Esche, 2014). For example, Esche's first exhibition entitled 'There is gonna be some trouble, a whole house will need rebuilding' (2001), reflected specifically on the question: "can art be a useful democratic device […] to install other forms of democracy than the ones we had?" (Stenbeck, 2007; Kolb and Flückiger, 2014b). Esche's question not only stages the question of democracy as an intrinsic good, but also firmly positions the Rooseum as a site for democratic change. That change was propositioned not just within the organisation, but in a wider society, reflecting a recurrent theme in New Institutionalism of both reinventing art organisations and having a wider impact on society. Expanding on what Esche called "*experimental* institutionalism", his own practice encompassed emancipation, community engagement and art as a way of

reimagining the world (Kolb, Flückiger and Esche, 2014).[57] It is this attempt, exemplified by Esche's work, to experiment with the democratic possibilities of art museums and publics, that will be put to the test in this thesis, within a practical setting. That is, by analysing the Public Programme at Tate Modern, in Chapters 2–4, I will develop an argument that expands on the oppositional scope of New Institutionalism in a specific context.

As noted above, governments posed substantial threats to art organisations associated with New Institutionalism. New Institutionalism had a complex relationship with the state, on the one hand suggesting that art organisations should offer a space of opposition and action, but on the other harking back to a nostalgic relationship with social democracy: "a cultural expression of the withering away of the welfare state" (Sheikh, 2012, p. 364). The attempts to curtail the activities of the Rooseum (in 2006) and NIFCA (in 2007) were successful, as both were victims of a swelling neoliberal influence in Scandinavian politics (Möntmann, 2007). The closure of organisations through lack of support was one danger, but also the active position of organisations wishing to engage with publics, debate and conflict has also been seen as vulnerable to instrumentalisation (Ekeberg, 2013, p. 59). In other words, an art organisation that is active in a social sphere can become an instrument in the service of social change, but guided by the state rather than its publics. New Institutionalism, however, became "a prism through which the difference between an open-ended aesthetic criticality and a more specific, anti-capitalist activism became apparent" (Ekeberg, 2013, p. 51).[58] In his reflection on New Institutionalism, Ekeberg suggested that aesthetic criticality and political activism could *coexist* in an art organisation, as a staging of an agonistic public sphere, where political potential could be activated by means of participation

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[57] Esche's preference is for 'experimental institutionalism' rather than New Institutionalism because it was not about a search for 'newness', which to Esche seemed neoliberal, and because it was a pragmatic instance of testing out different ways of approaching the form and function of an art organisation (Kolb, Flückiger and Esche, 2014, n.p.). In Esche's continuing work as director at the Van Abbemuseum, he has been able to forge a link between the exhibitions and projects and the political networks of the city. That link has been such that in 2013, when the support and funding of the Van Abbemuseum was being opposed by the governmental social democratic party, they were able to mobilise publics and resist the pressures being faced by that political threat (Kolb, Flückiger and Esche, 2014).

[58] To illustrate that, Ekeberg related the emergence of the aesthetic position to curatorial conferences and publications of the 1990s, such as 'Stopping the Process' (Hannula, 1998). The political component emerged later in several instances including relational aesthetics (Bourriaud, 2002); Charles Esche's work as director at the Rooseum in Malmö; the writing and curatorial practice of Maria Lind and NIFCA; or curator Jorge Ribalta's work at MACBA in Barcelona. What also emerged from that time, observed Ekeberg, was the theoretical forum eipcp, edited by Gerald Raunig and appearing online with texts that investigated the "possibility of a new politics in art" (Ekeberg, 2013, p. 58). That online forum has revisited the idea of institutional critique and it is from that project that the anthology 'Art and Contemporary Critical Practice: Reinventing Institutional Critique' emerged (Raunig and Ray, 2009).

by multiple publics (Ekeberg, 2013, pp. 60–61). However, the rather narrow focus through which New Institutionalism situates practice, not only limits understanding of the politics at play within an art organisation, but also limits the way that curatorial politics more broadly can be understood. Conversely, when considering the realpolitik of a "plurality of politics", a subsequent New Institutional emphasis goes beyond the individual curator and encompasses "production, education, reception, sponsoring and so on" (Amundsen and Mørland, 2015, pp. 26–27). In contrast with the limited politics of New Institutionalism, its oppositional emphasis and over-concentration on the exhibition curator, this thesis will set out to explore, instead, a close analysis of the Public Programme at Tate Modern. Also, rather than limiting an investigation to a notion of opposition, I will explore a broader concept of the politics at play within an art museum and its programming activity. By examining specific activities in an art museum and by showing how such activities engage with specific publics, the current thesis thus will thus seek to shed light on broader concepts of politics than those evoked by New Institutionalism's generalised and aspirational approach. The importance of opening up a wider range of practices for analysis is that it offers a way to move away from the dominance of exhibitions over other activities that happen within an arts organisation. The thesis presents the value in consulting the entire practice of an art organisation, rather than the limited work of exhibition curators, and for studying the multiple practices and functions of an art organisation. This work is significant because it orientates that analysis towards publics and to the role of the art organisation in a wider social and political reality.

Returning to the demise of New Institutionalism and how the political context is described in writings about it, it was repeatedly noted that neoliberal and corporate frameworks were hostile to art organisations that had critical aims (Möntmann, 2007). In such contexts, the dissonance which New Institutionalism advocated in its approach to a fragmented public sphere was not tolerated by organisational funders and arguably, it was this that ultimately led to New Institutionalism's failure, through closure or transformation (Doherty, 2006; Möntmann, 2007). However, New Institutional arguments were based in ideological hopes rather than local political knowledge. Ironically, underpinning its rather naïve oppositional politics, are frequent allusions to theories that stress the complexity of critique or that motion toward a political discourse of democracy. For example, reference to the work of Chantal Mouffe, as in Ekeberg's evocation of the agonistic public sphere mentioned above, is recurrent throughout the discussions of New Institutionalism.

(Farquharson, 2006, p. 159; Möntmann, 2007; Ekeberg, 2013, pp. 60–61).[59] Such theoretical allusions are not pursued in any rigorous way, but function largely as legitimators and reference points. For example, frequent reference to Chantal Mouffe's work, despite its never being substantively analysed, is repeatedly used in New Institutionalist writings, to stress the paradoxes and complexity of a participative and diverse public sphere. The idea of an adversarial, agonistic space proposed by Mouffe and Laclau (1985), was attractive to New Institutionalist writers because of its conceptual departure from the assumed-to-be 'consensual' spaces of 'traditional' museum and galleries. In contrast with the somewhat superficial approach to democratic theory proffered by New Institutional writings, and in contrast with the equally unsystematic approach it took when referring to museum practices, this thesis will thus attend more systematically to the major issues of democracy, public participation and programming that are at stake for an art museum like Tate Modern.

Before undertaking such an analysis in depth in later chapters however, it should be noted that the extent to which an art organisation can *both* foster critical discourse about its context *and* its own operations is key to understanding its role in a democratic society. In terms of its political function, an art organisation oriented around the ideas of New Institutionalism in a political multitude (Raunig, 2004), must perform the dual task of "criticising the power [of neoliberal capitalism] and disclosing the truth about its own position" (Ekeberg, 2013, p. 58).[60] This dual task will be investigated in relation to Tate's Public Programming activities in Chapter 2, wherein attention is drawn to flashpoints in the Public Programme (and Tate's educational practices before it). These flashpoints demonstrate the capacity of the programme to include content that considers contextual matters of politics and society *and* at the same time, visibly realises activities that trigger critical discourse about the function and role of a contemporary art museum.[61] As will be demonstrated below, many of Tate's programming practices echo New

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[59] See, for example, 'Hegemony and Socialist Strategy: Towards a Radical Democratic Politics' (Laclau & Mouffe 2001) and 'The Democratic Paradox' (Mouffe, 2009a).
[60] That dual concern with critique of the hegemony of neoliberalism and a self-critique about methods of knowledge production and power in art organisations, continues to be central in the discourse about the role of art organisations in society, and are both issues that I analyse in terms of Tate Modern's Public Programme in Chapter 2.
[61] In part, the activity that fostered self-critique of Tate was manifest in three iterations of the course 'Towards Tomorrow's Museum' (2011–2013) that was curated by Sandra Sykorova, Assistant Curator of Public Programmes at Tate Modern and which I led. See Appendices 2–5 for details of the syllabus for the courses and Chapter 2 for a discussion of the role that course played in the Public Programme.

Institutionalism's repeated emphasis on the need for a simultaneous critique of governmental politics *and* an organisation's own (political) position. The

> interventions in the structures of art institutions always contain the potential of rendering the politics of these institutions visible, and thus generating new ways of speaking and thinking about the institutional organization of the art field—changes which in turn constitute new fields of action and enable us to engage with institutions as negotiable entities. (Kolb and Flückiger, 2014b).

The ability to see art organisations as negotiable entities is an important critical legacy of New Institutionalism. This is partly because of the way that they visibly perform their politics. Due to their on-going engagement with artists, or constantly shifting programming practices, art organisations are necessarily and constantly in flux.[62] In the light of that observation, my contention in Chapter 2 will be that the Public Programme (and Tate Education before that) opens the museum to negotiation. In this way then, the content of the programme, which according to the examples identified in the chapters that follow, can be interpreted as an on-going intervention into the structure of Tate itself. And this functional intervention into the museum at the level of public programming occurs despite larger bureaucratic mechanisms at play that prevent a wholesale adoption of the practices of New Institutionalism (Möntmann, 2007), or a reinvention of that term for the museum itself (Voorhies, 2016). What is crucial for this thesis, therefore, is not the pursuit of a politics of opposition through curatorial practice, as was the case in New Institutionalism, but the recognition that an oppositional position is one of multiple attitudes that impact the operation of the art museum. Thus, I now move on to consider the context for discussion of the art museum and its practices.

Museology as context

In order to ground my study of Tate Modern Public Programme and its relationship to New Institutionalism, it is, as already suggested, crucial to consider museum *practice*. What is missing from most of the texts on New Institutionalism is precisely a discussion of the contemporary art *museum* and its work. Those organisations cherished by New Institutionalism are mainly *galleries* (or

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[62] In an intervention in a museum, for example, "The artists' presence is a way for the contemporary viewer to perceive their own place in time and space, a presence that is wrought in relation to existing objects in a collection and the context (La, 2011, p. 217).

Kunstvereine) that host temporary programmes of exhibitions and events.[63]
Notably, while writings on New Institutionalism focused on neoliberal politics,
Europe, artistic and organisational critiques and public spaces, they ignored the
museum as a potential site of political participation. It is somewhat ironic then, that
a focus on New Institutionalism is made to support an analysis of Public
Programming at Tate Modern, a contemporary art museum which is of course
characterised by the perceived importance of its collection, as well as by its
temporary activities. However, in order to better understand the politics of publics
and spaces, it is perhaps even more important to attend to those powerful and
deemed-to-be 'important' institutions such as Tate Modern, as well as those
characterised as 'up-and-coming' or 'experimental'. Thus, by focussing on the on-
going programme of activities in an art museum, this thesis not only attends to
such a task but also bridges curatorial writing, museology and politics in a way that
was never attempted in New Institutionalism.

A museological context enables a demonstration of the similarities and differences
between the limited application of New Institutionalism and the wider discourse
about museums.[64] To recap on relevant points made above, there is discussion in
texts on New Institutionalism about museums with collections being resistant to
flexibility and experimentation (Farquharson, 2006). However, that assessment is
complicated because of close association of a 'New Institutionality' with MACBA in
Barcelona (Ribalta, 2010), and on-going discussions of the role of museums in
oppositional politics, as well as the political reinvention of art museums and their
work (Hansen, 2011). To reinforce the oppositional characteristics of New
Institutionalism, Simon Sheikh's description of organisations is useful:

> New Institutionalism tended to think of the institution in terms of a social
> and political agency that stood apart from classical, more mainstream,
> and/or bourgeois art institutions, and always imagined their audience as a
> type of constituency, while at the same time as highly pluralistic. (Sheikh,
> 2012, p. 371).

In Sheikh's analysis then, the art organisations (or institutions, as he terms them)
associated with New Institutionalism were not conventionally classical or
mainstream: they had social and political agency, and crucially were linked to

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[63] Simon Sheikh confirms that those organisations associated with New Institutionalism in its 'early'
phase were small, not museums and able to experiment (Sheikh, 2012).
[64] Museology is described as, "the study of museums, their history and underlying philosophy, the
various ways in which they have, in the course of time, been established and developed, their
avowed or unspoken aims and polices, their educative or political or social role." (Vergo, 1989, p. 1).

(plural) publics. However, as is demonstrated in Ribalta's review of work at MACBA, a programme of museum-based activities that encompasses exhibitions, learning activity and performance can also embody a 'New Institutionality' (Ribalta, 2010). The argument that will be developed in this thesis is not that Tate Modern demonstrates a New Institutionality: Ribalta's case is made around a discrete programme from 2000-2008, which, as outlined above, has itself been critiqued in terms of agency and representation (Hernández Velázquez, 2015). However, there are aspects of experimentation, concern with publics, and with agency that emerge in Tate Modern's Public Programming events. Thus, the argument here is not to reclaim New Institutionalism or a New Institutionality for the Public Programme at Tate Modern, but to indicate that it is part of a much wider shift in practice that is as useful to understanding the practices of art museums as it is to any other art organisation.

The concept of the museum, as it was conceived by New Institutionalism, was as a highly controlled and controlling space; it was conventionalised as an unchanging repository perpetuating a coherent subject and object of knowledge.[65] Setting up the museum against New Institutionalism, however, omits complex practice and politics from the discussion. It also ignores a rich history in museological studies, in which the nature of power and control within art organisations has already been theorised (for example, Bourdieu and Darbel, 1991; Bennett, 1995; Duncan, 1995; Barrett, 2010). In short, the exercise of power in a historic museum was hierarchical and impermeable, with theoretical co-ordinates supplied by Foucauldian readings about power and control (Bennett, 1995). Early museums had political agency, but only as a "disciplinary tool of the emerging nation state" (Giebelhausen, 2008, p. 42). However, it has also been argued that the very first art museums were politically radical in their origin (Duncan, 1995; McClellan, 2008; Schubert, 2009b). For example, it has been argued that the Louvre, as a product of the 18th century French revolutions, rendered princely (private) collections visible for all, thus radically altering the role of art and the art museum in society (Schubert, 2009b, pp. 17–28). While it is not the task of this thesis to untangle that early instance of private collections becoming publicly accessible, the literature serves to reiterate that art museums have a complex political history relating to publics, control, agency and a relationship to the state. Here, it is necessary to

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[65] For example, a "universal survey museum" (Duncan and Wallach, 1980) is a strong theoretical precedent for understanding museums, in which the prestige and authority of the museum was conveyed by the visual and spatial experience of its entire construction.

define the terms at stake for the operation of art organisations in a political and social context, including civil society, the state and nation. In the process of definition, the aim is not to simplify the issues at stake, but conversely to show how they are more complex than the shorthand of New Institutionalism allowed.

It is worth nothing that 'civil society' is itself is:

> an elastic concept; seen by many as part of society (the world of voluntary associations), by some as a kind of society (marked out by certain social norms), and by others as a space for citizen action and engagement (described as the public square or sphere). (Edwards, 2013, p. 7).

And furthermore, "Civil society is defined by the basic democratic freedom to associate that constitutes participative democracy." (Powell, 2009, p. 49). For the purposes of this thesis, the concept of civil society encompasses an area of concern that is marked for action and engagement, and is crucial in describing the kind of public space where publics occur. As a site where a 'freedom to associate' can be enacted, civil society demonstrates the crucial, political aspect involved in trying to determine the terms for describing the assembly of people, and the politics about the objectives for that assemblage. As will be investigated in Chapters 3 and 4, below, the recognition and productivity of publics is part of the territory of learning, and specifically the objectives of *museum* learning to connect to issues of association, action and engagement. Thus, understanding the complexity of civil society assists in the examination of the politics of 'publics'.

Other terms that are also useful to consider when articulating the politics of museums and their publics, are the 'state' and 'nation'. By contrast with 'civil society', a state can be understood as a political organisational entity, distinguished from the cultural grouping of a nation (a single state can be multinational, for instance). For the definition of 'nation', I draw on Anderson's conceptualisation of it as an imagined political community – imagined because not all members of a nation can be known to any one individual (Anderson, 1991, p. 6). The concept of nation is also that of a limited, sovereign community, according to Anderson, because:

> The nation is imagined as limited because even the largest of them, encompassing perhaps a billion living human beings, has finite, if elastic, boundaries, beyond which lie other nations. No nation imagines itself coterminous with mankind…It is imagined as sovereign because the concept was born in an age in which the Enlightenment and Revolution

were destroying the legitimacy of the divinely-ordained, hierarchical dynastic realm…Finally, it is imagined as a community because, regardless of the actual inequality and exploitation that may occur in each, the nation is always conceived as a deep horizontal comradeship. (Anderson, 1991, p. 7).

The notion of nation as imagined community clarifies a complex concept of nationhood that is crucial in the consideration of a place like Tate, where the *national* collection and its histories are ever present. Such issues have been investigated in the project 'Tate Encounters', which centred on Tate Britain, and sought to examine it as a site of national representation and encounter, in terms of cultural diversity, equality, justice and social cohesion (Tate Encounters, 2009b; Dewdney, Dibosa and Walsh, 2013). The issues that Anderson highlights, such as the 'community' of a nation, have an impact on the way in which publics at Tate are understood as an entity taking part in its activities, and a project such as 'Tate Encounters' evidences that such complex issues are tackled in research there.

While topics of national identity are not focussed on in New Institutionalism, they are topics familiar in museology. In particular, such issues have been tackled in terms of operations of power and control in the museum, with regard to issues such as colonialism (Aikens *et al.*, 2015) or national identity (Kaplan, 1994). Thus, the concept of national identity and the idea of the 'nation' is present at Tate in its role of preserving the nation's collection, and hence it is necessary to acknowledge the complexity of determining the definition of a nation as an 'imagined community'. It is beyond the scope of this thesis to pursue that definition further, but rather to identify it as an area where issues of power and control are at stake.[66]

Museums have been criticised for not addressing issues of identity and inclusion in the face of nations, community and a multiplicity of publics, and instead for having the principle concerns of making money and attracting large numbers of visitors (Schubert, 2009b, pt. III). Criticism has considered large art museums, such as Tate Modern, as the location for spectacular or 'blockbuster' exhibitions, where the *quantity* of people experiencing the work is viewed as more significant than the *quality* of experience (Alexander, 1996; Schubert, 2009a). Indeed, in literature on New Institutionalism, the art museum was typically positioned as an

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[66] An example of the politics and politicisation of the museum in terms of national identity and nationhood is articulated through the discourse around 'soft power' and museums (Dexter Lord and Blankenberg, 2015; Hoogwaerts, 2016). 'Soft power' is a power of co-option, rather than of coercion, and therefore, is often connected to civil society, rather than government (Dexter Lord and Blankenberg, 2015, p. 10).

institutionalising force, that could neutralise the radical activities of artists (Bryan-Wilson, 2003), and without fostering plural publics – i.e. it was thought to be 'hermetically sealed' without any wider agency (Farquharson, 2006). Thus, there is a preconception in New Institutionalism and criticism that disputes the agency of museums. Furthermore, that preconception perpetuates the concept that art museums are an inflexible edifice in the face of wider democratic society, representing notions of state and knowledge that are unquestioned and accepted as commonly 'good'. However, the opposition created in New Institutionalism between art museums and other art organisations is based on a stereotype and does not consider the diversity of different types of practice, as will be illuminated in the literature cited below and in the investigation of Tate's history in Chapter 2 of this thesis.

Over the last 30 years, a developing museological discourse has showed that museums are not separate from the challenges recognised in New Institutionalism. In the latter part of the 20th century, the 'new museology' (Vergo, 1989) emerged, where "a political critique of the museum as institution and ideology, [was] situated in the colonial and imperial histories of modernity's constructions of nations, races, and genders." (Pollock, 2007, pp. 1–2). More recently, 'post-critical' museology (Dewdney, Dibosa and Walsh, 2013), has shifted attention towards new research methodologies and the inclusion of practice and publics as part of the agenda and focus of museological concerns.[67] Also, museums are seen to change significantly over time and in a non-linear fashion, because they are the products of the people who attempt to shape and configure them (Knell, MacLeod and Watson, 2007). Moves have been made that contend that the art museum is "an ideal space in which to examine the mechanisms of society" (Hellandsjø, 2011, p. 6), which succinctly recognises the political, public and social aspects of the art museum and its inexorable link to a visual culture that presents and represents aspects of our society (Bishop, 2012). Thus, museological literature undermines the generalised role that New Institutionalism assigns to the art museum as a bourgeois 'foil' to the

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[67] The 'post-critical' museology, foregrounded in research based at Tate Britain and emerging from the Learning Department's focus on cross-cultural programming, means that it,
"locates itself in the everyday and in spaces 'outside', 'between' and 'beyond' those of the foundational boundaries of knowledge disciplines. [It] seeks to formulate, confront and solve problems of the everyday through a dialogic method embedded in practice worlds." (Dewdney, Dibosa and Walsh, 2013, p. 226).

radical forces of smaller and more 'agile' art organisations.[68] It is evident even from the small selection of writings above, that art museums have also undergone radical shifts in their role and function, particularly regarding their publics and politics.

Politics and an 'institution of critique'

A concern with publics is crucial to the contemporary art museum as indicated by repeated concerns with public rights and issues of diversity (Barrett, 2010). In relation to what Bennett terms the museum's "political rationality", he states that there are…

> ...two distinctive political demands that have been generated in relation to the modern museum; the demand that there should be parity of representation for all groups and cultures within the collecting, exhibition and conservation activities of museums, and the demand that the members of all social groups should have equal practical as well [as] theoretical rights of access to museums. (Bennett, 1995, p. 9).

Bennett's point is crucial because it addresses the *political* significance of the museum in a broader context. This is both an important focus for New Institutionalism and for this thesis, which also stresses the political relevance of a museum's activity in wider society. According to Bennett, above, these two "distinctive political demands" mean that firstly, the museum should represent its publics widely and with parity, and secondly, those publics should also be able to access the museum without any barriers being present. However, the *source* of such demands is significant. Coming from government, for example, such demands could be seen as manipulation of cultural organisations for (party) political ends. However, if the art museum is generating more diverse activity and publics, then the organisation's motivation can also be put to the test: is it a genuine attempt to become more 'democratic', and if so, what form of democracy does it serve? In other words, are art museums that work to be more representative and to increase access, embarking on a project that could foster the agonistic pluralism as advocated in New Institutionalism (Farquharson, 2006)? If so, then New Institutionalism demonstrated that such a position can lead to failure

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[68] Conferences and publications have brought together curators and theorists to discuss the art museum and its role in society, for example 'The Now Museum' conference, which included speakers such as Maria Lind; Dara Birnbaum and Ute Meta Bauer; Claire Bishop, Terry Smith, Okwui Enwezor, and Massimiliano Gioni; Eungie Joo and Gabriel Pérez-Barreiro (Independent Curators International, 2011), and publications such as '(Re)Staging the Art Museum' (Hansen, 2011).

and closure because of a lack of governmental support (Möntmann, 2007). If, however, the art museum's concern is to respond to governmental agendas that lead to state funding, for example (Harris, 2006, p. 206), then working with such agendas could compromise the independence of the art organisation, nullifying its ability to act as an "institution of critique" (Steyerl, 2006, n.p.). This critique is the departure point from which a revised consideration of the politics of curating has been fostered (Amundsen and Mørland, 2015). In broadening the concept of politics and the political terrain within which art organisations operate, what can be established is not a series of closures, as was seen in the writing and practice around New Institutionalism, but the possibility of widening discussion of the issues at stake and considering the more complex political position in which art organisations operate – an observation that will be fundamental to the analysis in the subsequent chapters of this thesis.

Of course, organisations that have been seen to embody a critical stance have historical precursors. For example, artist Julie Ault[69] attributed the proliferation of alternative spaces in New York between 1965 and 1985 to…

> …the specific cultural, social and economic contexts of the time. These alternative spaces were critical of established institutional structures of art production and circulation, commercialization and corporate underwriting of museums, marginalization of women and artists of color, among other concerns. (Lau, 2013, p. 11, paraphrasing Ault).

Thus, there is a high degree of specificity attributed to action: in Ault's identification, it is the structures of the artworld and the politics of ascribing gender and ethnicity that need to be criticised. The later and propositional "institution of critique" (Steyerl, 2006, n.p.) was set to be achieved and maintained by means of exchange and collaboration with diverse publics. Ideally, this was underpinned by the framework of a self-organised network, or at least an organisational structure not resistant to the experimental propositions of New Institutionalism. In New Institutionalism, artist-led alternative organisations such as 16 Beaver, The School of Missing Studies or Copenhagen Free University are noted as precursors (Farquharson, 2006, p. 159).

From the perspective of historical precedents therefore, New Institutionalism was not a complete reinvention, nor can it be framed as a new search for 'alternative'

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[69] Ault was a former member of the now-defunct New York-based arts organisation Group Material (founded in 1979).

spaces, but rather, it adopted and adapted earlier critical practices. Primarily, New Institutionalism aimed to present a developing form of curatorial practice within art organisations that embraced experimentation and multi-functional approaches (Möntmann, 2007, n.p.). More relevant perhaps, was its focus on the curatorial figure and the political circumstances for its appearance: these include the legacies of institutional critique; a recognition and resistance to neo-liberal capitalism and the role of art organisations within that; a resistance to the influence of the state and a recognition of the potentiality of publics; and the production of new subjectivities (Steyerl, 2006; Sheikh, 2012). Though these issues were never analysed in detail by organisations associated with the term New Institutionalism, nonetheless they are crucial to the development of curatorial theory more broadly (Rand and Kouris, 2007; Szyłak and Szczerski, 2007; Bismarck, Schafaff and Weski, 2012).

Curatorial histories and theories of curating form a distinct area of museological discourse, emerging in the late twentieth century and associated with an increasing interest in temporary exhibitions, biennial curating and the relationship between curator and artist (Greenberg, Ferguson and Nairne, 1996; Obrist, 2008; Gray *et al.*, 2010; O'Neill, 2010, 2012a). The individual curators that were strongly associated with New Institutionalism (as listed earlier in this chapter) have also contributed to that discourse. For example, Farquharson was an independent curator and writer on New Institutionalism (2006), before becoming Director of Nottingham Contemporary and Tate Britain; Maria Lind was a curator and writer (2010), and then Director of Tensta Konsthall; and Charles Esche was a curator at the Rooseum, then Director at the Van Abbemuseum, and a participant in international curatorial networks such as *L'Internationale*.[70] In this thesis, I thus acknowledge the impact of curators and a curatorial discourse that has cemented the professional role of the curator (O'Neill, 2012b). However, importantly in this thesis, the term 'curator' is also used to include those who work in art museum learning. This is partly because Tate explicitly refers to those working in Public Programming as curators because of historic nomenclature at Tate, ostensibly to create a parity between all those responsible for making a programme. This will be explained further in the first part of Chapter 2.

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[70] *"L'Internationale* is a confederation of six major European modern and contemporary art institutions and partners. *L'Internationale* proposes a space for art within a non-hierarchical and decentralised internationalism, based on the values of difference and horizontal exchange among a constellation of cultural agents, locally rooted and globally connected." (L'Internationale, 2013).

As a contemporary art museum, Tate Modern is obviously affected by the issues brought to light by curators, their practice and the discourses surrounding it. Hence the role of the museum in a democratic society and its relationship to publics as established by the Public Programme, is of crucial concern to this investigation. In terms of the literature dealing with general museum practice, notions of democracy have been discussed with reference to historical concepts (Hein, 2012) and to the 'public sphere' (Barrett, 2010). However, New Institutionalism developed such concerns much more purposefully and politically, linking organisational ideals to notions of radical democracy and focussing on how publics were engaged in challenging consensus (Farquharson 2006, p.159; Möntmann 2007). The theories of Laclau and Mouffe, while not being extensively discussed, were nevertheless used as the basis for summoning an ideal and dissenting public sphere (Laclau and Mouffe, 1985). Similarly, for New Institutionalism, the agonistic public sphere was used as shorthand for a critical and complex context for democratic aims, which focus on discursive, *dissonant* practice. As Mouffe herself stated:

> In my view this agonistic approach is particularly suited to grasp the nature of the new forms of artistic activism that have emerged recently and that, in a great variety of ways, aim at challenging the existing consensus. (Mouffe, 2007, p. 5).

There has been, argues Mouffe, a focus on activist energies that challenged the dominance of neoliberal, capitalist projects and acted in opposition to a dominant hegemony. The extent to which the art museum could be 'reinvented' to offer a site of agonistic pluralism, as advocated by Mouffe, remains at stake, and will be a major discussion point in Chapter 3. Crucial to this thesis is the notion that New Institutionalism, despite its 'failure', nevertheless left a valuable legacy, particularly in its understanding of the potential for the art museum as an active site for the development of democratic practices. This thesis will thus explore New Institutionalism's connection to agonism, which should not be abandoned in light of its decline, but rather, be *expanded* to include contrasting democratic models (Held, 2006). That expansion further enlightens discussion of the political context and content of the Public Programme at Tate Modern, as will be undertaken in Chapters 3 and 4 below.

Further to this, I will develop an argument that the concept of the 'reinvention' of the art organisation prompts new thinking about democracy itself, in terms of the political framework for democracy and concepts such as neoliberalism.

Neoliberalism itself has been seen as a 'catch all' term for an attitude towards capital (Eagleton-Pierce, 2016), but also as a concept challenged by the economic crisis of 2007–08 and subsequently entrenched through economic austerity measures (Hall, Massey and Rustin, 2013). The complexity of reinvention in such circumstances has been addressed by such political theorists as Jodi Dean (2009), who analysed the enormity of the task of political innovation in the face of a neoliberal democracy. For Dean, neoliberal democracy, is a 'fantasy' because it is uses the guise of participation to create the illusion of effecting change without destabilising neoliberal structures.[71] However, as Dean identifies via Žižek, reinvention might not be impossible, but rather requires a more fundamental shift:

> In a radical revolution, people not only have to 'realise their old (emancipatory, etc.) dreams'; rather, they have to reinvent their very modes of dreaming. (Žižek in Dean, 2009, p. 10).[72]

Žižek qualifies that by saying, "if we only change reality in order to realise our dreams, and do not change these dreams themselves, sooner or later we regress back to the old reality" (Žižek, 2009, p. 196). Following Dean then, it is this reinvention of the very modes of 'dreaming', which arguably, is exactly the idealistic task that New Institutionalism set for itself and which continues to be at stake for the art museum today. In addition to this, the deployment of 'dreaming' in this thesis draws attention to the role of the imaginary in democracy. Imagination is connected to art museum learning practices for their orientation towards the production of knowledge and the creative process, as will be investigated in Chapters 2 and 4. Similarly, the Public Programme at Tate Modern subsequently takes up this concept of reinvention by attempting to activate knowledge and understanding about art, or by attempting to foster critical thinking and the production of new subjectivities. While the Public Programme might not evoke the radical revolution that Dean discusses, nevertheless, such reinvention is crucial in activating bottom-up democratic practices. In Chapters 2 and 3, this contention will be elaborated and further supported with reference to discussion about learning practices in the art museum connected to critical pedagogy.

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[71] In conversation, Dean has stated that, "The more neo-liberalism has entrenched itself the more we have been hearing this language of democracy, as if participation was going to solve all problems—but this is a fantasy because the fundamental truth is that it is not going to solve these problems. Keeping all the activity in the democratic sphere makes it seem as if people are busy, engaged etc. without ever affecting the basic structure. It's a fantasy because it functions like a screen." (Biebricher, Celikates and Dean, 2012).
[72] Žižek's reference point in turn references Frederic Jameson's (1994, p. 90) description of revolutionary process (Žižek, 2009, pp. 195–196).

Imagination and museum learning strategies

The aspirational goals of New Institutionalism to reimagine art organisations and democratic society are deeply connected with a re-imagining of alternatives to the perceived 'traditional' functions of an art museum, and a focus on the acquisition of collections, rather than their role as public space. However, the failure of New Institutionalism to carry out that task itself necessitates an examination of what is learnt from that failure. New Institutionalism's inability to present an 'alternative' lies in contrast to Tate's continuing attempts to create a site of change and disruption, and specifically in relation to its learning approaches. Tate's approach repeatedly stresses research-led practice, creative practices, dialogue and a site-specificity in ways that both recognise and challenge the authority and exclusivity of the museum (Pringle and DeWitt, 2014). Such an emphasis recalls Bottici and Challand's discussion of democracy as driven by imagination, which provides the "radical capacity to envisage things differently and construct alternative political projects" (Bottici and Challand, 2011, p. 1). In a similar manner, the idea of the imaginary has also been discussed by Castoriadis (1998), who sees imagination as the means by which to shape and question reality or to create alternatives. Furthermore, Castoriadis' analysis of the social, as that which enables the "free imagination of individuals" to construct such alternatives (Bottici and Challand, 2011, p. 4), is crucial in conceptualising the role of imagination and creativity in the public space of Tate Modern. That activation of public space will be elaborated in Chapter 4. As the task of this thesis is to examine the Public Programme at Tate Modern in terms of New Institutionalism, an exploration of how learning at Tate addresses issues about the formation of knowledge, in a site that privileges imagination and creativity, is necessary, and introduced below. Here I am taking the specific interests of New Institutionalism and seeing how they are and are not met within the Public Programme. The problems of the perceived failure of New Institutionalism for the art organisation is that it implies that any shift in practice for an art organisation is futile. However, what I demonstrate in my analysis of the Public Programme is that there are similar shifts taking place before and after New Institutionalism – the underpinning factors, therefore, are not bound to New Institutionalism's protagonists, but rather are part of other activities and politics in practice more widely and, specifically for this thesis, at Tate.

While learning at Tate is centred on art and visual culture, and while the *content* of the learning experience may not deal explicitly with notions of democracy, the

thesis will present an argument that it is the *processes* of 'learning' that should be understood as essential elements in fostering a democratic imagination. That is particularly the case when embracing social and creative aspects of learning. To this end, it is important here to cite the influence of John Dewey (Dewey, 1916; Hein, 2012). Dewey's work, and his argument that education is essential for an informed participation in democracy (Kellner, 2003), is a major source for most discussions about museum learning. Similarly, existing literature dealing with the practice of education in a participative democracy, is also hugely informed by Freire's (1996) and hooks' (1994) attention to the 'oppressed' or 'marginalised' in society. Such discussions contribute to an understanding of learning practice that promotes inclusivity and the social as part of a necessarily democratic process. Modes of learning foregrounded by democratic understanding and inclusivity create the circumstances in which:

> More cooperative, dialogical and interactive social relations in learning situations can promote cooperation, democracy, and positive social values, as well as fulfil needs for communication, esteem, and learning. (Kellner, 2003, n.p.).

Thus, to be involved in a generative learning practice where new knowledge is formed, as well as paying attention to the inclusivity of that practice, is to be part of a process where imagination is mobilised as part of a process of creativity. This, in turn, connects to an essential part of democratic processes in which the opportunity to imagine alternatives is fundamental. As political theorist William Connolly has described, older models of democracy tended to:

> obscure *the politics of becoming*, that uncertain and paradoxical process by which new identities are propelled out into the world out of old injuries, differences and energies. (Connolly, 1997, p. 195 in; Chambers, 2005, p. 623, original emphasis).

Thus, to acknowledge the role of learning in the Public Programme at Tate Modern, is to acknowledge its role not only as a place to learn about art but, via the creation of knowledge, subjectivities and identities, to learn about the self and democracy in a way that, following Connolly, promote a 'politics of becoming'.

In other words, as recognised by radical democratic politics, one important function of a democratic imagination is precisely to call into question what is meant by democracy and the "domain of politics that it seeks to circumscribe" (Chambers,

2005, p. 622). Connolly and Chamber's work is useful here for the way that it draws attention to the politics of representative democracy, concepts of participation, and inequalities of power, whilst also stressing issues of equality and freedom in democracy (Little and Lloyd, 2008, p. 2). Such insights allow concepts of deliberation and consensus to be formulated in relation to issues of agonism and dissensus. While such issues could be conceived as following on from New Institutional agendas, this thesis will develop an argument, however, that New Institutionalism failed to appreciate the role of programme content in the creation of radical political agendas, or to fully recognise the radical potential of the actions of publics taking part, the latter of whom are involved in the creation of their own imaginative ideas, subjectivities and identities. Analysis of these issues will take place in Chapters 3 and 4 of this thesis, and is foregrounded by analysis of the Public Programme, its content and precursors in Chapter 2. That analysis also depends on understanding how learning practices in the wider museum world frame those at Tate Modern.

Art museums and learning

Museum learning strategies at Tate are centred on "questioning, exploration and reflection leading to the *construction* of new knowledge and understanding" (Pringle and DeWitt, 2014, para. 7, my emphasis). This concept of knowledge construction is centred on the learner rather than on the subject to be learned (Hein, 1995, 1998), and proceeds from the assumption that "knowledge is created in the mind of the learner using personal learning methods" (Hein, 1995, p. 23). Related to this is the *co-construction* of knowledge, a subject which is pervasive in discussions of museum learning, and which relies on dialogue or conversation with others in the production of knowledge (Leinhardt, Crowley and Knutson, 2002). By involving and recognising the multiple points of view from which knowledge can be constructed, co-construction thus recognises a shift away from the museum as authoritative transmitter of knowledge. Understanding that shift necessitates exploring the complexity of the museum as disciplinary site and, conversely, simultaneously as a site where authority can be challenged.

In her essay, 'The Museum in the Disciplinary Society', Hooper-Greenhill identifies the historic museum as simultaneously the "apparatus" of an "elite temple of the arts", "a utilitarian instrument for democratic education", and an "instrument of disciplinary society", in which a passive consumer was rendered docile (Hooper-

Greenhill, 1989, pp. 61–72). Hooper-Greenhill's logic is questioned by Tony Bennett, who argues that her first two points are contradictory: can the elite temple also be democratic? (Bennett 1995, p.63). When Hooper-Greenhill speaks of 'democratic education', however, she does not mean an active site of participation as New Institutionalism proposed, but rather a more general shift from private to public hands – one that correlates with a shift in historic museums from princely collection to public territory. Nevertheless, attention to the contradictions in Hooper-Greenhill's account of the museum as a historical authority, demonstrates the need to be clear as to what 'democracy' means in relation to its publics. From the perspective of this thesis, the impact of practices such as learning and participation (Falk, Dierking and Foutz, 2007; Simon, 2010), engages with concepts of democracy in ways more diverse than those articulated in writing about New Institutionalism or indeed, in many histories of learning in museums. More contemporary propositions of democracy and participation in museum learning theory, therefore, privilege not just the presence of publics in a spirit of 'democratic' openness, but also the democratic potential inherent in acknowledging and inviting them into the public space of the museum, and the radical potential of individual experiences and knowledge.

This shift in museum learning away from the transmission of knowledge and towards a plurality of ideas and points of view, is closely aligned with processes of critique, which have been described as 'postmodern' learning (Moore Tapia and Hazelroth Barrett, 2003).[73] Postmodern learning is characterised as that which exists in the museum to aid understanding and foster knowledge, but which also and simultaneously "identifies, subverts, and questions that authority through programmes that encourage the critique of that authority and the objects that it has sanctified as art." (Moore Tapia and Hazelroth Barrett, 2003, p. 120). The project of the museum therefore, when influenced by the legacies of critical pedagogy, can be one of both facilitating learning experiences and also of questioning authoritative learning.

Despite the resonance of critical pedagogy with the aims of New Institutionalism, any discussion of it is wholly absent from its texts. This thesis addresses that

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[73] I do not seek to dwell on the terminology of 'postmodern' learning here, other than to acknowledge that there is a similarity in the process of claiming a postmodernity for recent learning practices that aligns with Farquharson's identification of New Institutionalism abandoning the hierarchies of modernism (Farquharson 2006). That dispute of hierarchy is echoed in this quote: "If modernism can be seen to have separated art from life, postmodernism aspires to restore their unity in the banality of the everyday life." (Haapalainen, 2006, p. 154).

omission, which will be developed principally in Chapter 2, and recognises its significance in tackling the learning potential and political implications of critical learning. Critical pedagogy, as foregrounded by Paulo Freire (1994), Henry Giroux (1994; 2000) and bell hooks (1994), has, as noted above, been highly influential in the literature dealing with learning in art museums (Hooper-Greenhill, 1999a; Allen, 2011), but also in museum practices themselves. For example, in an essay that considers that influence, Caro Howell (writing as Head of Education and Public Events at the Whitechapel Gallery), argues that a critical pedagogy creates a "critical consciousness" in students, that can also be paralleled to the aims of institutional critique (Howell, in Sharmacharja, 2009, p. 147). This shift towards making change through critique is also perceptible in Carmen Mörsch's account of learning in art organisations which stresses its:

> *transformative* effect, in the sense of changing society and institutions, if it does not content itself with critical questioning, but rather seeks to influence what it conveys — for example, by shifting the institution in the direction of more justice and less discursive and structural violence. (Mörsch, 2011, pp. 6–7, original emphasis).

Mörsch is here reflecting on the education programming that was part of 'documenta 12' in 2007, in which the education programme had a significant part to play in the philosophy of the project, and which was disseminated in publications after the event (Güleç *et al.*, 2009; Mörsch, 2009). By 'shifting the institution in the direction of more justice', and away from 'structural violence', what Mörsch means is creation of space of dissent and action, rather than the reproduction of systems in which bias or prejudice is perpetuated. This speaks to a concern with equality, cultural democracy and revision of structural mechanisms to address issues of exclusion. For Tate, and the learning activities of the Public Programme, that has meant that issues at stake within exhibitions, their histories, the representation of different artist and publics has been brought to the fore. By inclusion in the overall activity at Tate, the Public Programme thus represents a wider representation of voices and interpretation, for example, but its influence is not clear-cut in terms of representing 'change'. In Chapter 2, below, the ways in which the programme represents shifts in practice – either in terms of content or structure will be highlighted. The concepts of critique and transformation, therefore, will inform the analysis of Tate Modern Public Programme in Chapter 2 of the thesis, but also connect to the analysis of democratic activity, as will be evidenced in Chapters 3 and 4.

In the literature on museum learning, while critique's positive implication has been foregrounded to counter the authority of the museum, there is also an on-going debate about the 'instrumentalising' effect of critique, which can have a contradictory effect. For example, in learning discourse, critics such as Janna Graham have discussed the "deeply troubling developments that conjugate creativity and education with the policies and practices of neoliberalism." (Graham, 2010, p. 125). Here, Graham is concerned with how critical practice can be nullified by political aims aligned with larger neoliberal projects. And indeed, there is a strong parallel between Graham's concerns and fears in New Institutionalism, where any potential critical practice can be appropriated for political ends that are not aligned to the practice of critique itself (Bryan-Wilson, 2003). Thus, as Hito Steyerl has argued, in order to reconsider the role of the museum in a neoliberal context, it is necessary to work within and beyond the legacy of critique, which tends to occupy a protectionist defence in the face of commodification (Steyerl, 2006). This concept of critique, while shaping the insights of New Institutionalism, and playing a crucial role in the shaping of curatorial practice and art organisations, can also be thought of as just one aspect of a wider context of political realities for the art museum (Amundsen and Mørland, 2015). From the perspective of this thesis, the politics of critical practice are crucial to the understanding of learning at Tate, but cannot be simply used as a counter to the historic authoritative position of the museum. Hence, the discussions that will follow below address not only the content of the Public Programme at Tate Modern, but also the organisational structure in which that practice is situated, beginning with the differentiation of roles: curators and educators.

The politics of organising work: curators and educators

Learning practitioners are, as discussed above, centrally implicated in any discussion about New Institutionalism, which on the one hand suggests that a more integrated organisational ecology is necessary (Tallant, 2009), but on the other is fundamentally linked to the work of curators who specialise in the making of exhibitions and biennials (Farquharson, 2006). This observation is significant for this thesis, because it exemplifies one of the inconsistencies of New Institutional discourse, which advocates multiple curatorial positions, while remaining tied to the concept of the exhibition curator. That omission reiterates the issue that to ignore the history and practice of learning detracts from projects like New

Institutionalism, which sought to reinvent or reimagine the art organisation.[74] In many art museums, the distinction between roles is typified by the observation that the curators who care for collections are privileged, while the care of publics is left to others who "occupy a lower place in the museum hierarchy" (McClellan, 2003, p. 2). That presumption initiates contrasting thinking about shifting perceptions of the public and the role of learning in the art organisation, from the periphery of museum practice and towards the centre (Falk, Dierking and Foutz, 2007; Villenueve, 2007). However, discussion of the role and relationship between exhibition curators and curators of learning programmes continues (Kaitavuori, Sternfeld and Kokkonen, 2013).

The status of learning staff in art organisations is often contrasted to that of curators of exhibitions or collections (McClellan, 2003, p. 2; Kaitavuori, Sternfeld and Kokkonen, 2013). This presented a certain difficulty for New Institutionalism, who tasked curators with the implementation of their ideas, but simultaneously, aspired to combat the hierarchical systems that traditionally positioned curators at the top. This contradiction pinpoints a major issue with New Institutionalism, which purported to reinvent organisational systems, but largely omitted discussion and implementation of other practices (such as learning) as part of that reinvention. Sally Tallant's (2009) discussion of 'integrated programming' as part of a project of New Institutionalism, as mentioned above, is a limited implementation of what cooperation between learning staff and curators can accomplish, but her reference point was a discrete project and not an organisational overhaul.

It should be noted, however, that discussions about curators and curatorial practices are far more complex than New Institutionalism allows – the latter of which is focussed almost entirely on *exhibitionary* practices, or on programming related to exhibitions. For this reason, it is necessary to define and redefine the roles for the contemporary art curator below, and by extension, the way the art organisation works with contemporary art and artists. This is in order to foreground new ways of thinking about programmes in general, and to challenge certain New Institutionalist assumptions. Thus, in the following section, I consider what has been meant by the 'curator' and curatorial practice and how that understanding shapes on-going discourse.

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[74] That is not least because, as is argued in Chapter 2 of this thesis, the practice and process of learning seeks to foster the means necessary for reimagining ideas and shifting points of view, towards the production of new subjectivities. Thus, to omit a practice that directly addresses the purpose of New Institutionalism is an omission brought to the fore in this thesis.

In part, the concept of curatorial practice is defined and set out by professional manuals (Thompson, 1986), and supported by guidelines produced by professional organisations such as the International Council of Museums (ICOM), which has set out a curatorial code of ethics (ICOM, 2008). Such guidelines are applicable to curators working with any kind of collection of objects. They cover such ground as rigorous ethical considerations for collections and collecting, relationships to a public, funding, and research standards. However, in many contemporary art organisations, the title 'curator' does not only mean one who cares for a collection, but also someone who works with art and artists to make a programme (Marincola, 2006; Rugg and Sedgwick, 2009). Similarly, theoretical attempts to characterise the art curator have stressed the role of the curator variously as an "auteur" who is "relatively singular and autonomous in relation to the institution" (Heinich and Pollak, 1996, p. 246); as a mediator in the context of "situated art" (Doherty, 2004a, p. 12); or as an "interlocutor", essential to the process of creation and presentation of relational art (Bourriaud, 2004, p. 46).

In writing on New Institutionalism, Doherty (2004b) indicated that she considered Alexander Dorner (1893-1957), director of the Landesmuseum Hannover in the 1920s, and his work with artists and means of display, as an early precursor to New Institutionalism. Dorner's work in Hannover was centred on combining avant-garde work and other objects with installation, as realised most significantly in artist El Lissitzky's *Abstract Cabinet* (1927-8). *Abstract Cabinet* created an immersive technology of display for its publics, with the architecture of the room encompassing artworks and designed objects, and which the visitor could modify by means of sliding screens and other movable elements. For New Institutionalism, such activity was significant because it was a prototype for public engagement, participation and the conceptual notion that the visitor is in control of that which is viewed. In other words, the public is seen as having a central role to play in the co-construction of knowledge about the artworks they are experiencing.

In Kolb and Flückiger's assessment of New Institutionalism, art workers, such as Lucy Lippard in the USA, shaped an idea of the contemporary curator that was fundamental to New Institutionalism (Kolb and Flückiger, 2014b). Lippard saw herself as critic or writer-collaborator with artists, during the period when 'dematerialisation' of the art object in the 1960s and 70s meant that art projects could be easily transported, could reach a greater audience, and thus have the

potential to democratise the artworld (Lippard, 1973, p. 18). Consequently, for the purposes of this thesis, it is necessary to question the extent to which the Public Programme at Tate Modern has expanded the understanding of what can be 'curated' at Tate.

In this context and concurrent with New Institutionalism, TJ Demos acknowledged that:

> many curators are dedicated to rethinking and reinventing the role of such institutions – particularly so in Europe – by developing their capacity to facilitate distinctly political projects and diverse social aims. (Demos, 2008, p. 78).

Demos singles out the work of curators and directors who facilitate such projects as Adam Budack, Okwui Enwezor, Charles Esche, Anselm Franke, Maria Lind and Nina Möntmann, who also appear as key actors in texts on New Institutionalism. Demos does not mention the "political projects and diverse social aims" as intrinsically New Institutional, but rather he claims that this approach is linked to curatorial actors who seek to facilitate projects in the organisations with which they are associated. This observation correlates with a New Institutionalism that proposed the facilitation of sites where publics and programmes could address democratic ideals. However, Demos mentioned both 'projects' and a developing capacity for action, suggesting that there might be more diverse ways of addressing political and social issues, rather than a full-scale reinvention of an organisation. Consequently, the wholesale rebuilding of organisations is not necessary to address the issues targeted in New Institutionalism, but rather projects and programmes can have similar aims. When assessing the Public Programme at Tate Modern in the light of New Institutionalism, therefore, what I will consider in Chapter 4 of this thesis is whether the Public Programme presents a model for the complete reinvention of Tate, or instead how it contributes to an understanding of Tate as a place where multiple programming strategies can be implemented.

Significant figures in the history of curatorial practice (such as those mentioned above in this section) have paved the way for thinking about an expanded idea of the exhibition, and thus an expanded idea of *programme*. They are precursors of New Institutionalism because they attempt to reshape the traditions of practice: for example, the iterative development of Lucy Lippard's 'numbers' exhibitions or the

audio guide and conceptual framework for Lyotard's *Les Immatériaux*.[75] In my research, activity in Tate history that also departs from the 'traditions' of curatorial practice will be documented in Chapter 2 to chart the precursory work for Tate Modern's Public Programme. I do that to show how New Institutionalism relates to a longer history that can, in turn, more fully illustrate how an art museum can bring together art, artists and publics in multiple ways.

Discussion of the work of curators in the history of exhibitions is partial and developing, with the major texts focussing on a selection of 'significant' or 'landmark' exhibitions[76] rather than an overview of exhibitionary practice (Greenberg, Ferguson and Nairne, 1996; Altshuler, 2008, 2013; Hoffmann, 2014).[77] This is significant for this thesis, because the practices to which I refer only have a partial history and are a developing context themselves. This is why the work in Chapter 2 is crucial, in that it establishes curatorial work as much wider than exhibition-making, and shifts curatorial roles towards 'making art public' in whatever way is appropriate for the artwork and artists (Hoffmann and Lind, 2011).

Alongside histories of exhibitions, curatorial testimonies have also been collected and recorded as an attempt to bolster evidence about curators and the way in which they have worked (Obrist, 2008). Curators, too, have fashioned their own discussions of the role, in anthologies of texts where discursive practices can be recorded and distributed, and situating the curatorial role in the wider context of reforming or reshaping art organisations (for example, Hannula, 1998; Möntmann, 2006; Müller and Schafhausen, 2006; Hansen and Iversen, 2007; Rand and Kouris, 2007; Szyłak and Szczerski, 2007; Gray *et al.*, 2010).

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[75] Lucy Lippard's 'numbers' exhibitions of contemporary art took place 1969–1974 and their titles were derived from the population of the city in which the exhibitions were held. The exhibitions dealt with conceptualism and feminism, as investigated by Lippard during that time (Butler, 2012). 'Les Immatériaux' was an exhibition organised in 1985 by François Lyotard at the Centre Pompidou, investigating materials, materiality and its relationship to people (Lyotard, 1996).

[76] The 2008 conference 'Landmark Exhibitions' at Tate Modern dealt with the concept of a 'missing history' of exhibitions, and included curators, artists and commentators who remarked on the necessity of finding ways of remembering exhibitions. As part of the Public Programme, that example is described further in Chapter 2.

[77] The recent series of books published by Afterall also focuses on significant exhibitions including 'Op Losse Schroeven' and 'When Attitudes Become Form' in 1969 (Rattemeyer, 2010) and 'Magiciens de la Terre' 1989 (Steeds, 2013). The introduction to the series summarises the imperative for the publications, stating that: "The history of modern art has conventionally focused on artistic production, emphasising the individual artist in the studio and the influences on his or her practice. *Exhibition Histories* challenges this approach by arguing for an examination of art in the context of its presentation in the public realm." (Rattemeyer, 2010).

The curatorial conference 'Institutional Attitudes' (2010), and its related publication (Gielen, 2013), both referred to New Institutionalism in its choice of interlocutors and subject matter, but broadened the discussion to consider questions on the role of art organisations in society. The conference brought curatorial practice to the fore and situated it in a context of organisational change that was connected to wider societal concerns, typified by economy and climate, asking:

> What kind of contemporary society must be envisioned, given the recent economic crisis and the ecological state of emergency? How can existing art institutions adjust to these paradigm shifts? More importantly – and in full confidence that institutions are not only products of their society, but also constitute active agents capable of shaping society in return – what novel public potentials exist for the art institution? (Comité van Roosendaal, 2010)

Such framing establishes the connection between curators, organisational practice and change, and after New Institutionalism, highlights an on-going concern with reform of art organisations, and their position in reflexive response to society and politics around them. Simultaneously, online projects such as NIFCA and eipcp[78] have continued the discussion about the role of the organisation in society and its relationship to the state (Kolb and Flückiger, 2014b).[79] Also, more recent initiatives such as the 'e-flux conversations' – an online platform for issues relating to art and social life – connects to issues in curatorial discourse by means of the choice of interlocutors or subject matter. Such projects are important in assessing the content and form of the literature for this thesis because they are sites where the politics, theory and practice that impacts curators can be discussed, albeit often by curators themselves. The website and online journals particularly make visible a discourse that otherwise is the preserve of private conversations between curators and interlocutors such as artists. They are also source materials that do not have the status of peer-reviewed text, but nonetheless evidence emerging issues affecting curatorial and wider programming practice.

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[78] NIFCA was the Nordic Centre for Contemporary Arts (it closed in 2006), and eipcp is the European Institute for Progressive Cultural Policies, a networking and publishing platform, described online by Boris Buden (2007).
[79] Kolb and Flückiger mention specific projects in relation to those themes: "The project *Opacity. Current Considerations on Art Institutions and the Economy of Desire* for example discussed places of retreat for critical practice as opposed to the need for transparent institutions, while *Spaces of Conflict* by artists Mike Bode and Staffan Schmidt in collaboration with seven institutions in Berlin, Oslo, Copenhagen, Vilnius, Malmö and Helsinki, as well as art students, dealt with physical institutional space." They also mention the conference 'Public Art Policies. Progressive Art Institutions in the Age of Dissolving Welfare States' organized by the European Institute for Progressive Cultural Policies (eipcp) (Kolb and Flückiger, 2014b). E-flux conversations have been online since 2015 (e-flux, 2015).

In contrast to curatorial platforms where discourse is increasingly evident, the past practices of curators, and histories of their exhibitions, are comparatively limited. Hence, evidence of historic programming practices are largely absent from the literature. This creates an issue in terms of the available precedents for my thesis, but it is an indication of the necessity to focus on programming practices in much more detail. The lack of analysis about such practices represents a continuing 'gap' in literature dealing with museum programmes and points to the need for more research to be conducted in this area. It is this gap which this thesis will seek, in part, to address. Similarly, by analysing the wider context within which curatorial writing occurs, the permeability of ideas associated with New Institutionalism becomes much more evident. Furthermore, while the key issues highlighted above (organisational structure; publics; and deliberation about the role that an art organisation plays in a democratic society), were identifiable in texts about New Institutionalism, they were not unique to it. Thus, by situating New Institutionalism within a wider discourse, a more coherent picture of the structure and activities of a programme can be produced. The observation that histories of programming are rarely constructed, supports the development of the database of activities (Appendix 1), and the assessment of the Tate Modern Public Programme and its precursors at Tate in Chapter 2.

Summary

In this chapter, I have described my methodology, including the boundaries of the CDA and the interdisciplinary territory for the thesis and I have introduced the concept of New Institutionalism, its key interlocutors, and the curators and organisations associated with it. As the practice of, and writing about, New Institutionalism was limited in scope, it was necessary to consult the literature and practice that underpins its emergence, including artists' self-organised practice, institutional critique and concepts of democracy, and to understand more thoroughly the rationale for the emergence of New Institutionalism. In this context, radical democratic theory was evoked as supportive of New Institutionalism's oppositional and aspirational aims to reinvent art organisations and, by extension, society itself. Again, this was necessary to prepare the ground to introduce the Public Programming at Tate Modern and its role in relation to democratic theory. And, as I will develop in Chapters 3 and 4, the Public Programme at Tate Modern is a compelling case study for the analysis of issues at the core of democratic discourse. It was necessary, however, to explore the disciplinary constructs of

curating and learning to prepare for analysis of the Public Programme and Tate Education Department.

Finally, in this chapter, I have claimed that in New Institutionalism's failure, there is much to reclaim. In her writing on failure as a concept, Le Feuvre considers how failure can be productive and propagative – for artists it is a constant presence in the endeavour to realise an intention (Le Feuvre, 2010, p. 12). The concepts of testing and experimentation linked with New Institutionalism too can be conceived of as a valid enterprise, as part of a process of change within art organisations:

> The act of testing takes on a different register when considered as a process rather than a result-oriented search for progress. When testing is an end in itself, non-completion, and therefore, non-perfection, becomes a valid option. […] by isolating the failures one can 'investigate one's incapabilities as well as one's capabilities', opening up possibilities for questioning how structures and limits shape the world. (Le Feuvre, 2010, pp. 18–19).[80]

For these reasons the failure of New Institutionalism is understood in the current thesis, not as demonstrative of a dead end, but conversely as a moment that generates new thinking about practices in the artworld, as modelled by the Public Programme at Tate Modern. Hence, the thesis will develop the argument that the Public Programme can be better understood in the light of New Institutionalism, and the aspirational and oppositional endeavours of New Institutionalism can serve to illuminate the energy of what the Tate Modern Public Programme seeks to achieve. As shown above, the Public Programme and Tate Education before it, has operated in a dual position of active critique, closely tethered to the wider operations of Tate. The history and contemporary significance of that practice is the subject of the next chapter, which will analyse the Tate Modern Public Programme in closer detail.

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[80] Le Feuvre quotes Robert Smithson, from 'Interviews with Dennis Wheeler' (Flam, 1996, pp. 208–209).

Chapter 2: Public Programme at Tate, Before and After New Institutionalism

Art museum learning and New Institutionalism

The first purpose of Chapter 2 is to extract flashpoints and markers that demonstrate Public Programme activity at Tate Modern that links to the ideals in New Institutionalism. This will assist in establishing what continues to be of importance 'after' New Institutionalism. The intention here is to show how learning in a contemporary art museum has developed over time, and how museums change and are changed by working with publics. The research aim for this chapter is to establish a history of the Public Programme and Tate learning, and show how that work demonstrates mechanisms thought essential to a contemporary democracy.

In Chapter 1, I explained how the concept of education and learning in museums had developed and where current thinking lies. In short, I demonstrated that according to the literature, the impact of critical pedagogy and politics is key to current learning activities in art museums. In this chapter, my sustained focus on critical pedagogy and politics is also congruent with the context of radical democracy that has been introduced in terms of New Institutionalism. That focus also corresponds with museums, particularly with reference to Chantal Mouffe (2013b), but it takes the analysis beyond the limitations of New Institutionalism. To support this claim further, the second part of Chapter 2 will show that the mechanisms by which learning is made and realised in the art museum are also predicated on dialogue, dissensus and co-construction – all of which are of course highly important in contemporary understandings and discussions of democracy. The purpose of pursuing such links is to demonstrate the complex implications of 'democracy' for a contemporary art museum by means of alignment with the Public Programme at Tate Modern.

Furthermore, aside from the mechanisms of democracy, in New Institutionalism, neoliberal forms of *governmental* democracy were linked to its rise and failure, but were not systematically explored in theory or practice. A survey of the relationship of government to non-governmental organisations such as art museums is beyond the scope of this thesis, but by limiting my study to one programme in a

contemporary art museum, I focus my investigation and seek to explore the paradoxical and contested nature of democracy in terms of underpinning theories of what is 'public' and 'democratic'.

From this perspective then, Tate Modern's Public Programme is understood here as a theoretical and practical nexus of activity that forges interconnections between politics and power, publics and government and the enactment of democracy at governmental and personal levels. In this thesis, art museum programming activity offers a concrete opportunity for the scrutiny of a museum's democratic potential. By mapping out the flashpoints in the Learning Department at Tate (or the Education Department, as it was previously known), I thus evidence activities that sought to facilitate learning about art but also, by engaging publics, created an inventive programme that simultaneously broached issues of knowledge, power and control. As an instance of curatorial thinking, New Institutionalism sought to challenge the 'traditions' of museum activity. However, in my analysis, museum learning after New Institutionalism is not transformed, but rather is part of a longer and more complex history, one that is *intertwined* with rather than *separate* from museums. Nonetheless, as the Tate Modern Public Programme emerged at around the same time as New Institutionalism, drawing parallels between those activities indicates emerging and continuing issues at stake for museum activity, particularly those centring on publics, programme and power.

Education and learning at Tate: an incomplete history

As stated above in the Introduction, the first aim of my thesis was to establish an analysis of the circumstances that gave rise to both New Institutionalism and to the Public Programme at Tate Modern. Since a history of Public Programming does not exist in the literature, it is necessary now to assess the history of practices at Tate to understand how learning at Tate Modern has evolved. I have also made a specific record of Public Programme activities at Tate Modern (2000–16) from which I will draw examples to better articulate my arguments (Appendix 1 of this thesis). Of course, the history is limited and partial, but it serves to act in support of the main aims of my thesis. Rather than endeavour for completeness in that task, I focus on aspects of Tate history that bring to the fore issues about publics,

democracy and debate, and which locate current practice at Tate Modern in a more sound historical context.[81]

Before proceeding, it is important first to show how the practice of learning emerged at Tate (and subsequently at Tate Modern). This is necessary for two main reasons: firstly to challenge the preconceptions about museums in New Institutionalism and secondly to show how the roles of Tate and learning relate to social and political contexts. Only by demonstrating these, can I show that the operations of a museum occur in relation to the politics of the wider world, but also in highly specific ways. There are also significant moments when learning practices anticipate future exhibition trends, particularly in immersive or participative programmes, as indicated with examples below. As I have outlined in Chapter 1, the relationship between exhibition and learning programmes has tended to privilege the exhibition and to see learning as peripheral, but I challenge that concept in my analysis below. This concept of the 'peripheral' programme was also challenged, but not fully addressed, by texts on New Institutionalism. Therefore, I take my analysis beyond what was initiated by New Institutionalism, which retained a focus on curators and exhibitionary practice, despite motioning toward an 'integrated programme' (Tallant, 2009).

Below, it will be shown how ideas that are thought to be fundamental to New Institutionalism were in play *before* the term was coined. This will be achieved by indicating how work in the Education/Learning Departments at Tate and Tate Modern prefigured issues addressed by New Institutionalism. The issues in New Institutionalism that question the flexibility of art museums, their ability to embrace experimentation, and establish new communities of people and practice, will be addressed below, in part, by some of the activity in Education/Learning at Tate and Tate Modern. Through analysis of practice in this chapter, I will thus identify how learning has had a key role in emerging and innovative programming at Tate.

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[81] The major sources of information in this section include Tate Reports (the annual or bi-annual reports about Tate commissioned by Tate trustees); Tate website; Tate 'what's on' guides (from Tate Archive); an oral history of Tate Education and Learning that was initiated as part of the 'Tate Encounters' research project (2009b); my observations of Tate activities as attendee and as participant in delivering the courses 'Towards Tomorrow's Museum' and 'Museum Curating Now'.

1950s: emergence of education at Tate Gallery

In this section, I will trace a history of learning at Tate Gallery from just before World War II, when the Gallery had two members of administrative staff (the director and his assistant), and which grew to a body of 12 in 1953-4 (Tate, 1954, p. 2 and Appendix B).[82] The post-WWII cohort of staff did not include an Education Department, but what was reported in 1954 were 'guide lectures' given three times each week that were delivered in the galleries.[83] The lectures provided the core of educational work throughout the 1950s and 60s, growing in popularity and frequency, (and which eventually led to the formation of an Education Department in the 1970s).[84] In the 1950 and 60s, there was a focus on the temporary exhibition programme hosted by Tate, and which Tate administrators compared to the programme already flourishing at the *Orangerie* gallery in Paris (Tate, 1954, p. 8). Temporary exhibitions at Tate were not organised by Tate staff, but by others such as the Arts Council of Great Britain, and lectures were delivered around that programme.[85] Such programming demonstrated that by the mid 20th century, the Tate Gallery had established itself as a museum that did not just showcase its collection, but also provided a temporary space for itinerant or more short-lived exhibitions, foregrounding Tate Gallery as a 'hybrid space' for activity centred around the visual arts (Charman, 2005).

Immediately after WWII, therefore, the notion of the museum as a simple display space for a collection became destabilised. What is evident is that in hosting temporary exhibitions and making learning programmes around them, Tate Gallery took on a role that addressed the lack of a temporary exhibition space for modern art in the UK and began to engage publics through its guide lectures. However, in the 1950s, space at Tate Gallery for education was lacking, and lectures (and a

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[82] Before Tate Modern opened in 2000, what is now Tate Britain was known as Tate Gallery. There was no room to display Henry Tate's 1889 gift of his collection to the nation and so a plan was made to build a gallery to showcase British art. The first Tate Gallery was opened in 1897 on the site of the former Millbank Penitentiary.

[83] This is evidenced in Tate Gallery reports from 1954-1964 (Tate, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964).

[84] The guide lectures were recognised as 'educational', and the formalisation of a programme of lectures gave rise to the department. The name 'Education Department' was thus a logical one, given the recognition of the increasing popularity of the educational lectures.

[85] The report states: "A considerable number of these temporary exhibitions have been provided by the Arts Council of Great Britain, and of these many have attracted conspicuously high attendance, especially 'Vincent van Gogh' of 1947-48, 'Art Treasures of Vienna' of 1949 and 'Mexican Art from Pre-Colombian Times to the Present Day' of 1953. The constant and friendly cooperation of the Arts Council has been of the greatest value to the gallery." (Tate, 1954, p. 8).

few courses), were delivered in the gallery spaces. Nonetheless, even this early and straightforward demonstration of public engagement, there is an endeavour not only to 'show' art, but to learn in proximity to art. In 1955, Tate Gallery became entirely separate from the National Gallery, an organisation that had, until that point, administered all of Britain's art collections: this foregrounds new developments in the 1960s for seeing and understanding art.

1960s: ambition for education increases

In the 1960s, there was an increasing recognition that the Tate Gallery did not have the best environment for its communities to experience art. For example, in 1961, it was reported that there was an ambition to have a dedicated room for lectures and films (Tate, 1961, p. 8). That ambition to transform education was echoed in the 10-year review of 1963, which lamented that only part-time lecturers carried out educational services.[86] Such concern tallies with the preconception about mid 20th century museum education having didactic aims (Hein, 2010). The methods of 'instruction' seen in the 1960s, show that emphasis was on the transmission of knowledge, commonly associated with an 'educational' rather than a learning process, and which emphasised the traditional role of the museum as the holder and distributor of knowledge (Hooper-Greenhill, 1989). At this stage, however, a growing realisation that education could help to address publics in new ways, informed practice that would lead to more complex understandings of the 'educational'.

In the 1960s, there was a recognition of new facilities that were desired at Tate, including a lecture theatre, and a room for children – the like of which were observed in American museums (Tate, 1961, p. 19). Richard Morphet, Assistant Keeper of the Modern Collection in the 1960s, also noted that the display conditions were not adequate either, and he took photographs of the public using those spaces in order to demonstrate that there was not enough room for artworks and publics to have the space they needed (Morphet, 2009, 31 minutes).[87] This

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[86] This activity is contrasted to a pre-WWII situation in which there was a dedicated lecturer, and 2-hour lectures were given every weekday at 11am (Tate, 1963, p. 19).
[87] Richard Morphet was appointed Assistant Keeper of the Modern Collection in 1966, becoming Deputy Keeper in 1973 and Keeper from 1996-1998 (Tate Encounters, 2009a). As there are no transcriptions of these detailed oral histories, reference to 'Tate Encounters' interviews include the time when remarks were made, to locate the precise moment when issues were under discussion.

observation demonstrates that there is an awareness for the galleries as not only being spaces for art, but for people too. In further demonstration of this, in 1962, it was reported that Tate Gallery was falling short of its role of bringing exhibitions and information about contemporary artwork to its communities, noting that the unfavourable comments drawn by the acquisition of Henri Matisse's collage *L'escargot* (made in 1953), were due to the lack of educational information around it:

> The Trustees do not believe that this indicated philistinism or ill-will; the failure should rather be laid at the door of the Tate Gallery. The Gallery has not been in a position to provide the community with the information and the experience which it requires if it is to appreciate its possessions. (Tate, 1964, p. 3).

Here, therefore, is a recognition of the responsibility of Tate to provide the means for people to see art, and not just display the art itself. This is not only attributed to 'information', such as a label or text, but also to 'experience': meaning, arguably, the way in which works were curated and what other works were available to view alongside it.

While there was a grant at that time to provide some free lectures and courses, many people had to pay for them, and the growing group of Friends of Tate Gallery also organised their own lectures. Therefore, by the mid 1960s, education, in tandem with provision for collections and displays, was lacking. However, Tate trustees' concern about the specification for education indicates that there was some level of critical engagement with the public's needs. It was not until four years later that the first permanent full-time lecturer was appointed and some steps were taken in the way in which Tate addressed its publics.[88] Those measures included recognition of the value of the lecturers, the Publications Department in disseminating information more widely, and using media other than books – for example using devices such as "instructional wall charts [or] illustrated, recorded commentaries" (Tate, 1968, p. 31). The propositions at hand for education here, therefore, demonstrate the emerging discussions about whether museums should be providing instruction and information, and how that should take place.

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[88] Simon Wilson joined Tate Gallery in 1968 as the first full time lecturer. He became Head of Education in 1980, Curator of Interpretation in 1991 and was Communications Curator (2000-2002) (Tate, 1968; Tate Encounters, 2009a).

1970s increasing specialisation and experimentation in education

In 1970, Tate's Department for Exhibitions and Education was formed to focus on exhibitions of work drawn from outside the collection and educational work with publics. In its educational work, the focus was on exploring,

> the media (the printed word, slides, film, videotape) and methods that would be best suited to the particular needs of the public in all its variety of age, educational status and degree of interest in the arts. This is one aspect of our work in which public participation is obviously intrinsic and vital. We look forward to playing a much more ambitious and significant educational role. (Tate, 1970, p. 56).

The key word here is the *participation* of the public in this process of education: this isn't just the receptive audience of a lecture theatre, but a participative *public* being recognised. That shift is crucial in the reorientation of the museum's function and concurrent with theory, which recognised the move away from the museum as a keeper of knowledge to the museum as a site for the *creation* of knowledge. In terms of the analysis of democracy that runs through this thesis, that shift is also notable in terms of how publics can be viewed as active and creative agents, catalysed by their experience in the museum. The role of Tate's Department for Exhibitions and Education developed over the next few years, as their capacity increased. Significantly, too, the approach of the staff that focussed on education was remarkable enough to be mentioned in the biennial report:

> For much of the time, our approach was deliberately less chronological than gallery lectures usually are. Rather we encouraged visitors to have the confidence to 'read' paintings independently of the usual historical background in the same way that they might read a poem. (Tate, 1975, p. 40).

To 'read' a painting in this way is a straightforward notion, but nonetheless indicates a shift in the role of 'educational' activity in the gallery, and the shift away from chronology destabilises the modernist 'progression' of artistic activity. The encouragement of visitors to make their own meaning is a key tenet of museum learning from this time onwards (Pringle, 2009a). That, coupled with the fact that the Education staff also presented small exhibitions, but only "when gallery space has permitted" (Tate, 1975, p. 38), shows that there were small steps in a shifting role for Education at Tate. Similarly, the staff experimented with displays for very young children in galleries offsite, with the aim of making art as accessible as

possible (Tate, 1975, p. 42).[89] The exhibitions curated by the Education team, and the embracing of new media in their department, indicate that there was an experimental approach to their work, but which tended towards spectacular, one-off projects (Tate, 1978, p. 86). Michael Compton, who was Keeper of Exhibitions and Education at the time describes the temporary programme of contemporary art and educational activities as a form of 'showbiz' within the museum (Compton, 2009, 30 minutes).[90]

In the 1970s, the way in which the Education Department used 'new media' is of significance for my thesis, because they were the first to work with artists to commission film and other technologies at Tate. Thus, they originated programming strategy in this field before the Exhibition Department. The reason for that initiation was because of their experience with new technologies to create learning experiences. That observation is significant for the contention in this thesis that education programming does not always follow the lead of exhibitions teams, which had been perceived in the peripheral nature of learning practices (Villenueve, 2007). Instead, this observation indicates that the Education Department in the mid-1970s anticipates the work in the Public Programme team at Tate Modern from 2000 onwards. In turn, this can be understood alongside the integrated programming that was associated with New Institutionalism, and in which the exhibition is no longer at the centre of an organisation's production.

In terms of the historical precedent to their engagement with new media, the Education Department had started using film in their work as an interpretative tool: the 'slide/tape' presentation was used to give visitors information about art and artworks, and continued in use throughout the 1970s.[91] Additionally, the department also engaged artists to make new film work. Artworks, such as Tony Hill's *Floor Film* (1975, 16mm, 30 minutes), was organised by the Education

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[89] This took place at Chenies Street in 1973. Along with the 'Kidsplay' installations were thought of as experimental (Tate, 1975, pp. 40–42). Education work that took place outside of the gallery was not, however, celebrated, and instead, there was an acknowledgement that the department's projects should be focussed inside the gallery (Tate, 1976, p. 61).

[90] Michael Compton joined Tate in 1965 as Assistant Keeper in the Modern Collection. In 1970, he was appointed Keeper of Exhibitions and Education, assisted by two Assistant Keepers. In 1980 he became responsible for the exhibitions programme, education, and the archive and library (Tate Encounters, 2009a).

[91] In 2013, an exhibition curated by Vivid Projects revisited the slide/tape form and showed artists and filmmakers who had used the form in their work. In a description of the format, they state it is, "a series of projected photographic slides with a synchronized audiotape soundtrack" (Vivid Projects, 2013).

Department, and shown in 1975, for example.[92] There is a note in Tate's 1976 report, that the Education Department was a fitting home for film, because the department already had expertise from making their own interpretative films about art and artists, and which, no doubt, developed out of their reliance on the tape/slide presentations (Tate, 1976, p. 62). Furthermore, due to the Education Department's link with film and filmmakers, they encountered young video artists in Britain, to the extent that,

> in June 1976 the Education Department invited six of them, Roger Barnard, David Hall, Brian Hoey, Tamara Krikorian, Stuart Marshall and Steve Partridge to create installations at Tate. The show was a great success.... (Tate, 1978, p. 87).

It was not until Autumn of 1981 that there was the first performance and video display in the gallery as part of the Modern Collection (Tate, 1983, p. 33). Thus, the Education team prepared the way for multi-media installations at Tate. They had also developed work with artists since the 1970s, and this is an important strand of practice that continues today in the Public Programme activities. The Education Department of the 1970s included artists and a wealth of media in the programme. Thus, their work was positioned far from simply *responding* to collection displays or temporary exhibitions, but *initiated* work with artists and artworks that was outside of the exhibition or display programme. To reiterate the importance of that in this thesis, firstly, it shows that a more democratic approach to learning (meaning-making) was apparent at Tate long before the approaches of 'integrated programming', and secondly it began to position the role of learning in a distinct area of practice that relates to, but is not reliant on, the exhibitions and displays at Tate. What can be seen to emerge as early as the 1970s, is that rather than educational work being dependent on central exhibition or collection practices, parallel strands of curatorial expertise at Tate become interdependent across the organisation.

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[92] Also see the Hill's website, where he describes the work: "This unique film is projected via a large, overhead mirror onto a screen which forms the floor of a small room. The audience can watch the film either by standing on the screen or by viewing through the mirror. Seen through the mirror the audience members in the room become part of the film. Those standing on the screen experience situations such as walking on water, the screen catching fire and other unusual events. It is a film that can be enjoyed by audiences of all ages. In 2016 the film was remade and upgraded to HD video with some new sequences and instead of the mirror for watching the audience on the film there is a camera mounted next to the projector." (Hill, 2010).

1980s: continuing growth, diversity of activities and the emergence of the curator at Tate

In the early 1980s, several 'special events' were programmed, under the direction of the Education team, which showed how the practice of that team was developing to expand the experience of learning for Tate's publics. Plays by Frank O'Hara were performed in a gallery containing work by abstract-expressionist contemporaries, and two dance events were linked to William Blake and to works by Caro, Hoyland and Riley. Also, plays by Wyndham Lewis were performed at the Bloomsbury Theatre (Tate, 1984, p. 79), in connection with Tate. It is interesting to note that these activities are categorised as 'special events' in Tate Reports, and are not easily defined within the usual lexicon of learning experiences at Tate (which were more often talks, lectures, symposia etc.). As is evidenced in Tate Reports from the 1950s–1980s, the overwhelming dominance of the lecture in the 1950s and 1960s, gives way to the commissioning of multi-media and 'special events' by artists in the 1970s and 1980s. In addition, holiday programmes and studio practice workshops, school programmes and teacher training begin to appear with increasing frequency. When analysing the data from Tate Modern's website and brochure listings (Appendix 1 of this thesis), the way in which events are categorised plays a crucial role in navigating the events. It also demonstrates the way in which the diversity of programming does not always easily fit into categories that are familiar in normative educational structures (the lecture, the symposium). Instead, freed from a curriculum, 'learning' practices can encompass activities that might bear closer resemblance to performance or artwork, examples of which are detailed in the analysis of Tate Modern's Public Programme 2000–2016 below. It is that idea of diversity in learning activities that is also crucial to thinking about democracy – those activities that are best termed 'special events' often have a structure that promotes a way of understanding publics that goes beyond a receptive 'audience' and shifts towards a participatory experience in which new knowledge can be formed and tested.

In the early 1980s, a division of Tate's Department of Exhibitions and Education took place. A new department called 'Museum Services' was created that included education, the archive and library and a new department was devoted to Exhibitions and Technical Services, including photography (Tate, 1983, pp. 114–

115). Thus, the early conjunction of exhibitions and education came to an end, and was only reinvigorated in 2012 with the implementation of integrated programming which accompanied the programming for the opening of the Tanks in that year (Pringle, 2012; Tate, 2013c).[93] The early instance of education and exhibition programming coming together is markedly different from the later iteration because of the way in which it was initiated. Tate Gallery's Exhibition and Education Department arose because of commonalities in those areas of practice, namely the temporary duration of work that invited artists and other interlocutors into the gallery to stage short-term exhibitions or activities with publics. As both fields developed, however, exhibition curating and education practice were divided, due to increasing specialism in both fields and because staff became more numerous.[94]

The increasing specialisation in education practice can also be seen across the entire Education Department in the 1980s, which was increasingly sub-divided. The concept of 'adult programmes' was first mentioned in the report relating to years 1986–88 (Tate, 1988). The adult programme included tours by voluntary guides, talks, lectures, special lecture series, conferences and symposia; conferences on topics of current interest and debate (including postmodernism, British-American art relations and deconstruction); a play about Picasso's three dancers; and a concert relating to Mark Rothko (Tate, 1988, pp. 110–112). Also mentioned in that report were poetry, sound guides, programmes of film and video, and public discussion in relation to documentary TV series – the example of Channel 4's 'State of the Art: Ideas and Images in the 1980s' is cited (Tate, 1988, pp. 110–112). Here then, in the 1980s, the 'adult programmes' for learning became differentiated to include a host of parallel activities that are separate from, but closely related to, Tate's collection. The adult events at this time are a direct precursor to Tate Modern's Public Programme (Lahav, 2009). In terms of content and approach in the 1980s, Tim Marlow recognised that Tate hosted some of the

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[93] The coming together of departments and the rationale for doing so has a complex organisational history at Tate. For example, and as I describe above, Film was part of Learning until 2004, when it became part of the Curatorial Department, thus instances of so-called 'integration' also happen in reverse.
[94] The way in which integration was later attempted in the light of New Institutionalism at Tate is explored below, but generally speaking, the reconnection of exhibition and education/learning practice in the integrated programming of New Institutionalism reappears in order to challenge the dominance of the exhibition programme. This occurred notably in organisations such as The Serpentine Gallery (Tallant, 2009), that do not have a collection.

most interesting debates about British culture, and that the critical debate was not controlled, even if some of that debate was intensely critical of the museum itself (Marlow, 2009, 18-19 minutes).[95] Here, therefore, the content does not reinforce an organisational method, but rather draws attention to its construction, nurturing a sense of the museum as a political entity. Recognising the freedom that was afforded by not working to a curriculum, Marlow also noted that he had autonomy in inviting artists to speak and to enthuse publics about looking at art. Despite that, he also recognised that the adult publics attending were limited to white, middle-aged, middle-class people (Marlow, 2009, 25-31 minutes). Therefore, the democratic potential of the learning programmes at this time is limited because issues of representation of more diverse publics has not been addressed by the organisation.

With the division of Exhibitions from Education, came the first use of the word 'curator' in the staff lists included in Tate reports. While only appearing in brackets after the traditional titles of 'Keeper', it was a term clearly used to denote parity of seniority within and between departments (for example, Michael Compton, Keeper of Museum Services was 'Curator A', while Simon Wilson, Head of Education was 'Curator D'). It was not until the report of 1988 (for the years 1986–88), that 'Curator' was used as a standalone job title for all staff listed in the report (Tate, 1988). The use of 'curator' in this way is notable because it had garnered prestige and meaning within the art museum (O'Neill, 2012b). It also marked a shift from Tate as part of the civil service and towards an organisational system of its own devising (Lahav, 2009).

The use of 'curator' by Tate as a job title across Education and Exhibitions staff is also significant, because, as discussed in Chapter 1, the rhetoric around that term has become politicised in contemporary art practice. By the late 1980s, the title 'Curator' represented not just those who cared for a collection, but those responsible for a programme in an art organisation, or independent art workers making exhibitions, biennials or other projects (O'Neill, 2012a). In New Institutionalism, the transformation of the art organisation was attributed to

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[95] Tim Marlow was a lecturer and then part-time Education Officer (1990-1992) at Tate Gallery, moving to the Communications Department to establish Tate: The Art Magazine (1993) (Tate, 1992, p. 88; Tate Encounters, 2009a).

curators, but these were curators specifically emerging from a practice of exhibition-making of biennials and then in galleries (Doherty, 2006; Farquharson, 2006). However, curators working at Tate appeared across all departments of the collection, exhibitions and education, and thus related to a wider range of practice than exhibitions alone. Writers on New Institutionalism describe curators that remained tethered to the traditions of exhibition-making, and, despite some mention of education and learning practices, there is little depth of understanding about what a broader notion of curating brings to rethinking the work of art organisations. Hence, in this thesis, I challenge the side-lining of learning practice, because as is evident from Tate's history, education and learning teams were paving the way for curating innovative programmes in terms of media and working with artists, and Tate recognised the powerful gesture of including participating publics in museum activity.

So far in this section, I have tracked the years 1950–1989 in Tate Gallery education practice, to specify several points of reference for the aims of this thesis. Firstly, the pioneering work of the Education Department prefigures the approaches to programming practice in New Institutionalism, including integrated programming and the concept of curating. This history also brings to light the pioneering work of the Education Department, for example, in terms of working with artists and new media. The research discussed in this section also highlights the incomplete information available about education and learning practices in the museum. It was noted in Chapter 1 that exhibition histories have a limited scope because of the lack of documentation and subsequent research, but it is apparent that programmes that have for some time been labelled 'peripheral' have been recorded even less rigorously. Examining the material that is available, however, demonstrates that the practices of so-called 'peripheral work' of the museum have the objectives of working with artists and other interlocutors such as art historians, publics and staff in innovative ways, that have challenged the conventions or traditions at Tate. The work across the four decades of activity that is summarised above also shows a shift from didactic teaching to more acknowledgement of diverse possibilities for both the organisation and its publics. In terms of democracy and Tate, that shows an increasing awareness of an art museum as a site not only to receive knowledge, but to question it, but also the limitations in

perceptions of museums as places whose structures exclude those other than the white middle-aged, middle classes, as mentioned by Tim Marlow, above.

What follows in this chapter is evidence of activity that immediately anticipates the Public Programme at Tate Modern, and takes place in the years at the turn of the millennium that also saw the formulation of New Institutionalism. Below, I also indicate that transformations in the practice and theory of work in the art museum parallel those in New Institutionalism. That observation evidences the limitation in New Institutionalism which side-lined both the museum and curatorial practices that were not concerned with the exhibitionary.

1990s: debate, critique and the emergence of adult programming

Andrew Brighton became head of the Adult Visitor programmes at Tate Gallery in 1994 (Tate, 1994, p. 22), and he saw learning activity as a site for argument and discussion and a situation of critical conflict (Brighton, 2009, 13-14 minutes).[96] That sense of disagreement and dissensus indicates a growing concern with the content and structure of activities, as will be detailed below. Sylvia Lahav describes the initiation of the adult programme at Tate, which was a precursor to the Public Programme at Tate Modern (Lahav, 2009).[97] In the early 1990s, she mentioned that it was rare for people to put together the notion of 'education' with adults, as, in the museum, it was strongly associated with schoolchildren (Lahav, 2009, 26 minutes). Collaborations with Birkbeck had resulted in courses that were delivered at Tate Gallery (Millbank), but Lahav organised Tate-led tours and courses that immediately generated money through ticket sales, and which she saw as a direct reason for the raising of the status of 'Adult Education' within the organisation (Lahav, 2009, 29-30 minutes). The conversations and social aspects of the courses were significant, as were new ways of thinking about the potential audience and content of the events. For example, Lahav mentioned that Simon Wilson led an event about how museum labels and captions were put together,

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[96] Andrew Brighton worked at Tate between 1992 and 2002. He was Curator of Public Events at Tate Gallery from 1994, and in 1999 became Senior Curator: Public Programmes (or Public Events) at Tate Modern (Tate, 1994, p. 22, 2000b, p. 52, 2002, p. 139; Tate Encounters, 2009a).
[97] From 1987–1993 Sylvia Lahav was Curator of Schools at Tate Gallery and from 1994–1995 she was responsible for devising and coordinating lectures and events, and the planning, coordination and management of the programme of events, conferences and seminars. From 1996–1999 she was Curator of Courses and Talks Programme at the Tate Gallery moving to Tate Modern in 2000 (Tate, 1998, p. 108; Tate Encounters, 2009a).

and that led to further activities that were about 'unpicking' the museum for its publics (Lahav, 2009, 35 minutes). Here, therefore, the content of the course draws attention to the museum itself, and raises awareness of the political structures embedded in museum methods. This demonstrates a critical approach, but does not necessarily go beyond that level of awareness-raising – for example the labels are not rewritten, despite the scrutiny of the participating publics. The emergence of such activity, however, correlates with the reported acknowledgement of "adult and specialist visitors" to the museum (Tate, 1996, p. 20). This is, therefore, the beginning of a shift in recognising and valuing publics as potential 'specialists', and therefore, having a more powerful presence within the organisation. In terms of museum operations, the adult events challenged opening times, and led to changes organisationally. For example, a brunch event about Braque was scheduled for a Sunday morning, and this was the beginning of Tate Gallery opening to a wider public on Sundays. Additionally, early evening courses ('Beat the Rush Hour') attracted professional adults to Tate after traditional 'working hours'. There was also a notion of 'customer service' in this early adult programme – refreshments, meals, travel and accommodation for attendees were part of the programming task: a further acknowledgement of the 'social aspects' of the programme mentioned by Lahav, above. Therefore, in pushing at the boundaries of traditional museum operations, adult programming activities in the 1990s challenged the conventions of museum organisational habits in terms of the public, and recognised that a working public had been previously excluded from much activity.

Lahav outlined how adult publics were conceptualised at that time, mentioning the split between 'specialist' and 'general interest' adult audiences, but also the burgeoning understanding of access and inclusion amongst the museum staff – hence the flexibility of opening hours, for example. Lahav argued that the role of education was hugely important in understanding the museum's publics, because it was through their programmes that Tate knew who the public were, and that education staff could question how they might reach those who were *not* attending (Lahav, 2009, 52 minutes). Interest in who was attending Tate (and why) became chief concerns in the 1990s, and one of the first conferences at Tate Modern was organised by Lahav: 'Visiting Rights? How Museums and Galleries Serve their

Publics' (2000). In this, she recalls thinking about democracy in terms of museums (Lahav, 2009, 95 minutes). That conference is, therefore, another example of Tate initiating activities that sought to 'unpick' the museum for its publics.[98] The notion of self-analysis and freedom noted by Lahav and Marlow in the 'Tate Encounters' interviews, positioned adult programming as an arena for debate and discussion within the museum. At this time in the 1990s, therefore, was a burgeoning critical debate within the adult programme content, also supported by structural changes that meant more people could attend Tate. Notably, this learning activity seems to contradict suggestions in New Institutionalism that museums were static and inflexible in their ideas about publics, since the Adult Education work at this time was closer to the 'New Institutionality' of the public programme at MACBA (Ribalta, 2010), in which those activities acted as a forum for learning, critique and more generative criticality, in which new ideas are generated for the museum and for its publics. The short history outlined above also demonstrates that the education programme at Tate was a strong site for critique and change within its own organisational structure.

2000: Tate Modern and the Public Programme

The Tate Modern Public Programme (sometimes at this time also referred to as Public Events) was initiated at the opening of the museum in 2000.[99] Discussing events related to Tate Modern exhibitions, Andrew Brighton, then Senior Curator (Public Programmes) at Tate Modern, saw public activities functioning as a site in which to *bring into doubt* the arguments of an exhibition, rather than *amplifying* them (Brighton, 2009, 16 minutes). Toby Jackson, who was Head of Education and Interpretation at Tate Modern at its opening, also reinforced that critical

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[98] The conference was part of a Socrates project MUSAEUM, the results of which were published (Thinesse-Demel, 2001). A recording is available in Tate Archive Audio Visual Collection, (accession code TAV 2209A). While these materials are both in Tate Collection, they are not linked, and therefore, it is difficult to build a complete picture of the event from the way in which these items are stored.

[99] Since the thesis does not document the Public Programme at Tate Modern in its entirety, it should be noted that the examples from the programme that are included below were selected firstly to illustrate the scope of the Public Programme 2000–2016 and secondly to indicate how the material was gathered (as this explains how activities are documented and accessed at Tate). I have also noted how activities are categorised in the records at Tate (be that in publicity material, online or in the Public Programme records), and what kinds of other information are recorded – be that support with resources for activities or partnerships for delivery of events. The following summaries are not a chronology, but a carefully selected representative sample of activities in the programme from 2000–2016. In the early years of the Public Programme at Tate Modern, I have chosen to focus particularly on those activities that are well documented because this gave access to a wider scope of material by which to characterise the events.

viewpoint, noting that he saw the Education Department's role as working with the *reception* rather than the *construction* of the collection and exhibitions, so that they could be critiqued (Jackson, 2009, 14 minutes).[100] For Jackson, the guiding keywords for his practice were 'conversation' and 'dialogue', rather than didactic presentations to support the discussion. The broader dissemination of live events was key, as was the creation of a plurality of voices and disciplines (Jackson, 2009, 46 minutes). One way in which activities were made available to a wider group of people was via live webcasting, enabling publics to view or listen online.[101] Jackson notes that this was a decision made to stop the 'leakage' of cultural assets and to capture activities in a new form and make them accessible. It was both a means of engaging a global audience and archiving the programme material (Jackson, 2009, 67 minutes). Live webcasting, while part of early Public Programming at Tate Modern, did not continue. However, other online resources replaced that service in later years, such as Tate Channel and podcasts (Tate, 2017b). Those recordings, however, are not consistently uploaded or available in one place, or linked to other programming related to them. The status of recordings from Public Programme activities online and in the archive, remains at stake. This is in part due to the ambiguity of the events, as noted by Victoria Walsh (Tate Encounters, 2009a), but the issue of the content of the recordings as 'assets' and the access to them remains valid (Torres Vega, 2015). Issues of recognising, owning, storing and accessing such 'assets' are explored further in Chapter 4 of this thesis as part of the public space and function of the museum. That analysis will take place in order to investigate the role of the museum in a democratic society – a function that New Institutionalism proposed, but because of the limitations of the 'politics of opposition' (Amundsen and Mørland, 2015), did not investigate. Additionally, by further investigating Tate Modern below, it is feasible to track the trajectory of concerns with public and programming before, during and after New Institutionalism. Thus, by relating New Institutionalism to the Public Programme activities at Tate Modern, its weaknesses are apparent and the more complex political and organisational issues for Tate are evidenced.

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[100] Toby Jackson joined Tate Gallery Liverpool in 1988 as the founding Head of Education and Public Programmes and a member of the gallery's senior management team. He became the founding Head of Interpretation and Education at Tate Modern in 1999 (Tate Encounters, 2009a). At Tate Liverpool, a smaller staff had meant that the Education Department had always worked closely with exhibitions and collection workers, creating project teams that challenged the hierarchies and structures that were in place in Tate Gallery (Jackson, 2009, 19 minutes).
[101] Honor Harger was the inaugural Webcasting Curator (Tate, 2002, p. 139).

Returning here to the origination of the Public Programme, it was reported in the early years of Tate Modern that specialist programming was developed, of which 'adult learning' was one.[102] Reading archival information about the events, in the form of 'what's on' guides, reveals information about the content of the programme, but also collaborators and supporters of activities.[103] Collaboration in organising activities suggests that there had been some cooperation in events, and that indicates work to contextualise and broaden points of reference and to bring in expertise and resources from outside Tate had been attempted in order to diversify the means by which activities are initiated.[104] In adult learning, collaborations with higher education institutions formed part of the programme.[105] Additionally there were also collaborations with other kinds of organisation including 'The Art Newspaper', as seen with Lars Nittve, who was then Tate Modern director, and William Feaver's 'Minds' Eye' event on 23 June 2000. There were also collaborations with, for example, The National Film Theatre on a Rossellini film and events season (which began on 28 November 2000). Such organisational cooperation indicates that issues of diversification and specialist research were part of the programming for adult learners. In terms of the aims for this chapter, which are to investigate the Public Programme, its origins, and relationship to New Institutionalism and a concept of democracy, that shift towards collaboration addresses concerns about a decentralisation of ideas. As is explored in detail below, however, the content of the programme also addresses issues that speak directly to the interests of New Institutionalism.

The 117 events in Tate Modern Public Programme in 2000 sets the tenor for the Programme as it emerged over subsequent years.[106] The types of events remained constant over time – always including talks, courses and conferences, which become the core of activities within the programme, as Figure 1 (below)

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[102] Other programmes included families, "the specialist art community, local community organisations, schools, young people outside formal education, hearing impaired and visually impaired people and finally general visitors to the gallery", and mention is made of the research, trialling, editing and evaluation of visitors' experiences to support those programmes, with particular mention of digital engagement (Tate, 2002, p. 20).

[103] The 'What's On' guides are available in Tate Archive in Tate Public Records Collection, with records beginning with reference TG 6/5. The history of the programme, compiled from diverse sources such as publicity, websites and gallery records has not been plotted previously, which stresses the originality of this research.

[104] Partnership and research are remarked on as the "cornerstones" on which learning policy had been developed (Tate, 2004b, p. 67).

[105] Including the 'Performance Architecture' event (11 and 12 November 2000), which was delivered in collaboration with Interior and Spatial Design at Chelsea School of Art.

[106] A figure that includes separate course sessions.

demonstrates.[107] The location of the events is also almost always the Starr auditorium at Tate Modern, but with significant exceptions when activity takes place within galleries or within installations, of which more is explained below.
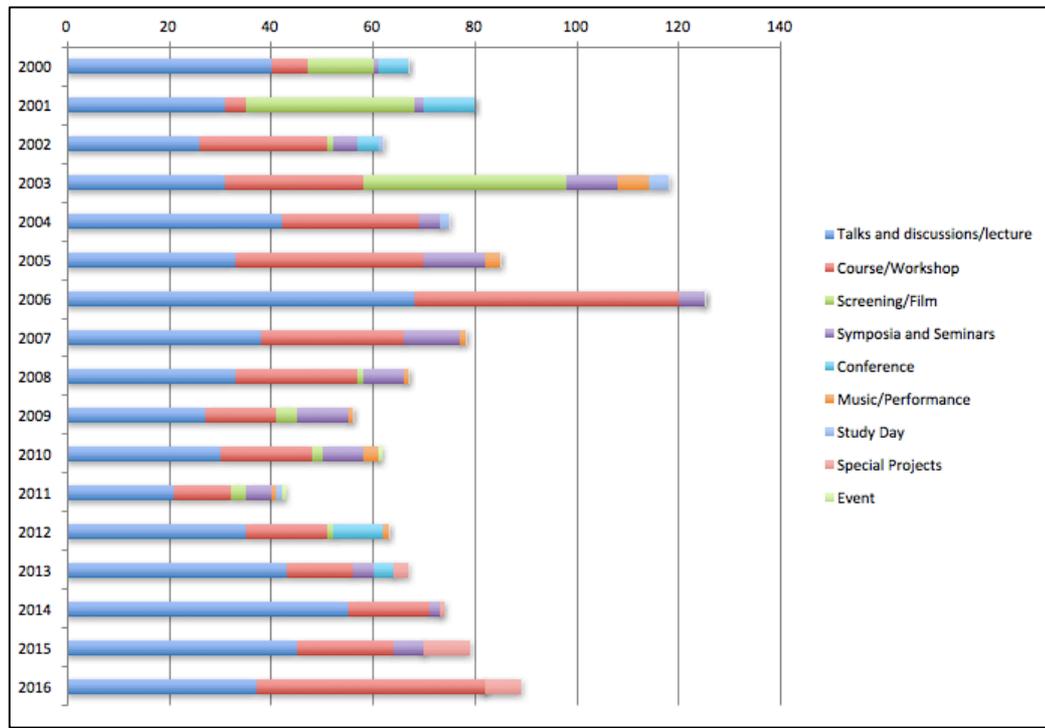
Figure 1: The number of Public Programme activities (2000-2016) at Tate Modern, according to material available in Tate Archive and online.

What is noteworthy is that individual events have a structure that almost always includes public contribution within each event, and so I draw attention to the form of the event as one geared towards public involvement. For example Robert Mangold's talk on 22 September 2000 (Tate, 2000a), had a running time of 54:10, but the artist's talk took only 33 minutes. The rest of the time was spent in taking questions from the public in the auditorium. Similarly, for example, the 'Through Artists' Eyes' event with Howard Hodgkin and Tim Marlow (Tate, 2000c), with a total running of time 1:14:26, was presented as an 'in conversation', but was also open to questions from the public from 59:20. The inclusion of the public as interlocutor rather than observer is significant because it means that those present at a talk can bring their own questions to the presenters, albeit within the framework of that activity. Of course, there is a continuing issue about exclusion and inclusion within the gallery (Bourdieu, 1986; Bourdieu and Darbel, 1991). Only

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[107] It was necessary to compile this table by collecting and analysing the scattered information available through my collaborations with Tate staff, online and in Tate Archive. The information has never been available before in this form, even to Tate.

a limited number of people can attend activities, and the location of the activities in London could prevent attendance from a wider geographic sphere. However, within the context of issues raised by New Institutionalism, the fact that there is a degree of openness within the Tate Modern Public Programme indicates that there is an opportunity for discussion and questioning that goes beyond the structure given by the curators of the programme, and releases time for other voices to be heard within the context of an activity.

The complex issues involved in making that space and time for public participation are the subject of on-going analysis and debate. In analysis, the Department for Culture, Media and Sport in the UK has an on-going and longitudinal study that maps behaviours in taking part in cultural and sporting activity (DCMS, 2017).[108] Also, work by Bennett *et al.* (2008), in response to Bourdieu's research about 'distinction' as a factor in participation in cultural activity, further indicates a complexity in analysing the extent to which people take part, and the number of factors that are involved in doing so. The authors note the relative perpetual 'exclusiveness' of participation in practices relating to visual art, are "class based but other differences, particularly those of gender, age and ethnicity, intersect and at times change the inflections of class" (Bennett *et al.*, 2008, p. 130). That observation has been challenged in practice by art workers such as Nina Simon, whose work on participation has determined that the *form* in which activity takes place is crucial in fostering the participation of those who would not usually take part. In her book on participation (Simon, 2010), she explores it as an issue not only about attendance but contribution, collaboration and co-creation. These are issues familiar in the learning strategies that I will explore here and which I examine below in terms of the Public Programme as a platform for discussion, and in which a diverse range of viewpoints can be curated. Thus, while visual art activities such as the Public Programme at Tate Modern have been seen to be exclusive, practical steps have been taken in terms of increasing the rate of participation and also questioning the meaning and result of that participation.

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[108] "The Taking Part survey is a continuous face to face household survey of adults aged 16 and over and children aged 5 to 15 years old in England. It has run since 2005 and is the main evidence source for DCMS and its sectors." (DCMS, 2017). A longitudinal study of respondents over four years has shown that "museum and gallery visits were quite infrequent events for most respondents, but there was a core of consistent visitors going regularly." (DCMS, 2016, p. 8). While around half of respondents reported visiting a gallery, the frequency with which they have done so has increased over time. The most cited reasons for increased frequency of visiting included having more free time and wanting to seek learning opportunities for children (DCMS, 2016, p. 37). Details on adult learning are not measured, but rather there is information such as general interest or 'socialising' that are recorded. A focus on children's learning is significant to note here because it shows a concern with younger people's learning rather than with adult (or lifelong) learning.

Similarly, whilst it is not the task of this thesis to contribute further data to the territory of participation analysis, in this chapter I do want to draw attention to the way in which the structure of the Public Programme is curated to deliberately facilitate participation.

To some extent, the curated 'space' of the Public Programme at Tate Modern can be interpreted as a 'platform' for activity: "A platform is a medium through which information or content is published or exchanged." (Proctor, 2010, p. 35). This notion of the public space as a platform is coherent with my findings in this chapter. The 'platform' idea challenges…

> the concept that rather than having to be the sole and final arbiter of all that goes on within its walls, [instead] museums could become platforms upon which others create their own cultural and educational experiences (Ropeik and Gordy, 2016, n.p.).

'Museum as platform' brings together notions of publics and programme that defy the hegemony of organisation traditionally found in the museum, and so, targets the same traditional frameworks as New Institutionalism.[109] The significance of identifying the Public Programme as a platform relates to New Institutionalism, but in that context, such platforms were ill-defined. In my research, the Public Programme activities at Tate Modern exemplify the concept of a platform in action.

Functioning as a platform, the Public Programme not only presents activities that relate to the exhibition and collection at Tate, but also about the wider context for art and culture. For example, the symposium 'Pieties or Policies: The Language and Assumptions of Current Cultural Policy' (1 November 2001), related to New Labour's second term in office and the ideas and values of government thinking on the arts.[110] The symposium brought together a diverse range of panels to discuss issues including creativity and social inclusion (Tate, 2001a). 'Pieties or Policies' represents an event that is more strategic in its relationship to the aims and

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[109] At Tate, that concept has been investigated through analysis of a project called 'Art Maps', to enable visitors to contribute knowledge about geographical data to artworks on display at Tate Britain (Tate, 2012b). As the then head of digital, John Stack explained, "The Art Maps project and its research questions has coincided with a wider transition at Tate from audience interaction being a marginal activity to one that is informing much of our thinking about the future of the organisation." (Stack, 2013). Thus, the museum as platform is one in which an exchange with publics is established. Stack discusses the potential of digital platforms to afford this exchange, but the Public Programme depends on the exchange of knowledge ideas within the public space of the art organisation, rather than in the digital space alone.
[110] The event provided a forum to discuss the then government DCMS Green Paper, 'Culture and Creativity: The Next Ten Years' (30 March 2001) as well as other policy documents about the creative sector.

objectives of Tate's programme, rather than responding to an exhibition. The format of the panel discussions around themes was brought to the fore in the programme, and the presentations by individual speakers were kept to a minimum (usually about 5-10 minutes). The panel discussion and questions from the public were given more time, for example, in the last session, discussing issues of cultural policy, where the five speakers were each given a short time to present their ideas, totalling 44:22 minutes of a 1:02:51 session.[111] Giving over time to include comments from the public is, therefore, typical of events like this, where discussion is privileged alongside presentations from speakers. In this case, the short presentations gave rise to polemical statements that also served to foster discussion afterwards. This event is thus an example of Public Programming that seeks to create a platform for discussion of the wider context of social and political phenomena that have a direct relationship to the activity of an art museum like Tate Modern, and thus highlights its role within democratic society, as it nurtures learning about the forming and testing of opinion. Staging an event like this within Tate Modern itself, highlights its role as a venue for the discussion and critique of the broader creative and political sphere. As a flashpoint in the early years of the Public Programme at Tate Modern, 'Pieties or Policies' thus demonstrates that the content of the Programme is engaged with governmental politics, creating a more discursive platform that takes the role of the public programme beyond art. Tate, however, as a national museum, in agreement with the Department for Culture, Media and Sport, has a complex relationship with government, being sanctioned as to a national collection but also existing independently with a board as sanctioned by government legislation (*Museums and Galleries Act 1992, (c.44)*, 1992). By providing a platform for a diverse range of viewpoints, however, means that the Tate Modern Public Programme could create the circumstances from which debate about policy could be discussed.

Continuing chronologically with the Programme, what emerges from an assessment of the activities at that time is diversity in content and variety in the types of events, including film, music and performance. By processing the data drawn from Appendix 1 in another way, what can be seen is the *proportion* of different events each year, differentiated by type (Figure 2).

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[111] The speakers were Mark Fisher, Labour MP; Dr Frank Furedi, reader of sociology, University of Kent at Canterbury; Joyce McMillan, broadcaster and writer; and Anna Somers Cocks, editor, The Art Newspaper.
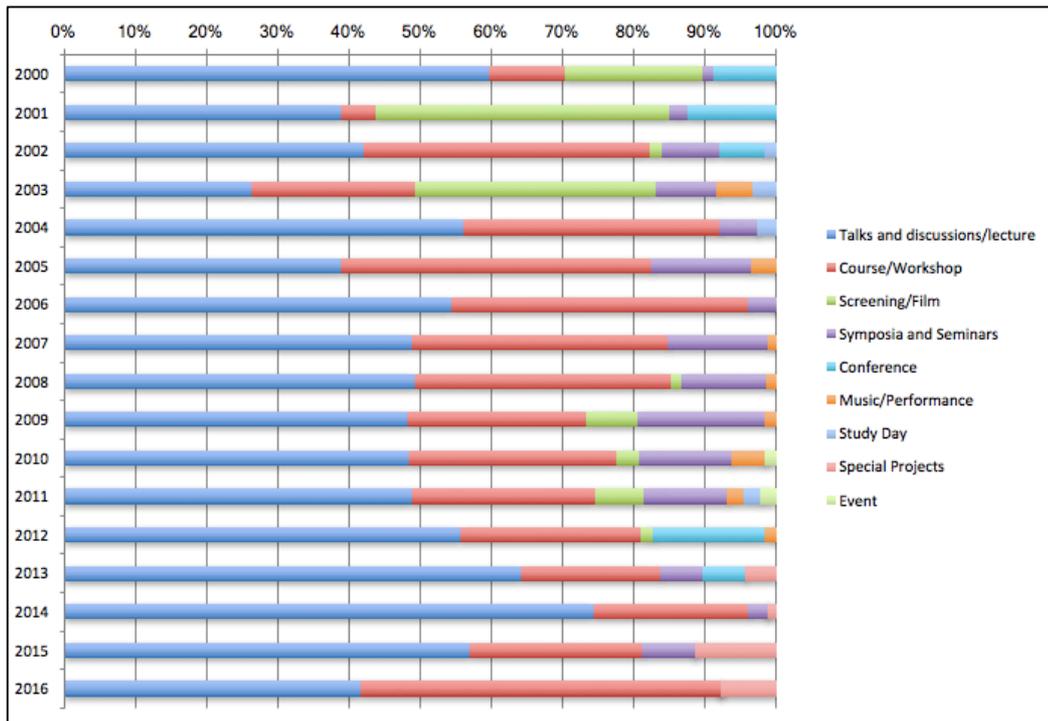
Figure 2: The percentage of different types of Public Programme at Tate Modern (2000-2016).

Over 16 years, talks and discussions or lectures (in blue, in Figure 2) remain the major constituent of the Public Programme, but it is only by looking in more detail at events that the nature of those activities can be seen. For example, in 2002, there are events that expose the expertise of the department at that time and emerging issues in programming practice.[112] Unlike events in later years, Tate educational staff led events, rather than curating other people to lead activities. For example, Honor Harger, Webcasting Curator led a five-week course entitled 'Matrix: Intersections in Art and Technology' from 18 Feb–18 March 2002.[113] Harger was part of the Public Programme team and responsible for curating webcasts of activities, but also evidently led events herself. Such activity evidences the emergence of new expertise and authority within the staff of the museum. Similarly, education curators Sophie Howarth and Dominic Willsdon ran courses in 2002 and 2003. In 2002 Howarth ran a course on artists' film and video entitled 'Screentesting' and Willsdon ran a course on 'Essential Postmodernism'.[114] The delivery of content by curators continues a legacy from Tate Gallery where curators themselves delivered courses and lectures relating to art history or theory

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[112] At the time of the publication of the 2002–04 Tate Report, the members of staff responsible for adult or public programmes were, Dominic Willsdon (Curator: Public Events), Stuart Comer (Curator: Events and Film), and Sophie Howarth (Curator: Adult Learning), (Tate, 2004b, pp. 406–407).
[113] Information about that course was presented in the leaflet entitled 'Courses, Spring 2002'.
[114] Both of those courses ran 13 May–17 June 2002.

(Lahav, 2009). The instance of Tate staff leading courses falls away in later years, reinforcing the concept that the Public Programme increasingly functions as a *curated* platform over time, thus increasing the diversity of programme content that can be represented in the organisation.

Figures 1 and 2 include details of film shown as part of the Public Programme, as curated by Stuart Comer. As Comer's job title of Curator: Events and Film indicated, the early years of Public Programme at Tate Modern included films.[115] As the database in Appendix 1 and Figures 1 and 2 show, in 2000–2003, film is one of the most regular activities, second only in frequency to talks. After January 2004, however, Comer became part of the exhibition team, but still curating film programmes akin to those made in his time in education. The movement of the role from education to exhibitions can be interpreted in two ways – firstly, it indicates that film curating was part of the exhibition and display programme, rather than learning, but secondly, that the learning programme is more specialised and less encompassing of all activity that attracts a public to a short-term activity. In other words, the Public Programme agenda shifted towards learning, rather than including events that did not have a learning element (for example, a film screening that doesn't have an introductory or discussion element that could further its understanding is not a 'learning' experience).[116] The consequences of recognising that for this thesis are that a greater specialisation in learning takes place, and that learning is recognised as a distinct area from other public activities. That observation reiterates that the discursive opportunities available in the Tate Modern Public Programme are significant and specialised. In terms of the discussion of democracy later in this thesis, it demarcates a territory that is distinct from other public opportunities at Tate Modern because publics take part in activities *alongside* interlocutors, subjects and content.

In 2003, film was publicised with performance in special leaflets that listed activities both at Tate Modern and Tate Britain. The categorisation of activities was thus fluid, and while *internally* the concept of a Public Programme was a discrete set of activities, when those activities were publicised, there was no distinction *in public* to show that they were organised by a particular team. That examination

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[115] In the years 2002–2004, Public Events took place as part of the Interpretation and Education Department, and Sophie Howarth was listed as Curator: Adult Learning, with Stuart Comer (Curator: Events and Film), and Dominic Willsdon (Curator: Public Events) (Tate, 2004b, p. 407).
[116] The few instances of film screenings in the Public Programme from 2008–2012 include introductions or discussions, and are not simple screenings in their own right.

reiterates the observation made by Victoria Walsh in 2009 about the 'ambiguity' about the education programme overall: there is an inexactness and fluidity in the communications about the programme and in the type of events that 'education' covers (Walsh in Tate Encounters, 2009a).[117] Thus, whilst internally the area of Public Programming became more specialised, externally it was less distinct. It stresses the point that learning itself has been a discipline in flux, in part because of the lack of attention paid to an entire programme – a lack which this thesis seeks, in part, to address.

It was at this time (ca. 2003), that New Institutionalism was first discussed, and thus indicates the broader curatorial and organisational issues at stake for art at this time (Ekeberg, 2003). The breadth and scope of the role that art organisations had to play within society was then under discussion. This is evident in the Public Programme at Tate Modern, with events as diverse and 'ambiguous' as the ones listed above and below. As the selected projects show, the concerns of the Programme and its curators are congruent with the issues emergent in the wider context of art organisations at that time. That is a shift in focus away from exhibitions as the principle site for art and publics, and critical concerns with issues such as the construction of publics in the space of the art organisation, and an organisational realignment that challenged historic configurations as well as political contexts. Analysis of data from leaflets, archive, website and Tate Reports allowed an overall picture of the Programme to be constructed, but also helped in revealing the detail of individual events that served to act as flashpoints in the Public Programme at Tate Modern. In turn these illuminated *correspondence to* or *divergence from* New Institutionalism. What emerges is a Programme that does not wholly conform to New Institutionalism, but rather can be compared to the concerns of organisational change and critique that were evident in New Institutionalism. This is significant because here I identify a practice that has prefigured and outlasted New Institutionalism, and is based in a concern with learning, not exhibition making. Certain characteristics of the Public Programme, while 'New Institutional' in character, do not embody New Institutionalism.

Crucially, in the Public Programme at Tate Modern it is evident that a concern with publics was more deeply enmeshed than it was in the propositionally decentralised

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[117] In each of her introductions to the interviews with Tate education and learning staff as part of the 'Tate Encounters' project, Walsh mentions that the lack of archival evidence in Tate Gallery Records about education is in part down to the "ambiguity" of its status within the organisation (Tate Encounters, 2009a).

New Institutionalism. However, the broader 'inflexibilities' of the museum provide bureaucratic barriers to the transformation of the organisational structures for the activity. Below, I expand on other examples from the programme that correspond and diverge from New Institutionalism more vividly.

On the Tate website (from 2005–2012), activities were grouped and categorised as 'talks and discussions', 'courses and workshops', 'symposia and seminars' and 'music and performance'. The latter category being used to encompass those activities that might be termed 'ambiguous'.[118] For example, artist and poet Alec Finlay's work *The stars before we herd them into conversations…* (2 July 2005, on the Turbine Hall bridge), was listed online as 'music and performance', as well as a 'talk and discussion'. The activity was an artist-led work, engaging a public in a dialogue shaped by Finlay's reflections on stellar constellations, connections and conversation. It required people to sit and sew labels of star names into their clothes while talking with others around them.
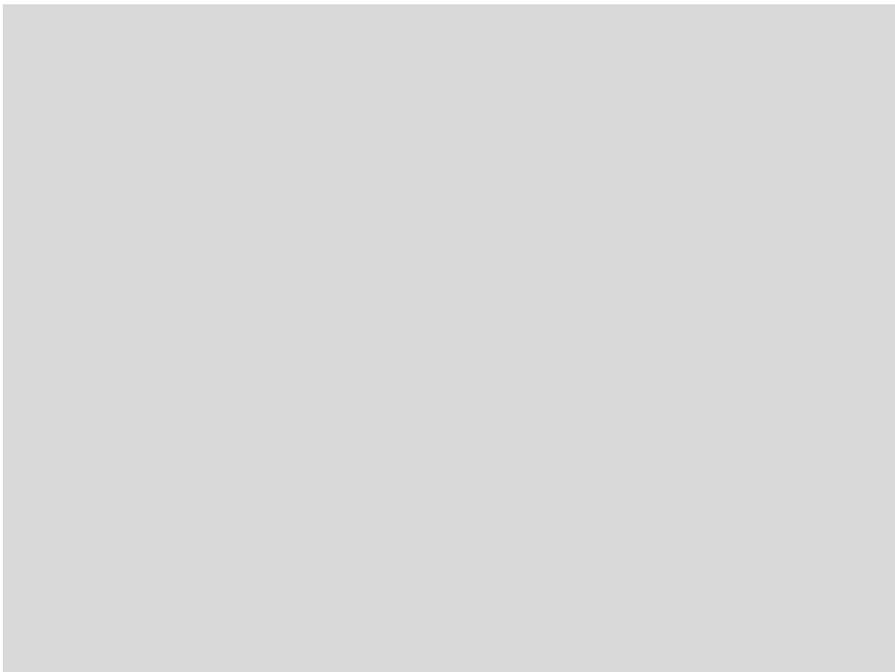
Figure 3: Alec Finlay, *The stars before we herd them into conversations…* (2005), realised in the Turbine Hall, Tate Modern. Photograph by Nina Sverdvik, copyright Alec Finlay

The involvement of publics in *The stars…* is crucial to its realisation, and, in occupying the Turbine Hall bridge, also had a presence as an interactive sculpture

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[118] Tate website held data from 2000–2012 which was a reliable way of retrieving a complete picture of Public Programme activity from that time. Activity from that time could also be verified by staff and their records as well as personally attending events.

of chairs, name labels to be sewn onto clothes and people. What qualifies this work as part of the Public Programme (which is concerned with learning and understanding art), is ambiguous and hence its listing in multiple places on the Tate website. While it engaged a public and foregrounds dialogue and discussion, the presence of the work in the Turbine Hall was certainly more akin to a performance or installation than, say, a lecture or symposium in the Starr Auditorium. Such ambiguity marks an activity as distinct in the Public Programme – and often in later years, projects that involved artists were categorised as 'special event', defying easy classification. Events like *The stars…* are significant for this thesis because they indicate the way in which the Public Programme at Tate Modern did not conform to traditions in making educational work. Instead they corresponded more closely to ideas in New Institutionalism that concerned making art public, rather than perpetuating the distinction between exhibitions and peripheral programmes (Hoffmann and Lind, 2011). Here, too the responsibility of learning shifts to the public: the curators and artist create a platform for discussion around art, but the discursive activity is reliant on people taking part. This is an example of the form of the activity becoming more democratic. Of course, exhibitions and collection displays continued at Tate Modern, but the Public Programme exemplifies an area of practice that was characterised as 'innovative' in New Institutionalism because it diverged from the traditional hierarchies of curator, artist and audience.

Another example that indicates the ambiguities of programming and working with artists is 'The Fight', led by artist Humberto Vélez in July 2007. 'The Fight' was part of the Public Programme, and again was categorised as 'music and performance' on the website.
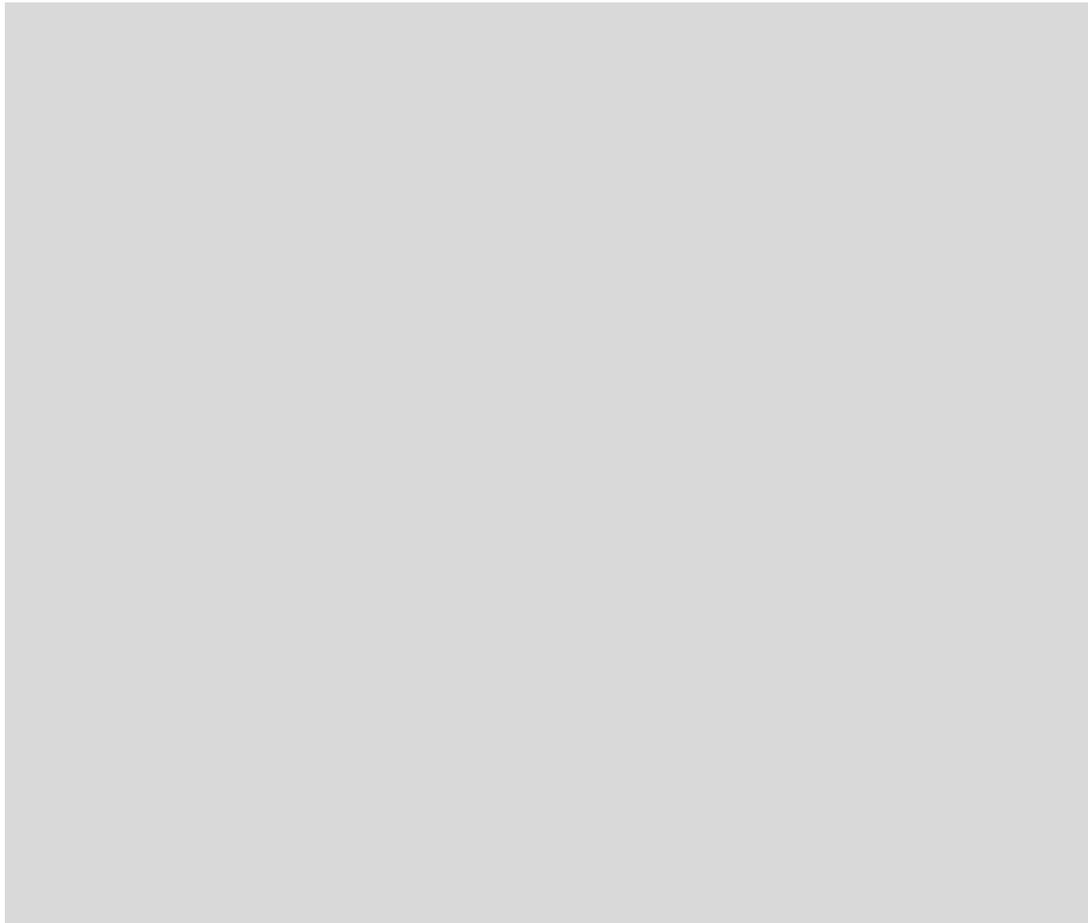
Figure 4: Tate website listing for 'The Fight' (Tate, 2007b)

Curated by Gabriela Salgado, 'The Fight' was connected to the Hélio Oiticica exhibition on display at the time, but rather than solely reinforcing or creating knowledge about the artist, it also linked to its themes of social inclusion, the use of public space, and the creation of experimental and experiential participatory work.[119] Reflecting on the status and role of the artist working in education, rather than in exhibitions, Salgado comments that an approach of working with publics,

> seems to present a more inspirational and productive role for artists, where not only interpretation and pedagogy in both the museum and the classroom provide a flexible model, but where the participators/students/collaborators are given control over images, granted trust and stimulated to develop innovative thinking about the surrounding reality. And if one of the most relevant contributions of art to society is to empower alternative thinking about reality, pedagogy and creativity are close relatives. (Salgado, 2007, p. 4)

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[119] Gabriella Salgado was Curator, Public Programmes (2006–11). Also at that time, Marko Daniel was Curator, Public Programmes (joined 2006), as was Sara Raza (2006–2008). Caroline Brimmer was Assistant Curator Public Programmes (2003–2008).

Thus, in making art public, the approach of the Public Programme curator in this example was also to distribute control to publics and to draw on the capacity of creativity and pedagogy to generate alternative thinking about the world. In Chapter 3 of this thesis, I will link that capacity to generate 'alternative thinking' to the production of subjectivities: that production is crucial to democracy because it facilitates challenge to hegemonic orders. As Chantal Mouffe indicates:

> I am convinced that cultural and artistic practices could play an important role in the agonistic struggle because they are a privileged terrain for the construction of new subjectivities. Think, for instance, of the success of feminist artistic practices in undermining the hegemonic order by revealing how the construction of images contributed to construction and reproduction of oppressive social norms and by offering alternative views. To revitalize democracy in our post-political societies, what is urgently needed is to foster the multiplication of agonistic public spaces where everything that the dominant consensus tends to obscure and obliterate can be brought to light and challenged. (Mouffe, 2006, n.p.)

With 'The Fight', Salgado arguably describes an agonistic public space in which the dominant consensus about the production of art and inclusion of publics was challenged. This happened in several ways by means of the structure and content of the activity. By working with community groups linked with sport and performance and not conventionally with an art museum, 'The Fight' challenged the conception of a traditional art audience. It also facilitated individual production of meaning and subjectivity by co-creating work with an artist. 'The Fight' was also an instance where the education team was making new work with artists and publics, albeit within the context of Tate Modern displays. It challenged the categorisation of the educational as 'peripheral' and addressed the status of the artist as the sole generator of creative activity. Additionally, Salgado's reflection about 'The Fight' on her own website (Salgado, 2007), bolsters the information available on the event, further reinforcing the fact that the availability of evidence about an event in the Tate Modern Public Programme facilitates its usefulness to research.[120]

There are various ways in which more information can be made available but none of them are habitually engaged by default at Tate. For example, the presentations for the symposium 'Landmark Exhibitions' were also published, this time, online in 'Tate Papers', Tate's research journal (Daniel and Hudek, 2008). Again, as with

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[120] That reflective process is also witnessed in the establishment of the Tate Research Centre: Learning project, which was initiated in 2014 and created to "promote research, knowledge exchange, and inform practice in the field of learning in galleries" (Tate Learning, 2014, p. 3).

Salgado's essay about 'The Fight', the presence of the texts in 'Tate Papers' makes visible and available the information presented in the symposium.[121] 'Landmark Exhibitions' also provided a forum for the discussion of what constitutes a significant exhibition, and the speakers debated the role of curator, artist and archive in remembering and reinforcing the importance of exhibition content and critique (Tate, 2008a). Furthermore, in the 2008-2009 Tate Report, it states that the event was "aimed at those with an interest in museum practice and the role museums play in society." (Tate, 2009c, p. 47). Thus, this perpetuated the strand of programming that was initiated at the opening of Tate Modern, in which the museum and its practices could be 'unpicked', and blurring the boundaries between one particular type of public and another. Here is an example where the content of the activity is more radical than its structure – the symposium, 'Landmark Exhibitions' was a conventional form over two days with papers, questions and answer sessions and panel discussions. However, what was challenged by 'Landmark Exhibitions' was the way in which organisations remember and recall their work, and the political and structural mechanisms for doing so. Thus, the Public Programme provided a site in which its own histories and traditions of the social and architectural contexts in which art is displayed were discussed. Therefore, not only does the Tate Modern Public Programme address a precept in New Institutionalism about self-reflection, but it also disrupts the idea, discussed above (Farquharson, 2006), that it is only in 'new' organisations that such questioning can be enacted. What can be recognised here, is that the complex politics of the art museum creates a rich territory for learning about that history, and the disruption of it.

2008 onwards: from 'education' to 'learning'

In 2008, the 'Interpretation and Education Department' at Tate Modern became the 'Learning Department', marking a "shift in approach" to recognise that people learn "throughout their lives" (Tate, 2008c, p. 57). That shift established the department as a team focussing more on *what is learnt* rather than the pedagogical or educative processes by which it happens. That shift showed a responsiveness to the organisational imperatives at the time, driving forward more 'strategic' programming that spoke to the broader aims and objectives that were initiated at Tate, which included being open, diverse, international, entrepreneurial and

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[121] Additionally, recordings of the symposium are also available on the Tate Website (Tate, 2008b).

sustainable.[122] The Public Programme, however, continued with its format of talks and lectures, courses, symposia, and special events, (as is shown in Figures 1 and 2, above and as listed in Appendix 1). The inadequacy of those terms to embrace the detail of events in the Tate Modern Public Programme, however, is evident with activities such as 'Experiences of the Dark' in which speakers led events within the total darkness of Miroslaw Balka's Turbine Hall installation, *How it is* (2010). Listed under 'talks and discussions' or 'courses', the events exploited the space for activities that centred around ideas and experience of the dark (Tate, 2010c).[123] Highly site-specific, the programming went beyond the format of a speaker and discussion and included a physical experience, thus challenging the format of a traditional lecture or workshop by taking place within an artwork that created an environment of complete darkness. A destabilisation of the senses in that way challenges the 'comfort' of publics who are at home in a lecture theatre, and creates a setting in which all-comers to the activity are equally experiencing the challenges of sensory deprivation. In challenging that form, and in terms of democracy, 'Experiences of the Dark' served to draw attention to the non-neutrality of the lecture theatre by transporting familiar formats into an unfamiliar setting. Similarly in terms of that mix of familiar content and unfamiliar setting, 'Shortness: A Very Short Conference and a Very Long Dinner' (Tate, 2009b) included talks, meals, screenings, performance and interventions that went beyond the usual format of a symposium.[124] A shared meal that was part of the activity was a crucial part of the evening, shifting the emphasis from presenters and presentations to discussion and collaboration – again, a technique that draws attention to the politics of the format. Including aspects of performance and social aspects of projects (as mentioned by Lahav (2009) at the outset of Tate Modern's Public Programme) means that activities are 'ambiguous' in character, bridging categories of activity. Unlike the early Public Programme, however, which manoeuvred to shift opening times and audience to generate funds, this later programme also challenged the role and function of the site-specific artwork (via 'Experiences of the Dark') and the scope and duration of a Public Programme activity (with 'Shortness'). In these examples, we see a shift from critique of format

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[122] Tate Reports of 2006–2007 and 2007–2008 refer to Tate's Vision to 2015, which was centred on the issues of being more open, diverse, international, entrepreneurial and sustainable. (Tate, 2008a).
[123] On 1 February 2010, for example, in an event entitled 'The Unknown', Hugh Huddy from the Royal National Institute for the Blind spoke about how blindness can redefine darkness, and artist Stacy Makishi made a performance about ideas about the unknown, and anguish. The series was curated by Martine Rouleau with Tate Modern's Public Programme team.
[124] 'Shortness' was organised by Irini Marinaki, Konstantinos Stefanis and Ricarda Vidal and Tate Modern Public Programmes in collaboration with the London Consortium, the Institute of Germanic & Romance Studies (University of London) and with additional support by LCACE (Tate, 2009b).

to a more creative criticality, in which alternatives are not only discussed, but enacted.

Certainly, other workshops and courses in the Tate Modern Public Programme at that time have also pushed at the boundaries of traditional configurations of those types of events. The recurring 'Life Drawing' workshops often have taken place within the gallery and have included interventions with lighting, film and digital manipulation (Tate, 2010b). Furthermore, the workshop 'Disobedience Makes History' (23 and 30 January 2010), led by the 'Laboratory of Insurrectionary Imagination' was a workshop to investigate the history and practice of creative disobedience and was intended to culminate in a co-created intervention.[125] The participants in that group claimed that their proposals were censored and subsequently self-organised a group, 'Liberate Tate' that began its activities early in 2010, and continued to organise activities in or around Tate until 2016. It is not the task of this thesis to deal with the claim to censorship made by the people who formed 'Liberate Tate', but rather that to notice that whatever the actions during the workshop, it was the catalyst provided by the Public Programme that led to further self-organised activity from which a new group was formed. Whether censorship occurred or not in this instance, the point is that within the Public Programme is highlighted tension between Tate's organisational decisions, as guided by the constitution and mission, and the issues as determined by publics who take part in the programme. This issue of tension between the organisation and public motivations is taken up in Chapter 3 in terms of dissensus, thus linking the activity of the Public Programme to forms of democratising activity, in and in which the 'platform' of the art museum has a role to play in learning about public agency within that democracy.

What arose from 'Disobedience Makes History' was the beginning of a group of people who formed 'Liberate Tate', a network dedicated to "taking creative disobedience against Tate until it drops its oil company funding" (Liberate Tate, 2010b). 'Liberate Tate' called many of their activities 'performances', thus bringing their work in line with actions of institutional critique and creating artworks that were not just simply acts of disobedience. For example, in 2012, in a work that they called *The Gift*, members of 'Liberate Tate' brought a wind turbine blade into

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[125] Their website states: "We are not an institution or a group, not a network nor an NGO, but an affinity of friends who recognise the beauty of collective creative disobedience. We treat insurrection as an art and art as a means of preparing for the coming insurrection." (The Laboratory of Insurrectionary Imagination, no date).

Tate Modern's Turbine Hall and offered it to Tate as part of their permanent collection (Liberate Tate, 2012). Citing the Museum and Galleries Act 1992, from which Tate draws its mission, they proposed that the blade was a gift for the benefit of the public, and addressed Tate's mission concerning sustainability. *The Gift* was an intervention in the public space at Tate Modern and a performance that directly engaged with Tate's own constitution and mission, drawing attention to oil company sponsorship at Tate. The repeated activities and interventions of 'Liberate Tate' demonstrate that although it is completely disconnected from the Public Programme in terms of its constitution, it was nonetheless a Public Programme event that provided the platform for a new group to form, and for new actions to emerge that are not definable by Tate and which can be controlled as part of that programme. The subsequent formation of 'Liberate Tate' after 'Disobedience Makes History' provides evidence that the work of the Public Programme is a catalyst to thinking and action for publics. In this case, the action is outside of the apparent enclosing 'safety' of the museum walls and beyond the remit of the Public Programme. It is a clearly observable instance of the possibilities arising after the Public Programme, where publics obtain and disseminate, not just learned ideas, but a way of thinking and behaving into wider society. Such activity addresses directly the revitalisation of democracy via challenge to the obscuring activities of the dominant consensus (Mouffe, 2006). In the case of 'Liberate Tate', I do not claim it as an instance of Public Programming, but rather to show the ongoing repercussions of public interaction with the Public Programme in a rare instance of a visible ongoing activity. For this thesis, however, the politics of organisation and curating move beyond being solely oppositional, and in the next section, the reorganisation of Tate Learning after 2010 illustrates the greater complexity of politics evident in analysis of the Public Programme at Tate Modern.

After 2010: 'Transforming Tate Learning'

Anna Cutler became the first Director of Learning at Tate in January 2010 (Tate, 2009a).[126] Her appointment marked the first time that learning had been part of the senior management team at Tate, and heralded a period of restructure and refocus for Tate Learning. Toby Jackson had previously noted that while he held a senior position at Tate *Modern* from 1999–2005, he was not part of the senior management team of Tate *overall*, meaning that there was a dual hierarchy within

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[126] Cutler had previously been Head of Learning at Tate Modern from 2006.

the organisation (Jackson, 2009, 71 minutes). Therefore, bringing 'learning' into the senior team at Tate paralleled the recognition in New Institutionalism that to dissolve traditional hierarchies, an integrated approach to programming is necessary (Doherty, 2004b; Tallant, 2009). While Cutler's appointment is an instance of governance and not one of programming, it does indicate that for the recognition of Learning to take place, the integration of a Director was needed at the most senior management level.

When I interviewed Cutler in a 2010, she described how she thought at that time Tate Learning was approaching something different from the concept of integrated programming that had been associated with New Institutionalism. She linked it to a concern with learning not being obliterated and stated that she saw Tate Learning as a site which had the purpose to "deliberately construct complex learning environments and programmes to engage with the art" (Cutler, 2010b). She described how the term 'learning' was significant to use and maintain in use because it continues the conversation about how learning takes place at Tate. She also remarked on the fact that she was the first Director of Learning for 112 years at Tate, and that had symbolic meaning in terms of introducing language, terms of reference and the sense of a programme to the other directors at Tate. Cutler's claims for learning are significant to this thesis because they evidence the lack of focus on a practice that has a long history (as exemplified at Tate in the previous part of this chapter), and thus how the inclusion of ideas from learning have been side-lined in organisational discussions. This also speaks to claims in New Institutionalism that suggested it would be timely to decentralise organisational practice away from exhibitions and towards publics. Despite some of the claims in New Institutionalism for an 'integrated programme' that equally values all the activity of an art organisation, it was not seen to be borne out in practice. In contrast to New Institutionalism's 'integration', Cutler's claims are indicative that it is only by recognising and differentiating that specialised practice at the most senior level can change begin to take place. The recognition of the necessity of Cutler's position at a directorial level also demonstrates the slow rate of change in bringing learning to the core of Tate.

Cutler's appointment heralded restructuring across all of Tate Learning (including Tate St Ives, Liverpool, Modern and Britain) and the amalgamation of the Public

Programme team across the two London sites.[127] That process of change was called 'Transforming Tate Learning' (TTL) and commenced in 2011. Articulated as "a close examination and reframing of our practice", the TTL project,

> sought to transform Tate's learning offer through developing new methods of practice-led research, trialling pilot projects that challenged existing models of working and finally by establishing new networks to share findings across the field. (Tate, 2014c).

A publication also disseminated the process and results of the research: this is significant because it makes public the results of the progression of organisational change (Pringle, 2013) that was so central to New Institutionalism. One of the key outcomes of TTL was the establishment of an evaluation framework that was part of learning, rather than an add-on at the end of a project.[128] Eileen Carnell, who was appointed as Learning Critical Friend as part of TTL, reflected on this evaluation framework as follows:

> The aim of putting into place evaluation principles that derive from the values manifested in the work of all the teams rather than being implemented from top-down fits well with the overall philosophy of Tate's learning programmes within a democratic society. This is an excellent way of making the process visible and provides a useful and important record. (Carnell in Pringle, 2013, p. 10)

That recognition is significant because it identifies several crucial aspects in Tate Learning at that time, which are relevant for this thesis: namely, situating the programmes within a democratic society and making the process of the departmental strategies visible. In New Institutionalism, transparency of approach was thought essential for organisations wishing to challenge the traditions of 'top-down' approaches (Farquharson, 2006).[129] Also embedded within a formative (rather than summative) project evaluation process is the potential for learning

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[127] As a result of the restructuring that was initiated as part of the TTL initiative, Marko Daniel became convenor of the Public Programme across the Tate Modern and Britain ('Tate London'), which also included Community and Access Programmes. In 2014 there were seven conveners in the Learning London team who coordinated the teams responsible for Early Years and Families, Schools and Teachers, Young People's Programmes, Interpretation, Public Programmes, Digital Learning and BP Art Exchange (Tate Learning, 2014, p. 4).

[128] The "Values-Based Evaluation Framework" had five stages: "1. Identifying what our core values are and what we consider are the necessary conditions for learning. 2. Articulating in detail how these values are manifested in practice – what the activity entails and what we expect to see. 3. Identifying the processes and mechanisms that need to be in place to enable us to understand what is happening and to account for the experience of those participating. 4. Drawing together and analysing our findings to develop broader understandings and to build new theory. 5. Ensuring that what we find through this process feeds back into practice and is disseminated appropriately" (Pringle, 2013, p. 10).

[129] Generating records about Learning activities speaks to the issues of creating an archive of Public Programme as identified in Chapter 1, attempted in Appendix 1, and as is further explored in Chapter 4 of this thesis.

opportunities for Tate staff as well as for publics – in other words, by implanting evaluation as part of the project process, staff and publics both have an opportunity for learning.[130] That sense of fixing and valuing learning as *part of* project processes also parallels concerns in writing on New Institutionalism that advocated for values that permeated all aspects of an organisation: "influencing the *organisation's* ability to learn" (Carnell in Pringle, 2013, p. 45, my emphasis). Thus, the TTL process reflects deeply on an organisational process that underpins and is congruent with the content of the programme. In line with the agenda in New Institutionalism, the thorough and transparent processes involved in creating new ways of organising art are manifest in the TTL publication. However, in contrast to the assessment in New Institutionalism, which considered that only in 'new' organisations could effective change be manifest, the 'appropriate' site for organisational rethinking could be oriented around learning practice and take place in a museum, as has been demonstrated with the TTL process from 2010–2013.

In terms of Public Programme activity from 2010 onwards, collaboration and participation were reiterated as significant in Learning's approach (Tate, 2012h, p. 49).[131] Unlike at the opening of Tate Modern, Public Programme curators no longer delivered courses (the content) of the programme, but rather curated partnerships and individuals to deliver the content. That curatorial approach devolved authority away from the art histories of the museum to the wider contextual histories, theories and practices of others. That approach highlights a further engagement with democratic issues of inclusion and equality, and a focus on representing a more diverse set of voices within the programme. There was also a further focus not only on critique of museum practice, but on a more dialogue-based approach that fostered criticality and a more equal exchange between the organisation as represented by the programme, and its publics. For example, in collaboration with King's College London (KCL) and the Public Programme curators, I delivered three iterations of the course 'Towards Tomorrow's Museum' (see Appendices 2–4 for the syllabuses for the course).[132] The course was aimed at interrogating current

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[130] Elieen Carnell describes summative evaluation as "the need to identify outcomes when a project is completed" in contrast to formative evaluation, which takes place "within a project, such as reflection or action research in order to learn and extend and change practice" (Carnell in Pringle, 2013, p. 33).

[131] Singled out in the Tate Report for 2001–2012, is a series of activities relating to 'topology', where "Some of the world's leading intellectuals, artists and writers came together at Tate Modern in a series of lectures and seminars to discuss its wider implications as part of Topology, a ground-breaking, three-year project developed in collaboration with NTNU Trondheim (Norwegian University of Science and Technology), Goldsmiths, University of London, Ohio State University and the Middlesex University Centre for Freudian Analysis and Research." (Tate, 2012, p. 49).

[132] For the course, I worked closely with Sandra Sykorova (Assistant Curator Public Programmes).

and emerging practices within the museum, and each week constituted discussion, presentations from Tate staff, readings and visits to the galleries. Those attending were students who were undertaking an MA at KCL and individuals who booked via Tate (for reasons including personal interest and career development). Overall, the learning approach for 'Towards Tomorrow's Museum' was to foster critical thinking about Tate and to address members of staff directly in dialogue about their work and the wider practices in the museum. Staff often talked about emerging practices and actively sought the ideas and feedback of the students involved. The course was embedded in the Public Programme and provided a site for discourse about the museum, positing alternatives to and critique of Tate's practices.[133] Thus, 'Towards Tomorrow's Museum' is an example of self-reflexive activity in the museum, but because it was positioned as part of the Learning programme, an objective was also to create the circumstances in which attendees could foster critical thinking themselves and transfer that knowledge beyond the boundaries of the course.

To illustrate an instance of the content of 'Towards Tomorrow's Museum', but also to highlight the objectives of the experience for those taking part, I draw attention to the presentation by Emily Pringle (Head of Learning Research) in 2012. She spoke about 'The Tanks' programme in 2012, and the attempt that was made to integrate the Learning and Performance programme for that project.[134] Her account and the ensuing discussion drew attention to the institutional boundaries that caused issues with an integrated approach. Pringle related that the attempt to enact an integrated approach was not successful and that an investigation into the reasons for that was on-going. In a document to support her presentation, she said:

> Integrated programming starts from the basis that the purposes of the art museum, namely the presentation of art and visitors' engagement with, and learning from, art are of equal importance. (Pringle, 2012).

Thus, the course attendees could discuss the issues at stake that resulted from the reality of attempting integrated programming. Integration was advocated in New

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[133] Such an approach also implies organisational change not only at Tate Modern, but also within universities. That is reflected in on-going relationships that Tate Modern has had, for example, with the London Consortium (until 2012).

[134] The programme for The Tanks in 2012 was 15 weeks long, and called 'Art in Action'. It was described thus in the Tate Report for 2012–2013: "Engaging audiences in the discussion about the changing role of art is a central preoccupation for curators working on Tate's programme of lectures and events. Many of these arise from contexts beyond exhibitions and displays and reflect current political or cultural concerns." (Tate, 2013, p. 27)

Institutionalism (Tallant, 2009), but Pringle's description of the reality of the working practice across an organisation that has clearly defined roles for exhibition curators and learning staff, indicated that it was difficult to realise in practice.[135] Pringle's observations about this attempt at integrated programming describe that New Institutionalism was never fully worked out in practice and remained largely untested. Her comments on the process of integrating programmes draws attention to the perpetuation of difference between exhibition and learning processes, and the continuing lack of equality between those processes at Tate at that time.

Supporting that analysis, Cutler also remarked on the terrain between learning and exhibition practice at Tate, saying:

> we need to create the boundaries about what we are not, and actually, you know, integration is about sharing ideas and questions, it is not about integrated practice because we have very different practices. (Cutler, 2012).

Therefore, integration of practice, as attempted in 'The Tanks' programme and here questioned by Cutler, points to a critical engagement with the claims of New Institutionalism. As has been outlined above, New Institutionalism's outline for organisational practice, while suggesting the decentralising of the exhibition, continued to present those ideas from an exhibition-focussed curatorial practice. The omission of a long history of learning practices that have tackled precisely the kinds of issues that New Institutionalism presented – a focus on publics, collaboration and participation, among them – thus prevents those practices from also informing new and creative directions for art organisations. Both Pringle and Cutler in their claims above, advocate for a new orientation towards the practice of learning curators at Tate.

While 'Towards Tomorrow's Museum' was an instance where, following New Institutionalism, the museum provided a forum for critique of its own practices, it was also an opportunity for the failures of New Institutionalism (such as the instance of integrated programming) to be discussed. However, by positioning this complex critical site within the Learning programme at Tate Modern, the

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[135] The reasons for the lack of success of the attempt at integrated programming were not made available, but from Pringle's presentation, related to professional territories and the fact that this was the first attempt at working in this way. Pringle's document, presented a definition of integrated programming from her point of view, was intended as a means to learn from the experience and to clarify the issues at stake in terms of working practices and publics.

opportunity to advance beyond the inadequacies of New Institutionalism is manifest. That is because the site is positioned within a context that facilitates a learning experience. Rather than closing discussions and operations because of perceived failure, the prospect of continuing and developing ideas is enabled, since disruption and disagreement are valued as part of the learning process. That observation is reiterated by research carried out with members of the Tate Learning team, where the overarching rationale for learning was as a "disruptive process of change brought about through an engagement with art and ideas" (Pringle and DeWitt, 2014, para. 45). Pringle and DeWitt's investigation, carried out as part of 'Tate Research Centre: Learning' makes public the reflections, evaluation and scholarship that have taken place within the Learning team. Thus, the consideration of what is learnt in the Learning Department's programme and activities, addresses the principle of self-reflection found in New Institutionalism, but deepens that commitment by making the results of that process public.

By 2014, Tate Learning articulated its values as follows:

> We believe in a democratic and inclusive approach to learning with art that seeks to innovate in order to meet the challenge of the changing face of arts practice and the broader context of our rapidly changing world. (Tate Learning, 2014, p. 2)

Therefore, the stated values are in line with my observations about the Public Programme at Tate Modern from 2000 onwards, namely that through an engagement with publics as participants and collaborators, a more democratic approach is fostered. Also what is key to these stated values is that a 'broader context' for that learning experience is acknowledged, suggesting that there is a recognition of a territory beyond that of art and the art museum itself.[136] As I have recognised, the Programme addresses the breadth of art practice, but also considers the wider context of political and social issues that characterise the circumstances for contemporary art. The 'democratic' in the statement from Tate Learning is closely aligned with 'inclusive', suggesting that democratic in this sense is about a generalised and depoliticised 'openness' for all. The political aspect of democracy that is unacknowledged in this report. However, that reflection on politics did occur in the reflections of Tate education and learning staff (Jackson,

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[136] I continue to focus on activities that are historically in line with activities that have been planned for adult learners. However, by 2014, and as part of the TTL project of restructure and refocusing, the Public Programmes team went through a period of renaming and reorganising (for a time, it was called Adult Programmes, in line with the team at Tate Britain) and in 2014, the Public Programme also included Access and Community Programming. By the end of 2015, Community Programming had become part of Public Programming.

2009; Lahav, 2009), where they considered that learning practices in art museums are themselves closely linked to critique and change.

In the examples described above, it is evident that the Public Programme at Tate Modern demonstrates inventive programming around the collection, displays, exhibitions and installations, and the strategic aims and objectives of Tate. The programme can challenge both the structure of activities, where its form might destabilise familiar learning strategies such as the 'lecture' or 'workshop' and thus draw attention to the politics of those kind of events. Or the content of a symposium might draw together opposing viewpoints of political standpoints that are brought into public view and can then be discussed and critiqued. When examining the detail of the Public Programme, the activities are often about fostering knowledge and understanding of visual culture, but equally about challenging or critiquing the ways in which that understanding is brought to bear. There are also alternative viewpoints raised in the programming, considering issues raised by artists or curators in artworks or displays and exhibitions in another way (as with the 'Experiences of the Dark' series). Inviting speakers or creating activities that obliquely or indirectly connect with the issues of the artwork or issue at stake, strategically creates an opening within the events for new interpretations and understandings to arise. Such openings are not solely to do with the understanding of the artwork or artist *per se*, but connected with the public who attend the activities within the programme. What those publics take away from the activities into the world is not only about an understanding of visual culture, but about how issues might play out in the wider world.

That sense of understanding was explicitly explored in the 'Thought Workshops' series (2013–14, with a publication in 2015), which was made by the theatre group Quarantine in partnership with the Public Programme team. A longitudinal project, it created an 'extended conversation' (Leinhardt and Knutson, 2004, p. xi), in which publics participated and collaborated in the production of the programme (Simon, 2010). Therefore, this example is another instance where the form and content of the activity address issues of democracy. The form of the 'Thought Workshops' was unusual in its duration, but in being held over a longer than usual period of time, fostered a more involved relationship with Tate and the issues at stake, as raised by the participants. Also, the content of the activities, planned in collaboration with the participants, provided a platform for creative activity, generation of ideas and a spirit of working together to make change.

In 2013, an open call was issued by Quarantine and Tate Public Programme, inviting responses to the question "if you had a year to change something, what would you do?". 30 people were selected to take part, and a series of four workshops ensued in which ideas and issues about their proposals were questioned, exposed and interrogated. The first two workshops dealt with a sense of the utopian ideals of the changes proposed by the participants, while the second two dealt with making change a reality, with contributions from guest speakers (Tate, 2013a).[137] The Public Programme team worked with Quarantine: a theatre company headed by two artistic directors (Richard Gregory and Renny O'Shea) who originate new work that is highly specific to its participants, site and context. In the 'Thought Workshops', Quarantine utilised the familiar idea of the 'workshop' to integrate into the Tate's practices but instead of learning about an aspect of visual culture, they used the time to learn about themselves via the catalyst of questions of 'change'. As Gregory and O'Shea state, it became not about changing the world, but about changing "ourselves" (Sykorova and Kendra, 2015, p. 10). That pursuit of changing oneself through a learning process points towards the concept of creativity in the Public Programme and its links to democracy is tackled in Chapter 3, but also to the generative possibility of learning that is foregrounded by theory that is connected to forerunners such as critical pedagogy.

In view of the examples that I have used above, I connect the Public Programme to both New Institutionalism and the museum. The Public Programme embodies some of the characteristics of New Institutionalism, yet it does not pay attention to being part of that curatorial formation. Rather, it is by building on its previous programmes of education and learning, and, crucially, by examining its relationship with content and publics in practice, that key issues of democracy, equality and participation are tested. That experimental strand is also found in New Institutionalism, but never played out. What I do here is formulate one of the first overviews of the entire programme and identify the flashpoints by which the Public Programme forms a relationship with the functions of the museum. Like New Institutionalism, the Public Programme acts as a site for criticality and self-reflection, but unlike New Institutionalism it remains part of the historic organisation. Crucially, it is not an 'anti' museum, but rather presents opportunities

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[137] The 'Thought Workshops' were part of the BMW sponsored activities around performance, interdisciplinary art and curating digital space.

for engagement with the issues at stake, rather than eliminating or abandoning them.

Overall, this above overview of the key moments in the development of the education and learning towards the Public Programme at Tate Modern, has provided observation and analysis of a developing set of activities, skills and expertise at Tate that have previously been under-represented in the analysis of curatorial practice. The lack of attention paid to the practice of learning in New Institutionalism, and the doubt that an art museum could be a site for New Institutionalism to flourish, is thus contested by the evidence that I have gathered here. I now move on to analyse this activity in relation to museum learning theory and foreground the issues of the politics of democracy that can be evidenced in the interrogation of the Public Programme at Tate Modern.

Art museum learning theory and New Institutionalism

As has been evidenced above in this chapter, a public art museum such as Tate Modern is a place not only to encounter and think about ideas to do with art, but to enact and engage with democratic activity such as debate and dissensus. In museum theory and histories, there has been recognition of a generalised shift towards an increased sense of democracy in the museum, and that underpins what has been called 'progressive' museum practice:

> a combination of progressive pedagogical practice and progressive political views can efficiently and practically facilitate efforts of museums to support social growth towards more democracy and inclusiveness. (Hein, 2012, p. 198).

As has been intimated in New Institutionalism, however, the agency of the museum in a democracy is more than just the search for 'more democracy' or 'inclusiveness' as Hein described above, but potentially a site for more complex learning about the nature and politicisation of the idea of the 'democratic'. In terms of the Public Programme at Tate Modern, this relationship to democracy will be further discussed in Chapter 3, below. What is significant to note here, however, is that the sense of democracy that I will focus on is not a simplified version, but rather a complex context for activity in public, that is connected to a radical democratic…

> …re-emergence [that] reflects a combination of scepticism about the regulatory capacities of national governments and concerns about the capacity of conventional democracies to engage the energies of ordinary citizens. (Cohen and Fung, 2004, p. 23).

That concern about 'conventional' democracy being inadequate in the face of regulation, or unable to foster the energy of 'ordinary citizens', is also related to a perceived number of crises in democracy (Weibel, 2015). Those crises are framed in the context of a staunch commitment to democracy, but the recognition that there is a distrust of politicians, detachment from parties, and doubt about institutions of the public sector (Dalton, 2004; in Norris, 2011, p. 4). That situation, therefore, has contributed to the rise of "a new activism among critical citizens" (Weibel, 2015, p. 23). In his survey of democracy, its crises and activism, Weibel draws attention to what he calls the "performative democracy" of critical citizens (2015, p. 23). The history of artistic performance and participation of the audience in art, therefore, have evolved into "a social model that was already anticipated in the performative and interactive (media) arts" (Weibel, 2015, p. 25). That context of a re-emergent radical democratic concern in the face of a crisis in conventional democracy is, therefore, the context in which I situate this on-going discussion of the Public Programme at Tate Modern.

In direct relation to the perception of democracy and the political in the art organisation, in the context of New Institutionalism, Ribalta's curated programme at MACBA dealt with some of the issues directly. During a strand of MACBA's programme and in its period of 'New Institutionality', Sergio Bologna asked, in our current society, "where and how does political education take place?" (Sergio Bologna, in Ribalta, 2010, p. 248). The response was, 'in the museum'. Bologna explained how Fordism created a space within the factory for cultural and political discussion, but in a Post-Fordist time of flexibility, and with increasing demand for self-training and continuing education, the museum fulfils that role.[138] The complexity of the context for the art museum can be seen in theory and practice that investigates the 'restaging' of the art museum as a site to challenge prevailing power structures (Hansen, 2011), and the influence of institutional critique on the programmes of activity within such organisations (Sheikh, 2012). In this section, I will explore how elements of the Public Programme at Tate Modern detailed above address the fusion of ideas about the democratic, critique and learning practices.

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[138] Bologna's lecture was called "How do we want to be self-employed workers?", and took place on 30 September 2004 as part of a programming strand tackling the question: 'how do we want to be governed?'.

Additionally, I elaborate on the theory from both museology and politics that substantiates how learning practices demonstrate democratic mechanisms in action.

History of art museum learning theory and the impact of critical pedagogy

In New Institutionalism, it was said that an art organisation's practices should "produce a public rather than reach an audience" (Möntmann, 2013). However, such a stance is not unique to New Institutionalism but is prefigured by theory and practice in museum and gallery education. Museum education has been linked to a trajectory that moves away from receptive audience and towards participating publics (Simon, 2010).

In this section, the recent history of learning practice in art museums, such as that demonstrated at Tate Modern will be explored. Also, and crucially for the art museum, artistic practice is also central to learning and publics: "the production of publics, the constitution of new forms of subjectivation and public action is entangled within critical artistic practices" (von Osten, 2010, p. 69).[139] While the investigation of *artistic* practice is not central to this thesis, it has had an impact on learning practices in art museums, via its influence on the practice of learning professionals in museums. As Felicity Allen has said,

> I argue that gallery education, as it has developed since the mid-1970s, has been both a distinct and overlapping artistic strategy which is integrally connected to radical art practices linked to values aired and explored in the liberation movements of the 1960s and 70s, and particularly the women's movement. (Allen, 2008, p. 2).

It is these values that are common to the evolution of gallery education and artistic practice, and which also link to issues of democracy. For example, so-called participatory practice, the work of community artists, and activist artist practice have all been noted as key to the emergence of critical museum learning practices

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[139] von Osten refers here to the 'project exhibition' which "…was established in the late 1980s and 90s by artists who curated shows in collaboration with actors from other social or cultural fields with specific purposes in mind. The exhibition 'If You Lived Here...' at the Dia Art Foundation in 1989, organised by the artist Martha Rosler, is a paradigmatic example." (von Osten, 2010, pp. 58–59).

(Pringle, 2009a; Allen, 2011; Mörsch, 2011). In terms of this thesis, observations about publics in learning and artistic practice prove that New Institutionalism does not display a unique instance of production, but instead is situated within a context in which such issues are widely recognised. For this thesis, linking such practices with democratic processes further demonstrates the role that art museums play within society, particularly in terms of activities such as the Public Programme at Tate Modern.

Learning practices in art museums since the 1990s have been influenced by institutional critique and critical pedagogy, transforming a method of knowledge transmission (from educator to student) into one of reciprocal and co-constructed meaning-making, in which the learner establishes their own autonomy in that process. It is recognised that activists such as Paolo Freire, and theorists like Henry Giroux and bell hooks, and the concepts of critical pedagogy that they proposed, have influenced museum and gallery learning professionals (Howell in Sharmacharja, 2009, p. 147). In general, critical pedagogy aims to

> to develop critical consciousness in students by alerting them to the power relations, dominant ideologies and cultural assumptions inherent in seemingly neutral teaching situations. (Howell in Sharmacharja, 2009, p. 147).

Similarly, the 'critical consciousness' that is fostered in those encountering museum learning methods is parallel to ideas in New Institutionalism that sought to reinforce a critical role for art organisations. However, as has been reinforced throughout the thesis, the work of museum educators and learning staff has not been substantially explored within the scope of New Institutionalism. Thus, museum learning, that operates at a convergence of publics, critical practices, discourse, and the co-construction of meaning (as detailed in my database of Tate Modern Public Programme and the analysis above), indicates an area of practice that has been undervalued in the arguments about New Institutionalism. The inclusion of a wider discussion about learning and education changes the debates central to New Institutionalism for the following reasons: it confirms a longer history for the issues at stake in New Institutionalism; it broadens the territory beyond that of those challenging the centrality of the exhibition and the limited impact of exhibitionary practices on the organisation; and it includes publics more centrally as collaborators and co-generators of knowledge, thus moving beyond the activity of the art organisation itself.

Furthermore, in New Institutionalism, there was no recognition of museums' emerging connections to publics and the state, brought about by the social and political circumstances of the late 20th century (Dewdney, Dibosa and Walsh, 2013, p. 44). For this thesis, however, and in the light of concerns in New Institutionalism about politics and publics, museum learning represents an area of programming practice that does respond to such contexts.[140] The history and analysis of Tate education and Tate Modern's Public Programme thus indicates a rich resource for the analysis of how an art museum organises its activities, and how that activity relates to its publics, the museum and a wider societal and political context. While, as is evidenced from the examples selected above, a major aim for Tate education and learning activities is undoubtedly to foster greater understanding of and knowledge about art, there are, however, further concerns that have been articulated by staff, and which are both implicit and explicit instances of critical practice, for example, in 'Towards Tomorrow's Museum' as cited above. Furthermore, building on the concern with the production of subjectivities in the face of dominant consensus (Mouffe, 2006), or the aims of critical pedagogy, the tools and strategies employed in art museum learning are also indicative of a territory that engages with political issues that go beyond simply opposing museum tradition and authority. Thus, in investigating those areas in this thesis, the next section will consider the tools and strategies that recognise the agency of art museum learning in democratic activity.

Tools and strategies for museum and gallery learning

As is explored below, the practices of learning in the art museum, the dialogue and collaborative processes of co-constructivist learning (Carnell and Lodge, 2002; Watkins, 2011), are mechanisms which foster some of the elements also thought relevant to democratic life. They make the public museum a place not only to encounter and think about ideas to do with art, but a place to enact and engage with democratic activity such as freedom of speech and debate.

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[140] For example, the issue of climate change has been an instance of recognising social and political circumstances in action, as in 2010 at Tate Modern, where: "The discussion of contemporary themes, embedded in artistic practice, also secured new audiences drawn by the most urgent issues of our era. *Rising to the Climate Challenge: Artists and Scientists Imagine Tomorrow's World* was held at Tate Modern in collaboration with the Royal Society in March. Examining the social and psychological impacts of climate change, it included a screening of the drama-documentary *The Age of Stupid* 2009, presentations, panel discussions and a public forum." (Tate, 2010b, p. 42).

In the museum, there are models for learning that have substantively engaged with the encounter of publics with art, notably through what has been called 'constructivist' learning, in which meaning and, therefore, knowledge is constructed by individuals interacting with the museum and their own ideas (Hein, 1998; Hooper-Greenhill, 2007). This model has also been developed with 'co-constructivist' learning theory (Reusser, 2001), in which meanings and knowledge are constructed equally between the museum, individuals and, additionally, social encounters.[141] What is significant about these structures, which have been particularly implemented in museums, is that the authoritative or consensual approach to knowledge fostered in museums can be challenged by those who are constructing (or co-constructing) their own meaning in response to visual art. That approach, therefore, confronts the democratic in acknowledging that multiple points of view can be considered, rather than privileging the authority of the museum. Furthermore, co-construction does not foster consensus, but rather promotes dissensus, connecting it to the politics of radical democracy and criticality, as will be explored below and in Chapter 3.

In the first part of this chapter, the activities in the Public Programme provided evidence of the co-construction of knowledge through the inclusion of publics as part of the curated platform. The concepts of co-construction of knowledge are not included in writing about New Institutionalism, although Doherty's essay about it was included in 'engage' (a journal for museum and gallery educators), and she concedes that the issues around socially-engaged practice, as advocated by New Institutionalism, are better understood by educators and live art programmers than by the exhibition curators associated with it (Doherty, 2004b).

Towards criticality

To some extent the later texts about New Institutionalism (Sheikh, 2012; Ekeberg, 2013), demonstrate the shift toward a more complex approach to critique. The focus of critique is always varied and a shift towards *criticality* has been utilised to characterise a more productive approach:

> In 'criticality' we have that double occupation in which we are both fully armed with the knowledges of critique, able to analyse and unveil while at the same time sharing and living out the very conditions which we are able

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[141] Co-constructivist learning draws on social learning theory (Kozulin *et al.*, 2003).

to see through. As such we live out a duality that requires at the same time both an analytical mode and a demand to produce new subjectivities that acknowledge that we are what Hannah Arendt has termed 'fellow sufferers' of the very conditions we are critically examining. (Rogoff, 2003, n.p.).[142]

That statement pays attention to the influence of institutional critique, as was identified in New Institutionalism (Sheikh, 2012), but shifts towards "a more generative terrain that moves beyond negative critique" (Roseneil, 2011, p. 127). That shift is embodied in the research for this thesis, which uses the work of the Public Programme team and the principles that underpin the learning activities at Tate Modern. As has been noted, critique itself has shifted in terms of its position in art theory and the associated terrain of contemporary art curating:

> Critique, long since incorporated as an art theoretical asset, is now hegemonic, the sine qua non for discursive legitimacy in the circuits of art production and mediation. (Vishmidt, 2008, p. 253).

That observation is still linked closely to curatorial production and the concept that critique is generated via organisations themselves through their programmes and the activities of their staff. In this thesis, however, I contend that when viewed as a platform for the participation of *publics*, the circumstances for criticality are generated via the Public Programme. As has been contended:

> One could argue that the gallery is attempting to move beyond the idea that its role is simply to teach, or instruct, the public. Instead, in understanding that pedagogies can be enacted from "within democratic processes and practices" it fits comfortably in Biesta's second category of a pedagogy for the public. Rather than privileging the objects and the knowledge of educators, it is placing importance on learners and the learning process. The gallery's educational work is based on a belief that people can be empowered to become critical or creative subjects within the gallery space. (Sabeti, 2015, n.p.)[143]

However, I contend that through the lens of criticality, the objective is not to become critical *or* creative subjects, but rather, that to become critical *and* creative is crucial to affect the more generative outcomes associated with the learning aims of the Public Programme team at Tate Modern. That observation is commensurate

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[142] Rogoff distinguishes between criticism, critique and criticality thus: "from finding fault, to examining the underlying assumptions that might allow something to appear as a convincing logic, to operating from an uncertain ground which while building on critique wants nevertheless to inhabit culture in a relation other than one of critical analysis; other than one of illuminating flaws, locating elisions, allocating blames." (Rogoff, 2003, n.p.).
[143] Sabeti here references Gert Biesta (2013). In Sabeti's quote, too, is embedded an explanation of the language used to describe learning in the museum – the *educative* is associated with knowledge transfer from museum to publics, while *learning* shifts the focus to those who learn and the process by which that learning takes place.

with the conception of co-construction of knowledge and the hypothesis in this thesis that as a functioning public space in a democratic context, the activity of the Public Programme is a crucial site for the enactment of democracy. That enactment is concerned with key principles found in democratic theory, which include issues of freedom and autonomy, equality, and representation (Blaug and Schwarzmantel, 2001, p. 16). In the Public Programme, as exemplified above, those issues are raised in the content and the learning practices that are enabled in the programme. What I am concerned with in this thesis is how such issues, through learning and the participation of publics make a democratic space in which those issues are *at stake*, rather than *given*. This is in line with David Held's (2006, p. 234) commentary that democratic affordances of mechanisms in civil society can be sites that can reinforce or create new viewpoints, and need to be examined as part of democratic activity. In that way, the Public Programme is a place where issues of citizenship or power are open to critique, rather than being reinforced or re-presented by the activity of the museum. In line with a radical democracy, there is also, in the structure of the Public Programme, an opportunity for disagreement and dissensus – concepts that will be explored further in the next chapter. The way in which that enactment of democracy takes place within the perceived failure of conventional democratic governance and in terms of an emergence of radical democracy will also be discussed in more detail in Chapter 3, with the aim of locating museum leaning practice in the territory of generative new knowledge and challenge to existing democratic systems, which continue to be challenged, critiqued and revised.

Here, however, I continue to stress the way in which learning happens, to foreground connections with democracy in the next chapter. The concept of criticality and the creative in learning is not a culmination of development, but rather part of a learning process. In that process, can be identified four functions, which can be summarised as:

> an *affirmative* function, when it conveys information about art institutions and what they produce to an initiated and already interested audience as smoothly as possible, and a *reproductive* function to the extent that it endeavours to bring in children, young people and others uninitiated to these institutions and thus ensure the continuation of their audiences. It can also assume a *critical deconstructive* function when it joins together with the participants to question, disclose and work on what is taken for granted in art and its institutions, and to develop knowledge that enables them to form their own judgements and become aware of their own position and its conditions. Finally, gallery education can sometimes have a *transformative*

effect, in the sense of changing society and institutions, if it does not content itself with critical questioning, but rather seeks to influence what it conveys for example, by shifting the institution in the direction of more justice and less discursive and structural violence. (Mörsch, 2011, pp. 6–7, original emphasis).

Criticality, as described above, is equivalent the 'transformative' sense of learning in Mörsch's list of learning functions in art organisations. The generative sense of criticality is about making change – of transforming by means of shifting the organisation and its publics. While that function is not a culmination of learning endeavours, the scope of learning purposes that are identified in art organisations are territory that I will develop in the next two chapters of this thesis in terms of theory about democracy.

Similarly, Rancière's 'Ignorant Schoolmaster' (1991) has proven to be a touchstone to educators discussing the "radical democratic vision of self-learning" (Mörsch, 2011, p. 12).[144] What is of interest here is Rancière's conceptualisation of a framework for teaching methods that challenged former systems that had been formulated to "reproduce an authoritarian distance between teachers and students that consists not only in the difference of knowledge but in the teacher's power to define distance" (Sternfeld, 2010, n.p.). In its stead, a shared ignorance is acknowledged, which engendered a conception of equality. What is also of interest in the case of the 'Ignorant Schoolmaster' is that whilst the explicatory role of the teacher is challenged, what remains is an 'emancipatory' framework for learning in a group. That tension between creating a framework for learning while also allowing the perpetuation of a territory in which equality in that learning is enabled, can be evidenced in the museum learning context for Public Programme activities which sought to challenge paternalistic and hierarchical structures for learning in museums. Within the Public Programme, the mechanisms of museum governance are brought to light, and it is through activities such as 'Towards Tomorrow's Museum' in which the underpinning systems of museum practice are identified and critiqued. In the content of the programme, as described in the first part of the chapter above, issues such as control, interpretation and art histories are at stake: 'Landmark Exhibitions', for example, not only identified key exhibition histories but also drew attention to the systems by which exhibitions are made and remembered, thus not only reinforcing a history, but also challenging the way in

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[144] The 'Ignorant Schoolmaster' was Joseph Jacotot, "a lecturer in French literature at the University of Louvain" (Rancière, 1991, p. 1). In 1818, Jacotot taught French to Dutch students without any knowledge of the Dutch language.

which that history is made. Also, in terms of structure, by shifting the formation of activities by revisiting or reworking the 'lecture or 'symposium', or by working with artists to make 'special events' that foreground participation, as described above in work with Alec Finlay or Quarantine, the power structures of those forms are brought to light. The creation of a space for discussion about those structures, and the possibility of dissent in the space of the Public Programme, represents a structural shift. That shift can be noted in activities that move from transmission or affirmation of knowledge and power, to a two-way communication that can be transformative, not only in terms of knowledge by in relations of power. That move is crucial in the challenge to structures in museums that have been viewed as paternalistic or hierarchical.

While New Institutionalism was fixed on the transformative potential of critique by opposition, the limitations of opposition are cause for the confinement of activity which can result in organisational failures, such as those detailed in the 'fall' of new Institutionalism (Möntmann, 2007). What remains at stake is the proposition in New Institutionalism that action within art organisations could transform the organisation itself. That transformation, it was thought, would result in a new administrative mechanism that would continually renegotiate its position with publics, political context and artists, and hence the interest in networked or open-source forms of governance in the literature. In the next section, I will explore the 'traditional' forms of governance for art organisations and investigate how they can be challenged, but moreover how concepts of learning in the museum aim to activate democratic potential beyond the confines of the gallery space.

Museum learning and power

In this thesis, thus far, there has been an implication that learning practices in the art museum can challenge the hegemony of art museum traditions by making a programme that allows for critical practice of existing programmes or by making the means for testing or questioning pre-existing knowledge structures. In terms of New Institutionalism, the complexity of a museum structure was not investigated because of the dismissal of collection-based institutions, thus there was no discussion of the possibilities available through learning practices in the museum. As has been demonstrated thus far, this study does not aim to correct that, but to

indicate that the shortcomings in New Institutionalism can provide a springboard for further investigation. Looking back, museum histories indicate that structures of power and control have been highly complex and related to state power, as well as to the bureaucracies of the museum itself (Bennett, 1995; Duncan, 1995; Staniszewski, 1998). Therefore, exercising critical practices and a more complex, generative criticality through learning, challenges not only museum operational 'conventions', but also the more complex context in which the museum operates.

In that vein, and to characterise the historic 'exhibitionary complex' of Foucauldian disciplinary and power relations in the museum, it was envisaged as a site through which the populace was ordered and organised by the state (Bennett, 1995, pp. 59–61). What was key about this formative era of museum activity, however, was that the populace *assented* to be governed through the subtlety and encouragement of its governing practices and thus part of a continuum of control that ranged from education (schools) to punishment (prison) (Bennett, 1995, p. 87). That pervasive sense of the historic museum exercising state power has influence in New Institutionalism, where curators were characterised as wanting to abandon connections to state control and to exercise independence and critical capacity with and against such mechanisms of power.

More recent analysis of the power relations surrounding the museum, however, enlarges the complexity of relationships, indicating how the state (government), artists, public and concerns such as multiculturalism, networked communication and a globalised economy have further impacted on museums (Debbaut, 2011; Amundsen and Mørland, 2015). In contrast to the disciplinary society in which the exhibitionary complex operated, a more complicated 'control society', represents a "new system of domination" (Deleuze, 1992, p. 7). In the control society, the obfuscation of power makes it difficult to identify the dominating mechanisms by which that control is exercised, and thus it becomes harder to mount a challenge to

them.[145] In recognition of such complexity, New Institutionalism sought to abandon existing organisational structures, such as the museum, and replace them with other models such as ruangrupa and Sarai, that represented:

> a self-organised, continuous locally and internationally operating initiative, or quasi-institution, in an environment, where – for good or for bad – almost no working art institutions and by this no official standards for institutions. In my opinion, what we have to do with institutions in the Western hemisphere is to get rid of too many structures and standards, and disengage spaces from too many codes and contexts. (Möntmann, in Lind and Möntmann, 2007, p. 33).

However, contrary to the 'getting rid' of structures and standards, the Deleuzian control society defers the locus of control to a more diffuse, subtle level. In other words, when the forms of control become more dispersed, challenging them is more complex because they are less obviously enclosed; consequently, Möntmann's suggestion could in fact evidence new forms of enclosure rather than challenging them. It is clear, therefore, that despite seeking to find new forms of operation, the organisational control of knowledge and power is hard to alter, despite the anticipation and speculation of those who wrote about New Institutionalism. However, as has been evidenced above in the history of Tate education and Tate Modern's Public Programme, in various ways, learning practices draw attention to the constructions of power that pervade the organisation.

In the art museum, therefore, this is not just a learning about art, but about considering the politics of that experience. That consideration is evident in Public Programme activities where there is a focus on that programme's function as platform and its characteristics as a forum. The concept of a museum as 'forum' has been pervasive since Duncan Cameron's essay in the 1970s about the museum as *both* temple and forum – providing the space for authority, but also a space in which to debate that influence (Cameron, 1971). Reprised in discussion of new technologies (Phillips, 2013), the museum as both temple and forum

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[145] To illustrate the complex mechanisms of control, various examples illustrate the more circuitous routes that control might take. For example, Deleuze's explanation of neighbourhood health clinics expressing new, apparent, 'freedoms' in order to surpass the crisis of the hospital as a site for enclosure, "participate as well in mechanisms of control that are equal to the harshest of confinements" (1992, p. 4). He also mentions other examples of transformations from disciplinary enclosure to technologies of control: the prison replaced by electronic tag; school replaced by perpetual training; the factory replaced by corporate systems (1992, p. 7). These are very brief examples of mechanisms that at first seem to represent new freedoms when compared to historic enclosing institutions. However, in the light of Deleuze's concerns, they can be seen to represent new, subtle, forms of control beyond that of the disciplinary enclosures that they replace.

persists as a way to articulate the territory in which discussion of its role in the public sphere persists.

That dual role is central to consideration of the Public Programme at Tate Modern, where activities are both framed in terms of learning about visual culture, and also questioning and discussing that topic. While focus on politics is not present in every Public Programme event, what emerges is a practice through which publics are envisaged differently as actors within the art museum, and moreover, take part in activity that extends beyond the confines of the museum. Rather than remaining 'hermetically sealed' within the museum, that learning experience migrates with the publics in whom it is fostered. The example of Liberate Tate is most overtly demonstrative of this point: a group who came together in a learning activity at Tate Modern, but then organised activity afterwards, independently and critically of Tate. However, the point here that such activity is not confined to a critical and oppositional form of activism, but can also be perpetuated in a mode of criticality which attempts to enact or institute, rather than mere to resist or oppose.

Thus, a new orientation toward learning practices in the museum delivers the opportunity to critique not only the museum, but a wider social and political context, that was also paralleled in museology and visual arts practice. As is implied in the development of education and learning at Tate, in the section above, art museum 'education' has changed its role and emphasis towards learning. Once the museum's way of responding to the school curriculum, an educative purpose has now shifted towards a focus on learning and the learning process as the "pragmatic and strategic response to public engagement" (Dewdney, Dibosa and Walsh, 2013, p. 17). According to the findings in the Tate Encounters project, emergent public programmes at Tate were thus,

> designed to encourage debate and dialogue, and to give validity and place to politics of difference that, at the institutional level, the Tate Gallery have traditionally elided in its relation to the public. (Dewdney, Dibosa and Walsh, 2013, p. 26).

The elision of a politics of difference suggests an institutionalised omission which emerges from conventions of a dominant (white, male) consensus, strongly connected to the historic museum. The role of debate and dialogue in the emergent Public Programme at Tate Modern, has been to address the politics of

that consensual convention by actively demonstrating multiple positions. In constructing the Public Programme as a curated platform, therefore, multiple positions can be selected by means of invitation, and further challenged or reinforced by inviting publics to take part in debate as part of a forum.

Tate Liverpool was, in many ways, a testing ground for what followed at Tate Modern. As part of the trajectory of education and learning practices as charted above, the Public Programme at Tate Liverpool, and then at Tate Modern became places in which the aim was for more people to engage in and perhaps even actively participate in larger issues around culture, and not just in activities that "amplified" collections and exhibitions or marketed Tate (Dewdney, Dibosa and Walsh, 2013, p. 26). In the establishment of the Public Programme at Tate Modern, therefore, learning and knowledge production and the creation of platform and forum gives public access to the means of production.

In accessing the means of production of ideas through learning, Public Programming, thus, connects to what has been called 'cultural democracy' which:

> is an idea which evolves around the notion of plurality, and around equality and access to the means of cultural production and distribution. It assumes that cultural production happens within the context of wider social discourses, and that where the cultural production arises out of, and feeds back into, these wider discourses, it will produce not only pleasure but knowledge. (Kelly, 1984, p. 101).

In a distinct inversion of meaning, 'cultural democracy' is not 'democratisation of culture'. The latter phrase suggests only that culture is available to all, and it is a passive reception model that links to the one-way transmission of knowledge in the historic museum. In contrast, 'cultural democracy' provides and recognises access to the means of production.[146] That democratic possibility is reiterated in the potential of creative learning (Banaji, Burn and Buckingham, 2010, p. 23). The significance of democratising approaches for art museum practice, is that learning can perform a role that fosters dialogue, discussion, and critical engagement with the knowledge held by an institution. As in New Institutionalism, cultural democracy and creative learning have roots in activist and community practices,

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[146] Cultural democracy and the demand for the decentralisation of cultural production was the major work of the community arts movement (Kelly, 1984).

and the tools and tactics of those practices have advanced critique in the work of people who have advocated that style of learning, and that of the learners with whom they engage.

The notion of equality and the production of knowledge, arising from learning in the art museum, further reinforces learning as a space for dialogue and for the production, rather than transmission, of knowledge. That is the basis for understanding learning as a central, and dynamic, aim of the museum, in direct opposition to the static conception of museum practice, which was the concern of New Institutionalism. In New Institutionalism, the flexibility of the organisation was thought to be paramount, and not considered possible in a museum environment. The hybridity of the art museum (encompassing collections, temporary exhibitions and other programme) and the complexity of museum learning, however, evidence the potential for flexible and critical practice at Tate Modern, particularly centred on learning practices. Hybridity and complexity are not an alternative to flexibility, but rather create the circumstances for multiple orientations toward the notion of 'cultural democracy'.

The concept of embedding critical and creative practice in learning is not the preserve of the Public Programme at Tate Modern, and has also been embedded in the wider framework for learning at Tate. In the past, artist practitioners have discussed the practical means by which they fostered individual responses to art in a participative – even collective – setting at Tate (Charman, 2005; Fuirer, 2005). In publications aimed at people of school age and their teachers, such as Tate's 'Art Gallery Handbook' (Charman, Rose and Wilson, 2006), the art and design curriculum of the 'mainstream' is acknowledged, but the learning forwarded in the handbook is centred on the practice of the museum educators who have written it. The two key beliefs embodied in the book (or 'toolkit') are that experiencing visual art first-hand is essential to anyone making or thinking about art, and that learners "learn best when actively involved in their learning" (Charman et al. 2006, p.7). That Tate handbook directly connects to dialogic, creative learning, in which the encounter with the (art) object is central to the learning process. Such focus for museum learning is related to perceptions of learning that have been described by Tate artist educators, and which also aim to question the authoritative knowledge

of the museum, not only by understanding art historical process, but also by fostering critical and creative ways of looking and thinking at art (Charman, 2005; Fuirer, 2005; Pringle, 2009a).[147]

The politics of learning in the art museum

To address the politics of learning, it is also necessary to speak more broadly about education and learning in democratic society. Firstly, to restate that education has been argued to have a contradictory role in line with observations about the control society and critical pedagogy:

> since an ideal of universal education was endorsed within the democratic movement that built nation states, education has been promoted and experienced as both emancipatory and regulatory. (Allen, 2011, p. 12).

In other words, education has been conceptualised as both a route to freedom, but also as a means of control. To clarify the politics of learning practices in an art museum, therefore, it is essential to demonstrate the position of more thoroughly investigated areas of education and learning that are connected to the museum.

Art museum learning occupies a territory connected to art education, and that has been seen to perform a similar role of contesting dominant power structures. In terms of a broad notion of education, art education more specifically has:

> hovered at its edges, poised as dormant, rumbling or actively counter-cultural. It is not surprising that as democracies are internally tested by the shift against the state towards the market, art education comes into focus. (Allen, 2011, p. 12).

Thus, through its challenge to power, art education connects to political democracy, because of its relationship to the hegemony of the state or, increasingly, the market. In general, the role of art in a wider educational context has also to be understood as a political act and a pedagogical space that is:

> a space of politics and dissensus in educational sites, where issues of equality confront established policing frameworks, a space of agonistic encounter in which a struggle for *truth* in Badiou's sense of this term, is engaged in the pursuit of learning. Within a space of dissensus there is a potential for new subjectivations and new pathways for learning, for new

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[147] See also the programme 'In Site of Conversation', led by the Schools and Teachers team at Tate, which explored the role of artist-led research, programming and learning in the art museum through a programme including performance, a conference and workshop (Tate, 2012e).

> distributions of practice, of speaking about and viewing learning. (Atkinson, 2011, p. xi).

Here, Atkinson does not specifically talk about the museum as a site for learning, but reflects on teaching and teacher education. More significantly, he talks of the role of art in education, and a pedagogy that is responsive to "local ontological states of learning and teaching as well as the wider socio-political state in which the former take place" (Atkinson, 2011, p. 1). Therefore, pedagogies are formed against both local forms of practice and ideological regulations: which is how Atkinson terms the 'state' in his analysis (2011, pp. 15–16). Thus, in that orientation, pedagogy is a political act. In that pedagogical practice, is advanced an ontological shift where 'real learning' takes place, and in which the possibilities of what it "is to learn", new subjectivities and new learning communities are produced (Atkinson, 2011, pp. 6, 15). Thus, learning process can be manoeuvred to create a space where the state can be challenged. That confirms the possibility in New Institutionalism, which sought to change a wider socio-political sphere, as well as in the art organisation.

In New Institutionalism, the Rooseum was positioned as a site for such work against the state and, it was proposed that only:

> as identified and acknowledged spaces of 'democratic deviance' can cultural palaces be justified at all in the twenty first century, not least to the culturally active themselves" (Esche, 2004, n.p.).

Thus Atkinson's space made by learning 'against the state', where new subjectivities can be produced, tallies with Esche's proposal for the Rooseum, where "The freedom we propose is one that encourages disagreement, incoherence, uncertainty and unpredictable results." (2004, n.p.). Both Esche's and Atkinson's descriptions of spaces for activity (one of learning, one of a cultural organisation), are against a 'state', and advocate a 'deviance' (Esche, 2004) from normative behaviours.

As is also characterised by Simon Sheikh when writing about 'progressive art institutions', he articulated the major issues in the rationale for those wanting to reinvent art organisations:

> In times of expansive global capitalism, corporatization of culture, the demolition of the welfare state and the marginalization of the critical left, it is crucial to discuss and assess modes of critique, participation and resistance in the crossing fields of culture and politics – specifically, the intersection of political representation and the politics of representation, of presentation and participation. (Sheikh, 2004, n.p.).

Sheikh thus identifies the issue of politics and culture that intersected in New Institutionalism as well. In New Institutionalism, those issues remained unresolved, particularly when dealing with the intersection of governmental politics and the art organisation, where failure generated no more than a search for organisational models outside the 'West' (Möntmann, 2007). In ultimately curtailing the impact of New Institutionalism, the direct engagement with the politics of activism and opposition has been seen to be part of a complex failure of New Institutionalism (Ribalta, 2010; Hernández Velázquez, 2015). However, as has been demonstrated through the analysis of the Public Programme in this thesis and initiatives such as Tate Encounters, the presentation and participation of *publics* and their representation within the art museum and the intersection with political representation in wider society have been considered.

In the study of publics in relation to the art museum – a site that has been demonstrably side-lined in New Institutionalism and the discussion of progressive practices because of its historic associations with the state – learning is proven as an active site for discussion and production of those histories, but crucially generates critique and a subsequent criticality as well. The conception and re-conception of the agency of publics in relation to museum activities such as the Public Programme, foregrounds the next chapter of this thesis, in which broader concepts of democracy are considered in the light of focussing on publics rather than curators as the agents in activating democracy.

As has been demonstrated in this chapter, the practice of learning in the art museum has been enabled by the foregrounding of methods such as dialogue and participation with publics. That practice has emerged from instances of collaborative learning and a history of participative, community and critical practice. Thus, as learning institutions, museums are a nexus for both the theoretical investigation of 'democratic deviance', as well as a space where through learning practice, issues of democracy such as participation and representation can be

attended to. In terms of individual learning experiences, facilitated by working with knowledge and understanding of art, the production of new knowledge, creativity and subjectivities have been evidenced in learning theory as key outcomes available because of the unique circumstances of learning in the art museum. The relationship of the production of subjectivities in a learning process to an understanding of the democratic potential of the museum will be the subject of Chapter 3 below.

In Chapter 2, I have used the history of education and learning at Tate Gallery and subsequently at Tate Modern to provide evidence of practice and focus that has been articulated as the preserve of New Institutionalism. In line with the issues and practices that I outlined in my methodology, the sources for my observations and analysis are varied because of the scarcity of ordered archival material about education and learning at Tate. Despite the slippery nature of my subject, this chapter has demonstrated how the territory of the Public Programme at Tate Modern can be demarcated by contextual and circumstantial evidence assembled from sources such as Tate Reports, projects such as 'Tate Encounters' and my compilation of activities in Appendix 1. In the latter part of the chapter, art museum learning theory has also provided a context for understanding the political origins and implications of learning at Tate.

Despite acknowledgement that there was little that was 'new' in New Institutionalism, nonetheless, consideration of learning practices has been largely ignored, apart from the instigation of a programme of 'New Institutionality' at MACBA. However, even that programme was enclosed by the organisational focus and the limitations of critique. In contrast, what has been demonstrated by research into the context of Tate Modern's Public Programme has been an assembly of activities that establish a platform, that can facilitate a forum for public participation. Despite taking place at Tate – an art museum that can be linked to the enclosing mechanisms and bureaucracies against which New Institutionalism railed – the Public Programme at Tate Modern is curated as a site in which, through the principles of learning mechanisms such as co-construction, what can be observed is the formation of new knowledge and subjectivities. That formation is facilitated by the creative potential of art museum learning practice, underpinned by legacies of critical pedagogy, artistic and community arts practice. By using the more generative term of 'criticality', what emerges in the analysis of the function of

Public Programme activities is not only the further understanding of art and visual culture in relation to the collections and exhibitions at Tate Modern, but also the propagation of opportunities in which publics can actively shape their own formulations about art, culture, and wider society. In observing the formation of new knowledge, identities and subjectivities, there is a fundamental connection to the understanding and enactment of democracy at Tate Modern, as will be investigated in the next chapter.

Chapter 3: Tate Modern, Learning and Democracy

In this chapter, I will show how perceptions of learning (Pringle and DeWitt, 2014) in the Public Programme at Tate Modern contribute to an understanding of democracy in the light of New Institutionalism. This is a complex task that requires separate conceptions of democracy to be explored: firstly, an understanding as to how democracy was utilised in the discussion of New Institutionalism; secondly, how, as a public art museum, Tate Modern is positioned in terms of democracy; and finally, how the Public Programme acts as a site to understand democracy.

While in this chapter the focus of my analysis is on the activities of the Public Programme, a conception of what is meant by the 'public' in the Public Programme is necessary. As has been confirmed in my methodology, this thesis is not a study of the characteristics of the individual behaviours of the publics encountering the Public Programme at Tate Modern. Surveys and studies of individuals are beyond the remit of this work. Instead, this thesis focusses on the programme itself in relation to curatorial concerns as raised in New Institutionalism, and as analysed with reference to issues of democracy. However, clarity about the way in which 'a public' is conceived of in terms of the museum, is fundamental to my argument, which positions that public as a crucial part of a programme curated to investigate art and visual culture. The interrogation of the 'public sphere' has been vital to a conception of the museum (Barrett, 2010). In particular, that interrogation has sprung from a questioning of Habermas's single public sphere (1974) and its subsequent analysis in terms of plurality. An concept of multiple public spheres (Fraser, 1990), has been concurrent with museum concerns with diversity of ideas and representation, inequalities and agency (Sandell, 2002). However, for my thesis, the 'public sphere' is not precise enough to describe the groups of people who take part in the Public Programme at Tate Modern.

The concept of 'a public' as opposed to 'the public' is an idea expressed by Michael Warner, who fixes on 'a public' as "concrete audience, a crowd witnessing itself in visible space" (2002b, p. 413). I do not conceive of 'a public' that is part of the Public Programme as an 'audience', because, as I have described in Chapter 2, it presumes a one-way, rather than a mutual, transaction of knowledge. However, the concreteness and self-witnessing of 'a public' helps to determine the

specific group of people taking part in Public Programme activities. Warner further distinguishes that concept of 'the public' from 'a public', saying, "The way *the public* functions in the public sphere (as the people) is only possible because it is really *a* public of discourse." (2002b, p. 414, original emphasis). The specific arrangement of a public has been similarly articulated as…

> …one in which different people, objects and ideas converge around shared concerns without the necessity of consensus or resolution" and where "uncertainty, inconsistency and instability" are integral to a sense of that public (Galloway, 2010, p. 70).[148]

Therefore, this sense of a public as a concrete convergence around shared concerns, but one which does not depend on consensus, is one that I use in association with the Public Programme at Tate Modern. The politics of that convergence will be investigated in this chapter in terms of its relationship to democracy. Also, I reiterate the methodological focus of this thesis, which is to concentrate on the critical analysis of the programme and contextual theory, and not an ethnographic study of its curators or publics. Below, I will consider the Public Programme and its associated publics in terms of democracy, which also foregrounds subsequent work in Chapter 4, where I will further consider a public, its formation in terms of the public space of a museum, and its communal functions.

In the first section of this chapter, I will clarify how radical democracy connected to the overall aspirational and oppositional qualities that were embedded in New Institutionalism. Also, I will outline how the Public Programme at Tate Modern contributes to the analysis of democracy by theorists such as Chantal Mouffe. I will do that to show how the Public Programme contributes to an understanding of the complexity of contemporary democracy. In the second section, I will reflect on how the history of democracy and art museums generally, has shaped the specific circumstances for the Public Programme at Tate Modern. Using examples from the Public Programme, I will demonstrate how it is both reflective of, and responsive to, the complexities of democratic understanding as has been foregrounded by museum history and museology.

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[148] Galloway articulates her sense of public with reference to the situated publics of John Dewey and Walter Lippmann, and the practical active public described by Michael Bahktin and Elias Canetti (Galloway, 2010).

In the final section of this chapter, I will establish the trajectory of Public Programme activity towards the inception of Tate Exchange (in 2016), and the role that the Public Programme had to play in that initiative. I will analyse how the course of the Public Programme has demonstrated concerns with the inclusion and creativity of publics, the production of knowledge and subjectivities, and how that has contributed to an understanding of democracy and Tate's democratic role. I will contrast that with the 'democratic' as it has been explored in New Institutionalism and in museum histories, and then consider the transformational potential of the imagination and its role in democratic re-invention, in terms of a "politics of becoming" (Connolly, 1997, p. 195).

The over-arching question in this chapter is not how to apply democratic theory to an understanding of the Public Programme, but rather how the Public Programme can contribute to an understanding of democracy (Sørensen and Torfing, 2016, p. 271). That question is raised particularly with regard to the concept of 'criticality' and the 'transformative' function of learning, as identified in the previous chapter (Rogoff, 2003; Mörsch, 2011). This chapter will therefore argue for the validity of art museum learning practice as a site for an expanded curatorial politics, centred on publics. In terms of the aims of this thesis, that argument interrogates the limits of New Institutionalism and shows what can be understood from investigating the restrictions of that term. My aim in this chapter is thus constructed in response to the proponents of New Institutionalism, who did not fully realise the impact of addressing the concept of a plural public or learning practices in the transformation of art organisations, and continued to connect it to the work of individual (exhibition) curators. That lack of attention to learning, not only in New Institutionalism but also in studies of art museums, has been evidenced above in observations about the distinction between education and exhibition curators in Chapters 1 and 2. A new attention will be drawn to learning and elaborated below, in terms of the democratic potential of the Public Programme at Tate Modern.

In New Institutionalism and related curatorial discourse, the question has primarily been: how can those *working* in the art museum "develop new strategies and new relationships to address today's prevailing power structures?" (Hansen, 2011, p. 9). I will argue that the curated Public Programme can be understood in terms of a catalytic relationship between publics and the power structures at Tate Modern. As I have identified in Chapter 2, the Public Programme occupies a complex territory in which exists polarised views typified by, "aesthetic vs education; or scholarship

and research vs public and education" (Kaitavuori, 2013, p. xi). I recognise this territory as 'New Institutional', because contrary to New Institutional*ism*, it pays attention to learning, and its politics and histories in the art organisation.

In Chapter 2, I have recognised the connection between New Institutionalism and the Public Programme at Tate Modern, in what I call 'New Institutional' characteristics. I use the term 'New Institutional' to claim a more generative territory for the failed oppositional and aspirational attempts in New Institutionalism to reinvent the art organisation. What will be demonstrated in this chapter, is not that New Institutionalism itself should be reclaimed, but rather that understanding its characteristics and a 'New Institutional' approach is fundamental to mapping out the relationship between the Public Programme at Tate Modern and democracy.

Understanding democracy in the light of New Institutionalism

In this section, I will take my initial cue about democracy from the proponents of New Institutionalism. They connected it to theory about agonism, as proposed by Chantal Mouffe (Farquharson, 2006) and also opposition to the governmental democracy of neoliberalism (Möntmann, 2007). However, in New Institutionalism, those issues were never fully debated. Calling into question the neoliberal order of democracy, suggests that "radical alternatives to its foundational assumptions [are] put forward for discussion" (Hall, Massey and Rustin, 2013, p. 21). It is precisely that discussion which is mobilised in the Public Programme, particularly if understood in the light of New Institutionalism and radical democracy.

Radical democracy and New Institutionalism

As Alex Farquharson noted, it was the "competing publics in the plural, an 'agonistic pluralism' of adversaries (rather than enemies) that, according to Ernesto Laclau and Chantal Mouffe, is a prerequisite of radical democracy." (Farquharson, 2006, p. 159). These were the potential publics for New Institutionalism. Radical democratic theory insists on a strategy to challenge neoliberalism, in order to effect social and political change (Laclau and Mouffe, 1985). New Institutionalism was formed in a context of its challenge to neoliberalism: it drew its energies from its opposition to it; from artists' institutional

critiques of it; and from a curatorial discourse that sought out 'alternative' modes of production. In particular, it drew inspiration from collaborative, co-produced and self-organised practice (Farquharson, 2006).

Democracy and neo-liberalism were linked to the demise of the organisations of New Institutionalism, when funding was curtailed for so-called 'experimental' or critical practices found in the Rooseum or the programme of NIFCA (Möntmann, 2007). Möntmann described the collision of neoliberal democratic government with the more radical democracy of the organisations that enacted critique of the systems from which their funding was derived. However, those issues are not limited to New Institutionalism. They fuel on-going debates about the role of art organisations, in terms of politics, and the potential of the museum as a site, for example, for the enactment of radical democracy (Mouffe, 2013b). As a diagnostic to neoliberal pressures, proponents of New Institutionalism advocated a departure from art museums (Möntmann, 2007). As Chantal Mouffe has argued, however, such an exodus does not sufficiently acknowledge the way that organisations that are central components of a public sphere, can be transformed. (Mouffe, 2013b). The question is then, not to abandon organisations, in this case the Tate, but to use them in ways to "foment new subjectivities critical of neoliberal consensus" (Mouffe, 2010, n.p.). That 'engagement with' is recognisable in the critical and transformative functions for learning (Mörsch, 2011), which below I will connect to a 'New Institutional' approach to working at Tate.

To recognise the potential of 'engagement with' museums, therefore, is to oppose the claim in New Institutionalism that it was necessary to seek 'new' organisations that were flexible and not bound by a collection (Farquharson, 2006). The question here is not the extent to which the Tate Modern Public Programme fulfils the role of contestation, as Mouffe describes, but rather how that programme clarifies conceptions of democracy. In radical democratic theory, social and political contestation is thought *necessary* to challenge neoliberal concepts of democracy. This was essential in New Institutionalism, which determined the necessity of an

operational and political reorientation in terms of the dominance of neoliberalism.[149]

Now, I will situate radical democracy in a context of democratic theory, in order to explore how the Public Programme activity at Tate Modern can illuminate the issues at stake. Radical democracy is often seen in contrast to the consensus-based democracy of deliberation, which (purportedly) omits the possibility of 'difference'.[150] As has been summarised by Stuart White:

> The ideal of deliberative democracy has been strongly criticised […] as putting an unfeasible or undesirable emphasis on achieving or seeking consensus amongst citizens. […] In the agonistic model, democracy is about bringing underlying conflicts of value fully into view and working through them rather than seeking to bury them in an oppressive consensus. (White, 2014, p. 2).

The consensual, therefore, has been seen as impractical or unwanted because it can conceal or oppress the issues at stake. Difference, dissent and antagonism

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[149] In the Chapters above, I have discussed neoliberalism and commented on how the proponents of New Institutionalism understood it as a form of politics to be challenged and critiqued. I have also mentioned how neoliberalism has adopted and adapted democracy as a means to perpetuate itself, thus creating a 'fantasy' of democracy (Dean, 2009). As Jonas Ekeberg reflects on New Institutionalism in terms of neoliberalism, and the way in which neoliberal ideas can appropriate oppositional ideas, he asks "Was or is New Institutionalism a radical project or does it in some unconscious way carry too much of the ideology of neoliberalism? In my opinion it is definitely a radical project, even though there are some similarities between the figure of the open, creative, flexible and experimental curator of the 1990s and capitalism of the information age. It is characteristic for the nineties that there were these structural similarities between critical and entrepreneurial positions. But this does not mean that New Institutionalism is a neoliberal term nor that the curators that practiced within that paradigm are neoliberals! This construction of alternative and mini-institutions should rather be seen in continuity with alternative and grassroot methods." (Kolb, Flückiger and Ekeberg, 2014). That observation recalls Boltanski and Chiapello's (2007) conception of a 'new spirit' of capitalism that also identifies structural similarities that succeeded in appropriating critical and entrepreneurial endeavours for neoliberal ends. Writers such as Mark Fisher (2009) have also tackled the problem of the search for alternatives to neoliberalism that avoid appropriation, particularly in the face of the so-called 'crisis' in neoliberalism in the 2007–2008 credit crunch. That crisis, it has been argued, actually served to entrench neoliberalism, rather than destabilise it (Hall, Massey and Rustin, 2013). Thus neoliberalism here, is understood as "global free-market capitalism" (Hall, Massey and Rustin, 2013, p. 8), but also as a political system of unstable and adaptable forms of control.

[150] Here, I use consensus to elaborate on the politics of dissensus. It is beyond the scope of this thesis to expand on a definition of deliberative democracy. However, I note the discussion in deliberative democracy about consensus, and the complexity of that term. Dryzek (2001, p. 661), for example, has elaborated on the desirability but impossibility of consensus: "Clearly it is impossible for any decision fully to meet the claims of all competing discourses. That would only be possible if one could envisage consensus in collective choice, defined as agreement on both a course of action and the reasons for it. In a world of competing discourses, one can imagine such consensus only if the discourses were themselves either merged or dissolved – a prospect that is both unlikely and undesirable, inasmuch as it would erase the differences that make deliberation both possible and necessary. […] Workable agreements (or what Cass Sunstein calls "incompletely theorized agreements") in which assent can be secured for courses of action for different reasons are far more plausible." Dryzek here refers to the 'workable agreements' of Sunstein (1997), but also appeals to John Rawls and Jürgen Habermas and their work on deliberation as a functional tool in democracy (Habermas, 1989; Rawls, 1993). Consensus, therefore, is an on-going issue at stake in the discussion of democratic agreement.

are, therefore, essential to a functioning democracy that can combat oppression, particularly because that oppression is organised within a neoliberal context (Laclau and Mouffe, 1985). Antagonism alone, however, is based on the opposition of enemies engaged in a search for consensus. However, in an agonistic democracy, antagonism is held in a perpetual *adversarial* mode, allowing for on-going argument about issues that foster exclusion. That continuing argument does not rely on a single consensus and thus, the heterogeneous is promoted. Conceiving of the Tate Modern Public Programme as a site within society where conflicts (about knowledge or representation, for example) can be brought into view, confirms it as an active site for the investigation of democracy; that makes manifest the tensions between consensus and dissensus. By using examples from Tate Modern Public Programme, in this chapter I will further investigate that claim, and draw attention to the ways in which it might be limited. That analysis will position Tate Modern Public Programme as a site that contributes to an understanding of democracy and an active site for that understanding. That site, I will argue, is essential for activating the possibility of change over time, through the engagement of the Public Programme and its publics, rather than making an exodus from what has gone before.

In Mouffe's understanding of radical democracy, and in terms of opposition and the more generative territory of dissensus, her 'agonism' recognises individuals (or 'others') as 'adversaries' and not 'enemies to be destroyed'.[151] She sees adversaries as 'legitimate enemies', meaning that adversaries share an "adhesion to the ethico-political principles of democracy" (Mouffe, 1999, p. 755). The enactment of agonism in the Tate Modern Public Programme is not a product of the programme itself, but rather is a *possibility* produced by the publics who encounter its programme. This idea is illustrated for example, by the concept of public speech, where its success is necessarily related to the "recognition of participants and their *further circulatory activity*" (Warner, 2002a, p. 422, my emphasis). In other words, in a participative environment, such as the Public Programme, the public and their actions are not limited to the (supposed to be) hermetic museum, but rather the 'further circulatory activity' of a public demonstrates the moment where any museum containment is breached. However, the argument that I make in this thesis is that the Public Programme at Tate

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[151] It is in relation to *ant*agonism that Mouffe describes enemies as 'those to be destroyed'. Thus the aim of democratic politics, as Mouffe sees it, is to "transform an 'antagonism' into an 'agonism'" (Mouffe, 1999, p. 755).

Modern recognised its publics in a specific way – by means of the content of the programme or the form that the programme takes. In other words, the Public Programme creates the circumstances where the further activity of those publics is activated. That activation is made in terms of the critical practices that underpin learning practice in the art museum (as was determined in Chapter 2). Therefore, it is crucial to consider how the power and authority of Tate is maintained, in terms of a public convened in Public Programme activity. This issue speaks directly to the way in which power is constituted and imposed.

In Mouffe's version of democracy, operations of power are not eradicated, and in fact, she states, "the main question of democratic politics is not how to eliminate power, but how to constitute forms of power that are compatible with democratic values" (Mouffe, 1999, p. 753). In Mouffe's challenge to a deliberative democratic model, there is an understanding of the power that exists between individuals who recognise that it is the essential dynamic of dissensus that fosters agonistic pluralism. It is this conception that Farquharson (2006) recognised in determining that plural publics were an essential component of New Institutionalism's ideology. That sense of plurality stands in apparent opposition to the consensual model of disciplinary knowledge that has been codified in museum histories.[152] However, the task here is not principally to redraw that museum history, but to analyse how in Tate Modern's Public Programme, the circumstances for a 'New Institutional' approach to programming and publics can be seen, embracing not only dissensus, but a generative site that goes beyond dialogue. In bringing learning, its politics and history to the fore in looking at activity at Tate, it makes that analysis *part of* its history, rather than separate to it. It is in considering the complexity of the politics associated with participation and power – as the Learning Department at Tate has done – that makes space for a history that includes publics as counterparts in and co-creators of the history of art organisations, rather than recipients of their provision.

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[152] This sense of the 'plural' is, therefore, politicised. Mouffe (2009b, p. 9), for example, discusses the limits of John Rawls' pluralism, saying, "I certainly do not want to argue in favour of a total pluralism but I consider that the exclusions linked to the limits of pluralism need to be recognised for what they are, i.e., as exclusions that do entail a form of oppression, instead of being concealed under the veil of rationality. The specificity of pluralist democracy does not reside in the absence of domination or violence but in the establishment of a set of institutions through which they can be limited and contested. And this requires relinquishing the very idea that there could exist such a thing as a rational political consensus, a consensus that would not be based on any form of exclusion. To present the aim of a well-ordered society as reaching such a consensus is profoundly inimical to democracy."

Thus, this chapter shifts the emphasis toward publics who take part in the Public Programme, and their experience of learning. In comparison, the focus in New Institutionalism was on the curators who programmed such activity and their motivation and aims, particularly in exhibition-making and projects with artists, not necessarily with the interrogation of learning practices. While publics were mentioned as an essential component in New Institutionalism, it was also a concept that was not interrogated by its proponents. The 'hermetic' site of the museum was highlighted in New Institutionalism to counter any argument for action beyond its walls, and thus compounded the view that an art museum was not prepared for the flexibility and plurality that New Institutionalism proposed. This also, could be interpreted to suggest that any criticality at play in museum learning would be sealed within. However, such an observation focusses on the *content* of the activity, and does not consider what is produced by means of a learning experience in the formation of knowledge and the production of subjectivities, as will be expanded below. That work has been foregrounded in Chapter 2, above, where I argued that learning experience at Tate Modern drew on the construction of knowledge and a legacy of critical pedagogy, and towards a transformative function for change. None of that discourse about learning appears in texts on New Institutionalism, with the exception of Doherty (2004b), who mentions in her text on New Institutionalism for the journal *engage*, that its themes were familiar territory for educators. However, she did not elaborate on how learning practice and theory could contest its curatorial, aspirational and oppositional approach. Thus, in addressing such omissions in this chapter, I will argue that the Public Programme demonstrates a 'New Institutional' approach in its aims, but deepens the connection with publics and learning that was omitted from the writing about New Institutionalism in its first iteration.

'New Institutional' politics

In this section, I will seek to understand how the Public Programme works at Tate Modern in terms of democracy, and frame that understanding in the light of New Institutionalism's failures and the issues that remain at stake after its demise. I will use the conception of a 'New Institutional' approach to both recognise the political orientation in New Institutionalism, and to move beyond its limited application and its failure, as discussed in Chapter 1. I call that continuing interest in the politics of democracy 'New Institutional'. This is because it draws on the legacy of New Institutionalism as aspirational and oppositional, but rather than seeking to

transform or remove itself from existing structures, 'New Institutional' concerns in the Public Programme at Tate Modern, engage directly with the organisational and contextual realities of the museum itself. Already, and in other curatorial projects, the productive possibilities of agonism (Jahn, 2012), have been noted as having prospects in the art museum in connection with artistic and activist practice. This indicates that there are possibilities in learning for a 'New Institutional' approach after the failure of a New Institutional*ism*.[153] In this chapter, therefore, what I will demonstrate is that it is not only the work of activists in the museum that can be 'productive'. Rather, I will argue that the Public Programme contributes to an understanding that Tate Modern can be a site for a 'New Institutional' approach, wherein a productive learning experience can demonstrate the complexity of democratic theory in practice.

A similar question about the productivity and place of art museum activity has also been raised by Mouffe, who asked, "What can be the role of artistic and cultural practices in the hegemonic struggle?" (Mouffe, 2013b, p. xiv). In part, her response to that question was to promote what she called 'artivism' or the conflation of art and activism to provide a public space that is a significant aspect of agonistic politics, but would not replace representative institutions. A key tenet in Mouffe's thesis on this point, is that to withdraw from traditional political institutions would be counterproductive. In view of this, the analysis of the Public Programme in this thesis is organised to contend that the failure of New Institutionalism was limited because it did not strategically engage with the existing structures of the museum and its political complexity. I tackle that limitation by demonstrating how the Public Programme is a site where the political complexity of an art museum is revealed and challenged.

In contrast with the abandonment of existing structures of organisation, Mouffe's 'engagement with' strategy, "includes a multiplicity of counter-hegemonic moves aiming at a profound transformation, not a desertion, of existing institutions" (Mouffe, 2013b, p. xvi). In her argument, Mouffe suggests that an exodus from given forms of (representative) democracy has been perceived as a challenge. However, as Mouffe argues, it is the *lack* of alternatives that should be challenged and not the idea of representation. Instead of an exodus and the *abandoning*

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[153] The productive possibilities of agonism were explored in 'Pro+agonist', a book, made after a symposium 'Discourse and Discord: Architecture of Agonism from the Kitchen Table to the City Street', which was organized by Steve Dietz, Susy Bielak, and Ashley Duffalo from 12–14 April 2012, and co-presented by the Walker Art Center and Northern Lights (Jahn, 2012).

museums to the forces of a globalised media market (stereotyped as hosts of 'blockbuster' exhibitions), museums can instead provide a site for resisting commercialisation and the dominance of the (art) market. Mouffe herself has cited MACBA in Barcelona and the Moderna Galerija in Ljubljana as initiatives that do not occlude antagonism as diversity, but rather advance heterogeneity and a multiplication of public spaces (Mouffe, 2013b, pp. 102–103). Since Mouffe's text, however, the 'New Institutionality' embodied at MACBA has been called into question because of an act of censorship, as was detailed in Chapter 1 of this thesis.[154] The question here is does that activity derail the 'New Institutional' approach at MACBA, or confirm it as a potent site for democratic issues to play out? With recourse to White's description of agonism, I contend that the issues at MACBA confirm that the art museum is a site where "bringing underlying conflicts of value fully into view" takes place (2014, p. 2). This itself substantiates my argument that art museums are the location for enacting and demonstrating politics at work.

But how specifically then, does activity in the Public Programme at Tate Modern substantiate this concept of 'bringing conflict into view'? One useful example can be offered with reference to the afternoon of talks asking, 'What Happened to the Nordic Model?' (2015), wherein the exact political circumstances that were implicated as part of the demise of New Institutionalism were tackled directly. The series of events were chaired by Jones Ekeberg, who had been a major proponent of New Institutionalism. Other interlocutors included artist Petra Bauer, artist Cassius Fadlabi, curator Toke Lykkeberg, and artist and Member of the Icelandic Parliament Birgitta Jonsdottir. The discussion topics questioned the extent to which the welfare states of the 'Nordic model' supported artistic freedom and questioned the, "'regional solidarity' that benefits the art world and society as a whole" (Tate, 2015e). The speakers reflected on the history of the state that promoted a 'Nordic model' of social welfare, but the question remained about how such a state could be perpetuated in the future together and for everyone. By bringing these issues 'fully into view' in the context of Tate Modern, the political context for the operation of art organisations in light of New Institutionalism was tackled. This is an 'engagement with' the issues at stake for Tate enabled by exposing the issues as

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[154] The issues at MACBA were discussed in Chapter 1, in the section 'New Institutionalism in practice', where the censorship of the exhibition *La bestia y el soberano* was described, and contrasted to the aims of the project of 'New Institutionality', which was, arguably, less effective in propagating organisational change.

part of the Public Programme, positioned in public to act as audience and interlocutors rather than limited to the art organisation itself.

In Mouffe's conception of museums as sites for agonism however, her generalisation of museum activity does not pay attention to the breadth of activities found in a museum learning programme and therefore to the radical diversity of museum publics. My observations of the Public Programme at Tate Modern are in accord with Mouffe's conception of 'engagement with' existing structures, but recognise that her view of the museum is simplified because it does not pay attention to the theory and practice of learning, focussing instead on discrete programmes and artists (Mouffe, 2013a). Also, in contrast to Mouffe, New Institutionalism proposed an 'exodus', as was characterised by Nina Möntmann's promotion of Sarai or rurangrupa as alternative models for productive engagement (2007). That exodus also contrasts to more recent curatorial conceptions of approaches to existing organisations such as the museum, where a revised 'engagement with' the museum has been more productive (Hansen, 2011; Amundsen and Mørland, 2015). Therefore, while Mouffe's identification of a continued engagement with museums for democratic purpose is confirmed by my observations of Tate Modern Public Programme, a wider curatorial discourse, and the failure of New Institutionalism; her work only addresses a generalised concept of the museum.

By contrast, in focussing on the Public Programme here, I will look at the detail of a Tate Modern programme to identify its operation in a democratic context. In other words, throughout this chapter, the strategy of 'engagement with', as proposed by Mouffe (2013b), fuels the analysis of Tate Modern's Public Programme in terms of democracy and the interrelationships of power and control. In contrast to Mouffe's description of a principally activist role for artists and organisations, however, and in remaining connected to the complex politics of Tate Modern, a richer political territory is available. Rather than connecting solely to an oppositional position, the fact that the Public Programme operates as part of Tate can demonstrate a more complex understanding of democratic behaviour that is connected to a hierarchical organisation. To characterise that difference, I recall the understanding of 'waves' of institutional critique, and the proposal that New Institutionalism was an organisational manifestation of that critique (Sheikh, 2012, p. 369).[155] Now, moving

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[155] The description of institutional critique and New Institutionalism can be found in Chapter 1, above, in the section on 'Artists and self-organised practice in New Institutionalism'.

beyond the oppositional concerns in New Institutionalism, I recognise the responsive critical position in Tate Modern Public Programme. That is a position that is more generative because it is centred on *learning* about visual art and the organisation. What I term a 'New Institutional' approach thus remains indebted to the work of New Institutionalism, but is also is aware of its limitations.

Furthermore, the limitation of New Institutionalism, as evidenced by its failure, can be linked to what Rancière has called a 'democratic paradox'. In a democratic society:

> The contemporary way of stating the 'democratic paradox' is thus: democracy as a form of government is threatened by democracy as a form of social and political life and so the former must repress the latter. (Rancière, 2009, p. 55).

As has been established thus far in the thesis, the exercise of democracy as 'social and political life' can be formulated as a process critique of the systems of government. As described above, New Institutionalism failed because it was part of a movement that was critical of a system of neoliberal government, as described by Nina Möntmann (2007) and later by Ekeberg (2014). In seeking to provide an alternative organisational model, the proponents of New Institutionalism were advocating the use of art institutional activity to question governmental democracy, in the very moment that that activity was supressed through the withdrawal of funding. This was seen in practice in the closure of the Rooseum in 2006 and the alteration of organisations such as the Museum of Contemporary Art in Oslo, the Contemporary Art Center in Vilnius, and NIFCA. However, despite the closure or demise of organisations associated with New Institutionalism, the impact of on-going neoliberal politics and economics continue to be crucial to the context and functioning of contemporary art organisations. The on-going paradox between governmental and social forms of democracy as described by Rancière will now form part of the analysis of the Public Programme, in terms of democracy.

Understanding democracy in the Public Programme at Tate Modern

In this section, I draw attention to the legacy of understanding democracy in the museum, but then expand that to focus principally on the Public Programme at

Tate Modern. I do that to demonstrate how the Public Programme can be part of understanding democratic complexities in the museum.

Democracy and the museum

In museum studies, it has already been recognised that a better understanding of what is meant by 'public' and 'democracy' is needed in order to produce significant changes in working with publics and to realise museums' democratic potential, rather than merely repackaging traditional values (Barrett, 2010). It is therefore necessary to focus now on the Public Programme in order to interrogate how the team's curation of programmes produces learning experiences for publics, and to assess the role that this plays at Tate. The focus of my analysis is not, however, on the publics themselves, but on the objectives of a programme that has been curated for them.

First, I consider how the public has been discussed in terms of the art museum and in the light of New Institutionalism. New Institutionalism's call to act beyond a hermetic organisation and to reconceptualise its publics is not a new idea, but is linked to a reworking of the public sphere, particularly after Habermas (1974). At its core, the public sphere is "the space in which citizens deliberate about their common affairs" (Fraser, 1990, p. 57). And it is in the reworking of the term, particularly by Fraser, that a concept of the public sphere is pluralised to conceive of no single 'public', but multiple publics. That recognition is crucial to this chapter because it pays attention to the complexity of power and control in the museum, and the legacy of museum history that privileged an authoritative standpoint based on consensus.

In reworking Habermas's public sphere, towards a notion of a *cultural* public sphere, Jennifer Barrett (2010) seeks to demonstrate a link between museums and society that allows for a heterogeneous conception of democracy that reworks the idea for the role of the museum. An exodus from already existing art organisations (as was inferred in New Institutionalism) would mean abandoning this central position in society, and the productive possibility for democratic activities within it would be annulled. Thus, to conceive of the Public Programme as contributing to an understanding of democracy, depends on an engagement with a reconceived role for the museum that can simultaneously pay attention to its histories and also

reconceptualise it as a diverse and contested site. Bringing those issues into view is crucial for transformation, rather than mere 'repackaging' of traditional values.

For Tate Modern, which has a complex history as well as a contemporary mission, an historical understanding of the museum is significant. This is because it shows an on-going trajectory that constantly relates to emerging issues about democracy. The broader interrelationship between museums, their histories and their democratic contexts has been variously explored and debated by numerous writers from a Museum Studies perspective. A pessimistic account of museums and democracy can, for instance, be found in Karsten Schubert's description of contemporary art museums as susceptible to capitalism or as driven by spectacle and economy (Schubert, 2009b, sec. III). Such a view however, does not take into account the on-going complexity of the museum in a globalised world (Gershevitch, 2014), or the way that museums are concerned with identity politics and national identities in the 21st century (Dewdney, Dibosa and Walsh, 2013; Aikens et al., 2015).[156] Neither does it consider the professional practice of museum learning, influenced by constructivist learning, the social equality of critical pedagogy, or the cultural democracy of community arts practice (Allen, 2011; Mörsch, 2011).

Tate's own collection began with the transfer of artworks from private to public hands when Henry Tate first offered his private collection of British art to the nation in 1889 (Spalding, 1998, chap. 1).[157] That origin has shaped Tate as a 'public' entity, connecting it to notions of national identity and international presence. That role continues, as is specified in the parliamentary act which states Tate's aim is to, "increase the public's understanding and enjoyment of British art from the sixteenth century to the present day and of international modern and contemporary art" (*Museums and Galleries Act 1992, (c.44)*, 1992). However, the Public Programme is not a site where that mission is merely confirmed, but where it is questioned and debated, to interrogate the ideology and issues at stake for Tate.

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[156] It is not possible for the thesis to look at the relationship between museums and national identity in any comprehensive way, but it is a substantial concern in museology (for example, Boswell and Evans, 1999; Macdonald, 2003; Fladmark, 2015). As McLean (2005, p. 1) notes on the relationship between museums and national identity, "National museums are implicit in the construction of national identities, and the ways in which they voice or silence difference can reflect and influence contemporary perceptions of identities within the national frame."

[157] Art museums have a complex relationship to both publics and the state dating back to the 18th and 19th centuries, when significant collections began to shift from private to public hands, becoming emblematic of the emerging democratic societies in which they were situated.

By using instances from the Public Programme, I will now demonstrate how and why that is the case.

For example, 'Visiting Rights' (Tate, 2001b), which took place on 30th June 2000, was part of Erasmus, an EU supported programme looking at how museums and galleries serve their publics. Speakers included Rt. Hon. Chris Smith (then Secretary of State for Culture, Media and Sport), Matthew Evans (then Director of Resource) and Peter Jenkinson (then Director of The New Art Gallery, Walsall). It was an event in which the role of museums in democratic society was explicitly discussed and included government speakers who considered and directly commented on policy and practice. The following year, 'Pieties or Policies?' was a one-day conference at the start of New Labour's second term, which was set up to examine the ideas and values of government thinking on the arts. The event had the purpose of asking "those involved in the arts to examine policy and the wider cultural climate, and to address new proposals looking at their implications, tensions and future possibilities. The conference considered the keywords and statements of present cultural policy." (Tate, 2001a). These two events thus provided a forum for discussion of the role of the museum in terms of the very publics who were invited to attend. Also, it was a deliberate attempt to question the relationship between state, museums and publics in terms of governmental policy. I draw attention here, not only to the distinct political theme of these Public Programme activities, but also to the space that the programme has given for its publics. The goal of the event was not to solve the issues at stake, but to recognise them and provide the impetus and catalyst for further discussion. These two examples indicate that Tate Modern, via its Public Programme, presented a forum for the questioning of policy in public, and thus a direct connection to the governmental democracy at that time. The implication here is that by including a governmental speaker, governmental policy is questioned, and the consideration of the keywords and statements of policy shows how such activities bring the politics of terminology to light in a public space.

In addition to the examples of activities that directly addressed policy and publics, more indirect commentary and discussion of the issues at stake are part of the Public Programme. The course led by philosopher Nigel Warburton in 2011, entitled 'Art, Politics, War' considered the impact of politics and war on art to explore, "themes of war, oppression and the visual communication of ideas, as they emerge in the work of artists as varied as Joan Miró, Simon Norfolk and Taryn

Simon." (Tate, 2011a). Also, 'Art and Politics Now' (Tate, 2015a) asked **"Why are contemporary artists increasingly engaging with some of the most pressing issues facing our world today, from globalisation, migration and citizenship to conflict, sustainability, gentrification, terrorism and social activism?"**. That talk, and conversation with interlocutors Anthony Downey, (author of 'Art and Politics Now'), artist Renzo Martens and curator Elvira Dyangani Ose interrogated the terms with which art and politics have been discussed.

These two examples of activities themed around conflict, indicate that the impact of politics on artistic production is available to be debated at Tate Modern in a general sense. As part of the learning programme, centred on visual art and its culture, these activities represent the investigation of themes that are central to artists' practice and to the functioning of Tate itself. By simultaneously being part of 'learning' they are also aimed at facilitating knowledge production and understanding, not to just the receipt and affirmation of information, but to be critical, and to deconstruct that information. Thus, such activities make available the circumstances to transform thinking about the issues at stake. However, like the more specific, policy-focussed activities above, these examples are curated circumstances in which issues, interlocutors and publics are assembled in the public space at Tate to discuss political issues. The capacity of publics to exert any power in the circumstances of Public Programme activities at Tate Modern, however, is related to matters of change that are slow but effective, as described, for example, by Roland Bleiker (2000). He sets out the circumstances in which dissent is possible through the implementation of a "slow transformation of values" from below (Bleiker, 2000, p. 34), rather than through spectacular activities of dissent.[158] This thinking – that the rate of change is slow – challenges the concept that is signalled by New Institutionalism, which is that change can be effected quickly by the organisation itself. Rather, the emphasis can be reconsidered and focussed on a rate of change in publics, rather than solely on organisational transformation. The Public Programme, therefore, in planning activities such as those outlined above, creates the capacity for 'dissenting' work in which a

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[158] Bleiker (2000, p. 2) describes that transformation as a *transversal* process that defies national boundaries, and "questions the spatial logic through with these boundaries have come to constitute and frame the conduct of international relations."

transformation can be initiated, but measuring the rate of that transformation can be problematic, because it is determined by publics, not by the organisation.[159]

As was described in Chapter 2, issues of art, politics and power in the museum were central to the course 'Towards Tomorrow's Museum' that I delivered annually from 2011–2013. Museum workers and publics took part in the courses, and the ideologies of the museum were challenged by means of discussion motivated by critical reading or presentations from Tate staff.[160] Similarly, 'Museum Curating Now', which I delivered in 2016 and 2017, was a course was aimed at understanding Tate practices, but also shifting that understanding toward criticality through a process of learning. Both courses reiterated the simultaneous functions of learning that were established in the previous chapter and summarised by Mörsch (2011), as affirmative, reproductive, critically deconstructive and transformative. In both courses, the history and function of Tate was confirmed in an affirmative learning experience. The reproductive function is demonstrated by means of drawing publics into Tate via the Public Programme, and, for example, showing how a relationship with the organisation could be deepened by visiting and understanding other exhibitions and activities. Both functions are particularly enabled through introductory statements or talks given by Tate members of staff. The critical deconstructive function is evident when, in group discussions, the students have questioned their own points of view, and seen them in relation to the activities and mission of Tate. Or when the students of both courses, in dialogue

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[159] In terms of 'soft power' too, the museum space can be understood as a site for political action (Dexter Lord and Blankenberg, 2015; Hoogwaerts, 2016). Soft power is a concept that emerged in the work of American theorist Joseph Nye in terms of the erosion of the 'hard' power of the military and money in international relations. Soft power is more about influence than resources: as Nye (1990, p. 155) says: "Proof of power lies not in resources, but in the ability to change the behaviour of states." Changing trends in the way in which power is exercised, have included "economic interdependence, transnational actors, nationalism in weak states, the spread of technology, and changing political issues." (Nye, 1990, p. 160). Therefore, the situation arises where "A state may achieve the outcomes it prefers in world politics because other states want to follow it or have agreed to a situation that produces such effects." (Nye, 1990, p. 166). Museums and art organisations have been implicated in establishing states as leaders, because an appealing cultural status is part of the politics of co-option rather than coercion. For example, as operatives in a global political sphere, and with reference to McClory (2010), Hoogwaerts states that, "art institutions are increasingly representative of their geographic location they are also ever more operative on transnational levels, allowing them to occupy key positions in politics, sending messages that trade figures and military forces are not able to." (2016, p. 315). Thus, museums can be understood as sites for political action. As Sylvester has further elaborated in terms of the field of International Relations (IR), "a major art museum today is an institution that is heavily political, often involved with or implicated in international relations, and savvy about power. It is an intricate, multivalent, internationally implicated/socially situated social institution that seems to be growing in popularity and influence." (Sylvester, 2016, p. 3). This is because the art museum is "a power space" (Sylvester, 2016, p. 184), as has already been identified in this thesis in terms of museological analysis in this and previous chapters.

[160] I led the course 'Towards Tomorrow's Museum' from 2011–2013, and the syllabuses from those years are included in Appendices 2–4 of this thesis.

with Tate staff, sought to better understand the individual actions of the staff and related them to their own situations and motivations. The 'transformative' is hard to pinpoint because its effects are diffuse and take time to form. In Mörsch's understanding of the term, the 'transformative' function of learning is exemplified by how it might affect the art organisation itself (2011, p. 7). However, I contend that the sense of 'transformation' is hard to evaluate or demonstrate because it takes place over time, and shifts beyond the duration of the course, recalling the concept of slow transformation from below, as theorised by Bleiker (2000). It is evidenced, for example, in students working together after the course finished, and making moves toward transforming their own practice.[161]

These examples do not describe a unique set of learning activities, but they do provide a model for how learning can be harnessed to democratic values. As bell hooks has stated on dialogue and in connection to democracy, "To engage in dialogue is one of the simplest ways we can begin as teachers, scholars, and critical thinkers to cross boundaries." (hooks, 1994, p. 130). However, I identify that the content of the Public Programme at Tate Modern is highly focussed on visual art, which has properties that have been defined in learning theory, as detailed above in Chapter 2. Of those properties, the critical and transformative functions of learning can be aligned to democratic possibilities identified by hooks and Bleiker, in which the transformative is not a spectacular moment, but rather a slow process of learning and change in which boundaries are acknowledged and transgressed.

A stronger indicator of the 'transformative' (radically democratising) potential of Tate Modern's Public Programme, is the instance of Liberate Tate, which emerged after the event 'Disobedience Makes History' (Tate, 2010a). In contrast to other activities, it was a very visible instance of the potential of the Public Programme not only to provide the site for discussion of the politics of the museum, but to also provoke on-going and unmediated commitment to issues raised in its activities. That coalescence of individuals within the Public Programme activity and the on-going independent relationships and actions as a group were prompted by the issues in the 'Disobedience makes History', evidences the futility of positions insisting that the museum walls are hermetically sealed off from on-going public actions. The significance of learning as an underpinning aspect of this activity is

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[161] For example, two students worked together after 'Museum Curating Now' in 2016. One, as initiator of the exhibition and public programme 'Krísis' at Nottingham Contemporary, asked a fellow student to work with her to deliver the project (Something Human, 2016).

crucial here. As was evidenced in Chapter 2, learning at Tate is founded on a shift in authority from the museum to publics. Thus, it is possible to consider that experience as permeating the 'seal' of the museum because it travels with those publics who navigate the Public Programme.

The potential for the discussion of issues that pertain to the role of museums in democracy is not limited to Public Programme subject matter that fosters the consideration of politics, democracy or democratic disobedience in the museum, as seen in the examples cited above, such as 'Art, Politics, War' or 'Disobedience Makes History'. Rather, in line with on-going concerns raised by museological literature (Schubert, 2009b, sec. III), the Public Programme at Tate Modern has also addressed wider political issues such as the impact of neoliberalism on the Tate as a public space. For example, 'There is an Alternative: Art, Economics and Non-Conformity' was a discussion that explored how artists and organisations have negotiated the "politics of engagement with corporate and commercial sponsorship and the moral and ethical issues they face" (Tate, 2007c). That discussion was an opportunity to discuss alternative models in practice and is evidence that issues contentious for the museum are given a platform for debate in the Public Programme. Similarly, also in 2007, 'Rethinking Spectacle' addressed Guy Debord's ideas about the society of the spectacle for "analysing new conditions of the display of contemporary art" (Tate, 2007a), particularly in terms of the Turbine Hall commissions, including Carsten Höller's *Test Site* (which was on display at Tate Modern in 2006–2007). Such events indicate that the Public Programme at Tate Modern is not focussed solely on broadening access, re-representing or affirming an understanding of art, but it is involved in a *strategic* programme of activity that directly tackles the politics of Tate as art museum and its connection to the economics of art and the spectacular.

A focus on critique of arts organisations was central to New Institutionalism as well, as an obsessive 'self-examination' in order to facilitate change (Kolb and Flückiger, 2014b). However, what I recognise at Tate Modern is an on-going process which focusses not only on Tate, but on broader structures that shape and are shaped by art. The critical function for learning is crucial, here, in both questioning art's means of production, but also asking how that means can be transformed. Furthermore, there is a broader function of the Public Programme, that has a direct relationship to the themes of this thesis, notably, the subjects of New Institutionalism and related issues such as disruption and change,

participation and evolving concepts of democracy, including the recognition and activation of marginalised groups. In the next section I will expand on these issues, to identify how the Public Programme both reflects and responds to democratic complexities, including that of the subject of learning itself.

Tate Modern Public Programme as reflective of and responsive to democratic complexity

As has been argued in the previous chapters, New Institutionalism sought to reinvent art organisations and, through that reinvention, offer a critique of the systemic elitism of both the artworld and government. So far in this chapter, I have drawn attention to the way in which the content of the Public Programme tackles these issues and thus acts as a site for questioning its function and role in a democratic context. However, what New Institutionalism did not tackle was a reinvention of the art *museum* and with it, an acknowledgement of the diverse practices of the museum, including learning. That omission ignores the practice of museum learning professionals, where constructivist and co-constructed learning, critical pedagogy, activism, and institutional critique have merged to focus on learning as a "disruptive process of change brought about through an engagement with art and ideas" (Pringle and DeWitt, 2014, n.p.). Furthermore, it ignores the transformative potential of publics, through learning, as activators of change in the museum and the wider world.

At Tate Modern, the Public Programme itself has drawn issues about the practice of learning into focus. This included 'Alternative to What?', which was connected to the 'Silent University' project led by artist Ahmet Ögüt, and which sought to bring together speakers and publics to "share their practice and experiences in devising and running so-called alternative education platforms" (Tate, 2012a).[162] At Tate, it was realised as a knowledge exchange platform for refugees and asylum seekers, who through the circumstances of their status, were unable to undertake paid work in the UK. The participants worked together to create courses and a platform for activity centred on learning and their situation as people 'silenced' by their status (Tate, 2012j). As part of the iteration of the Silent University at Tate, and as part of the Public Programme, 'Alternative to What?' provided an opportunity to reflect on the work of the project, and to connect it to other learning practices that had

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[162] The Silent University is an on-going project with other iterations elsewhere in the world, as detailed on its website (The Silent University, 2017).

attempted to subvert the concept of the 'mainstream' in education. The presenters tackled issues of systems of knowledge and power, and questioned approaches to the politics of learning. Such discussion raised issues in negotiating the complexity and contradictions involved in prescribing spaces for democratic freedom. Therein, is a basic paradox of democracy, as is described by Mouffe, that it is always and necessarily built on exclusions:

> Instead of trying to erase the traces of power and exclusion, democratic politics requires us to bring them to the fore, to make them visible so that they can enter the terrain of contestation." (Mouffe, 2009a, pp. 33–34).

Thus, the role of creating structures in which to contest the issues at stake is crucial, but not without complexity.

To some extent, museum learning programmes and their histories have always been drivers for democratic freedoms. As practices, they are built on providing structures that offer a platform for questioning dominant ideologies, of self-questioning; a criticality, as well as a critical look at art. However, there are consequences to participation, as theorised by Boltanski and Chiapello (2007; Boltanski, 2011), who recognised that the movements of artistic critique have been harnessed in post-Fordist economies and transformed into new types of control. In their assessment, capitalist productivity has come to rely on the participative, networked, itinerant, mobile, project-based ways of working that once seemed counter to its aims. Therefore, being alert to the politics of participation is crucial in making structures and frameworks for taking part.

Issues of creating structures and frameworks for taking part, without creating confinement also arise in discussion of participatory art practice. Claire Bishop describes activating the audience in participatory art, equating it to, "a drive to emancipate it from a state of alienation induced by the dominant ideological order - be this consumer capitalism, totalitarian socialism, or military dictatorship." (Bishop, 2012, p. 275). Bishop, however, focusses on the issue of participation in art, rather than participation in art museum learning practices. Her analysis of participatory art and participation highlights the issues in stemming from the appearance and disappearance of the art object, and the issues at stake in equating taking part in art to taking part in democracy. She indicates that "participatory art today stands without a relation to an existing political project (only to a loosely defined anti-capitalism) and presents itself as oppositional to visual art

by trying to side-step the question of visuality." (Bishop, 2012, p. 284). In contrast to Bishop's analysis, the focus in this thesis is on learning, rather than participation as a defining characteristic of the Public Programme. The focus too, is on a participative platform for creative production, rather than for distribution of affirmed ideas. For example, the political complexity of 'taking part' is examined in Public Programme activity. 'The Apathy Complex', a course that was part of the Public Programme in 2012, and dealt with issues of indifference or a decision not to participate, which have been, "regarded as irresponsible, indulgent and even dangerous" (Tate, 2012i). The course was centred on the way in which artists, filmmakers, and critical theorists have dealt with issues of apathy, and also the creative possibilities of not taking part. That sense of creative possibility, in the light of political issues that pertain to democratic life, was investigated by focussing on the work of artists such as Yayoi Kusama and Alighiero Boetti. Their work acted as a catalyst to investigate issues such as boredom and repetition and the psychological state necessary for creativity. A related question, explicitly raised in the course, was to ask why an art museum is keen for publics to take part and collaborate in creation of meaning, and what that facilitates in terms of relationships of power between an art museum and its publics. That concept of taking part and creativity is, therefore, not only implicit in the Public Programme, but is thus explicitly discussed in terms of the politics of the art organisation. The shift in focus in this learning activity moves from an unexamined experience of 'taking part' and towards the questioning of why shifting power from the museum to publics is desirable. Therefore, the relationship of publics and Tate is highlighted and becomes the subject of critique.

My contention here, considering activities such as 'Alternative to What' and 'The Apathy Complex', are experiences that facilitate questioning of what it means to 'take part' in an art museum activity, and in activities in wider society. They are thus, activities in which the democratic theory of radical democracy and the learning possibilities of critical pedagogy are manifest in the Public Programme, The 'Apathy Complex' course raised questions not only of what is lost by not taking part, but also what might be (creatively) possible. It connects, therefore, with a wider concern about the concept of participation in public, and to mechanisms of governance that require public action.

In the historic museum, the concept of citizenship – of being a member of a nation or state – was confirmed by an encounter with art, its histories and the

transmission of meaning. However, the contemporary art museum is a place where that control is brought into view, and becomes the subject of contention: as has been described in the chapters above, the purpose of the museum has changed from that affirmatory role to one of critical action. The activities of publics taking part in the Public Programme at Tate Modern include testing issues of power and control in the museum, either through the content of an event, or through the structure of an activity that destabilises the authority of the museum. Such content or structural shifts deal with issues that relate to publics' participation in society, and thus raise important questions about the meaning of citizenship. These are questions which are not often not addressed at a popular level. For example, and citing Marshall's concept of 'social citizenship' (1950), which "confers equal civil, political, and social rights on all citizens", Peter Weibel has confirmed a territory connected to art, in which such rights are not given, but rather in which they are at stake (2015, p. 30). That concept of citizenship remaining 'at stake' is crucial for the Public Programme at Tate Modern, which, according to the evidence of examples of its activities given above, creates the circumstances in which issues such as participation and exclusion are not given but remain in constant discussion. In accordance with that observation, the activities of the Public Programme, are not merely about the affirmation of existing rights, but about how rights can be debated, questioned and indeed removed. Thus, the Public Programme is not a site where citizenship is confirmed, but rather, is an active democratic space, and one where issues pertaining to being a citizen – equal civil, political and social rights – remain at stake.

The urgent political concerns about fluidity of movement and permeability of boundaries are also issues at stake, and can be understood in relation to citizenship. As has been described,

> What has become apparent more recently is that while citizens everywhere may be contained legally within state boundaries that enact rights and obligations, their own states are not subject to such containment. (Isin, 2008, p. 15).

Thus, the rights and obligations of citizenship can be brought into question. To some extent, the Public Programme can be a platform for such questioning. As mentioned above, the conference taking place to discuss The Silent University, for example, tackled the concept of living and working in a state of 'silence' that is imposed by refugee or asylum status. And, in, 'Learning from Roofers: Theaster

Gates in Conversation', the artist, whose projects "attempt to instigate the creation of cultural communities by acting as catalysts for social engagement" (Tate, 2015c), used the concepts of 'taking part', and of citizenship and power to contest artistic and social production. Additionally, for example, the talk, 'Spaces of Transformation: the Vast Space-Time of Revolutions Becoming', discussed "the spirit that opens up new potential spaces for human thought and action toward a transformative movement" (Tate, 2012g). That 'transformative moment' in space and time is significant not only to that event, but also to the wider significance of the Public Programme. Taking place at Tate Modern and in the context and with the catalyst of visual art, both Theaster Gate's conversation and the topographical focus on revolution, centre on artworks and the art organisation as transformational space. Framing both events in the context of learning affirms the issues of art, but also questions the concept of what is 'transformed' and to what end.

Transformation of publics and politics in the face of what has been termed the 'post-democracy' can be understood in terms of the activity of the Public Programme. Post-democracy – or the post-political (Mouffe, 2005) – has been particularly formulated to describe the terrain of liberal democracy in relation to late capitalist conditions (Stavrakakis, 2011).[163] The economics of a globalized neoliberalism has been seen to work against the representative democracies of nation-states, thus further pressurising the mechanisms of democracy.[164] The financial crisis of 2008 particularly, drew attention to the power of:

> Central banks, supranational regimes like the EU, corporations that are global players, lobbies, the international financial markets, the World Bank, [and] the International Monetary Fund. (Weibel, 2015, p. 32)

This, therefore, raises questions about the suitability of democratic models to deal with economic contestation, and a discontent with existing mechanisms of representative democracy. The crises in democracy – dealing with, for example, a sense of its collapse (Keane, 2009), or a 'post-democracy' (Crouch, 2004) is evidence of how, "Neoliberalism, deregulation, and globalized capitalism have

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[163] Post-democracy itself can also be further understood as one of a series of contemporary crises in democracy, which are constantly unfolding (Weibel, 2015), and which have included recent orientations in the face of populism (Mouffe, 2016a, 2016b).

[164] Of course, the concept of the nation-state itself is contested: "it takes into account the bounds of citizenship and nationality, and embodies the "belief that nations are 'natural' political communities. For liberals and most socialists, the nation state is largely fashioned out of civic loyalties and allegiances. For conservatives and integral nationalists, it is based on ethnic or organic unity." (Heywood, 2013, p. 124).

supported the hegemony of anti-state economic interests to the detriment of nation-state democracies." (Weibel, 2015, p. 32). This is precisely the terrain in which authors writing about New Institutionalism situated arts organisations dealing with neoliberalism. The post-democratic terrain has also been equated with consensus democracy (Crouch, 2004). A consensus democracy, is, as Rancière describes, a regime in which democracy, "has eliminated the appearance, miscount, and dispute of the people, and is thereby reducible to the sole interplay of state mechanisms and combinations of social energies and interests" (Rancière, 2005, p. 102). In other words, the post-democracy is an environment in which the formalities of democratic institutions appear intact, but elite or privileged groups control them, thus rendering a challenge to that consensus impossible.

Evolving concepts of democracy, therefore, and recognition of 'crises' of democracy and consensus are crucial to the content of the Public Programme and the attention paid to social and political urgencies in the topics of its activities. However, in the face of these declared democratic crises, new avenues for activity are opened via learning experiences about art and the democratic issues that are raised in analysis of the Public Programme at Tate Modern. These include challenges to consensus, including the rights of women or marginalised groups. For example, there has been a recurring theme of the 'voice' and freedom of speech in the Public Programme, including 'Free Speech: Conversations in Front of, Around and Away from Art' in which different models of 'conversation' were investigated, particularly in terms of the work of Beuys or Warhol (Feb 2002). Investigation of issues of conversation necessarily consider the role of dialogue, which has been connected to the enactment of democracy in public and in a learning environment (hooks, 1994). Additional examples of activities connected to these issues include activities such as the 'Her Noise Symposium', which explored feminist discourses about sound and music (Tate, 2012d), and the course 'How Speech Acts: Art and Life', which questioned how words 'act' or "the potential of words and gestures to do, to enact, to make things happen" (Tate, 2015b). Both activities drew attention to marginalised or silenced voices. To use Rancière's phrase, those voices are "the part that has no part" (2005, p. 30), or those thought less equal in a social arrangement. The Public Programme activities that deal with such issues are oriented in terms of publics, rather than the organisation. As suggested above, the Public Programme functions as a platform for such activity, rather than as an instrumentalising agent. For my thesis, the examples used above expose the territory of authoritative control that has traditionally been manifest in

the museum, and the possibility of challenge to that consensus by means of the platform afforded by the Public Programme. The emphasis on change, therefore, shifts away from the organisation and towards the publics who participate in the activates of the programme as producers of their own meaning.

Crucially for the aim of this chapter, I draw attention not only to the curated Public Programme at Tate Modern, but also to a concept of the publics who take part in its activities and produce knowledge and understanding through engagement with the issues at stake. While the focus of my research is on the Public Programme content, and not an analysis of its publics, it is feasible to view the direct consequences of such an approach via the subsequent activities of groups such as Liberate Tate. Liberate Tate was not part of the Public Programme, but is evidence of the ongoing and ungovernable changes that are realised *after* engagement with Tate. In this case, I position the Public Programme as a site where disagreement occurred, and the publics involved in the activity, were brought together in shared concerns. The detail of issues about Liberate Tate's oppositional position to the sponsorship of art by oil companies is not the focus of my concern in this thesis. Rather, I draw attention to the power of publics in this instance. In short, while New Institutionalism focussed on the restructuring of an *organisational* framework, I contend that to really shift concerns of power and value, a focus on the activity and response of *publics* draws attention to attempts to shift power and transform understanding. Additionally, the Public Programme activities that I use as examples in this chapter establish a site where the concepts at stake here (adversarial politics, agonism, new formulations of power) are themselves questioned.

For example, evidently and appropriately, given the wider mission of Tate, concepts of shifting power and understanding are framed in terms of visual culture and the art museum in the Public Programme. A significant instance of that, as already mentioned in Chapter 2, was the 'Landmark Exhibitions' symposium (Tate, 2008a). In that symposium, exhibitions that have influenced subsequent practice were described and debated by interlocutors such as Lucy Lippard and Hans Haacke, drew attention to the nature of history, of the politics of remembering and recall, and the issues arising from the lack of documentary evidence about exhibitions. On the one hand, such an event is shaped by its subject matter, in this case, the concept of the exhibition, its histories and legacies. However, on the other hand, the debate and questioning of the status of the 'exhibition' draws

attention to the traditions of organisational control, the status and function of bureaucratic systems such as the archive, and the mechanisms of the market. Therefore, 'Landmark Exhibitions', while overtly seeking to explore the emerging discourse about the history of exhibition making, simultaneously deals with the politics of that circumstance, meaning the methods by which activities are remembered and by whom. In turn, that discourse is significant for analysing the status of all production related to visual arts organisations, including the Public Programme itself. What emerges is not confined to what happens within Tate, but rather exceeds that sphere by means of the publics who carry that learning experience with them. That is particularly evident with 'Landmark Exhibitions', because its activities were documented not only online (Tate, 2008b), but also published as part of the online journal *Tate Papers* (Daniel and Hudek, 2008). This is a rare instance of the Public Programme content being made available in a connected and coherent way using Tate website and publishing mechanisms. Again, the affirmative and transformational functions of learning are evident in 'Landmark Exhibitions', creating space to confirm art and exhibition histories, but also critically appraising the mechanisms for structuring and remembering those activities. The very traditional formats of its lectures were opened to the floor, and to debate, but moreover, it was the content of 'Landmark Exhibitions' that paved the way for thinking not only of the scarcity of analysis around exhibition histories, but the way in which those histories are constructed. Furthermore, the temporary communities formed over the duration of the conference created their own ad hoc discussion groups. The idea of publics as temporary communities will be further discussed in Chapter 4 of the thesis, in terms of conceptualising the way in which the Public Programme can create the opportunity for change by making a platform on which publics can convene. What I note about 'Landmark Exhibitions' as a highlighted example, is that the *form* of an activity can appear traditional, but the *content* challenges a previously affirmed way of thinking.

Therefore, in terms of transformational learning, 'Landmark Exhibitions' presents the groundwork for further investigative work into the plurality of history. It is not a terminus for understanding (Enwezor *et al.*, 2002, p. 42), but rather, and in the words of the project convenors:

> While attempting to stake a claim for the ground to be investigated, it also issues a challenge about the terms of this definition, about including or re-inserting what hegemonic discourse traditionally excluded: art beyond Europe and the USA, the non-Western, the non-White, and the non-hetero-

normative. No less than a decentred geography, this 'new' field of enquiry challenges us to reconsider the temporal conventions of telling history: Where to start? Where to place the symbolic 'year zero' before and after which this history begins? Can a history be told without punctuation by landmark events – crises, catastrophes, successions – that allow it to appear, precisely, as a history and not as a motley assortment of disconnected points in time? (Daniel and Hudek, 2008, n.p.)

In my observations of the Public Programme at Tate Modern, as outlined in the previous chapter, the content of the programme and the approaches of the curators indicate how that activity provides a framework for learning, and also for critical engagement and creativity that disrupts established or normative consensus about art and related issues. It is this sense of disruption that I equate with the 'New Institutional'. It builds on New Institutionalism's limited engagement with a concept of democracy that was framed by opposition, and further investigates the complexity of democratic life by means of testing ideas and consensus against artists and museum practices. That observation reinforces the understanding that Tate Modern is a potent site for the modelling of democratic practices, as fuelled by engagement with visual arts practices.

I therefore move towards the concept that learning activities in art museums are not just a site for the dissemination and production of knowledge about art (although this is significant), but also to increase understanding and individual meaning-making about art and thus ourselves. Such a shift in knowledge, facilitated within the structure of a museum, is fundamental to reimagining self and society, and thus is crucial to democratic culture. The consensual is not at stake in the Public Programme. The above examples give rise to the multiple positions that can be taken in learning about art. There is not an imperative in the activities of the Public Programme to reach a common understanding, but to transform aspects of individual experience, framed by the critical practices of learning, as are foregrounded at Tate, and potentially facilitating the expression of dissensus.

Though consensus and dissensus necessarily coexist, it is the latter that is emphasised by radical democratic theorists, as I will explore below with reference to both Mouffe (2013b) and Rancière (2005). An understanding of dissensus is relevant to the politics of the Public Programme, which questions the concept of consensus in multiple ways, including the topic of individual activities, and the creativity of workshops and courses that engage with the multiple understandings of ideas or politics. In advocating dissensus and critique of consensus in

democracy, Rancière explains that, "Consensus thinking conveniently represents what it calls "exclusion" in the simple relationship between an inside and an outside." (Rancière, 2005, p. 115). Once it was possible to see the "private world of noise, of darkness and inequality, on the one side, from the public world of the logos, of equality and shared meaning on the other", but in consensus democracy, that dividing line has no place: "everyone is included in advance" (Rancière, 2005, p. 116). Thus, consensus democracy purports to accord 'everyone' a place in a social order – an order that is shaped not only by politics, but also by the economy.[165] For example, speaking particularly about immigrant workers in France, Rancière concludes that the 'equality' granted through the consensus system is not really equal, because it acts to eliminate the status of immigrant workers as legitimate workers, reducing them to the status of 'immigrants' only, and excluding them from the consensus. That is because, "consensus communities witness the rebirth of sheer rejection of those whose ethnicity or religion cannot be borne." (Rancière, 2005, p. 124). Mouffe (2013b, p. 8), however, suggests that, "consensus is needed on the institutions that are constitutive of liberal democracy and on the ethico-political values that should inform political association", i.e. we must agree to the platform in which dissensus occurs. But consensus must be *accompanied* by dissent, and "there will always be disagreement concerning the meaning of those values and the way they should be implemented": this is a 'conflictual consensus' (Mouffe, 2013b, p. 8). According to Mouffe, the 'passions' of collective identity should thus be mobilised towards democratic designs, and not eliminated or relegated to the private sphere in order to create consensus in the public sphere. Thus, in this thesis, the Public Programme represents a territory at Tate Modern where this mobilisation can potentially occur and where knowledge and politics are investigated by expanding that work in concord with publics and in public. In the next section, I will, therefore, pay attention to the recognition of publics at Tate.

Towards 'Tate Exchange'

This section is entitled 'Towards Tate Exchange', because that initiative marks a period in 2016, when my analysis of the Public Programme ends. 'Tate Exchange' (beginning in 2016) was a programme of activity in the newly opened Switch House at Tate Modern, which occupied the fifth floor of the building and was

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[165] For more extensive interpretation of this point see May's essay on equality and Rancière (2008, pp. 146–147).

intended as a space for the coming together of publics and a range of other interlocutors, including universities, artists, community and research groups (Tate, 2017c). For this thesis, Tate Exchange does not mark a culmination of practice, in what I have determined as a generative programme, but rather the Public Programme activity that was part of Tate Exchange marks a cumulative point where the intersection between the programme and democracy can be summarised. Therefore, in the final part of this chapter, I will use examples from the Public Programme, including activity that is part of Tate Exchange, to illustrate the role of publics and the concept of 'learning as research' for an understanding of democracy at Tate.

Recognition and inclusion of publics

In terms of democratic activity in the art museum, artists linked with institutional critique have for some time been "creating connections between art practice and the various democratic struggles against different forms of subordination" (Alberro, 2009, p. 14). When presented in the museum, institutional critique has been cited as evidence for museums operating as centres for ideological debate (Breen, 2014). One of the formative examples of this kind of work is artist Fred Wilson's installation *Mining the Museum*, which was presented at The Contemporary and the Maryland Historical Society, 4 April 1992 to 28 February 1993. In that project, Wilson drew attention to artefacts in the museum collection that described black experience, or the absence of African-American representation in history. In the catalogue of the project, Lisa Corrin described the way in which artist provided the means for museums to evidence their critical engagement with, in that instance, issues of historical slavery and contemporary identity politics (Corrin, 1994). In New Institutionalism, it was the politics of such practice that was shifted from artists and into the art organisation itself – rather than relying on artists' practice to challenge hegemony, staff and administrative structures were rethought and embedded in organisational practice. However, New Institutionalism principally became a critique of neoliberalism led by curators, while the focus of activity in the Public Programme provides evidence that when publics are involved as co-generators of knowledge, then the democratic possibilities are greater and more complex, shifting toward the 'critical deconstructive' and 'transformative' functions of learning as advocated by Mörsch (2011).

What can be seen in the Public Programme at Tate Modern, is a form of practice that is not dependent on the content of an exhibition, or the work of a single artist or project, but is embedded in curatorial work and programme structures. To that extent, there is similarity to New Institutionalism. However, the work of the Public Programme in engendering a platform, is a type of practice and programming focussed not only on the *content* of the activity, but on the ways in which *publics are addressed and formed* as part of the programme. In other words, moving beyond artist-led institutional critique and beyond curator-led New Institutionalism, what can be brought into focus in the Public Programme, is a framework or platform that allows publics to lead their own investigations into contemporary issues, via knowledge and understanding centred on art.

For example, publics are essential to the production of content in certain activities, as was identified in the previous chapter, in Alec Finlay's artwork *The stars…*, or Quarantine's project of 'Thought Workshops'. Other activities such as the 'Axe Grinding Workshop' that was part of the conference 'Civil Partnerships? Queer and Feminist Curating' (Tate, 2012c) rely on not just the presence of publics, but their own production in order to take place. The 'Axe Grinding Workshop' was an open invitation 'speed dating' show-and-tell event curated by FAG (The Feminist Art Gallery), where directors Deirdre Logue and Allyson Mitchell drew attention to institutional constraints and activist practices. Participants were invited to contribute their own issues that could be amplified by means of their presence in Tate Modern. The necessity of that type of public contribution was not fully acknowledged in New Institutionalism, but what is recognisable in the Public Programme is the actual generation of plural and flexible circumstances to accommodate multiple points of view.

Learning at Tate privileges a plurality of knowledge production methods and results, as is evidenced in the examples used in this and the previous chapter. It is the central aim of *learning*, as outlined above, that marks Public Programme activity out from artist or curator-led exhibition activity. As described above, learning in art museums, emerged from radical practices, particularly of feminism (Allen, 2008). It is also aimed at publics themselves, and the transformation of their understanding and experience through processes of learning. Identifying learning as an aim of the Public Programme adds to the analysis of activity in an art museum like Tate by focussing more on publics and the concept that part of the museum can function as a platform that does not aim to govern its own outcomes.

As identified above, the forms of the programme range from conversations, symposia, the idiosyncrasies of 'special events' and the long-lasting durational events such as the 'Thought Workshops' (which took place throughout 2013 and 2014), or courses such as 'Towards Tomorrow's Museum' (taking place over eleven weeks in three consecutive years). That observation is key to my thesis because it exemplifies an increasing focus on publics, particularly the way in which those publics are engaged via the Public Programme at Tate Modern. The plurality of democratic potential is also fundamental to my observation that despite its failure, New Institutionalism opened the way for more in-depth analysis of what can be done by curators, publics and programme in a contemporary art museum, in terms of implementing wider transformation in democratic society. In New Institutionalism, the attention drawn to agonistic publics and the agency of artists to stimulate activism has highlighted the contradictions implicit in working with and between publics, nation and state. That was exemplified through the complexities of maintaining funding for critical practice, or sustaining organisational systems that are constantly performing self-reflexive practice. However, by refocussing on publics, via the Public Programme at Tate Modern, the closures of New Institutionalism can be reopened. As has been expressed via theory about art museum education and learning, the role and recognition of publics and their learning experiences shifts attention away from the curator and the programme and towards the processes by which learning takes place and what those processes aim to do.

The Public Programme talk 'On Publicness' (in 2014), questioned the very "issue of publicness, particularly the discussion of how public space is constructed, used and understood." (Tate, 2014b). The speakers included curator, writer and researcher Claire Tancons, theorist Chantal Mouffe, and artist Santiago Sierra. Thus, interlocutors who have been crucial to contemporary understandings of working with concepts of the public and democracy are present in this activity that is part of the Public Programme at Tate Modern. That observation indicates that the Public Programme itself can include discussion of the issues at stake for its own construction. In 'On Publicness', not only are 'publics' thus recognised in the Public Programme, but the politics of that 'publicness' are similarly addressed by drawing attention to the issues at stake in its construction – including the art museum as a public site for exploration of these themes. This reflexive and critical approach to the learning process in public and with publics is crucial to demonstrating the multiple ways in which the Public Programme at Tate Modern

contributes to a complex rendering of democracy which not only questions what it means to make things 'more' public, but what 'acting in public' can mean. These questions prefigure my investigation in Chapter 4 of this thesis, which examines the space for the Public Programme, and how it functions in terms of site specificity, ownership and archive 'in public'.

Similar provocations about working 'in public' were essential to the realisation of Tate Exchange in 2016, heralded as "A space for everyone to collaborate, test ideas and discover new perspectives on life, through art" (Tate, 2017c). The entire fifth floor of the Switch House at Tate Modern has been given over to learning and called 'Tate Exchange'. The demarcation of a space at Tate Modern, with the purpose of facilitating the experimental and collaborative possibilities of learning, is a manifestation of 'New Institutional' practice, whereby, organisational and programming activities have been reoriented to accommodate a new way of working. Several projects were initiated in the space after its opening in September 2016, and the on-going programme centred on the concept of 'exchange' as was initiated by artist Tim Etchells in a series of projects. In 'The Give & Take', he created activities that explored the exchange of "money and magic, labour, love, friendship and the ephemeral" (Tate, 2016c). Etchells' animation of the concept of exchange was the result of his longer association with Tate Learning, in which the operational and conceptual parameters for Tate Exchange were determined. One manifestation of Etchells' work was 'Ten Purposes', a set of instructions distributed on cards for the public to pick up and activate at Tate. The instructions deal with the concept of performance and addressed issues of learning as the exchange of information between publics and Tate.
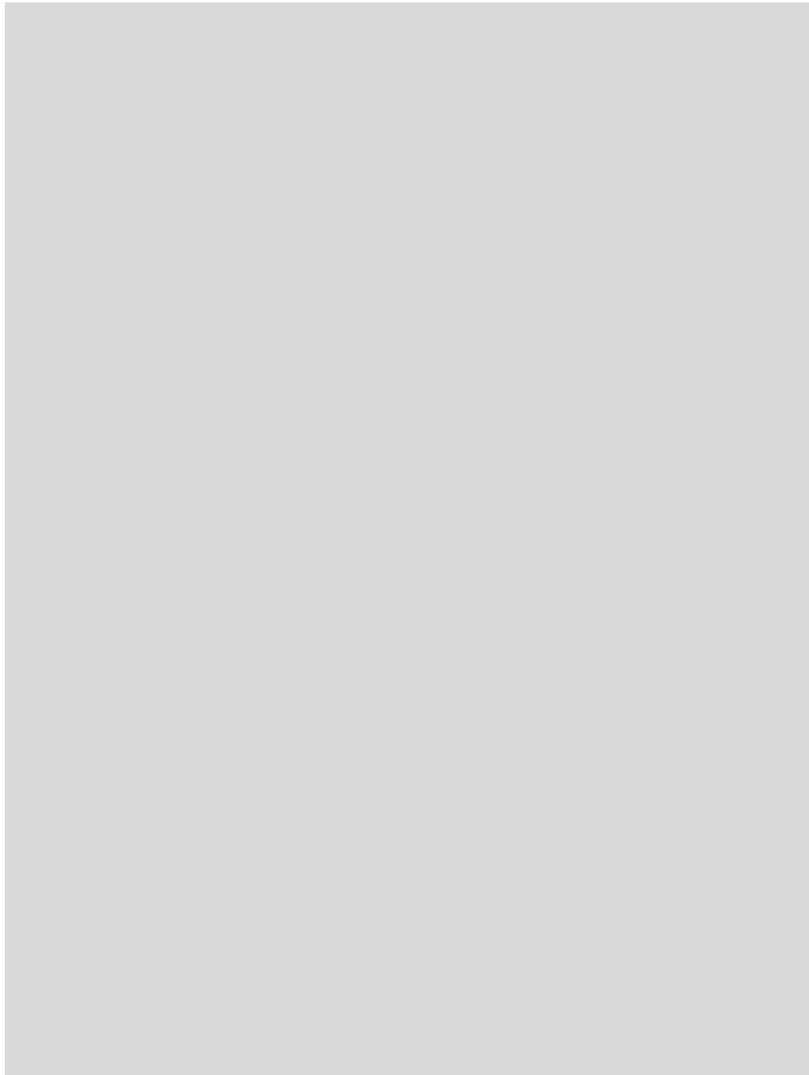
Figure 5: Two of Tim Etchells' 'Ten Purposes' cards, copyright Tim Etchells

The cards draw attention to the way in which people look at art or at each other in the context of the museum. The proposals on the cards are about shifting perspective, but also focus on the various ways in which information, knowledge or relationships in the museum are a form of exchange. That concept of a transaction between the museum, art works and publics, highlights the ways in which the museum functions, and ultimately on the methods of power and control that can be unacknowledged or unseen. As part of Tate Exchange, the cards provide a self-guided means of dealing with the issues that were fundamental to the establishment of Tate Exchange itself. They allow publics to gain some insight into the issues that have been part of the conversation at Tate, that was focussed on generating a space for learning that is focussed on an attempt to acknowledge the

potential in rethinking the role and value of the museum in society through learning.

Tate Exchange also acted as the location for activities such as the 'Complaints Department Operated by Guerrilla Girls', "inviting individuals and organisations to come and conspire with the Girls, post complaints about art, culture, politics, the environment, or any other issue they care about" (Tate, 2016a). The Guerrilla Girls are artists and activists who have enacted long-standing dialogue with the politics of museums, display, collections and representation. In the activity at Tate Modern, the presentation of work by the Guerrilla Girls was not shown as an exhibition, nor did they give a lecture or lead a symposium, but rather they made a platform for publics to take part in their work. Billboards and social media were used to collect complaints about structural exploitation and inequality, and the responses were collected and managed by the Guerrilla Girls in an inversion of the very types of bureaucracy that they have sought to highlight. As participants and collaborators in Public Programme activity and, crucially, with publics, the Girls' inclusion demonstrates precisely the contradictions and criticism of critique taken inside an organisation: does it seek to change the organisation from within, or are the actions of critique institutionalised? However, as their activity was presented as part of a learning programme, what I draw attention to here is not only the action within the organisation, but the work with publics to foster ongoing repercussions by means of exchange of ideas. The participative practice that ensued was not only the distribution of a work by the Guerrilla Girls, but a productive collaboration with publics. The learning experience in this case does not only demonstrate that Tate fosters an understanding of Girls' practice, but in the spirit of 'exchange', creates a platform for activity in which publics and artists have a more equal experience. This relates to the concept of a radical equality found in Rancière's 'The Ignorant Schoolmaster', in which he recognises an equivalence in intelligence between people as a "common bond" (Rancière, 1991, p. 73). That 'common bond' is crucial to learning and change.

What can be inferred from the available evidence here – of the premise of Tate Exchange, the curation of the Guerrilla Girls programme, and the orientation of the Public Programme attitude to learning – is that during these activities in Tate Exchange, the purpose of the designated place for learning was to create an open space for publics to take part equally, and where activities were available for publics to drop in to on-going activity in which they could take part. It was

positioned as "an open experiment that seeks to explore the role of art in society." (Tate, 2016b, p. 1). Thus, it was 'New Institutional' in its purpose of testing the way in which learning has a role to play at Tate and in society. I will now investigate that role in terms of democracy, by focussing on the productive and creative possibilities that are made possible in learning via the Public Programme and the implications of that activity for an understanding of democracy.

Democracy, action and creativity

New Institutionalism proposed that the potential for art organisations was fostered in their ability to offer an alternative to the hierarchical and neo-liberal contexts in which they were situated. The model of the art organisation was a map for a new way of working with publics, and through that method, a new route could be forged towards change in wider society. The flaws in New Institutionalism – in terms of its lack of durability in the face of diminished funding and governmental support, as claimed by Möntmann (2007) – do not diminish the possibility and potentiality of its wider claims for the value of the art organisation in and for society. What has been identified thus far in this thesis, is that the drivers for New Institutionalism and the concerns of its advocates and practitioners acutely recognised the political potential for art organisations, which means that a rich territory for investigation remains. What is significant is that activities categorised as 'learning' at Tate Modern in the Public Programme, foster some of the critical and transformative facility that was also thought essential to New Institutionalism. Also, crucial here is the recognition that the Public Programme offers opportunities to produce understanding and knowledge as a generative instance of creativity. In that creative process of knowledge production, connected to visual art, and as evidenced in the chapter above, it is also possible to align theory about the production of subjectivities and identity to that process because of the imaginative and political orientation of the activities described. Producing new subjectivities is used here as an example of how the Public Programme creates the circumstances for transformation and change.

The process of self-identification (or going beyond our habitual selves) can be understood as a political field that is essential to reimagining a wider and

transformed political landscape.[166] In Tate Modern Public Programme, the tools are made available for a process where subjectivity is formed, and the 'newness' of that subjectivity is a moment of going beyond the habit of our thinking. In 'Difference and Repetition', Deleuze argues that which 'forces us to think' is not an object of recognition but of encounter (Deleuze, 2004). 'Recognition' affirms that which we already know, but 'encounter', in this sense, is "a rupture in our habitual modes of being and thus in our habitual subjectivities." (O'Sullivan, 2006b, p. 1). Always a work in progress, subjectivities (as opposed to the more static 'subject'), are aimed at the production of autonomy and are "contra the dominant technologies and logics of subjection of our present moment" (O'Sullivan, 2012, p. 1).[167] That autonomy, working against the dominance of the present moment in an art museum environment must point towards a challenge to its authority, creating new and autonomous ways of making meaning.

For example, the multiple points of view on offer in a talk such as 'The Biennial Effect' (Tate, 2014d), demonstrate the complexity of the issue of working as an artist in an international context, and draw on multiple experiences to both outline differences and investigate commonality. It is an instance where the conditions of globalisation and structural boundaries of the artworld are brought into focus in order to rupture habits of understanding. Artists Hans Haacke, Do Ho Suh, Sheela Gowda, Camille Henrot and Roman Ondák talked about their own experiences of dealing with the biennial, and their common experience of working at the Gwangju Biennale. Drawing attention to the condition of art making, but also of the individual experiences of artists, is thus part of the learning function that creates the conditions for critical and transformative understanding.

In a Public Programme, dealing with issues of art and contemporary culture as described in the previous chapter, means moving beyond critique, which tethers thought to already existing modes of thinking, and towards criticality: a transformation of ideas and a way of being and that the re-imagining of self is essential to a re-imagining of society (Rogoff, 2003). The process of re-imagining the self and society found its basis in New Institutionalism as the "criticism of globalized corporate institutionalism and its consumer audience." (Möntmann,

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[166] Guattari gives examples indicating that the production of new subjectivities can be reactionary as well as 'forward' looking – for example, with the "emergence of nascent nationalisms within Europe" (O'Sullivan, 2006b, p. 89).
[167] O'Sullivan's work centres on art and artists in the light of work by Deleuze and Guattari. See 'Art Encounters Deleuze and Guattari: Thought Beyond Representation' (O'Sullivan, 2006b) and 'On the Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation' (O'Sullivan, 2012).

2007, n.p.). However, the failure of New Institutionalism to rise to the challenge of reinvention and sustained critique, has been attributed to the domination of neoliberal ideals, which curtailed funding and support. In the light of this, I argue that by refocussing on the publics that encounter art organisations, and by engaging with the existing organising technologies of the museum, 'New Institutional' activity continues the project of criticism. It also draws the focus of its critique more tightly in line with the unique attributes of arts organisations as potential sites for activity and democratic reinvention, and the concept of a more generative and productive criticality. The Public Programme at Tate Modern thus brings understanding to the site for criticality, linking both to the concept of imagination and the re-imagination of society. In the next chapter, I will turn to focus on the site of Public Programme activity and the potential of Tate's public space to act as the locus for imaginative activity in terms of democracy.

However, here, in a broader context, the concerns that I address in relation to Tate Modern and in the light of New Institutionalism are indicative of a wider move about the agency of the art organisation and the role it plays in democracy. Concern with theorising the museum in terms of democracy and subjectivities are underway in sites other than Tate Modern. For example, the current programme of *L'Internationale*, focuses on 'The Uses of Art – The Legacy of 1848 and 1989', which proposes new readings of European art history.[168] The projects of *L'Internationale*,

> reflect on the formation of civil society in the mid-19th century from today's perspective and explore the role of art in democratic emergence; those that revisit the 1980s and focus on the relation between artistic experiment and the beginnings of a trans-European civil society; and finally, those that think through the future possibilities of European society based on common cultural references and transnational identities. (L'Internationale, 2013).

More than a revisiting of the historic circumstances of the origin of contemporary democracy and the role that a museum can play within that, the project focuses on an understanding of self-determination as being. It is also assembled around organisations that have been associated with New Institutionalism, but are now specifying the terms of their engagement with democratic issues such as civil society and its futures. Civil society here is understood as the "basic democratic

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[168] *L'Internationale* is a confederation of six European art organisations Moderna Galerija (MG+MSUM, Ljubljana, Slovenia); Museo Nacional Centro de Arte Reina Sofía (MNCARS, Madrid, Spain); Museu d'Art Contemporani de Barcelona (MACBA, Barcelona, Spain); Museum van Hedendaagse Kunst Antwerpen (M HKA, Antwerp, Belgium); SALT (Istanbul and Ankara, Turkey) and Van Abbemuseum (VAM, Eindhoven, the Netherlands).

freedom to associate" (Powell, 2009, p. 49). Furthermore, civil society "delineates a sphere that is formally distinct from the body politic and state authority on one hand, and from the immediate pursuit of self-interest and the imperatives of the market on the other." (Ehrenberg, 1999, p. 235). As a site for action and engagement with the issues at stake in demarcating those territories, *L'Internationale* and the Public Programme at Tate Modern both draw attention to the *politics* of making of a space that could be understood as 'civil society', thus creating a generative territory for the *questioning* of citizenship, rather than perpetuating a given definition.

The theorising by curators of their work in terms of projects of political and cultural transformation, however, is confined to a theoretical level if people do not visit and actively engage with museums. Van Abbemuseum director, Charles Esche, part of *L'Internationale* consortium, who has been closely associated with New Institutionalism (or experimental institutionalism as he prefers), speaks to this dilemma, drawing on his time as director of the Rooseum in Malmö:

> We needed to work with the public, to turn them from audience to collaborators, to switch the idea from passive reception to people becoming active shapers of that institutional message. That meant that you reduce in a sense the scope of who you really want to talk to, and the danger was that you start to talk to the people who share an interest with you and close off to the rest. We could move more quickly than if we had to carry the mass of the public with us, who did not quite understand what we do—and we weren't very good at or interested in explaining it to them, because we were busy with the experiment. (Esche in Kolb, Flückiger and Esche, 2014, n.p.).

Esche thus concedes that in the experiment at the Rooseum, only a *certain* public could be practically included in the experimental idea of publics as collaborators. Here Esche describes a programme that attempts to address an entire public ('the public') by working directly with 'a public' or a select number of people as representative of that public. This is a challenge to what might be termed a democratic action, and an issue that concerns the formation of a public in the Public Programme at Tate Modern. As an instance of experiment, the 'failure' of Esche's programme highlights the capability and incapability of that activity to address the issue of inclusivity at hand, but also reveals precisely the limitation of doing so. As Rasheed Araeen has described in terms of a multicultural agenda and the demarcation of space for taking part,

> There is nothing wrong with multiculturalism *per se*, so long as the concept applies to all. But in the West, it has been used as a cultural tool to ethnicise its non-white population in order to administer and control its aspirations for equality. (1994, p. 9).

This, he describes as dangerous territory because it does not make space for new encounters, but rather further reifies a concept of difference where,

> the dangers of providing institutionally predetermined spaces for other artists [have been pointed out]; these may provide an opportunity for them to assert their presence, but they would also frame them on the basis of their difference. (Araeen, 1994, p. 10).

The concept of 'shared interests' that Esche describes and the demarcation of a space for activity that on the one hand is positioned for inclusivity, but on the other, also excludes. That issue is central to an idea of the creation of space for activity, which will be further discussed in Chapter 4 in terms of public space and community.

In the instance of practice at the Rooseum, the concept of collaboration also fell short of its aim for publics to actively shape the organisational message. The closure of the Rooseum in 2006 also cut short that process of experimentation. However, as with other limitations of New Institutionalism, what is evident here is that there is an overriding concern with the reinvention of the organisation, but not with publics themselves, hence the inability to 'carry the mass of the public' with the organisational concerns. This statement confirms my observations that the curatorial experimentation of New Institutionalism was not focussed on publics, but utilised the participation of *some* publics to foster a sense of collaboration. As I have evidenced above in this chapter with examples from Tate Modern Public Programme, a refocus on the creativity and productive possibilities of publics in multiple ways, demonstrates that the theory and practice of learning contributes to a reformation of 'New Institutional' concerns that go beyond the curatorial politics of New Institutionalism. The thesis does not claim that the Public Programme has overcome questions of inclusion and exclusion, but rather, analysis of those issues, brings them to the fore. In recognising them as key components in the role and value of the art museum, the developments of the Public Programme, as evidenced above, show that there are attempts to explore and tackle those issues, either by means of content or structure of activities. However, the rate of change is slow.

The issue, therefore, remains problematic: it speaks to democratic complexities of representation and inclusion. Esche's experience with the Rooseum in terms of participation, chimes with the *realpolitik* of Bernadette Lynch's research into community participation in UK museums (Lynch, 2011).[169] One of the main outcomes of her research was the observation that:

> If our museums and galleries are […] owned, produced and distributed by staff to a passive public, decades of participation-targeted investment has not hit the mark. Communities remain, or at least perceive themselves to be, fundamentally separated from processes within these organisations: rather than engaging at every level of their work, they are relegated to mere consumption of museums' and galleries' 'products'. (Lynch, 2011, p. 5).

Thus, for the museum, shifting away from that perception that communities are separate from the museum is necessary in order that a passive relationship of transfer of knowledge and experience from museums to publics can be challenged. In her report, Lynch continues,

> Community partners noted that the organisations tended to reward those whose behaviour was less challenging and more in keeping with the organisation's priorities, placing them at the head of the queue and so reinforcing what Gaventa calls a "false consensus" among those willing to concede to the museum's goals. In this way, the organisations succeeded in exercising consensual power, convincing the participants that their interests are the same as those of the institution. Conflict and any form of difference in opinion – central to democratic dialogue – are effectively avoided. The institution thus maintains order and control, but through an institutional culture in which the values of the institution subtly become the 'common-sense' values of all. (Lynch, 2011, p. 11).[170]

Lynch thus describes the containment of dissent and articulates what was an on-going issue for New Institutionalism. Her research pinpoints the paradox of the organisation at once inviting publics into their space, but then denying them any agency in constructing dialogue or other activities that could lead to a questioning of their habitual selves; to the rupturing of the neoliberal ideal. Esche's comments about the Rooseum and Lynch's research into participation indicate issues that were part of the failure of New Institutionalism, but are also continuing for art

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[169] The research project, 'Whose Cake is it Anyway?' was commissioned by the Paul Hamlyn Foundation to study twelve museums and their community partners to consider the nature and effectiveness of community engagement programmes of museums and galleries. The museums were not art museums, but included local or civic centres including Belfast Exposed, Bristol Museums, Museum of East Anglian Life, Glasgow Museums, Hackney Museum London, Lightbox Surrey, Museum of London, National Museum Wales, Manchester Museum, Ryedale Folk Museum Yorkshire, Tyne and Wear Archives and Museums and Wolverhampton Arts and Heritage Service.
[170] Lynch references Gaventa's study, 'Power and Powerlessness: Quiescence and Rebellion in an Appalachian Valley' (1980).

organisations. They both confirm the museum as a potent site for democracy and highlight the visibility of the museum as a space in which to expand democratic issues such as access and inclusion. This view is confirmed in Alex Farquharson's reflections on New Institutionalism in practice, and particularly in terms of its scale and attitude towards publics:

> The practical limitation of New Institutionalism in its more distilled forms is that it often fails to engage much more than a relatively small, invited knowledge community. New Institutionalism often conceives of the social agency of institution in far wider terms than most conventional art institutions, and yet the actual take-up by these publics, imagined as pluralistic and agonistic […] is often small and uniform in practice. There is a sense that New Institutionalism has a model-like quality, that it is a prototype for a far larger kind of social production that may always remain deferred. In practice, new institutions often only engage relatively small constituencies, whose politics and subjectivities remain more or less aligned to those of the institutional actors. (Farquharson, 2013, p. 222).

His reflection indicates the shortcomings of New Institutionalism and his focus turns to towards publics. His observations reiterate Esche's conception of constrained publics in New Institutionalism, and take a similar trajectory to my analysis of the Public Programme at Tate Modern and the history of education at Tate before that, in determining that the consideration of a public in the formation of knowledge, subjectivity and creativity is crucial in analysing an art organisation as a site for active behaviour. In this chapter, I have further contested an idea of the public, and emphasise the territory at stake here, which is to consider 'a public' or communal behaviours centred on the Public Programme and in the specific site of Tate Modern.

So far in this chapter, the examples that I have used from Tate Modern Public Programme have foregrounded the case for a 'New Institutional' approach in which issues such as 'difference of opinion' are highlighted in contrast to the consensus of art histories and organisational practice. I have used both Esche's and Lynch's observations to formulate a response in terms of Tate Modern Public Programme and its position regarding issues of democratic activity. However, in relation to Tate, I will reframe the questions that both Lynch and Esche have posed – rather than asking how publics can have agency in an organisation, and change that organisation to reflect their interests, I ask how learning in art organisations can stage encounters that energise publics. The question thus shifts from imagining publics as collaborative in a curated process, to imagining them as collaborators in

a creative co-creation of knowledge. By reframing the curated Public Programme as a platform for activity, public interactions are not limited to the reshaping of Tate, but to the incremental reshaping of society through the on-going creative production of knowledge and subjectivities. Unlike the historic museum, where citizenship was encouraged through interaction with exhibits and organisational mission, learning processes in the Public Programme foster more fundamental questioning and dissensus about role of the museum, the effect of an encounter with the museum and the activation of publics in that encounter. The role of learning curators is not only to enable the critical, but to facilitate criticality, which can take place through the content or the positioning of the programme, as has been evidenced in the examples throughout this chapter.

With reference to the two texts above, Esche's observations chart the concern in New Institutionalism with curatorial (rather than public) experiment, and Lynch identifies the tension between encouraging publics to change a structure, when that structure is crucial in acting as a public space in which those publics can gather. In terms of the Public Programme and the history of Tate adult learning, as was charted in Chapter 2, they demonstrate curatorial development in learning that has refocussed on collaboration with publics. That shift towards the co-creation of knowledge, and its links with critical pedagogy and community art practice, are indicative of an increasing engagement with the politics of democracy. Revised consideration of the public sphere and the parallel of that with the activities of museums as part of democratic society, has informed my analysis of how the Public Programme functions in democracy, especially in terms of imagining new democratic possibility though creativity and the production of subjectivities and knowledge.

At Tate Modern, the curating of a platform for discussion, for dissensus and disagreement leads not only (or not even) to organisational repercussions, but to the production of new knowledge in the publics that they work with. In the next chapter, I interrogate further the site-specificity of the art museum as an active place in democracy, and by means of my investigation of the Public Programme, evidence how it can elucidate issues about the democracy of public space through activities, location, and administration. The Public Programme is thus not diagnostic to the complex histories and realities at Tate, but rather the site where such complexity is called into question. It is a place where issues about democracy can be explicitly tackled, but also where a space is created for the imagining of

alternatives. In the next chapter, I consider that activity in the space where it takes place. By using examples of cultural production from outside of Tate, I call into question the site-specificity of the art museum as a place for criticality and creativity, of the ownership of knowledge as understood in a museum and the impact that has on understanding the products of learning, and the politics of how the knowledge produced in the Public Programme is retained and remembered by means of the archive. I do that to further pursue the extent to which an investigation of the Public Programme perpetuates 'New Institutional' activity and what it illustrates about democratic complexity.

Chapter 4: Learning after New Institutionalism in the Public Space of the Art Museum

The fourth aim of my thesis is to understand the significance of the public space of Tate Modern as activated by the Public Programme in the light of New Institutionalism. That aim is crucial because of the politics in New Institutionalism that focussed on publics, and artistic and political activity in public. In this chapter, I examine the idea of 'public space' in the Public Programme by considering instances of site specificity, ownership and archive. I focus on these three areas because they were absent from the discussion about New Institutionalism, yet are crucial to the issues that were raised by its activities. I build on the issues raised about 'a public' (Warner, 2002a) in the previous chapter and further extrapolate them in terms of the space available for Public Programme activity. I argue that it is the "further circulatory activity" (Warner, 2002a, p. 422) of the public that is crucial to realising the political potential for the Public Programme at Tate Modern.

In this chapter, I will use examples of projects that demonstrate the complexity, energy and unpredictability of public action to help explain the political and public context in which the Public Programme at Tate Modern operates. I will use cases that include the commons, Occupy, community and archival projects that help to extrapolate the issues at stake when making a learning programme in public. Using other examples here addresses the issue that I raised in Chapter 2, that there are relatively limited resources available in theory or practice that can assist in the analysis of learning activities in museums. Therefore, looking outside of that territory gives rise to more visible and identifiable examples. The focus on the archive in this chapter will also link to the methodological concerns for this thesis, which addressed the lack of coherent recording structures for the breadth of activity in Tate Modern. This chapter is thus concerned with the specific site of Tate Modern as a place in which the Public Programme is activated, and simultaneously, as the site for the gathering of people in a shared experience of the Public Programme.

This chapter will confirm that New Institutionalism was not a 'revolutionary' public moment in which its oppositional and aspirational characteristics were robustly manifest. However, my conception of 'New Institutional' activity in the Public Programme will provide flashpoints that demonstrate how New Institutionalism's

core values are perpetuated in the Public Programme at Tate Modern. To that end, it will argue that the experimentation of the (crucially) *Public* Programme is fundamental if projects of criticality are to challenge the dominance of systems of order and control. Such activity is not a wholesale reinvention, but rather has characteristics in common with Howard Caygill's conception of 'resistance'. As Caygill notes with reference to Rosa Luxemburg's writings, resistance is an iterative process of action, in which:

> The flashes of resistance are not lost in the darkness of repression nor raised to the light of consciousness, but are eddies in the stream of becoming that leave traces: "After every foaming wave of political action, a fructifying deposit remains behind from which a thousand stalks of economic struggle shoot forth. And conversely." (Luxemburg, 1970, p. 185; in Caygill, 2013, p. 49).

Thus, "the sum of infinitesimally small acts of resistance ensures that there is no single reactive response but a continuous process of testing and transformation in which resistance is crucial" (Caygill, 2013, p. 48). That continuous process of experimentation, conceptualised in terms of resistance, addresses a much longer process of metamorphosis. In the Public Programme, the continuous processes of testing and transformation are here conceptualised in terms of the programme, and the publics who take part in it. Thus, the Public Programme is not conceived of as a moment of sudden change, but nevertheless, in its activities and work with a public, it creates a framework within which change can potentially occur. In light of my analysis of the Public Programme in relation to democracy in Chapter 3, I will now focus on the interaction of publics and the Public Programme with the politics and bureaucracies of the public space at Tate Modern.

To assist in conceptualising the process of change that takes place through learning in the Public Programme at Tate Modern, Alain Badiou's concept of the 'Event' is a useful point of departure. Badiou conceives of the event as a moment of rupture through which change takes place. Thus, the "crux of Badiou's notion of *being and event* [is that] which denotes an on-going process of existence and change through which human subjects emerge." (Atkinson, 2011, p. xi). That can be stood in terms of a learning process. As Badiou has described, "education […] has never meant anything but this: to arrange the forms of knowledge in such a way that some truth may come to pierce a hole in them" (Badiou, 2005, p. 9). In this view, the puncture is a transformative one – a rupture that leads to change. In this chapter, I will thus propose that such a process is manifest in the interaction of

publics with the Public Programme, and the way in which temporary and communal activity takes place. Also, the way in which Public Programme activities challenge the operations of Tate through sites such as its archive is also a moment where the possibility of change can be explored. To reiterate, the Public Programme is not proposed as a moment that disrupts the entire organisation, but rather through its processes of learning, and through 'punctures' and 'traces', shifts understanding.

Public Programme and public space: site specificity, museum as platform, and community

To first investigate the specific site of the museum, I draw on how it has been discussed in terms of its buildings and the politics of its form. The architecture of the museum has been inexorably linked to the inequalities of social constructions (Bourdieu and Darbel, 1991), but it can also be understood as a social *process* (Jones and MacLeod, 2016, p. 208). Thus, embedded in historic museum architecture are 'rituals' (Duncan, 1995), that have controlled movement and access of its publics. However, recognition of those constructs has also resulted in challenges to and a re-conception of museum space. Two salient examples here include Tate itself and the Louvre in Paris. Tate Modern, in contrast to Tate Britain, does not have the monumental classical edifice that has clearly been linked to intimidation and reverence. Instead, the downward raking ramp of Tate Modern's Turbine Hall was a substitute for the towering portico and a subversion of that unapproachable entrance. Opening onto a space that was perceived of as a 'street', indicates the attempt to recreate the social space of a plaza within the boundaries of an art museum (Tate, 2004a). Similarly, I. M. Pei's glass pyramid in the Louvre courtyard (opened in 1989) was seen to make the entrance to the classical building more accessible, funnelling its visiting publics underground and then presenting them with a choice of destinations around the building, rather than a prescribed route. However, the question remains as to whether such architectural reconfigurations disassemble mechanisms of power, or if more indirect configurations are at play. To see the Turbine Hall as a 'street' is to consider it as a public space familiar to the urban experience, but as the galleries around it are also public *museum* spaces, by contrast, it draws attention to the mechanisms by which such sites are controlled and conceptualised. As was argued in Chapter 2 of this thesis, the Deleuzian 'control society' characterises

how the apparent dismantling of control can disguise more subtle means of exerting power.[171] In that architectural complex, therefore, the museum building can reveal the mechanisms of democracy, including the subversion or obfuscation of power. Similarly, the specific spaces in which learning takes place and the performative and social properties of those spaces are of political importance. In order to explain why this is the case, it is necessary first to consider in more detail the conception of museum space and how it has been challenged by New Institutionalism and learning theory.

The "struggle" for the space in an art organisation has been characterised as a dynamic between artists, curators and architects (Hirsch *et al.*, 2009). However, through my analysis of the Public Programme at Tate Modern in Chapter 2, I associate it strongly with a public that uses that space, and reaffirm it as a social space in which learning takes place, and direct (and indirect) engagement with democratic issues occur (Chapter 3). In New Institutionalism, moving beyond the socially ordered architectures of historic museums was thought essential; the reconfiguring of working space, the purpose of galleries, and distinction between social and administrative spaces, was outlined to disrupt the traditions of previous orders. Similarly, in much Museum Studies literature, the question of space has traditionally been dealt with in relation to the display of collections (MacDonald, 2011, pt. 3). However, a focus on people rather than objects makes different demands on space. In the light of that, and in writing on New Institutionalism, Claire Doherty mentions that:

> It embraces a dominant strand of contemporary art practice – namely that which employs dialogue and participation to produce event or process-based works rather than objects for passive consumption. (Doherty, 2004b, p. 6).

Therefore, contemporary art practices that eschew the object, change the way in which we think about museum space. Such reconfiguration of objects and their function in space also impacts that space and its meaning for *publics*. In general, the social function of the museum as a public space and part of the public sphere, has been theorised to signal its inclusiveness, accessibility and its aim to act as an "arena of discussion" for issues of social and political importance (Barrett, 2010, p. 89). As has been discussed in Chapters 2 and 3, the fulfilment of such aims are

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[171] That more subtle means of exerting power in the museum can be seen, for example, with new technologies such as CCTV, or by prescribing different forms of behaviour by immediate immersion into a museum context with direct access into a space for art, like the Turbine Hall at Tate Modern.

the central concerns of the Public Programme. However, understanding the site-specificity of that space and its significance as part of the public sphere cannot be understood solely through museum studies and museology, both of which are centrally focused on collections and the public encounter with objects in space. Instead, such conceptions as the 'performative' aspects of museum architecture can "contribute profoundly to the intellectual and affective impact of the museum" (Tzortzi, 2015, p. 11). Hence, it is important to acknowledge the Public Programme's position within a museum setting because that location itself contributes an understanding of the programme and its activities. Therefore, an understanding of museum architecture as a (political) *context* for the Public Programme at Tate Modern brings to light the specificity of that site and its key function in relation to the learning activities that take place there.

The specificity of space and place have long since been understood as important sites for action, particularly from the perspective of the history of art and performance (Kwon, 2002). And the locality of the museum is just as important for an art museum such as Tate Modern, the meaning of which is embedded in its site and specific situation. For example, Tate's awareness of its own site specificity was evident from the programmes that it undertook prior to its opening. Projects discussed below, such as 'Bankside Browser' (1999) deliberately attempted to create a sense of place and a site for action before Tate Modern opened. Thus, they reinforced an architectural and temporal identity divorced from the building's previous incarnation as a power station, drawing upon the legacies of art and performance. Tate Modern was, in part, purposefully conceived in terms of its publics and locality. This was an action that on the one hand was aimed at appeasing the population of Southwark, which was increasingly disrupted by regeneration projects, and on the other, highlighting the constructions of power and influence of a major organisation seeking to consult with its new neighbours and to address the politics of moving into a previously neglected London borough. Thus, the pre-opening programme at Tate Modern drew attention to themes that would become enduring concerns for the Public Programme, including issues of who, how and to whom, it and its publics 'speak'.

For example, 'Bankside Browser' (1999) was a project curated by Andrew Renton and Kitty Scott, as part of a series of works that preceded the opening of Tate Modern. 'Bankside Browser' was sited in an old Post Office building and invited publics to attend and access artworks that had been submitted to its holdings. It

was "an attempt to go beyond normal exhibition structures to provide an unusually inclusive art resource" (Renton and Scott, 1999). Visitors were then invited to consider the artworks – each of which fitted into an archive box – and examine, compare and 'curate' their own assemblages of the material. It was a project that seeded and preceded the opening of Tate Modern, addressed the site specificity of the place and facilitated an encounter with its publics before the museum opened. The work was part of an entire programme centred on creating a sense of place and creating meaning for the site and, crucially, the local publics for the new Tate Modern. Similarly, the 'Tate Encounters' project at Tate Britain sought to establish how narratives of Britishness are contained, constructed, and reproduced within the curatorial practices and collection, and how an exploration of the work of a museum affects its local audience, in this case, different migrant and diasporic families (Dewdney, Dibosa and Walsh, 2013).

The two examples, one from the pre-opening programme at Tate Modern and the other the more recent Tate Encounters project at Tate Britain, indicate that Tate has viewed itself not only as a national museum, but as a local museum to its neighbouring publics. In creating meaning about a sense of place for Tate, the site specificity of that place is addressed. This shifts the debate from the notion of the art museum as a neutral 'white cube' and re-inscribes the local political contexts back into the narratives of the museum. The complexity of manifesting that non-neutrality of the museum space is made visible in the Public Programme, in projects with artists and conferences that discuss the politics of site-specificity. For example, Mehmet Sander's physical performance workshop (Tate, 2014a) was a highly specific activity made in response to Malevich's painting, *Black Square* (1915) in the Tate collection. The workshop tested the boundaries of the participants' bodies in the space of the museum, coupled with the revolutionary intention of Malevich's painting. It gave rise to a situation in which the painting's intention as a statement to challenge the representation of reality, was confronted by people working together in the museum to create a physical response to its propositions. Similarly, a 2008 project coinciding with Cildo Meireles' exhibition at Tate Modern, was a version of *Meshes of Freedom*, an artwork originally conceived in 1976. For this work, the Public Programme team posted three small orange plastic sticks to participants with instructions to bring them to Tate Modern on a specific date. There, the sticks were placed, making a 'mesh' or grid that grew chaotically according to the placement by those taking part, and represented the possibility of 'freedom' by working together and creating tension between the

formal components and the unsystematic construction. The site specificity of the assemblages of Meirele's work at Tate Modern, the necessary contribution of publics, and the symbolism of the work, combined to create the circumstances in which the formal structure of the plastic components and the art museum alike were essential to an exploration of an iteration of 'freedom'. These ideas of site-specificity and working locally were also essential to the conference 'Transforming Place: Site and Locality in Contemporary Art' (Tate, 2013d). The conference dealt with issues centred on Jorge Pardo's work in Mexico at Tecoh, a 17th century hacienda, and sought to question "the potential of architecture to transform not only physical space but also to enable a different way of being in a place" (Tate, 2013d). The issues raised in the conference were centred on Tecoh, but dealt with the concerns of working with the politics of local conditions and the global art world.

The examples here and above indicate activities that contribute to the construction of a complex site that is manifest in the Public Programme at Tate Modern. The observation and analysis of the different types of activity in the Public Programme, including working with performers, artists and theorists, show that issues such as locality and site-specificity are not a 'given' in these activities, but rather are issues at stake in the programme and at Tate Modern. The issues are thus subject to critical interrogation and questioning within the programme. That process is crucial to the conception of learning in the Public Programme and is inexorably linked to the specific site at Tate Modern and the role that location plays in constructing a complex place that is subject to multiple political realities.

To clarify, the public space to which I refer in terms of the Public Programme at Tate Modern, is not only architectural, but the space demarcated as the locus for the gathering of publics and ideas. As was suggested in New Institutionalism, the constituent parts of the building are flexible and can change their role, "able to morph around artists' work, providing spaces for active participation, collaboration and contemplation" (Doherty, 2004b, n.p.). To some extent this can be seen with the increasingly itinerant practices of the Public Programme, with activities taking place increasingly within the gallery or Turbine Hall, rather than the auditorium or seminar room. Similarly, with the realisation of Tate Exchange in 2016, a new space was instituted – one which was designated as an open site for experiment and research in learning practices. In terms of the conventions of power and control, which New Institutionalism sought to destabilise, the presence of the

Public Programme throughout Tate reflects a practice expanded beyond the traditional educative spaces of the auditorium and into a direct relationship with artworks, architecture and publics. Those new relationships are themselves indicative of a criticality that both challenges and constructs new meanings in that encounter. However, as was seen with the notion of 'integrated programming' in Chapter 2, the traditional organisational relationships of control over the gallery spaces have not necessarily been challenged, rather, the focus is on the resulting dynamic between publics and the organisation, which is indicative of the Public Programme as a site in which to observe and interrogate issues of democracy. Thus, as the Tate Exchange website had it, not only was this new space conceived as a "space for everyone to collaborate, test ideas and discover new perspectives on life, through art", but was also actively situated to ask, "How can art make a difference to society?" (Tate, 2017c).

Unlike New Institutionalism's organisations, wherein public space was reinvented in opposition to the conventions of the museum, in this thesis a more complex reframing of the museum is foregrounded. As described in Chapter 2, the platform model was articulated as a way to reframe the public space of the museum, where the platform is an organised or designated framework in which publics can gather and operate around a shared concern with visual art. A similar reframing has been attempted in practice at Middlesborough Institute of Modern Art (mima), where the director Alistair Hudson describes how he has rethought (or 'reprogrammed') the museum as a public space. Hudson reinforces the idea of a museum as a civic space, like a library, town hall or swimming pool, and thus part of the civic life of society (Axisweb, 2015). In his conception, the museum is no longer an 'island' devoted to education about art, but instead inverts that concept to imagine it as a public space in which art becomes one of the ways in which a society understands itself. There is no division between the 'art' and the 'spectator', but instead, the museum is created by how it is used. Thus, an understanding of art is developed communally – an analogy, given by Hudson, is YouTube, where value is created by how it is used, not by the platform of YouTube itself. His question, and one of the driving questions for his directorship of mima is whether a museum could operate like that, where the value is the sum of the activity of all its users?[172] That question both pays attention to ideas of reinvention in New Institutionalism, but

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[172] Hudson was previously part of the team at Grizedale, where a similar investigation of the 'use' of art had been investigated. Grizedale was also part of a study about new models for small arts organisations and social engagement in the UK (Froggett et al., 2012).

also considers the site-specificity of the art museum as a space in which publics gather around a concept of art. It also asks what is at stake for the museum in this situation – in its reorientation, the focus is on publics, rather than curators, and this constitutes a crucial difference when considering what is learned after New Institutionalism.

This consideration of the 'use' of art at mima also demonstrates that in the time after New Institutionalism, attention has been paid to the complex politics of the art museum and its position in civic society. This sense of 'civic' engagement is difficult to pin down, but has been determined as encompassing such issues as community service, collective action, political involvement and social change (Adler and Goggin, 2005, pp. 238–239). However, as identified by Rasheed Araeen in the previous chapter, the mechanisms of power that shape the spaces of civic engagement in terms of ethnicity are constructed, "in order to administer and control its aspirations for equality" (Araeen, 1994, p. 9). The question of under whose terms engagement can take place, is therefore, a crucial one in conceiving of a Public Programme, and the way in which its activities are part of an active democracy. However, this thesis is not about *defining* civic engagement in the Public Programme, but about asking what that engagement could be. What is of interest here is not the perpetuation of an idea of public space that is shaped by organisations to make boundaries for those taking part in their activities, but about questioning that order, in line with moves in museology and curatorial practices like New Institutionalism. In this thesis, there is a focus on the relatively unexplored territory of learning in the Public Programme as a site for addressing those issues, as opposed to more familiar exhibition and collection histories.

In the curatorial literature discussed in Chapter 1, the reinvention of the organisation often remained centred on the exhibition of contemporary art, i.e. on exhibitions as both the curatorial 'product' and the critical axis of museum and gallery practice (Greenberg, Ferguson and Nairne, 1996; Peyer, Richter and Wieder, 2009). However, here, the exhibition is not the activity under consideration, but rather, the wider programming of the art organisation is at stake, as is the creativity and imagination of publics taking part. As was argued in Chapters 2 and 3, the learning experience in the art museum gives rise to a set of circumstances and the formation of temporary communities in the museum, in which a public taking part comes together in the shared experience of an activity. Here, then, an opportunity is presented not only to recreate a form of civil society

at Tate Modern via the Public Programme, but to investigate the terms of that formation of 'community' and its relationship to civil society. To explore this more deeply, it is necessary to test what that sense of 'communality' means. For example, Jean-Luc Nancy has discussed the notion of 'community' in terms of its lack of singularity and self-oppositionality:

> A confrontation doubtless belongs essentially to community: it is a question simultaneously of a confrontation and of an opposition, of an encounter where one goes out to meet oneself, so as to challenge and test oneself, so as to divide oneself in one's being by a remove that is also the condition of that being. (Nancy, 2003, p. 34).

In other words, Nancy (2000) asks how 'we' can be a community without retreating into a single identity, and since the very notion of 'community' is:

> founded upon a totalizing, exclusionary myth of national, racial or religious unity, [community] must be tirelessly 'unworked' in order to accommodate more inclusive and fluid forms of Being-in-common, of dwelling together in the world." (Glowacka, 2006).

The working and unworking of community is thus what is at stake for the Public Programme. The Public Programme activities present a moment where facilitating the coming together of a public in the space of the museum gives rise to both the opportunity for creative production, but also a space to contest the politics that bring such communities into being. In their study of online networked learning, Hodgson and Reynolds take the politics of community formation to task, arguing that a way to tackle the exclusivity of community is with "structures that can facilitate multiple communities as a way of recognising and supporting difference and learning from difference" (2005, p. 22). Multiple communities in the Public Programme are formed and reformed around discrete activities, which are centred on learning. Furthermore, due to the centrality of issues such as criticality and transformation, as identified in the chapters above, recognition of difference and learning are crucial concerns. Therefore, I contend that in the Public Programme at Tate Modern, where multiple communities are fostered, there is a possibility not just for a creative production, but also for communities themselves to be generated and thus facilitate change, crucially not only as a direct result of coming together, but also because of the criticality inherent in questioning what that communality might mean.

Dealing precisely with that territory of community and change, for example, 'Working Together' was a two-day Public Programme workshop led by artist Ana Laura López de la Torre which discussed "consensus, ownership, attribution of roles and power balance within collaborative practice." (Tate, 2008d). It provided the framework to practically test different ways in which working together could take place at Tate Modern. Dealing with similar issues, but from a theoretical standpoint, the conference 'Inside/Outside: Materialising the Social' (Tate, 2012f) considered social and political relationships in the site-specific context of the museum.[173] Also, the reflective texts in the publication that accompanied the 'Thought Workshops' activities in 2013-2014 dealt with the idea of the community that was formed around those activities. Joseph Kendra, Assistant Curator for the project observed that:

> Inevitably we finished with less participants than we started with. This is the nature of a community; dynamic and changing. […] The Thought Workshops brought this community together, acting as a structure of support but also encouraged the group to continue to act outside of these moments, self-organised and emancipated from us. (Kendra, 2015, p. 97)

That concept of a community assembled because of the structure curated by the Public Programme team, one that can also exist outside of that structure, complicates the idea of a community as a creative and dynamic entity. A community here is one of many, temporary and multiple communities that are formed because of Public Programme activity in public space.

Further complicating the idea of 'community', anthropologist James Leach (2004) suggests that it is through a process of creativity that the community itself is made. Expanding on that notion elsewhere, Travlou has also said:

> Leach's argument is an interesting take on the concept of the gift-economy and suggests it is possible to conceive of creativity as emergent from and innate to the interactions of people." (Biggs and Travlou, 2014, n.p.).

Here then, is a concept that expands the notion of the engagement of publics from a curatorial concern into a learning proposition. This engagement was acknowledged in New Institutionalism with, for example Sally Tallant's essay (2009) on integrated programming, but was not fully explored in terms of learning theory and museum history. Travlou's observation on creativity and community is

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[173] Participants in 'Inside/Outside' included Leo Asemota, Jelili Atiku, Claire Bishop, Katy Fitzpatrick, Abigail Hunt, Shannon Jackson, Suzanne Lacy, Lin Chi-Wei, Liu Ding, Mark Miller, Kieren Reed, Alex Schady, Susan Sheddan, Emma Smith and Dorothea von Hantelmann.

significant for this thesis, because it shows that a more complex, communal and political concept of creativity is possible. In the light of analysis of the Public Programme, it is therefore possible to reach an understanding of creativity and community that is more complex than New Institutionalism allowed.

The politicality of space and the communities within them, is an existing concept for museums (Macleod, 2005; Giebelhausen, 2008; Jones and MacLeod, 2016), and it is also familiar in the realm of geography and critical spatial practice (Massey, 2005; Hirsch and Miessen, 2012). In the geographical and architectural spheres of critique, it is Massey's conception of space that contributes to an understanding of the space that the Public Programme occupies. As I have argued above, the site specificity of the museum provides a context that includes visual art, but is also public. Rather than the contemporary art museum containing the space for the Public Programme, the space is instead a product of interrelations of the curated programme and a public who engages with it: in Massey's terms, a multiple and heterogeneous assemblage which is always under construction (Massey, 2005, p. 9). It is the "emergence of the conflictual new" in such spaces, that "throws up the necessity for the political" (Massey, 2005, p. 162). Also, in terms of the social, it is:

> social in the widest sense: the challenge of our constitutive interrelatedness – and thus our collective implication in the outcomes of that interrelatedness; the radical contemporaneity of an on-going multiplicity of others, human and non-human; and the on-going and ever-specific project of the practices through which that sociability is to be configured. (Massey, 2005, p. 195).

With Massey's assistance, therefore, it is possible to configure creative production of knowledge and subjectivities with a spatial recognition. In that space, and citing Gatens and Lloyd (1999), Massey says that imagination in social and political life is constitutive rather than reflective of sociability (Massey, 2005, p. 193). Given the centrality of imagination and the production of new knowledge to the learning practices at Tate Modern (as discussed in Chapter 2), and particularly regarding the communal and co-constructed aspects of that knowledge, then the role of the Public Programme at Tate Modern can be understood, as a reflection on art and society, and also as constitutive of society itself (Castoriadis, 1998). The formation of multiple and temporary communities in the imaginative, social and public space of Tate Modern, therefore, makes it an active site for the production of knowledge and creativity, but also of society in the formation of temporary communities.

Additionally, and in line with my observations that the Public Programme is a site for both the formation and questioning of its constitution, ideas of its 'communities' are brought into question. As demonstrated by the examples above, the criticality of community formation is reinforced in activities that draw attention to the constituency of that community in terms of collaboration and politics. This was discussed above, for example, in 'Working Together', 2008; 'Inside/Outside: Materialising the Social', 2012; and the 'Silent University', 2012. Furthermore, Tate Modern can act as a meaningful site for such activity, because of the way in which organisational systems are considered, questioning not only the community itself, but the way in which it is brought together.[174] Reflecting on museums more generally, what is evident from these observations is that:

> By reflecting critically and intersectionally on the variety of systems museum professionals employ, we develop conscious understanding of the organizing structures that create marginalization and exclusion. (Robert, 2014, p. 32).

Thus, because art organisations, and Tate Modern specifically, have been involved in conceptions of structures of power and control, they are sites where issues that affect identity production can be actively understood and consciously confronted.

Community itself as a site for contesting value and access or inclusion is thus, through the critical and transformative processes of learning, a site with the potential to create change. Community has been theorised as a site for change through the concept of 'communities of action', which are brought together to create change (Zacklad, 2003). Building on ideas about 'communities of practice', which has been theorised in terms of learning and identity formation for those coming together to discuss their specialism, the concept of a 'community of interest', has been used to describe a group of people who align because of their concerns (Wenger, 2000). However, the generative 'community of action' is a more responsive and open grouping, more focussed on transformation, and sitting closer to the learning aims that have been identified for the Public Programme at Tate Modern. By shifting towards an understanding that the Public Programme is a catalyst for the formation of communities of action, then issues of access, ownership and learning are raised, and traditions of authority and elitism are

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[174] In the wider sector, that issue has also been debated in relation to the 2009 conference and subsequent publication 'It's all Mediating: Outlining and Incorporating the Roles of Curating and Education in the Exhibition Context' (Kaitavuori, Sternfeld and Kokkonen, 2013).

continually questioned.[175] New Institutionalism itself was a means of addressing issues of authority and presenting an alternative organisational structure, but with a continued focus on curators rather than publics (and the communities that form within museums), issues of hierarchy and exclusion were perpetuated until its failure was declared. What is proposed here, is that the Public Programme is a site where the continual concern with publics and the formation of communities in public space evidences a more complex relationship with concepts of learning and ideas of change. Furthermore, the nature of the Tate Modern Public Programme also suggests that the communities formed are temporary, but as communities of action, are brought together around a shared concern aimed at transformation. What I suggest here is that while the Public Programme remains a highly curated form of practice, its activities pay attention to both how museum publics have been organised, as well as more unconventional models of self-organisation in society. Recent exemplars of temporary community formation can, therefore, show a context for the Public Programme that indicates the possibility for self-organised practice within public space. Below, I include examples not to make an analogy with the Public Programme at Tate Modern, but to indicate recent ways in which activity for publics and in public have been manifest. The purpose of that is to highlight further the political and democratic context in which the public activity of the Public Programme operates.

A recent exemplar of highly visible temporary communities formed in order to propagate transformation are the manifestations of Occupy. I use that example here to examine the way in which temporary communities have been mobilised in terms of politics and action in a public space. That acts as a parallel to some Public Programme activity, and also shifts the emphasis towards publics and their formation into communities of shared experience and purpose. Unlike the Tate Modern Public Programme, Occupy has been a highly visible and documented example of community and action, which helps to articulate what is at stake for the formation of communities in public space. The political and politicised nature of communities associated with Occupy is a useful flashpoint through which to explore the relationship between broader questions of public space and the formation of temporary communities, intent on creating active change. Occupy is useful tool for the way that it sheds light on actions that occur in decentralised

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[175] Previous museological work on communities has most often related to ethnographic and social history collections, rather than contemporary art. For example, consulting with 'source' communities – i.e. those from whom cultural artefacts are sourced for museums has been tackled in museology, notably in a reader about 'Museums and Source Communities' (Peers and Brown, 2003).

organisational structures. However, as with New Institutionalism, Occupy also displays evidence of a disconnection between rhetoric and reality (Lupo, 2014): both of which have common elements of experimentation and failure.

In terms of this thesis, what the aftermath of Occupy has done is to "help us to imagine what a collective identity might be, and how it might ameliorate the difficulties of neoliberal subjectivity." (Dacy-Cole, 2015). Or, as Occupy commentator Yates McKee states:

> Among the many lessons to be drawn from Occupy is a recognition of the fundamental role played by arts and culture in the staging of social movements, the sense that without disrupting and transforming the way we see, hear, feel and inhabit a world in common, politics becomes ossified into taken-for-granted forms that remain within the horizon of the status quo. Whatever else one may say about Occupy and its contested legacies, it was a rupture that had art and artists at its core. For organizers in general, and those in the arts in particular, Occupy provided a testing ground and a set of enduring critical relationships that continue to blossom. (McKee, 2014)

In terms of Massey's conception of heterogeneous space, as explored above, and the 'fructifying deposits' of change described by Rosa Luxemburg in the introduction to this chapter, the way in which Occupy has been analysed indicates that the temporary and experimental political public space for action continues to have resonance as a productive site, even after the demise of its core. For the Public Programme, it works as an analogy to the temporary and productive public spaces that are curated in its programme, and the unknown yet enduring possibilities of its publics who are temporarily assembled into communities.

As a visible mode of action, Occupy demonstrates the complex potential and political possibility of site-specific and public formation of community around particular issues. While the Public Programme is not a politicised action, the use of Occupy as an example in this chapter serves to demonstrate the disruption that is possible when site-specific communities are formed, around the purpose of learning. It also links to the practice or performance of democracy as an active process (Parkinson, 2014), which I claim for the Public Programme at Tate Modern in terms of the content of its programme as well as the formation of multiple temporary communities, formed of the publics that take part in its activities.

As an 'engagement with' specific political circumstances, occupation has a (site) specificity that also relates to the Public Programme location at Tate Modern. As

Chantal Mouffe argued in terms of agonism (2007, 2013b), the occupation of public space is disruptive and necessarily linked to the realities of the world – there is no exodus from already existing affairs, and this is why actions such as the Occupy movement are inherently political:

> I submit that to grasp the political character of those varieties of artistic activism we need to see them as counter-hegemonic interventions whose objective is to occupy the public space in order to disrupt the smooth image that corporate capitalism is trying to spread, bringing to the fore its repressive character. Acknowledging the political dimension of such interventions supposes relinquishing the idea that to be political requires making a total break with the existing state of affairs in order to create something absolutely new. (Mouffe, 2007, p. 5)

New Institutionalism suggested an exodus from traditional structures – looking far from the 'collection-based' institutions and towards collectives and initiatives in centres that were outside of European democracy (Farquharson, 2006; Möntmann, 2007). However, I argue that it is by engaging with the activities of the museum that the political dimension of the Public Programme becomes apparent, as conceived by New Institutionalism's directives aimed at challenging neoliberal hegemony and hierarchical practices. While Public Programming does not function as protest, nevertheless it acts as a site in which an engagement with the museum has a critical dimension.[176] Moreover, it goes beyond negative critique to exercise and stimulate *criticality*. In addressing the traditions and practices of the museum through courses based in the Learning Department, there is an opportunity for publics to form communities, engage in a site-specific context and thus act constructively with the museum, as a result of a platform created by the Public Programme. There is thus a complex relationship between the activities of the Public Programme and Tate as a whole. The Public Programme exists alongside the exhibition programme, and does rely on the collection and the aims and objectives of Tate to fulfil a function within the museum. It is through processes of learning, and by bringing the politics and history of the museum to the fore, that the Public Programme becomes part of the mechanisms of Tate, rather than separate to them. The critical relationship of the Public Programme to the operations of Tate is, therefore, borne out if its proximity, rather than being unconnected to them.

Of course while the Public Programme does not 'occupy' Tate, its presence nevertheless builds on direct intervention with the organisational bureaucracies of

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[176] That was seen with the courses 'Towards Tomorrow's Museum' and 'Museum Curating Now', for example. The syllabuses for those courses are detailed in Appendices 2–6 below.

administration: for example, by being present in spaces of the museum other than designated learning spaces.[177] Additionally, by challenging the opening times of the museum, it is also possible to challenge preconceptions about Tate and the publics for whom it is supposed to be available.[178] The Public Programme as platform for temporary community activities is thus a highly productive site, which because of its presence within the museum has a close relationship with it. The Public Programme therefore acts as a site for the investigation of political issues that relate directly to Tate Modern. Through transformations made possible because of a learning process, the Public Programme at Tate Modern is also fundamental to creative activities that have the potential to test and explore understandings of democracy in a wider public space.

Ownership and public space

In the section on methodology and Chapter 2 of this thesis, I recognised the scarcity of resources about learning practices at Tate Modern. I argued that the knowledge and other products of learning practice had been thought too ambiguous or too numerous to be successfully held within the Tate (Tate Encounters, 2009a; Torres Vega, 2015). Likewise, it was contended that historic practices have placed insufficient value on the outputs of learning, compared to those of exhibitions and the collection of artworks, for example. In this section therefore, I draw attention to how the products of the Tate Modern Public Programme can be understood, and question the role they play for Tate and its publics. What is at stake in this section therefore, is the recognition of those multiple and temporary communities of the Public Programme who engage with the politics at Tate Modern and the need for these communities to be better understood and valued. By using comparative examples of cultural production, I will indicate the methods by which such production have been recognised elsewhere.

With reference to the politics of ownership, and using the example of the commons, and self-organisational configurations which draw attention to

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[177] Examples from Tate Modern Public Programme include activities such as life drawing in the galleries. 'Drawing from Digital' (Tate, 2010b) or the use of the Turbine Hall for non-exhibitionary activities, such as the project led by Alec Finlay on the Turbine Hall bridge in 2005 and illustrated in Figure 3, above.
[178] The changes to opening times were seen, for example, in the early incarnation of the Public Programme at Tate Modern, where longer opening hours were required for some activities targeted at commuters, as described by Sylvia Lahav (2009).

production process and results, it will be possible to explore visible instances of creative practice that address issues of power and control. In mapping out a territory of production and ownership of cultural production in the art museum, the concept of ownership in this chapter will address the overall research objective to show how the Tate Modern Public Programme demonstrates the complexity of contemporary democracy. Ownership is indicative of the concern about communally held resources, and the control of knowledge and power, which was a concern in New Institutionalism, as it was linked to community projects, in which ownership is often distributed between participants, but the substantive discussion of such issues is not carried out in texts on New Institutionalism. This issue of ownership is particularly significant for Tate, where its collection is not only constituted of artworks, but also an archive, gallery records, audio-visual and library holdings. Furthermore, ownership is an on-going issue for the participatory and collaborative practices in the Public Programme, which are fostered by the approach to learning at Tate that encourages the co-production of knowledge and understanding.

In New Institutionalism, working methods such as co-production, were foregrounded to destabilise traditions of hierarchy and elitism and to challenge the recuperative structures of neoliberal capitalism.[179] However, in New Institutionalism, there was no discussion about who would own that collaborative or participative work, and who, therefore would control its dissemination. That sense of control is relevant to my focus on the Tate Modern Public Programme, because it, too, is predicated on activity in which publics take part. I have argued that the Public Programme acts as a curated platform (in Chapter 2), from which new knowledge and subjectivities can emerge (Chapter 3). Here, I will use discussion of the 'commons' in terms of artistic and knowledge production to provide a discourse that raises issues of ownership and control, and thus draws attention to the politics of culture and publicness evident and under-discussed both in New Institutionalism and the Public Programme at Tate Modern.

The profusion of the notion of 'the Commons' to denote a resource that is held 'in common' has been applied to issues as varied as copyright (Creative Commons)

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[179] Jorge Ribalta (2010) comments on various projects and strategies that did this, in his essay on New Institutionality.

and the open access of scholarly work (the Digital Commons).[180] It is also increasingly discussed in terms of contemporary cultural production (Condorelli, 2009). The deployment of 'commoning' principles in cultural circumstances has thus been used to disrupt the concept of enclosure and the politics of access. However, it is also useful to address the on-going discourse about the control of knowledge and cultural artefacts that was at stake in New Institutionalism, as this remains an on-going concern for the activities of the Public Programme.

Founded on the historical anti-enclosure, "the Commons inherently undermines business models that depend on disequilibrium and enclosure to survive." (Poole, 2012, n.p.). Intrinsic to the Commons also, are the following methods of working: shared governance, deepened responsibility, belonging and co-production.[181] These principles parallel the equity and open organisational structures which were discussed, albeit without reference to the Commons, in relation to New Institutionalism. A concept of 'openness' is fundamental to both, but is especially emphasised by the Commons, which allows access to whatever resources are at hand. Poole's idea of a 'Cultural Commons' in which *all* of culture should function as a Commons (Poole, 2012), turns issues of responsibility and ownership over to publics. In doing so, the concept of accessibility and openness are therefore, not controlled by a central force (the museum, for example), but the joint responsibility of those taking part. This position is aspirational and, to some extent, utopian, but nonetheless acts as a direct comparison to the aspirational focus of New Institutionalism which remained propositional and utopian.

Consideration of this in terms of the Public Programme again highlights the complexity of the issues at stake here. The co-constructive learning that is fostered at Tate is embodied in its publics: communities are built through activities curated by the Public Programme and the resulting knowledge and understanding foster on-going creative processes both for Tate and its publics. However, the notion of the commons here illustrates the issue not just of the ownership of what is

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[180] The Creative Commons website has further information about its aims (Creative Commons, 2017). Further information about the Digital Commons is also available online (Digital Commons, 2017).
[181] Poole expands on each of these behaviours: shared governance means that: "Everyone is engaged in gathering information, making decisions, and exercising power to steward common resources."; deepened responsibility means that: "Together we claim the power to repair inequity, restore our common inheritance, and expand opportunities for human fulfilment and planetary resilience."; belonging suggests, "A more expansive view of belonging fosters broader understandings of what ownership means and new structures for how it works."; and co-production, "A spirit of common purpose lets us realize that abundance, not scarcity, prevails when we invite wider participation in our endeavours." (Poole, 2012, n.p.).

produced as part of the Public Programme, but also the structures that govern the responsibility for that access.

The limitations in accessing and studying the resources and knowledge generated by the Public Programme was evidenced in Chapter 1, and was integral to the methodology of the thesis. In contrast, I will now show through examples, ways in which other cultural projects have tackled issues related to holding information in a centralised manner. In comparison to Tate, therefore, the examples below more visibly demonstrate the power of knowledge to generate learning and research which in turn fosters further productive possibilities. These examples are drawn on to demonstrate the political possibilities that are opened up when ownership is acknowledged and repositioned as a central concern. Thus, I propose that the interrelationship between organising knowledge production and its democratic potential is crucial. In turn, the shortfalls of New Institutionalism are exposed and the more complex democratic territory of collecting organisations is investigated.

In order to initiate the exploration of this terrain, I use the Smithsonian Museum as an unusual example of a museum opening up its activities to achieve various organisational goals, that ranged from research to revenue development (Edson, 2010b). In this case, the museum used online, public platforms to develop a Commons – championed by its online strategist Michael Edson (Smithsonian, 2011). In New Institutionalism, the relationship between the form and function of an art organisation was vital in its reconceptualisation. However, with the declared failure of New Institutionalism, more complex iterations of organisational practice, such as the Smithsonian Commons, began to find new ways to challenge and reconstitute the political potential of their organisations. In the Smithsonian Commons project, a wiki was used to describe and develop ideas and knowledge held by the Smithsonian, thus making its knowledge freely available online to anyone who wanted to access and use that knowledge for their own means (Smithsonian, 2011).[182] The growth and development of the Smithsonian Commons was also documented as part of the wiki. By embedding commentary on its growth, the Smithsonian's use of the wiki opened both its content and organisational activities to an online public. Goals for the Smithsonian Commons

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[182] The Smithsonian Commons was a project that ran from 2009 onwards under the direction of Michael Edson. The wiki that was used as a way to access the information about that project has become unavailable, but details about the project are accessible through Edson's presentation about it (Edson, 2010a). The concept of the wiki as a means of testing and challenging ideas of ownership and belonging, the concept of openness, and 'Open Authority', have also been investigated through the lens of Wikipedia's approach to collaborative production and sharing (Phillips, 2013).

could also be determined by those users (online publics) who accessed it, as well as the organisation itself, thus opening up not only the content but the organising principles for the knowledge produced.

The Smithsonian Commons acts as a useful 'New Institutional' example, since both the content, and the organisation of that content, are thoroughly rethought in concert with each other and in a public space. It is also problematic, in that its resources are no longer available online. Arguably, in the project, the control of the museum was destabilised, and yet the museum was still essential as a gateway to the knowledge that it holds. The Smithsonian Commons took on the concept of reinventing a space in which publics could access and shape an organisation's repository of knowledge in a way that was described in New Institutionalism, albeit in an ideal way. With the Smithsonian Commons, the ideals of that 'New Institutional' aim were made real, but in a way that New Institutionalism seemed unable to countenance – i.e. they take place in a *museum*. As explored in earlier chapters, New Institutional writers saw collecting organisations as too restrictive to embrace such practices (Farquharson, 2006). However, it is precisely the complex history and organisational systems found in collecting organisations, that I argue are fitting for an interrogation of the democratic in public.

In my second example of organisational politics rendered visible and complex by the implementation of Commons' principles, I draw on the programme at Casco in Utrecht, an art centre for research and experiment, and which privileges cross-disciplinary and collaborative work (Casco, 2017). Implementation of Commons' principles at Casco has exposed the organisational modifications required for collective action. The example is significant because, unlike in New Institutionalism, where ideals such as experimentation or openness were championed but not interrogated, at Casco an on-going and studied iteration of organisational change has been implemented. At Casco, and after New Institutionalism, more complex organisation and curatorial programming has dealt with the politics of the Commons, self-organisation, community and 'open source' activity. These are issues that unite the form and function of activity, as was also evident in the Smithsonian Commons. Reworking organisational behaviours was a concern in New Institutionalism, and at Casco the conventions of the gallery and cultural space have been challenged and experimented with as part of their programme. Casco's mission includes confirming that it is:

an open and public space for artistic research and experiments. We consider artistic practice as a way of engaging with the world we live in and as an investigative, imaginative, and inventive practice. (Casco, 2016).

Their programme has included specific events and activities that have researched and developed ideas about the commons, but they have also introduced aspects of the commons into their organisation and building. In 2013, in a series called 'Composing the Commons', artist Nils Norman reconfigured their offices:

the new set-up allows for a reworking of institutional behavior. It strengthens aspects of "co-habitation" and accommodates growing social needs for smaller and bigger gatherings, work space, library consulting with over 300 publications we have collected so far, cooking, and resting. Nevertheless, in this environment ever-changing aesthetic demands also have to be met. As such, the space is a "house of the commons." (Casco, 2013, n.p.).

Undertaking such investigations in the work they curate, Casco thus takes on issues of organising the space for their work to reflect the principles of their practice. The space, in order to facilitate their work, pays attention to social needs, research and living and working together. That sense of experimentation in the work at Casco is 'New Institutional', particularly because there is also an embedded sense of organisational development that is not limited to the programme. In contrast to the Public Programme at Tate Modern, therefore, the work at Casco has embedded research practices into the function of the organisation. This is a direction that has been acknowledged and is similarly being tackled at Tate by the emergence of the Tate Research Centre: Learning and the activities in Tate Encounters, as has been discussed in the previous chapter. What the additional acknowledgement of Commons' practices at the Smithsonian and Casco do here is to draw attention not only to the production of that activity, but also to the way in which that activity is owned and subsequently used to generate further production. As both Torres Vega (2015) and the work in Tate Encounters (2009b; Dewdney, Dibosa and Walsh, 2013) has evidenced previously, there is an undiscussed potential in learning activity when it is ordered and made available.

Therefore, in the final part of this chapter, I use the archive to demonstrate why issues of openness can function on a rhetorical rather than a radical level. To some extent, the archive demonstrates why New Institutionalism does not hold true at Tate Modern: the bureaucracies within which the Tate archive is embedded have an organisational politics that is incompatible with such openness. However,

by investigating the terrain between New Institutionalism and the Public Programme at Tate Modern, what is exposed is a political territory that reveals democratic ideals without the need for an exodus from the museum.

The possibilities for the Public Programme archive as public space

The archival process at Tate demonstrates precisely the 'inflexibility' of the collecting organisation (or museum) in New Institutionalism (Farquharson, 2006). However, in this section, I want to explore a more nuanced understanding of this set of circumstances in terms of their political potential. Notably, the archive is completely missing from New Institutionalism, and that omission demonstrates its inability to analyse core practical issues. This analysis of *practice,* which is a central theme of this thesis, links back to the issues raised about the archive in relation to my methodology in Chapter 1. In the next section however, I will develop this theme by addressing the archive at Tate as a public space on a physical and intellectual level. I will also draw on the conception of the archive of the MayDay Rooms (MDR) in London, which is positioned to be an "active social resource more than a repository. Its role is to provide a secure transit space where historical material is shared and conjoined with the contemporary imagination." (MayDay Rooms, 2017a, n.p.). The MDR is "an educational charity founded as a safe haven for historical material linked to social movements, experimental culture and the radical expression of marginalised figures and groups" (MayDay Rooms, 2017b, n.p.), and therefore a site, like the Public Programme, in which learning is central to its activities. In the absence of a coherent archive of Public Programme material at Tate, I will use tools such as the MDR archive to activate discussion of the possibility and politics of a Public Programme archive, such as the one initiated in Appendix 1 of this thesis.

As I have examined in Chapter 2, the Tate Modern Public Programme is seen, marketed and recorded as a series of live events, and it does not necessarily become part of the physical 'archive' but often remains online, accessible only in part via a flawed search system. As that system does not record the detail of discussion and the knowledge produced within the activities, then that content is rendered mute. As Torres Vega has acknowledged, there are therefore, two approaches to the archive in terms of learning:

one that has as a priority preserving institutional memory for the future in broad terms; and another that is meant to challenge the present and question the nature of archiving itself. While the first one follows a complex and long record life cycle with a centralised curation personified in the archivist; the second approach has at its core the users and considers that the audience should be part of the whole archiving process that forces the process to be updated and rethought constantly. (Torres Vega, 2015, n.p.).

Thus here, I now focus on the archive of the Public Programme as a public space. Activated by examples of other archival practice, I bring to light issues of 'publicness' and politics at play within Tate, which have ramifications for the positioning of the art museum in a democratic society. Furthermore, the lack of archived information about the Public Programme at Tate Modern speaks to the organisational issues addressed in New Institutionalism; the specific concerns of this thesis in terms of methodology; and the unique characteristics of the Public Programme in terms of its content and democratic reach. New Institutionalism called for addressing organisational systems, as well as paying attention to the political and social contexts for art galleries. The archive, therefore, acts as a flashpoint for issues about access, openness and accessibility in organisational practices, and is thus a fitting example for considering the organisational shifts that were proposed in New Institutionalism.

At Tate, the lack of material about learning in the archive was a driver for this thesis, as detailed in Chapter 1. The way that the Tate archive has been constructed – its methods of creating records, or of storing and accessing them – is in accordance with guidelines shaped by both practicality and politics, in exactly the same way that the museum itself has been. Furthermore, the way the Public Programme is archived within Tate demonstrates precisely the lack of flexibility that writers on New Institutionalism deemed problematic for the reinvention of museums.[183] Cleary there are organisational issues in the wider practices of the museum that close down the possibility of the Public Programme having a greater impact within the museum and this point is significant both for the overall aim of this thesis (which is to show what has been learnt after New Institutionalism in terms of the Public Programme at Tate Modern) and for the aim of this chapter (which deals with the art museum as a public space in democracy). These issues prevent publics from efficiently accessing the knowledge produced within the

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[183] That point of view is demonstrated by Farquharson (2006), but it is implicit throughout writing about New Institutionalism, with the notable exception of 'New Institutionality' at MACBA (Ribalta, 2010).

programme, and therefore, from being present as part of the potential thinking that could take place after the Public Programme event – hence, by exploring the archive, the thesis is also able to explore issues of access, organisational priority and the unique characteristics of Public Programming at Tate Modern.

The lack of archival material about the learning programme (Torres Vega, 2015) is described on Tate's website and is thus part of Tate's thinking about itself as well as one of the specific concerns of the Learning Research Centre at Tate. The reasons for the lack of material evidence in Tate gallery records have been linked to obstacles such as the ambiguity of the material generated (Tate Encounters, 2009a), or for reasons of "size, amount of activity, urgency, priorities and space" (Torres Vega, 2015, n.p.). This thesis, which marks the first time that the material from the Tate Modern Public Programme has been systematically examined, exemplifies these concerns about uncertain categorisation and confirms the large quantity of material at stake. While Tate Channel (Tate's online repository) holds many recordings of Public Programme activity, these are not readily accessible because they are not linked to related material or are not searchable by content (rather than title) or contributor.

As identified in Chapter 2, activities shifted away from centring around temporary exhibitions or collection displays as Public Programmes activity developed. Consequently, activities that do not relate specifically to exhibitions or collections are not categorised or searchable systematically and therefore it is difficult to access the knowledge held within them. There is also a 'liveness' to the recording of information about Public Programme activity that needs to be maintained: often, series of activities take place over time, and ideas and discussions build over the series as a particular curated programme emerges. For example, the 'Thought Workshops' activities made by Quarantine, were themselves reconsidered in a Public Programme activity 'The Legacy of Learning', where the consequences of the project were brought into question (Tate, 2015d).[184] Furthermore, a publication also recorded the project and captured the responses of participants after the event (Sykorova and Kendra, 2015). This instance of multiple records of an activity is an unusual example where the longevity and repercussions of the Public Programme have been captured. Storing and recording this amount of information

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[184] I chaired the event 'The Legacy of Learning' at Tate Modern and introduced speakers from Quarantine and the project manager from 'How to Work Together' a shared programme of contemporary art commissioning and research organised by three non-profit London galleries: The Showroom, Chisenhale Gallery and Studio Voltaire (Tate, 2015d).

for every event is practically problematic, but it draws attention to the plural, polyvocal and durational issues that challenge the bureaucracy of systems at Tate. In the instance of the 'Thought Workshops', the complexity of the activity was captured in the initial programme, reflective symposium and publication, but organisationally, the bureaucracy of the systems at Tate prevent such material from being accessible from a single entry point. What is exposed, therefore, is a contested area in which the recording of information and knowledge, produced through the creative processes of the Public Programme at Tate Modern, is not readily accessible for further study.

Here, then, are consequences that can be related to the issues that surfaced with New Institutionalism and hierarchical systems for knowledge production and exchange. As I have also highlighted in Chapter 1, there is a lack of recognition about the Public Programme's status in museum activity (Pes, 2008). Seen occasionally as the accessible and less weighty companion to the more serious business of collections, that view of a learning activity reinforces the view in New Institutionalism that 'traditional' organisations privilege one type of activity over another. The consequence of that, as has been evidenced by the work of this thesis, is not a failure to recognise the breadth of activity in which publics are involved in Tate. Evidence of the pursuit of understanding and knowledge about art, sanctioned in Tate's agreement with Government (*Museums and Galleries Act 1992, (c.44)*, 1992), is apparent in the list of Public Programme activity, as has been generated for this thesis, and presented in Appendix 1. But what is at stake, is the lack of access to the knowledge generated by publics and programming practice that could contribute to a more 'public' version of knowledge. Thus, in terms of access, it is not merely a case of creating repositories by collecting material, but also about the way that material is made available through the order of an archive. In other words, collections of material might exist, (such as the online Tate Channel), but unless there is a way of accessing its content, which in the case of the Tate Modern Public Programme is often discussion, critique and dissensus arising from publics taking part in the programme, then the Tate collection exists *merely* as a repository (a site where recordings are deposited) and is not accessible as an (ordered and indexed) archive.

Hence, the potential of Public Programme content to have a 'reach' beyond its attending publics is limited because of the way in which Tate archival process makes it available. Consequently, the transformative potential of the Public

Programme (in all its complexity) remains bounded by the organisational bureaucracy and technology at Tate. To illustrate the political consequences of that, I will now draw on discussion of other untapped material that has not been archived – to what has been called conceptual 'dark matter' (Sholette, 2010; Edson, 2014).[185] Both Edson and Sholette use the metaphor of 'dark matter' to describe work that is not recognised in museums and other cultural organisations, and therefore, does not become part of cultural memory. For Edson, that is the cultural dark matter of participatory online activities such as social media, TED or Kickstarter; and for Sholette, it is the "makeshift, amateur, informal, unofficial, autonomous, activist, non-institutional, self-organised practices" of artistic activity (2010, p. 1). Thus, attention to 'dark matter' helps to highlight the political ramifications of not including such materials in the public space of the archive and the related issues of status, value and agency. Similarly, New Institutionalism's concerns with organisational hierarchies are seen as being partly justified as revealed by investigation of the Public Programme and its relation to Tate Modern as a whole. By drawing attention to that 'invisible' practice or artistic production, Sholette (2010, p. 3), questions the lack of redistribution of cultural capital away from 'high art', and argues that making visible those practices is political because it proposes a rethinking of history. The metaphorical 'dark matter' is thus analogous to my findings, where the absence of a Public Programme archive means that detail about its publics and communities, its knowledge, subjectivities, and creative production are inaccessible.

In exploring the politics of archival priority, it becomes obvious why Tate could not operate New Institutionalism wholesale – the evolution of its bureaucratic structures – for example, as seen here in the archival decision-making processes that privilege exhibition and collection material over other activities in the museum – made it impossible to do so. Thus, while the activity of the Public Programme can be understood as 'New Institutional', wider organisational systems such as the archive, demonstrate that the comprehensive adoption of ideas about organisational parity between programme and knowledge could not hold true at Tate. In New Institutionalism, the art organisation was imagined as "'an active

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[185] In her assessment of the history of the exhibition programme at MoMA, Staniszewski (1998) comments that absence is not merely about neglect, but about *suppressing* knowledge: an active and political form of forgetting. She said, "What is omitted from the past reveals as much about a culture as what is recorded as history and circulates as collective memory." (Staniszewski, 1998, p. xxi). Her assessment politicises the technologies of memory, which are themselves subject to historical precedent, and which have, in the case of Tate, privileged the collection of artworks and archival material that relates to those artworks, rather than their public dissemination through the learning programme.

space' that was 'part community center, part laboratory and part academy'"
(Möntmann, 2007, n.p.). Therefore, while the Public Programme at Tate Modern
can be seen as an active space, other systems at Tate defy the experimental
approach of New Institutionalism.

Such analysis of archives intersects with Derrida and in particular his essay
'Archive Fever' (1995). Sholette refers to him, quoting:

> "There is no political power without control of the archive, of memory,"
> insists Derrida, adding that "effective democratisation can always be
> measured by this essential criterion: the participation in and access to the
> archive, it's constitution, and its interpretation." Inevitably we are reminded
> that history, rather than being read as a string of inevitabilities, might be
> thought of as so many lost opportunities, and that a certain kind of cultural
> activism may be conceived as a process of recovering these other
> memories, regardless of where they are orphaned or suppressed, real or
> imaginary. (Sholette, 2010, p. 92).

In this context, the 'lost opportunity' lies in not fully archiving the knowledge and
subjectivities produced by the Public Programme. Elsewhere, such knowledge was
recorded, as I outline below in terms of photography and performance. By way of
contrast, I will show the mechanisms and discuss the political reframing in which
such reassessment took place below. I use these examples not to suggest
solutions for the issue of archiving the Public Programme, but rather, to
demonstrate that archiving procedures are not fixed, and responsive to political
and social context.

Important in this context, are the status of photographs, which were once seen as
supporting museum collections, by documenting and recording more significant
events in detail. However, as photographs have been reassessed, so too has their
status changed and what:

> the eventual confluence of critical museum history and photographic history
> has meant is that photographs have been increasingly recognised not
> merely as supporting other narratives, but as key sites to think about the
> material performances of knowledge within the museum. (Edwards and
> Morton, 2015, loc. 337).

Edwards and Morton also remarked on the fact that despite the re-evaluation of
photographs in museum collections, the fact that they remain outside of knowledge
systems and collection frameworks means that they are vulnerable to deterioration

or disposal. The parallel with records of learning is similar in terms of vulnerability. As I have demonstrated with the online repository Tate Channel, there is a collection of material, but without keywords, or more detail on the discussions, publics, content and debates, much significant information is missing from the record. The archival data associated with the recordings is absent and thus, the material generated about the Tate Modern Public Programme cannot function as a key site to think about publics and the museum. In New Institutionalism, that self-reflective function was crucial to the reinvention of art organisations and recognition of that potential in Public Programme activity indicates their presence as a rich resource for analysis.

Archiving performance raises issues that parallel those in the Public Programme. In performance practice, the documentary techniques of film, audio recording, photography and ephemera can be used to collect evidence of an event, much as in a lecture or symposium. What is harder to evidence, are the individual experiences of audience/viewers/participants or the performers/speakers, to create a record of the emotional or intellectual effects of that activity. In addition to photography, performance also represents an area of activity that has archival issues like those in Public Programming – for example, issues such as durational aspects, multiple points of view and knowledge produced by multiple publics. Performance thus challenges the stability and the boundaries of the archive, but also the way in which it functions. Stability is challenged because of ephemera and the deterioration of objects and of memory, leading to a challenge to archival boundaries, where issues of preservation must be more flexible and encompass the subjective. As I have already identified, subjectivities and the ephemeral experiences of the Tate Modern Public Programme are crucial because it is there that new knowledge emerges and the question of subjectivity itself is at stake. For example, in terms of the Arnolfini and the Live Art Archives in Bristol, Paul Clarke asks with reference to de Certeau:

> Does Arnolfini's audience, as a social body, house a cultural memory of works witnessed there – a fleshy archive of 'invisible inscriptions', held between them and supplementary to Arnolfini's official archive? […] How do we bring their qualitative responses into the archive, collect their feelings about a work and record its emotional affects? Can the archive value artists' work within the libidinal rather than the market economy? (Clarke, in Bacon, 2008, pp. 164 & 169).

The 'fleshy archive' thus recognises the presence and contribution of publics. Furthermore, and following 'New Institutional' ideas, it disrupts sanctioned hierarchy, therefore speaking to claims for critique of an established order (Möntmann, 2007). These are also issues that have been raised in the Public Programme itself. In conversation with Chris Dercon and Jessica Morgan, artist Tino Sehgal, who does not allow physical recording or documentation of his artworks, was called on to describe his past works (Tate, 2011b). Instead of conventional images, which are prohibited as part of his practice, and at the invitation of Dercon and the artist, individuals attending the event described Sehgal's works that they had encountered. Therefore, individual recollections of artworks, including description, evaluation, contextual information about site and quotations of any dialogue, acted as an improvised and individualised archive of Sehgal's work, facilitated and framed by a Public Programme activity. The temporary community assembled around the shared interest of Sehgal's work thus presented a cultural memory, and here not in supplement to any existing official archive. This example illustrates the possibility of the Public Programme at Tate Modern functioning as a site of remembering in a way that expands on the nature of 'official archives', as do the examples of performance, photography and 'dark matter' as explored above.

All the above examples of archival practices and the specific illustration of the Sehgal conversation, in contrast to the workings of Tate archive, show how organisational systems can challenge (or rupture or puncture) the archival politics and recognise the impact of publics. For this thesis, and for the purposes of this chapter, the examples above have shown how an archive as public space recognises issues of power and control and the contribution of publics, and how those issues have been recognised, conceptualised and questioned. As has been recognised in terms of power:

> Archives… are not passive storehouses of old stuff, but active sites where social power is negotiated, contested, confirmed. The power of archives, records, and archivists should no longer remain naturalized or denied, but opened to vital debate and transparent accountability. (Schwartz and Cook, 2002, p. 1).

The potential for records about the Public Programme are not limited to their content, but includes the curatorial processes which make them. By recording not only the result of programming practice, but how the programme itself was made,

there is a potential for learning from the relationship of the activities to the organisation and publics around them. However, what can be acknowledged (or learned) after New Institutionalism, is that the organisation of knowledge such as that found in the archive, is susceptible to the politics of the organisation. This is a crucial observation in this thesis, because it makes concrete the observation that New Institutionalism was self-limiting in its adherence to oppositional politics and to curatorial and exhibitionary forms.

In order to tease this insight out in more detail, it is worth drawing on an example of a digital archive (a wiki) associated with a cultural project called the unMonastery, which was based in Matera, Southern Italy. unMonastery was based on monastic principles of communal living, but moreover, radically positioned to rethink the way in which people live and work together to produce:

> place-based social innovation … aimed at addressing the interlinked needs of empty space, unemployment and depleting social services by embedding committed, skilled individuals within communities that could benefit from their presence." (unMonasterians, 2014, n.p.).

The project originator, Ben Vickers, discussed unMonastery in a session centred on digital and networked technologies and their impact on museums, at a conference (Vickers, 2014). I include that presentation context, because the unMonastery was positioned as an alternative to 'traditional' perceptions of cultural institutions and the conventional (but stereotypical) view of institutional hierarchies, in using an open source model of organisation and having civic and social concerns. In that spirit, the organisation of their archive was positioned as a site not only of memory, but of learning. Called 'The Book of Greater and Lesser Omissions', 'The Book of Mistakes' or *Il Libro degli Errori*, the archive was a digital wiki (unMonastery, 2015). The organising technology of a wiki provides a way of recording information and inscribing changes and developments within the archive itself. The technology of wiki pages means that a record of all changes is kept, alongside the agreed version, thus making visible the authorship of the record.

However, over the course of my research, the wiki, like that of the Smithsonian project mentioned above, has become defunct, drawing attention to the fact that archives need not only to be created but also sustained. As with the archive of Public Programme material, they are vulnerable. Recognition of the vulnerability of the archive also adds further weight to the contestation in this thesis that the public spaces of art museums such as Tate, which have a formal and legal infrastructure

to collect and preserve artworks and archival material, are significant spaces with which to engage, rather than be abandoned. While New Institutionalism typified that museum infrastructure as lacking in flexibility, it was unable to acknowledge the way in which the museum assures longevity of access to material in its collection and under its care. The Smithsonian and unMonastery projects and their archive show that in practice, the organisation of knowledge must take account of complex politics, and, if organisations are not merely to repeat the oppositional politics of New Institutionalism, attention needs to be paid to the on-going 'publicness' of their endeavours.

The inscription of research into the archive has also been researched at the Whitechapel Gallery in London, where the information afforded by making archives of curatorial processes is available:

> Alongside the more conventional archive sections, there will be another new branch of documents which stems from the archive gallery itself; an 'archive of the archive'. In this way, a future researcher not only has the opportunity to view historic material but can simultaneously examine the ideas, discussions and events that the archive has generated and materialised in exhibitions and projects. (Yiakoumaki, 2009, p. 257).

Thus, re-inscribing into the archive the ways in which the archive has been interrogated, means that the history of organisational memories can be addressed – here in a way that is more conventional than the unMonastery project. Similarly, Andrew Lau proposes "the metaphorical figure of the "itinerant archivist" as a conceptual intervention and strategy for self-reflection among archival scholars and practitioners." (Lau, 2013, p. iv). Itinerancy in this case:

> might be viewed as metaphor for how archivists might engage and take part in communities of records, to observe them as social systems of documentation, to expand the scope of archival knowledge to include the multiple ways of knowing and to account for multiple realities of record-keeping. (Lau, 2013, p. 227).

Thus, in the technology of the archive, the archivist here acts not just as a recorder, but as a *curator* of knowledge, and seeks to maintain the transparency of the archive's creation, thus re-inscribing the archive with its own history, and with scholarship and learning. That observation is crucial in terms of the Public Programme, where the concept of learning is embedded into the process and content of its activities. Such re-inscription of process is crucial also to remembering the politics of an archive's making. In that spirit, Sara Torres' work on

the archive of Tate Learning is now part of Tate's thinking about itself. Published on Tate website, her research also forms part of the learning research endeavour (Torres Vega, 2015). My thesis also contributes to that history. My findings in Chapter 2 about the missing list of Public Programme activities contributes to a history of remembering activity that takes place at Tate Modern, and which is notable as part of an emerging (re)appraisal of the status of learning at Tate, through initiatives such as the Tate Research Centre: Learning and Tate Encounters.

New Institutionalism's proponents recognised that collections reified histories: a rigidity that maintained museological and political tradition. However, rather than challenging such thinking within museums, it sought alternatives which ultimately, because of their oppositional nature, were unable to continue in challenging political and economic contexts. As is evidenced by the examples above, a contrasting engagement *with* museum and collecting practices can reveal the politics at stake and, therefore, the possibilities for the activities of the Public Programme at Tate Modern. The recent focus on the archive of learning practice at Tate, including initiatives made via Tate Encounters and Tate Research Centre: Learning, is important for its acknowledgement of the archive as a historical political site connected to issues of power, control and public participation. New Institutional concerns reflecting on programming practice and on the *way in which that programme is made and* remembered, can be actively addressed by initiating the archive as a site for learning about the complex political and public contexts in which an art organisation like Tate operates.

In summary, the concepts of communal action, ownership and archive have been used in this chapter to describe activity in public space and to show how issues of democracy are activated by the Public Programme. Examples from outside Tate Modern were necessary because of a lack of other theory about public programming generally, and because more visible examples of activity such as Occupy, or instances of Commons practices, demonstrate the issues at stake in the Public Programme and New Institutionalism more visibly.

Overall, the chapter has further confirmed the shift away from the generalised notion of a 'democratic' museum, and rather, investigated the potential for democratic activity at the specific site of the contemporary art museum, Tate Modern. It has drawn attention to the shortcomings of New Institutionalism, and

foregrounded activity that is 'New Institutional', including issues of community, ownership and the archiving of practice in the light of democracy. What is common in the analysis of the Public Programme at Tate Modern and New Institutionalism is an on-going concern with the art organisation as the specific site for activity. Its modes of operation provide a potent locus for discussion of democratic issues such as access and control of the means of knowledge production. New Institutionalism was an attempt to create the circumstances for the reinvention of art organisations as sites for curatorial experiment, redefinition of organisational practice and, "a place where artistic work would create other forms of democratic participation and thus pave the way to a 'reimagination of the world'." (Kolb and Flückiger, 2014b, n.p.). The set of circumstances that gave rise to New Institutionalism around the turn of the millennium included curatorial, political and theoretical conditions, but its failure demonstrated a political complexity that remained at stake. By focussing in this chapter on the uncertainty and unpredictability of publics who take part in the Public Programme, issues related to the formation of community and communality in public space arise, as well as issues of control, via examples of ownership and archive. The unpredictability of public participation, however, also gives rise to examples of action and activity in the specific site of Tate Modern. I do not identify these activities as an attempt to rekindle oppositional and aspirational New Institutionalism, but to create 'fructifying deposits' that depend on the "further circulatory activity" (Warner, 2002b, p. 422) of those publics as "eddies in the stream of becoming" (Caygill, 2013, p. 49). The 'New Institutional' attributes of the Tate Modern Public Programme emphasise the significance of the multiple temporary communities formed as part of its activities.

Conclusion

In this final chapter, I will summarise the principal findings of the thesis and indicate where certain sections provide departure points for future research. The aims of my thesis were met in each of the four chapters. The contextual analysis in Chapter 1 established the groundwork for New Institutionalism and Public Programmes at Tate Modern. In addition, the complexity of the failure of New Institutionalism, and its continuing impact for work in sites such as the Public Programme, was established. In Chapter 2, the history of learning at Tate and the Public Programme at Tate Modern made a significant contribution to the understanding of that practice in terms of curatorial conceptions such as New Institutionalism. The attention given to learning theory, power and control in the museum helped in the analysis of how the Public Programme can be understood in a political context. The analysis of the Public Programme in the third chapter met the aim of showing the complexity of democratic practices in the context of an art museum. It also confirmed a shift away from the concept of a generalised 'democratic museum' towards more specific and radical understanding. Finally, in Chapter 4, the public museum space of Tate Modern and its activation through the Public Programme was analysed. That analysis gave rise to discussion of political possibilities: namely in terms of its ability to activate democracy in practice; to drive communal and site-specific action; and to reconceptualise archives and concepts of ownership as tools to investigate how its publics could initiate change.

This study has brought together several disciplines and concepts. It took a curatorial concept of organisational reinvention; museological concepts of authority and control; learning concepts of co-construction, creativity and democracy in museums; and political concepts of radical democracy, to shed new light on how the Public Programme functions at Tate Modern. The approach has shown that the Public Programme at Tate Modern is an active site in which to understand democratic issues, and a catalyst for organisational and creative activities that are demonstrative of democracy complexity. The research design has led me to that conclusion in a number of ways. First, the interrogation of New Institutionalism shed new light on the politics of reinventing art organisations. Then, the analysis of the Public Programme and history of education at Tate uniquely showed how it has challenged organisational norms, but also how learning can be understood as central to democratic activity. By utilising democratic theory about radical politics,

and by focussing on publics, the thesis has further demonstrated that through understanding dissensus as a crucial component of democracy, the Public Programme can be argued as a site for critical and transformative learning. Finally, by understanding the specific site of the Public Programme at Tate Modern, its communities and the organisational implications of working with publics in knowledge and creative production, the possibilities and further political complexities of its activities have been understood.

A series of beginnings

Throughout the text, I have indicated moments when discussions or analysis have been beyond the scope of this research. There are also additional disciplinary avenues opened up by this thesis, which would depart from the methodological parameters that were set for the research. I present these here as a series of beginnings, but also as areas for future research that are identified by this thesis.

For example, an ethnographic study of the publics who take part in the Public Programme could generate further information about the processes that are engendered through the activities. Such a study of the publics taking part in the Public Programme would allow a further examination of what I have argued is a space for the imagining of democracy. Similarly, an ethnographic study of the curators working in the Public Programme could also yield further information about the rationale for making the programme and the sources of research that underpin their practice. Future study could, therefore, focus on individual experience and analyse more closely a lived experience of being part of a Public Programme and evidence the ways in which the 'fructifying deposits' (Luxemburg, 1970, p. 185; in Caygill, 2013, p. 49) of an encounter with the platform of the Public Programme can effect change.

In analysing the way in which the Public Programme tackles the idea of democracy found in New Institutionalism, the thesis has gone beyond the idea that democracy is an attitude of 'doing good' or of including publics. Instead, it indicates that democracy is a contested issue in neoliberal society and is constantly at stake, rather than having a given value. Learning, in this thesis, has been linked to the perpetuation of democracy by means of critique, criticality, collaboration and the transformation of ideas and understanding. The context of a visual art organisation further highlights the significance of revealing organisational politics, structural

exclusion and creativity in understanding ways in which people live and work together. Further implications of this study could also be used in articulating issues of value and the role of the museum in democratic society. The work in this thesis could be used to underpin further analysis that could contribute to the field of the 'cultural value debate' (Belfiore, 2015) in terms of policy. By focussing on learning, future analysis could offer new ways to articulate the value of the work that art museums do in society, and connect it to democratic futures.

As the concern in this thesis has been with Tate Modern and practices at Tate, a comparative study of work elsewhere could diversify the research. Future work could establish how learning and public programming has been understood elsewhere and confirm if the work at Tate is part of a wider movement in the development of learning practices. As has been indicated in the thesis, the study of learning in an art museum is an emerging discipline and further in-depth work in other organisations would indicate more complexities in the field. Such future study would also give weight to research about how best to archive work in learning and the Public Programme. The possibilities and political complexity of making an archive of learning practice has been examined in Chapter 4, but an approach taken from an archival science point of view could further specify a practical focus.

Overall, in terms of future study, the developing nature of the analysis of practice in the operations of art organisations that started with art exhibition histories since the late 1990s (Greenberg, Ferguson and Nairne, 1996) could be further and more diversely supplemented by focus on learning endeavours and analysis of other organisational activities in public and by publics.

Summary

There is an on-going interest in New Institutionalism, or rather in practices that can be described as 'New Institutional'. The most recent example was using it as a means to test out the new direction and reimagining of the Carpenter Center for the Visual Arts at Harvard University (Voorhies, 2016). Over the course of my research project, therefore, New Institutionalism has shifted from a current curatorial concern to a 'failed' concept, and then a historic phenomenon that can be used to help describe the current political situation for art organisations. My interrogation of the Public Programme also revealed the limitations of New Institutionalism, principally because of my focus on publics and programme, rather

than on curators. In the process of identifying that limitation, a new territory for the discussion of complex interaction with democracy was revealed. In my analysis, art museum learning after New Institutionalism was not transformed, but rather could be seen as part of a longer and more complex history, *intertwined* with rather than *separate* from art museums. By investigating a longer history for New Institutionalism, and a concurrent history of learning practice at Tate Modern, therefore, intersections were evident, and it was proved that New Institutionalism was not as 'new' as it was purported to be.

The findings of my thesis are relevant because of the continued discourse about the art museum as a site for understanding democracy and democratic action, which in turn demonstrates its role and value in society. This thesis did not set out to lay claim to the economic or democratic value of the museum alone. Rather, it has recognised Tate Modern and its Public Programme as a potent site in which to investigate the purpose and value of an art museum in democratic society. The thesis contributes to an articulation of the purpose of public cultural spaces in society, including the relationship of such spaces to neoliberal governmental democracy. The thesis proposes that learning in an art museum offers some scope for the exploration of the way in which neoliberalism has appropriated the ideals of democracy for its own ends in terms of freedom, equality and critical practices that have been used to drive markets (Dean, 2009). An art museum, and an activity like the Public Programme, can offer a way to do that by operating as a public space in which people come together. It is by fostering an approach of criticality in that space that enables recognition of the politics at play in forming that structure, but also work creatively, which shifts action beyond that of an ongoing critique.

By means of engaging with democratic theories that were closely associated with the curating in New Institutionalism, such as agonism and radical democracy, it was shown how the Public Programme was an instance of practice that could effectively illuminate an understanding of democracy because of its concern with publics, learning and imagination. Crucially for this thesis, the Public Programme is not only illustrative as a territory for discussion of democracy, but is an active part of democracy in its commitment to the creation of energy in those publics who are engaged in its activities, as is exemplified most visibly in examples such as Liberate Tate.

The site specificity and public space of Tate Modern was investigated to reinforce the claims of this thesis that the museum is a distinctive location for the formation of democratic action. The concept of 'New Institutional' activity is not an embodiment of New Institutionalism, but extends its usefulness as a concept to describe issues of aspiration and opposition. Furthermore, the concept of community, as formed within a museum space, demonstrated potential for creative activity. The ownership and control of knowledge that has been co-constructed by publics was investigated to show the extent to which the bureaucracies of Tate can accommodate the production of knowledge by actively involved publics. In comparison with other examples of ownership, such as the commons, Tate archival procedures for the Public Programme are shown to be limited for complex reasons of abundance and ambiguity. What is meaningful about this is the complex contrast of a bureaucracy with other practical realities, thus making visible the difficulties in reconciling the interests of all those with whom the Public Programme engages. However, attempting to clarify why such work has an ambiguous status and what that means in terms of Tate bureaucracy, exemplifies the practical and political nature of that absence. Facing the practical and political issues for that archive in the light of New Institutionalism, indicates a territory that is not prohibitive, but instead offers a site for analysis of aspirational organisational change and opposition to the politics of collection-based organisations that were thought incompatible with New Institutionalism.

Overall, the investigation of the Public Programme in this thesis establishes it as part of a continuum of innovative work that has challenged the administrative and conceptual workings of Tate. That challenge concerns its programming content and forms, the documentation, archiving, and analysis of activity at Tate. It ranges from initiating new opening times, to proposing meals, sewing and dance as ways of learning about art, public space and working together. What is argued in the thesis is that instances where less traditional means of producing knowledge confront traditional museum structures, then they are exposed and brought into question. The brief visibility of New Institutionalism in the early 21st century, made for an instance where the political connections for curating were uncovered, but the theoretical basis and practical implication of that work was limited and destined to 'fail'. However, the 'New Institutional' concepts of opposition and aspiration have proved integral to the work of this thesis as it connects to democratic and public implications for the Public Programme. The implications of such activity taking place within the public space of the art museum is an instance that demonstrates

democratic action in a fundamental manner – to "reinvent their very modes of dreaming" (Žižek in Dean, 2009, p. 10). It is a place where issues about democracy can be explicitly tackled, but where a space is created for the imagining of alternatives. In the Public Programme, there is no evidence that publics are taking part in an explicitly democratic learning about how to be citizens in relation to a state, but rather are learning to question the nature of citizenship and to form and reform communities themselves. The 'reinvention of modes of dreaming' is, therefore, evidenced by the various ways in which the Public Programme discusses and fosters knowledge, subjectivity, identity and imagination, for example, which are fundamental to the origination of new modes of democratic thinking.

The principle research question for this thesis asked what can be understood about the Public Programme in the light of a curatorial practice like New Institutionalism? In the thesis, the analysis of New Institutionalism became a tool to demonstrate the political and practical concerns in curating at the outset of the 21st century. The concern in New Institutionalism with the rise of neoliberalism, with publics, of shifting organisational hierarchies away from the exhibition and curator and towards more integrated programming and publics, were all also central in analysing the context for the Public Programme at Tate Modern. New Institutionalism, however, did not pay attention to the history and role of learning practices in art organisations. It was crucial at the outset of the thesis to recognise that learning was a significant part of art organisational activity, and one which can be understood as having a political purpose in the museum. The thesis has argued that the political possibilities in the Public Programme are crucial in understanding the art museum's role in democracy. That is in part due to art museum learning histories that are rooted in political action focussed on publics, such as community art, and equality, such as feminism. In the art museum, such a background infuses learning activity with an attitude that goes beyond affirmation of a museum's purpose or knowledge. It enables or empowers publics to build their own meaning, and to not only be critical of museum politics but to use criticality in learning strategies to create new thinking about the way in which effect change. As described above, the rate of change following any action is slow, and an encounter with the kind of affordances in the Public Programme is well described as leaving a 'fructifying deposit' after an experience; in other words, a learning experience that seeds future thinking. An encounter with the platform of the Public Programme, therefore, is fully centred on publics, and, unlike the focus of New Institutionalism,

which centred on transforming the art organisation, a learning programme such as the Public Programme at Tate Modern, has a purpose that goes beyond the confines of the organisation itself.

This also goes beyond the activist artist practices that Mouffe identifies in her arguments about museums as sites for radical democracy (Mouffe, 2013b). Learning in the museum is not concerned with making a new site for activism, but discussing what activism is in connection with art, and how that can have a role to play in wider society. The concept of dissensus and making space for disagreement within the museum is a crucial part of understanding the role of the Public Programme as a site for learning which does not affirm knowledge, but offers an experience that can be transformational (Mörsch, 2011). Also, taking part in learning activity in the museum goes beyond an understanding of participatory art practices and the politics of 'taking part' as described by Bishop in relation to an art object (Bishop, 2012). Instead, it brings into play the purpose of learning, which is not restricted to a single encounter, but rather builds skills that can be transferred; again recalling the idea of 'fructifying deposits' that shift the emphasis from the museum to publics, and from a single experience to a transformative experience that shifts thinking in public and for publics.

The possibility of the Public Programme as an active site in democracy, therefore, is to draw attention to the way in which organised structures, such as art museums, exercise control, and to consider shifting ways in which that happens; be it in terms of the content of an event that focuses on governmental policy or exhibition practice, or the form of an event that destabilises the traditional role of 'audience'. What is central to the Public Programme is the range of its approach in addressing the complexity of the politics at play in the making of a programme within a museum that has a complex history of representation and inclusion. The shift in working towards the idea of a 'Tate Exchange' in which knowledge and programme are created in collaboration with others offers a way in which a challenge to that history is played out, and the changing nature of that programme. Similarly, the appointment of Anna Cutler to Director of Learning and the establishment of a research team situated within Learning, have also proposed ways to shift practices away from a periphery and towards a central activity at Tate. While this can be understood in terms of the integrated programming proposed in New Institutionalism, it goes beyond the dissolution of hierarchy that such integration proposed. Instead, what is evidenced in this thesis, is that learning

practice is distinct and has a complex history that demands not to be fused with exhibition practices, but further analysed as a site of possibility for action in the art museum. In the thesis, it has been necessary to consider the complexity of the politics associated with participation and power in museums through learning. In doing so, that has made space for a history that more purposefully includes publics as counterparts in (and co-creators of) the history of art organisations, rather than as mere recipients of their provision. Analysis of learning, therefore, is an analysis of the way in which publics are valued and activated as agents in the museum.

What has been confirmed in the thesis is that a focus on learning motivates an understanding of the public space of the museum in terms of democracy. That focus also differentiates the Public Programme from exhibition sites, and activates an understanding of a curated practice from the point of view of publics, rather than curators. The way in which publics form temporary communities around curated frameworks for learning, creates a site-specific instance of generative activity that has been analysed here in terms of democracy. That was undertaken because of the central concern with publics, power and moments of production encompassing, knowledge, creativity and subjectivity. In relation to Tate, therefore, the Public Programme at Tate Modern is a 'New Institutional' site of curated possibility, that draws on the political and practical realities of 'engaging with' an art museum. 'Learning after New Institutionalism' is the title and was the impetus driving this thesis. The phrasing of the title was an attempt to demonstrate that the thesis is concerned with learning practices, but also that New Institutionalism was a phenomenon that, through its failure, has an on-going relevance as a device with which to learn: it is evidence of on-going concerns to experiment and test in the art museum.

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Appendices

Appendix 1: Tate Modern Public Programme 2000–2016

This table is an accumulation of information about Tate Modern Public Programme gathered from research undertaken in Tate Archive, Gallery Records, publicity records and staff records. The event type and venue information for activities taking place over multiple weeks (courses, workshops etc.) are noted once, in order to generate accurate data for the figures in Chapter 2.

Date	Title	Event Type	Venue
18-May-00	Roland Penrose Artists' Talks: Jeremy Deller	Talks and discussions	Starr
19-May-00	Roni Horn	Talks and discussions	Starr
24-May-00	Modern Traditions	Course	Starr
26-May-00	Through Artists' Eyes: Richard Hamilton with Tim Marlow	Talks and discussions	Starr
27-May-00	A Conversation with Laurie Anderson	Talks and discussions	Starr
30-May-00	Building Visions: Architect and Director (Herzog & Serota)	Talks and discussions	Starr
31-May-00	Modern Traditions		
02-Jun-00	Modern Traditions		
02-Jun-00	Through Artists' Eyes: Gilbert and George (with Tim Marlow)	Talks and discussions	Starr
06-Jun-00	`David Sylvester on Francis Bacon' in conversation with Andrew Brighton, Tate Modern.	Talks and discussions	
06-Jun-00	`Through Artists' Eyes: Paula Rego' in discussion with Tim Marlow	Talks and discussions	
08-Jun-00	Building Visions: Architect and Director (Adam Caruso and Peter Jenkinson (Walsall))	Talks and discussions	Starr
09-Jun-00	Through Artists' Eyes: Paula Rego with Tim Marlow	Talks and discussions	Starr
11-Jun-00	Monique Beudert Memorial Lectures: Discussions on Art & Philosophy (Stephen Melville & Dominic Willsden)	Talks and discussions	East Room
13-Jun-00	Building Visions: Architect and Director (Michael Wilford and Steven Heatherington (The Lowry))	Talks and discussions	RIBA Architecture Gallery
14-Jun-00	Modern Traditions		
15-Jun-00	Through Artists' Eyes: Sarah Lucas (With Tim Marlow)	Talks and discussions	Starr
16-Jun-00	Peter Fuller Memorial Lecture: John Berger - Some Thoughts About Still Lives - How is it There?	Talks and discussions	Starr
17-Jun-00	Women's Oppression: Women's Creativity (with Laura Mulvey) Film: Madchen in Uniform	Talks and discussions	Starr
20-Jun-00	Building Visions: Architect and Director (Steven Hall and Tuula Arkio (Kiasma))	Talks and discussions	RIBA Architecture Gallery
21-Jun-00	Modern Traditions		
23-Jun-00	Minds' Eye: Lars Nittve (with William Feaver)	Talks and discussions	Starr
24-Jun-00	Women's Oppression: Women's Creativity (with Laura Mulvey) Film: Daughters of the Dust	Screening	Starr
25-Jun-00	Culture Wars - Social Responsibility and the Cultural Elite (Various Speakers)	Conference	Starr
27-Jun-00	Building Visions: Architect and Director (Caroline Bos and AM Gerhartl-Witterveen (Museum Het Valkhof))	Talks and discussions	RIBA Architecture Gallery
28-Jun-00	Modern Traditions		

Date	Title	Event Type	Venue
29-Jun-00	David Sylvester on Francis Bacon (with Andrew Brighton)	Talks and discussions	Starr
30-Jun-00	Visiting Rights? How Museums and Galleries Serve Their Publics	Conference	Starr
01-Jul-00	Visiting Rights? How Museums and Galleries Serve Their Publics		
01-Jul-00	Women's Oppression: Women's Creativity (with Laura Mulvey) Film: Silences of the Palace	Screening	Starr
04-Jul-00	Building Visions: Architect and Director (Juan Ignacio Vidarte and Fernando Ferez Fraile (Guggenheim Bilbao))	Talks and discussions	Starr
05-Jul-00	Modern Traditions		
07-Jul-00	They Hung Tate Modern (Iwona Blaswick and Francis Morris)	Talks and discussions	Starr
08-Jul-00	The Peter Fuller Memorial Lecture by John Berger, `Some thoughts about still lives - How is it there? Or an open letter to Marina, Tate Modern.	Talks and discussions	
12-Jul-00	Modern Traditions		
13-Sep-00	AICA Congress 2000	Conference	
14-Sep-00	AICA Congress 2000		
15-Sep-00	AICA Congress 2000		
16-Sep-00	AICA Congress 2000		
22-Sep-00	Robert Mangold	Talks and discussions	Starr
27-Sep-00	Modern Traditions: Landscape	Course	Starr & National Gallery
28-Sep-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)	Course	
29-Sep-00	Vic Reeves (with William Feaver)	Talks and discussions	
30-Sep-00	Sightlines: The Body (with Andrew Stephenson)	Course	
30-Sep-00	Animate!	Screening	
01-Oct-00	Approaching Abstraction (with James Malpas)	Talks and discussions	no venue given
03-Oct-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)	Course	no venue given
04-Oct-00	Modern Traditions: Landscape		
05-Oct-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
06-Oct-00	Roland Penrose Artists' Talks: Mark Wallinger (with Donna de Salvo)	Talks and discussions	Starr
07-Oct-00	Sightlines: The Body (with Andrew Stephenson)		
07-Oct-00	Isaac Julien	Talks and discussions	Starr
08-Oct-00	Approaching Abstraction (with James Malpas)	Course	no venue given
10-Oct-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)		
10-Oct-00	Malevich and the Ascent into Ether (with John Golding)	Talks and discussions	Starr
11-Oct-00	Modern Traditions: Landscape		
12-Oct-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
14-Oct-00	Sightlines: The Body (with Andrew Stephenson)		
14-Oct-00	Michael Curran (shows work commissioned by FVU)	Screening	Starr
15-Oct-00	Approaching Abstraction (with James Malpas)		
17-Oct-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)		
18-Oct-00	Modern Traditions: Landscape		
19-Oct-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
20-Oct-00	Minds' Eye: Posy Simmonds (with William Feaver)	Talks and discussions	Starr
21-Oct-00	Sightlines: The Body (with Andrew Stephenson)		
21-Oct-00	The Value of Realism? (Various & Brendan Prenderville)	Talks and discussions	Starr
22-Oct-00	Approaching Abstraction (with James Malpas)		

Date	Title	Event Type	Venue
24-Oct-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)		
25-Oct-00	Modern Traditions: Landscape		
26-Oct-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
28-Oct-00	Sightlines: The Body (with Andrew Stephenson)		
29-Oct-00	Monique Beudert Memorial Lectures: Discussions on Art & Philosophy - Image and Violence (Jean Luc Nancy & Dominic Willsden)	Talks and discussions	East Room, Level 7
31-Oct-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)		
01-Nov-00	Modern Traditions: Landscape		
01-Nov-00	Course: West Meets East: Modern Art and Eastern Spirituality (Tutor Sarah O'Brien Twohig)	Course	
02-Nov-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
03-Nov-00	Installation Art	Conference	
04-Nov-00	Installation Art		
04-Nov-00	Artists' Film Presentation: Jayne Parker (with Al Rees)	Screening	Starr
05-Nov-00	Installation Art		
07-Nov-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)		
07-Nov-00	Roland Penrose Artists' Talks: Pierre Bismuth	Talks and discussions	Starr
08-Nov-00	Modern Traditions: Landscape		
08-Nov-00	Course: West Meets East: Modern Art and Eastern Spirituality (Tutor Sarah O'Brien Twohig)		
09-Nov-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
11-Nov-00	Performance Architecture (various)	Conference	Starr
12-Nov-00	Performance Architecture (various)		
14-Nov-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)		
15-Nov-00	Modern Traditions: Landscape		
15-Nov-00	Course: West Meets East: Modern Art and Eastern Spirituality (Tutor Sarah O'Brien Twohig)		
16-Nov-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
17-Nov-00	Through Artists' Eyes: Tim Marlow and Michael Craig Martin	Talks and discussions	Starr
17-Nov-00	Tim Marlow in Conversation with Lars Nittve	Talks and discussions	
19-Nov-00	Mute Seminars on Culture and Technology (various)	Seminar	East Room, Level 7
20-Nov-00	Architecturally Speaking (Alan Read and muf)	Talks and discussions	East Room, Level 7
21-Nov-00	Subject Matter: Understanding Form and Function in 20th Century Art (Tutor James Heard)		
22-Nov-00	Course: West Meets East: Modern Art and Eastern Spirituality (Tutor Sarah O'Brien Twohig)		
23-Nov-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
24-Nov-00	Minds' Eye: Peter Blake	Talks and discussions	Starr
25-Nov-00	Film and Video Artists On Tour - Smith/Stewart	Screening	Starr
26-Nov-00	Curators and Emerging Artists	Talks and discussions	
28-Nov-00	Rossellini Film Season: The Machine to Kill Bad People	Screening	Starr
29-Nov-00	Course: West Meets East: Modern Art and Eastern Spirituality (Tutor Sarah O'Brien Twohig)		

Date	Title	Event Type	Venue
30-Nov-00	The Remix: New Histories of Twentieth Century Art (Lizzie Barker and Michael Ricketts)		
01-Dec-00	Through Artist's Eyes: Tim Marlow and Tracey Emin	Talks and discussions	Starr
02-Dec-00	NAA Conference: Art Futures: Art Exchange (A National Artists Association Debate)	Conference	
03-Dec-00	Rossellini Film Season: Viva L'Italia	Screening	Starr
04-Dec-00	Rossellini Film Season: The Rise to Power of Louis XIV	Screening	Starr
05-Dec-00	Rossellini Film Season: Blaise Pascal	Screening	Starr
07-Dec-00	Rossellini Film Season: Augustine of Hippo	Screening	Starr
08-Dec-00	Through Artists' Eyes: Tim Marlow and Howard Hodgkin	Talks and discussions	Starr
09-Dec-00	Rossellini and European History	Talks and discussions	
09-Dec-00	Rossellini Film Season: The Age of Medici: Leon Battista Alberti	Screening	Starr
10-Dec-00	Rossellini Film Season: Italy Year One	Screening	Starr
17-Jan-01	Modern Traditions: The Body	Courses	
18-Jan-01	The Remix: New Histories of 20th Century Art Term 2	Courses	
24-Jan-01	Modern Traditions: The Body		
24-Jan-01	After Aesthetics: Art Practice and Theory Since 1960	Courses	
25-Jan-01	The Remix: New Histories of 20th Century Art Term 2		
26-Jan-01	Mind's Eye: Bridget Riley (with William Feaver)	Talks and Discussions	Starr
28-Jan-01	Monique Bewdert Lecture: Slavoj Zizek "No Freud without Lacan, No Marx without Lenin"	Talks and Discussions	East Room Level 7
31-Jan-01	Modern Traditions: The Body		
31-Jan-01	After Aesthetics: Art Practice and Theory Since 1960		
01-Feb-01	Homi K Babha	Talks and Discussions	Starr
01-Feb-01	The Remix: New Histories of 20th Century Art Term 2		
02-Feb-01	Global and Local: The Condition of Art Practice Now [Day 1]	Conferences	
03-Feb-01	Global and Local: The Condition of Art Practice Now [Day 2]		
04-Feb-01	Bombay: City Politics and Visual Culture	Talks and Discussions	Starr
06-Feb-01	Father, Son and Holy War (Anand Patwardham)	Film	Starr
07-Feb-01	Modern Traditions: The Body		
07-Feb-01	After Aesthetics: Art Practice and Theory Since 1960		
08-Feb-01	The Remix: New Histories of 20th Century Art Term 2		
09-Feb-01	Marc Camille Chaimowicz (with Roger Cook)	Talks and Discussions	Starr
10-Feb-01	Indian Cinema: From National to Global	Courses	
11-Feb-01	Mute Seminars on Culture and Technology	Talks and Discussions	East Room Level 7
13-Feb-01	Gaja Gamani (MF Hussain)	Film	Starr
14-Feb-01	Modern Traditions: The Body		
14-Feb-01	After Aesthetics: Art Practice and Theory Since 1960		
15-Feb-01	The Remix: New Histories of 20th Century Art Term 2		
16-Feb-01	Homi K Babha	Talks and Discussions	Starr
17-Feb-01	Indian Cinema: From National to Global		
17-Feb-01	The Dilapidated Dwelling (Patrick Keiller)	Film	Starr
18-Feb-01	London (Patrick Keiller)	Film	Starr
20-Feb-01	What Am I To You? (Suoraj Barjatya)	Film	Starr
21-Feb-01	Modern Traditions: The Body		
21-Feb-01	After Aesthetics: Art Practice and Theory Since 1960		
22-Feb-01	Mike Davis	Talks and Discussions	Starr
22-Feb-01	The Remix: New Histories of 20th Century Art Term 2		
24-Feb-01	Indian Cinema: From National to Global		
24-Feb-01	Ronald Penrose Artists' Talks: Artist as Gallerist	Talks and Discussions	Starr
25-Feb-01	Naked (Mike Leigh)	Film	Starr
27-Feb-01	Bombay Our City (Anand Patwardham)	Film	Starr
28-Feb-01	Modern Traditions: The Body		
28-Feb-01	After Aesthetics: Art Practice and Theory Since 1960		

Date	Title	Event Type	Venue
01-Mar-01	The Remix: New Histories of 20th Century Art Term 2		
02-Mar-01	Roland Penrose Artists' Talks: Vanessa Beecroft	Talks and Discussions	Starr
03-Mar-01	Indian Cinema: From National to Global		
04-Mar-01	Artists' Films - Ian Bourn	Film	Starr
06-Mar-01	Tarang (Wages and Profit) - Kumar Shahani	Film	Starr
07-Mar-01	Modern Traditions: The Body		
07-Mar-01	After Aesthetics: Art Practice and Theory Since 1960		
08-Mar-01	The Remix: New Histories of 20th Century Art Term 2		
09-Mar-01	Roland Penrose Artists' Talks: Carolee Schneemann - Disruptive Consciousness	Talks and Discussions	Starr
10-Mar-01	Indian Cinema: From National to Global		
10-Mar-01	Rem Koolhaus	Talks and Discussions	Starr
11-Mar-01	Man With a Movie Camera - Dziga Vertov; The Fall of the Romanov Dynasty - Estir Shub	Film	Starr
13-Mar-01	Bombay - Mari Rathman	Film	Starr
16-Mar-01	Artists Discover Cinema: Paris, Vienna and Moscow 1913-1930	Conferences	
17-Mar-01	Indian Cinema: From National to Global		
17-Mar-01	Artists Discover Cinema: Paris, Vienna and Moscow 1913-1930		Starr
18-Mar-01	Strike - Sergei Eisenstein	Film	Starr
20-Mar-01	Bariwali (Mistress of the House) - Ritaparno Ghosh	Film	Starr
23-Mar-01	The Black City	Talks and Discussions	Starr
25-Mar-01	Judex episodes 1-6 - Louis Feudille	Film	Starr
01-Apr-01	Voyages à Travers L'impossible - Georges Méliès; À la Conquète du Pole - Georges Méliès	Film	Starr
03-Apr-01	Rio de Janiero	Talks and Discussions	Starr
03-Apr-01	1919 - Hugh Brody	Film	Starr
08-Apr-01	Black Orpheus - Marcel Camus	Film	Starr
10-Apr-01	Taxi Driver - Martin Scorsese	Film	Starr
15-Apr-01	Artists' Film New York 1970s - Programme 1	Film	Starr
17-Apr-01	Shaft - Gordon Parks	Film	Starr
19-Apr-01	Thinking the City: Multidisciplinary Views on Urban Life and Culture	Talks and Discussions	Starr
22-Apr-01	Artists' Film New York 1970s - Programme 2	Film	Starr
24-Apr-01	Sansho Dayu - Kenji Mizoguchi	Film	Starr
27-Apr-01	Gilbert and George: The World of Gilbert and George	Talks and Discussions	Starr
29-Apr-01	Ugetsu Monogatari - Kenzo Mizoguchi	Film	Starr
03-May-01	Revisiting The Festival of Britain	Talks and Discussions	East Room Level 7
06-May-01	Night and the city (Jules Dassin UK)	Film	Starr
08-May-01	Garden pieces (Programmed by Peter Todd)	Film	Starr
09-May-01	Art Writing	Talks and Discussions	Starr
13-May-01	Capital 1: Gift - Neil Cummings and Marysa Lewandowska	Talks and Discussions	East Room Level 7
15-May-01	Lola and Bilidikid (Kutlag Ataman, Germany 1988)	Film	Starr
18-May-01	Peter Fuller Memorial Lecture Julian Stallabrass: The Anatomy of Photography	Talks and Discussions	Starr
19-May-01	A Figure for Europe?	Conferences	Starr
20-May-01	Law of Desire (Pedro Almodovar, Spain, 1987)	Film	Starr
20-May-01	Capital 2: Economy	Talks and Discussions	East Room Level 7
22-May-01	Hammam - Turkish Bath (Ferzan Ozptek, Turkey, Italy, Spain 1999)	Film	Starr
23-May-01	Oleg Kulik	Talks and Discussions	Starr
25-May-01	Neil Cummings and Marysia Lewandowska	Talks and Discussions	Starr
27-May-01	Nightfall	Film	Starr

Date	Title	Event Type	Venue
	(Fred Kelemen, Germany 1998)		
27-May-01	Capital 3: Trust	Talks and Discussions	East Room Level 7
29-May-01	L'Avventura (Michaelangelo Anonioni, Italy 1960)	Film	Starr
31-May-01	The Moment of Arte Povera: Then and Now	Conferences	Starr
01-Jun-01	Tate International Council Conference: Moving image as art: Time-based media in the art gallery [Day 1]	Conferences	Clore Auditorium Tate Britain
02-Jun-01	Tate International Council Conference: Moving image as art: Time-based media in the art gallery [Day 2]		Starr
03-Jun-01	15 Years: Hegemony and Socialist Strategy	Talks and Discussions	Starr
12-Jun-01	Michael Dummett: Immigration and Refugees	Talks and Discussions	East Room Level 7
15-Jun-01	Arte Povera: Between Europe and America	Conferences	
16-Jun-01	Arte Povera: Between Europe and America		Starr
17-Jun-01	An evening of Arte Povera films, introduced by Bruno Di Marino	Film	Starr
19-Jun-01	Hubert L Dreyfus: Nihilism On Line?	Talks and Discussions	East Room Level 7
21-Jun-01	For Ever Godard	Conferences	Starr
22-Jun-01	For Ever Godard		Starr
23-Jun-01	For Ever Godard		Starr
24-Jun-01	For Ever Godard		Starr
26-Jun-01	La Chinoise (Jean Luc Godard, France 1967)	Film	Starr
29-Jun-01	Photography in the post-medium age	Conferences	Starr
03-Jul-01	I Pugni In Tasca (Marco Bellocchio, Italy 1965)	Film	Starr
06-Jul-01	Black Angel - A Life of Achile Gorky	Talks and Discussions	Starr
14-Jul-01	Lucine Berio 'Four Sequenzas' London Sinfonietta		In 'Zero to Infinity: Arte Povera 1962- 1972' (exhibition ticket required)
15-Jul-01	Lucine Berio 'Four Sequenzas' London Sinfonietta		In 'Zero to Infinity: Arte Povera 1962- 1972' (exhibition ticket required)
18-Sep-01	Pipilotti Rist - Fourth Wall	Talks and Discussions	
21-Sep-01	Immanent Choreographies: Deleuze and Neo-Aesthetics	Conferences	
22-Sep-01	Immanent Choreographies: Deleuze and Neo-Aesthetics		
01-Oct-01	Conference 'Desire Unbound?' explores Andre Breton's claim that desire is the sole motivating force in the world.	Conferences	
26-Oct-01	Michael Snow	Talks and Discussions	
01-Nov-01	Pieties or Policies? Symposium	Symposium	
01-Nov-01	Sade, Surrealism and Since Symposium	Symposium	
05-Dec-01	Artist's talk: Turner prize winner Martin Creed talks about the thinking behind his recent work.	Talks and Discussions	
19-Jan-02	Art and Psychoanalysis	Course	
26-Jan-02	Art and Psychoanalysis		
01-Feb-02	Keith Tyson: Artist's Talk	Talks and discussions	Starr
02-Feb-02	Art and Psychoanalysis		
09-Feb-02	Art and Psychoanalysis		
09-Feb-02	Conference 'Indecent Exposure: Exhibitionism, Art, Media and Psychoanalysis' explores issues surrounding male nudity and it's regulation	Conference	
11-Feb-02	Performance After Warhol	Course	
11-Feb-02	Free Speech: Conversations in Front of, Around and Away from Art [course a]	Course	
13-Feb-02	Modern Traditions: Still Life	Course	National

Date	Title	Event Type	Venue
			Gallery/Tate Modern
14-Feb-02	Moving Images: Pierre Huyghe	Talks and discussions	Starr
15-Feb-02	Research Seminar: Moving Images	Course	
16-Feb-02	Art and Psychoanalysis		
16-Feb-02	Symposium 'Film Through Philosophy', looks at how modern philosophy can help us to understand the nature of film. Tate Modern.	Symposium	
18-Feb-02	Performance After Warhol		
18-Feb-02	Free Speech: Conversations in Front of, Around and Away from Art [course a]		
18-Feb-02	Matrix: Intersections in Art and Technology	Course	
20-Feb-02	Modern Traditions: Still Life		
25-Feb-02	Performance After Warhol		
25-Feb-02	Free Speech: Conversations in Front of, Around and Away from Art [course a]		
25-Feb-02	Matrix: Intersections in Art and Technology		
25-Feb-02	Wheeling, Dealing, Making and Meaning: Inside the Contemporary Art World	Course	
27-Feb-02	Modern Traditions: Still Life		
02-Mar-02	Conference 'Warhol: From A to B and Back Again'. leading figures in art, film and cultural criticism examine the complexity and significance of Warhol's work. Tate Modern.	Conference	
04-Mar-02	Performance After Warhol		
04-Mar-02	Free Speech: Conversations in Front of, Around and Away from Art [course a]		
04-Mar-02	Matrix: Intersections in Art and Technology		
04-Mar-02	Wheeling, Dealing, Making and Meaning: Inside the Contemporary Art World		
05-Mar-02	Discussion 'Art Science and the Public Good' looks at how the funding and ownership of art and science affects their practices. Tate Modern	Talks and discussions	
06-Mar-02	Modern Traditions: Still Life		
08-Mar-02	Research Seminar: Moving Images		
08-Mar-02	Filmmaker and film theorist Laura Mulvey talks about her work. Part of the Moving Images series. Tate Modern.	Talks and discussions	
08-Mar-02	Filmmaker Chantal Akerman discusses her work with Michael Newman. Tate Modern	Talks and discussions	
11-Mar-02	Performance After Warhol		
11-Mar-02	Free Speech: Conversations in Front of, Around and Away from Art [course a]		
11-Mar-02	Matrix: Intersections in Art and Technology		
11-Mar-02	Wheeling, Dealing, Making and Meaning: Inside the Contemporary Art World		
13-Mar-02	Modern Traditions: Still Life		
14-Mar-02	Moving Images Series: Artist Jaki Irvine discusses her Super 8 and 16mm film work, Tate Modern.	Talks and discussions	
16-Mar-02	Creative Workshop: drawing from the imagination [workshop a]	Course	
18-Mar-02	Free Speech: Conversations in Front of, Around and Away from Art [course a]		
18-Mar-02	Matrix: Intersections in Art and Technology		
18-Mar-02	Wheeling, Dealing, Making and Meaning: Inside the Contemporary Art World		
20-Mar-02	Modern Traditions: Still Life		
22-Mar-02	Research Seminar: Moving Images		

Date	Title	Event Type	Venue
25-Mar-02	Creative Workshop: drawing from the imagination [workshop a]		
25-Mar-02	Wheeling, Dealing, Making and Meaning: Inside the Contemporary Art World		
13-Apr-02	Creative Workshop: drawing from the imagination [workshop b]	Course	
13-Apr-02	Creative Workshop: Street Photography	Course	
15-Apr-02	Free Speech: Conversations in Front of, Around and Away from Art	Course	McCauley A, level 1
15-Apr-02	Free Speech: Conversations in Front of, Around and Away from Art [course b]	Course	
22-Apr-02	Creative Workshop: drawing from the imagination [workshop b]		
22-Apr-02	Free Speech: Conversations in Front of, Around and Away from Art		
22-Apr-02	Free Speech: Conversations in Front of, Around and Away from Art [course b]		
25-Apr-02	Moving Images: Agnès Varda	Talks and discussions	Starr
27-Apr-02	Creative Workshop: Street Photography		
29-Apr-02	Free Speech: Conversations in Front of, Around and Away from Art		
29-Apr-02	Free Speech: Conversations in Front of, Around and Away from Art [course b]		
06-May-02	Free Speech: Conversations in Front of, Around and Away from Art		
06-May-02	Free Speech: Conversations in Front of, Around and Away from Art [course b]		
10-May-02	Research Seminar: Moving Images		
10-May-02	Matisse Picasso: Robert Rosenblum & Elizabeth Cowling	Talks and discussions	Starr
10-May-02	Matisse Picasso: T J Clark & Christopher Green	Talks and discussions	Starr
13-May-02	Art and Psycholanalysis	Course	McCaulay B, Level 1
13-May-02	Essential Postmodernism	Course	East Room, Level 7
13-May-02	Free Speech: Conversations in Front of, Around and Away from Art		
13-May-02	Free Speech: Conversations in Front of, Around and Away from Art [course b]		
13-May-02	Screentesting: An Introduction to Artists' Film and Video	Course	Seminar room, level 2
18-May-02	Creative Workshop: The Mind is a Muscle	Course	Seminar Room level 2
19-May-02	Creative Workshop: The Mind is a Muscle		
20-May-02	Art and Psycholanalysis		
20-May-02	Essential Postmodernism		
20-May-02	Free Speech: Conversations in Front of, Around and Away from Art		
20-May-02	Free Speech: Conversations in Front of, Around and Away from Art [course b]		
20-May-02	Screentesting: An Introduction to Artists' Film and Video		
23-May-02	Moving Images: Raymond Bellour	Talks and discussions	Starr
27-May-02	Art and Psycholanalysis		
27-May-02	Essential Postmodernism		
27-May-02	Screentesting: An Introduction to Artists' Film and Video		
10-Jun-02	Art and Psycholanalysis		
10-Jun-02	Essential Postmodernism		
10-Jun-02	Screentesting: An Introduction to Artists' Film and Video		
10-Jun-02	Testing the Modern	Course	McCaulay A level 1

Date	Title	Event Type	Venue
11-Jun-02	Moving Images: Eija-Liisa Ahtila	Talks and discussions	Starr
15-Jun-02	Untranslatable/Translatable: Contemporary Video Art and it's Contexts'. Seminar exploring what is translatable and what stays invisible when a work crosses borders.	Seminar	
17-Jun-02	Art and Psycholanalysis		
17-Jun-02	Essential Postmodernism		
17-Jun-02	Screentesting: An Introduction to Artists' Film and Video		
17-Jun-02	Testing the Modern		
22-Jun-02	Matisse Picsasso Study Day: Creating and Destroying Histories.	Course	
23-Jun-02	French novelist, therorist and dramatist Helene Cixous discusses her work with Eric Penowitz. Tate Modern.	Talks and discussions	
24-Jun-02	Testing the Modern		
28-Jun-02	Foreign Office Architects: Internationally acclaimed architechts Farshid Moussavi and Alejandro Zaera-Polo discuss their radical approach to the integration of landscape and buildings. Tate Modern.	Talks and discussions	
01-Jul-02	Testing the Modern		
07-Jul-02	Sumi Gose talks about the Matisse Picasso exhibition at Tate Modern. Tate Modern.	Talks and discussions	
08-Jul-02	The London Consortium Summer School	Course	Across London - site visits
09-Jul-02	The London Consortium Summer School		
10-Jul-02	The London Consortium Summer School		
11-Jul-02	The London Consortium Summer School		
15-Jul-02	The London Consortium Summer School		
16-Jul-02	The London Consortium Summer School		
17-Jul-02	The London Consortium Summer School		
18-Jul-02	The London Consortium Summer School		
22-Jul-02	The London Consortium Summer School		
23-Jul-02	The London Consortium Summer School		
24-Jul-02	The London Consortium Summer School		
25-Jul-02	The London Consortium Summer School		
23-Sep-02	Art and Psychoanalysis	Course	McCaulay studio B level 1
23-Sep-02	Thinking Photography	Course	Seminar Room level 2
28-Sep-02	Vladislav Delay, Tennis and Rosy Parlane	Talks and discussions	
29-Sep-02	Approaching Newman', Mark Godfrey talks to Jenny Lomax about the artist's work. Tate Modern.	Talks and discussions	
30-Sep-02	Art and Psychoanalysis		
30-Sep-02	Thinking Photography		
30-Sep-02	The Music of Stephen Wolpe. Concert and discussion of the composers work on the centenary of his birth. Tate Modern.	Talks and discussions	
01-Oct-02	Border Crossings: Artists discuss the contentious role of borders in Europe and beyond. Tate Modern.	Talks and discussions	
05-Oct-02	Abstraction and Interpretation Study Day	Study Day	Starr
07-Oct-02	Art and Psychoanalysis		
07-Oct-02	Ethics and contemporary art	Course	East Room, level 7
07-Oct-02	Thinking Photography		
14-Oct-02	Art and Psychoanalysis		
14-Oct-02	Ethics and contemporary art		
14-Oct-02	Thinking Photography		
15-Oct-02	Painting Present: Michael Fried	Talks and discussions	Starr
19-Oct-02	Creative Workshop: Portrait Photography.	Workshop	McCaulay studio B level 1

Date	Title	Event Type	Venue
21-Oct-02	Art and Psychoanalysis		
21-Oct-02	Ethics and contemporary art		
21-Oct-02	Thinking Photography		
22-Oct-02	American poet John Ashbery reads from his new collection and discusses his work with writer Peter Ackroyd.	Talks and discussions	
28-Oct-02	Ethics and contemporary art		
28-Oct-02	Matrix: Art and Technology	Course	Seminar Room level 2
28-Oct-02	Thinking Photography		
29-Oct-02	Painting Present: David Reed	Talks and discussions	Starr
02-Nov-02	Creative Workshop: Portrait Photography.	Workshop	McCaulay studio B level 1
04-Nov-02	Ethics and contemporary art		
04-Nov-02	Matrix: Art and Technology		
04-Nov-02	Women's Work	Course	Seminar Room level 2
05-Nov-02	Yve-Alain Bois discusses the work of Barnett Newman. Tate Modern.	Talks and discussions	
08-Nov-02	Newman Now: a symposium of artists and art historians discuss the aspects and importances of Newman's work. Tate Modern.	Symposium	
11-Nov-02	Matrix: Art and Technology		
11-Nov-02	Painting Bites Back	Course	East Room, Level 7
11-Nov-02	Women's Work		
14-Nov-02	Conference 'Encountering Eva Hesse'. Day one of the two-day conference held at Tate Modern.	Conference	
15-Nov-02	Challenging Occulocentricity: Seminar for the visually impaired regarding access to museums and galleries for the blind. Tate Modern.	Seminar	
15-Nov-02	Encountering Eva Hesse: a conference examines the artists work. Tate Modern.	Conference	
15-Nov-02	First in the 'Painting Present' series.: painter Michael Fried discusses his work. Tate Modern.	Talks and discussions	
16-Nov-02	Encountering Eva Hesse: a conference examines the artists work. Tate Modern.		
18-Nov-02	Matrix: Art and Technology		
18-Nov-02	Painting Bites Back		
18-Nov-02	Women's Work		
23-Nov-02	Inside Outsider Art'. Seminar held at Tate Modern introducing Outsider Art and discussing in its style, sign systems and configurations.	Seminar	
25-Nov-02	Matrix: Art and Technology		
25-Nov-02	Painting Bites Back		
25-Nov-02	Women's Work		
26-Nov-02	Panel discussion entitled 'Painting Present: Lyrical Abstraction'. Writer and artist Jon Thompson chairs a discussion with a panel of painters exploring the condition of painting now. Tate Modern in collaboration with Central St Martins.	Talks and discussions	
29-Nov-02	Another segment from the 'Painting Present' series. Painter David Reed discusses his work. Tate Modern.	Talks and discussions	
29-Nov-02	MIchael Temple introduces the program for a season of work by French film maker Jean Vigo. Tate Modern.	Film	
02-Dec-02	Painting Bites Back		
02-Dec-02	Women's Work		
09-Dec-02	Painting Bites Back		

Date	Title	Event Type	Venue
10-Dec-02	Discussion panel in the 'Painting Present' series led by Stephen Melville and incliuding painters Christian Bonnefoi and Laura Lisbon. Tate Modern.	Talks and discussions	
27-Jan-03	Art and Thought	Course	McAulay B
27-Jan-03	Thinking Photography	Course	Seminar Room Level 2
03-Feb-03	Art and Thought		
03-Feb-03	Thinking Photography		
03-Feb-03	Art and Politics	Course	East Room Level 7 and Collection Displays
10-Feb-03	Art and Thought		
10-Feb-03	Thinking Photography		
10-Feb-03	Art and Politics		
10-Feb-03	Painting Present: Stephen Melville	Talk	Starr
17-Feb-03	Art and Thought		
17-Feb-03	Thinking Photography		
17-Feb-03	Art and Politics		
17-Feb-03	Close Encouters	Course	McAulay A
18-Feb-03	Painting Present: History Painting	Talk	Starr
24-Feb-03	Art and Thought		
24-Feb-03	Thinking Photography		
24-Feb-03	Art and Politics		
24-Feb-03	Close Encouters		
25-Feb-03	Anish Kapoor: Artist's Talk	Talk	Starr
03-Mar-03	Art and Thought		
03-Mar-03	Thinking Photography		
03-Mar-03	Art and Politics		
03-Mar-03	Close Encouters		
08-Mar-03	Creative Workshop: Street Photography		McAulay B
08-Mar-03	Creative Workshop: Under the Skin		McAulay B
10-Mar-03	Art and Politics		
10-Mar-03	Close Encouters		
22-Mar-03	Creative Workshop: Street Photography		McAulay B
22-Mar-03	Creative Workshop: Under the Skin		McAulay B
27-Mar-03	RoseLee Goldberg: Live Culture Talk: The View from Here: One Hundred Years of Performance Art	Talk	Starr
28-Mar-03	Live Culture Talks: Yu Yeon Kim	Talk	Starr
29-Mar-03	Live Culture: Performance and the Contemporary	Symposia	Starr
29-Mar-03	Marina Abramovic: Live Culture Talk	Talk	Starr
03-Apr-03	Behind the Scenes at the Museum		Tate Store, Southwark
10-Apr-03	Painting Present: Francis Alÿs	Talk	Starr
29-Apr-03	Painting Present: Monique Prieto	Talk	Starr
17-May-03	Creative Workshop: Artists' Books	Workshop	McAulay B
20-May-03	Painting Present: Curating Painting	Talk	Starr
29-May-03	Creative Workshop: Living Costs	Workshop	East Room Level 7
31-May-03	Creative Workshop: Artists' Books	Workshop	McAulay B
01-Jun-03	Screening and discussion: TJ Wilcox	Film and performance	Starr
01-Jun-03	TJ Wilcox	Talks and Discussions	Starr
02-Jun-03	Performance at the Limit	Course	Seminar Room
06-Jun-03	Photography and the Limits of the Document	Symposia	Starr
06-Jun-03	The Fourth Dimension: Trinh T Minh-ha, USA 2001 87'	Film	Starr
07-Jun-03	Photography and the Limits of the Document	Symposia	Starr

Date	Title	Event Type	Venue
08-Jun-03	Artist's Talk: Philip-Lorca Dicorcia	Talks and Discussions	Starr
09-Jun-03	Performance at the Limit		
09-Jun-03	Creative Workshop: Where the Mind meets the Muscle	Workshop	Collection Displays Tate Modern
09-Jun-03	Ethics and Photography	Course	East Room level 7
09-Jun-03	Thinking Photography	Course	McCaulay B
10-Jun-03	Artist's Talk: Rineke Dijkstra	Talks and Discussions	Starr
13-Jun-03	Enthusiasm aka Symphony of the Don Basin (Entuziazm, Dziga Vertov USSR 1930)	Film	Starr
15-Jun-03	The Crime of Monsieur Lange (Le crime de Monsieur Lange), Jean Renoir, France 1935. Plus, Workers Leaving the Lumiere Factory (Sortie d'Usine) 1895 c.30 seconds	Film	Starr
16-Jun-03	Performance at the Limit		
16-Jun-03	Creative Workshop: Where the Mind meets the Muscle		
16-Jun-03	Ethics and Photography		
16-Jun-03	Thinking Photography		McCaulay B
17-Jun-03	Première of Chroma (2003)	Performance	Turbine Hall
17-Jun-03	Première of Chroma (2003)	Performance	Turbine Hall
17-Jun-03	Music and Architecture	Talks and Discussions	Starr
18-Jun-03	Première of Chroma (2003)	Performance	Turbine Hall
18-Jun-03	Première of Chroma (2003)	Performance	Turbine Hall
18-Jun-03	Première of Chroma (2003)	Performance	Turbine Hall
20-Jun-03	The British Documentary Movement: Drifters, John Grierson UK 1929 c41' Live piano accompaniment by Stephen Horne; Industrial Britain, Robert Flaherty UK 1931 22'; Coal Face, Alberto Cavalcanti UK 1935 11'	Film	Starr
22-Jun-03	Kuhle Wampe (Kuhle Wampe Oder gehört die welt?), Slatan Dudow, Germany 1932 74'; Plus Workers' Topical News, UK 1930 17'	Film	Starr
23-Jun-03	Performance at the Limit		
23-Jun-03	Creative Workshop: Where the Mind meets the Muscle		
23-Jun-03	Ethics and Photography		
23-Jun-03	Thinking Photography		McCaulay B
24-Jun-03	The Camera at Work	Talks and Discussions	Starr
25-Jun-03	Artist's Talk: Martin Parr	Talks and Discussions	Starr
27-Jun-03	Creative Workshop: The Camera at Work [course a session 1]	Course	East Room Level 7
27-Jun-03	On Looking at the Real	Talks and Discussions	Starr
28-Jun-03	Creative Workshop: The Camera at Work [course b session 1]	Course	East Room Level 7
29-Jun-03	New Deal Documentaries: The Plow that Broke the Plains, Pare Lorentz, USA 1936 31'; The Power and the Land, Joris Ivens USA 1940, 37'	Film	Starr
30-Jun-03	Art, Philosophy and Evidence	Course	Seminar Room
30-Jun-03	Cruel and Tender: Photography and the Politics of Work	Course	Exhibition Galleries Tate Modern Level 4
30-Jun-03	Creative Workshop: Where the Mind meets the Muscle		
30-Jun-03	Ethics and Photography		
30-Jun-03	Thinking Photography		McCaulay B
01-Jul-03	The Camera at Work: Theodore Zeldin	Talks and Discussions	Starr
04-Jul-03	Millions Like Us, Frank Launder and Sydney Gilliat, 1943	Film	Starr
04-Jul-03	Creative Workshop: The Camera at Work [course c session 1]	Course	East Room Level 7
05-Jul-03	Creative Workshop: The Camera at Work [course d session 1]	Course	East Room Level 7
05-Jul-03	Art and Photography Study Day	Study Day	Starr
07-Jul-03	Art, Philosophy and Evidence		

Date	Title	Event Type	Venue
07-Jul-03	Cruel and Tender: Photography and the Politics of Work		
07-Jul-03	Ethics and Photography		
07-Jul-03	Thinking Photography		McCaulay B
08-Jul-03	The Camera at Work: Polly Toynbee in conversation with Mary Davis	Talks and Discussions	Starr
11-Jul-03	Creative Workshop: The Camera at Work [course a session 2]		
11-Jul-03	Jobs for the Girls? Women and Work in the 1940s: The Country Women, John Page UK 1941 14'; They Also Serve, Ruby Grierson UK 1940 10'; Night Shift, JD Chambers UK 1942 15'; Pool of Contentment, Richard Massingham UK 1945 19'; Women in Our Time (This Modern Age no.22), Sergei Nolbandov UK 1948 20'. Plus The Life and Times of Rosie the Riveter, Connie Field, US 1980 65'	Film	Starr
12-Jul-03	Creative Workshop: The Camera at Work [course b session 2]		
13-Jul-03	Bicycle Theives (Ladri di Biciclette), Vittorio de Sica, Italy 1948	Film	Starr
14-Jul-03	London Consortium Summer School	Course	Tate Modern
14-Jul-03	Art, Philosophy and Evidence		
14-Jul-03	Cruel and Tender: Photography and the Politics of Work		
14-Jul-03	Ethics and Photography		
14-Jul-03	Thinking Photography		McCaulay B
15-Jul-03	The Camera at Work: Richard Reeves in Conversation with Anna Fox and Carey Young.	Talks and Discussions	
18-Jul-03	Free Cinema Goes To Work: Every Day Except Christmas, Lindsay Anderson UK 1957 40'; The Saturday Men, John Fletcher UK 1963 29'	Film	Starr
18-Jul-03	Creative Workshop: The Camera at Work [course c session 2]		
19-Jul-03	Creative Workshop: The Camera at Work [course d session 2]		
20-Jul-03	Occasional Work of a Female Slave (Gelegenheitsarbeit einer Sklavin)' Alexander Klüge, W Germany 1973	Film	Starr
21-Jul-03	Art, Philosophy and Evidence		
21-Jul-03	Cruel and Tender: Photography and the Politics of Work		
25-Jul-03	Soldier Girls, Nick Broomfield and Joan Churchill, USA 1980 87'; Chicken Ranch, Nick Broomfield and Sandi Sissel, USA 1984 75'	Film	Starr
27-Jul-03	The Navigators, Ken Loach, Uk/Spain/Italy/France 2001 96'	Film	Starr
28-Jul-03	Art, Philosophy and Evidence		
01-Aug-03	Chronicle of a Summer (Chronique d'un été), Jean Rouch, Edgar Morin, France 1961	Film	Starr
03-Aug-03	Chronicle of a Summer (Chronique d'un été), Jean Rouch, Edgar Morin, France 1961	Film	Starr
08-Aug-03	Chronicle of a Summer (Chronique d'un été), Jean Rouch, Edgar Morin, France 1961	Film	Starr
10-Aug-03	Chronicle of a Summer (Chronique d'un été), Jean Rouch, Edgar Morin, France 1961	Film	Starr
15-Aug-03	Sans Soleil (Sunless), Chris Marker, France 1982	Film	Starr
17-Aug-03	Sans Soleil (Sunless), Chris Marker, France 1982	Film	Starr
22-Aug-03	Sans Soleil (Sunless), Chris Marker, France 1982	Film	Starr
24-Aug-03	Sans Soleil (Sunless), Chris Marker, France 1982	Film	Starr
26-Sep-03	Fieldworks: Dialogues between Art and Anthropology	Symposia	Starr
27-Sep-03	Fieldworks: Dialogues between Art and Anthropology	Symposia	Starr
28-Sep-03	Fieldworks: Dialogues between Art and Anthropology	Symposia	Starr
30-Sep-03	When New Media Was New: Jasia Reichardt 'Electronically Yours'	Talks and Discussions	Starr
01-Oct-03	When New Media Was New	Course	McAulay B
03-Oct-03	Bill Morrison will present his work: Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr

Date	Title	Event Type	Venue
05-Oct-03	Tribulation 99: Alien Anomolies Under America, Craig Baldwin US 1991 48'. Plus L.B.J, Santiago Alvarez, Cuba 1950 15'	Film	Starr
06-Oct-03	How to Cause Trouble in Museums	Course	East Room Level 7
06-Oct-03	Image and Identity	Course	McAulay B
06-Oct-03	Women's Work	Course	Seminar Room
10-Oct-03	Did you say a 'history of everything'?	Talks and Discussions	Sigmar Polke Exhibition
10-Oct-03	Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr
12-Oct-03	From the Pole to the Equator (Dal polo all'equatore) Yervant Gianikian and Angela Ricci Lucchi, Italy, W Germany 1986 99'	Film	Starr
13-Oct-03	How to Cause Trouble in Museums		
13-Oct-03	Image and Identity		
13-Oct-03	Women's Work		
14-Oct-03	When New Media Was New: Christiane Paul	Talk	Starr
15-Oct-03	When New Media Was New		
17-Oct-03	From the Pole to the Equator (Dal polo all'equatore) Yervant Gianikian and Angela Ricci Lucchi, Italy, W Germany 1986 99'	Film	Starr
18-Oct-03	Expanded View: Exhibitions in Focus	Course	Various London Galleries
19-Oct-03	Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr
20-Oct-03	How to Cause Trouble in Museums		
20-Oct-03	Image and Identity		
20-Oct-03	Women's Work		
24-Oct-03	Think Tank Study Day: Land Mark	Symposia	McAulay B and Common Wealth Exhibition
24-Oct-03	Land Mark	Study Day	McAulay B and Common Wealth exhibition
25-Oct-03	Diffusion: Collaborative Practice in Contemporary Art	Symposia	Starr
25-Oct-03	Expanded View: Exhibitions in Focus		
25-Oct-03	The Joy of Things	Study Day	McAulay B
26-Oct-03	Tribulation 99: Alien Anomolies Under America, Craig Baldwin US 1991 48'. Plus L.B.J, Santiago Alvarez, Cuba 1950 15'	Film	Starr
27-Oct-03	How to Cause Trouble in Museums		
27-Oct-03	Image and Identity		
27-Oct-03	Women's Work		
28-Oct-03	When New Media Was New: Peter Weibel	Talks and Discussions	Starr
29-Oct-03	When New Media Was New		
31-Oct-03	Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr
01-Nov-03	Expanded View: Exhibitions in Focus		
02-Nov-03	On Common Wealth	Talks and Discussions	Starr
03-Nov-03	Confronting Picasso	Course	Collection Displays
03-Nov-03	How to Cause Trouble in Museums		
03-Nov-03	Image and Identity		
03-Nov-03	Terms of Engagement	Course	Seminar Room and Collection Displays
08-Nov-03	Sample Culture Now	Symposia	Starr
08-Nov-03	Expanded View: Exhibitions in Focus		
08-Nov-03	The Joy of Things	Study Day	McAulay B
09-Nov-03	Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr

Date	Title	Event Type	Venue
10-Nov-03	Confronting Picasso		
10-Nov-03	How to Cause Trouble in Museums		
10-Nov-03	Image and Identity		
10-Nov-03	Terms of Engagement		
10-Nov-03	Women's Work		
13-Nov-03	Artist's Talk: Thomas Hirschhorn	Talks and Discussions	Starr
14-Nov-03	Not Reconciled (Nicht versöhnt oder Es hilft nur Gewalt wo Gewalt herrscht) - Danièle Huillet and Jean-Marie Straub, W Germany 1965 53'. And Machorka-Muff - Danièle Huillet and Jean-Marie Straub, W Germany 1962 18'	Film	Starr
16-Nov-03	Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr
17-Nov-03	Confronting Picasso		
17-Nov-03	Image and Identity		
17-Nov-03	Terms of Engagement		
17-Nov-03	Women's Work		
18-Nov-03	Olafur Eliasson	Talks and Discussions	Starr
19-Nov-03	William J Mitchell: The Cyborg Self and the Networked City.	Talks and Discussions	Starr
20-Nov-03	The Stuart Morgan Memorial Lecture: Brian O'Doherty 'Studio and Cube'	Talks and Discussions	Starr
20-Nov-03	Art, Memory and Testimony	Workshop	East Room and throughout Tate Modern
21-Nov-03	Art, Memory and Testimony	Workshop	East Room and throughout Tate Modern
21-Nov-03	Straub and Huillet shorts	Film	Starr
23-Nov-03	Chronicle of Anna Magdelena Bach - Danièle Huillet and Jean-Marie Straub, W Germany 1967	Film	Starr
24-Nov-03	AS Byatt and Martin Hentschel on Polke	Talks and Discussions	In the Sigmar Polke exhibition.
24-Nov-03	Confronting Picasso		
24-Nov-03	Image and Identity		
24-Nov-03	Terms of Engagement		
24-Nov-03	Women's Work		
28-Nov-03	Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr
29-Nov-03	TW Adorno: Music and Philosophy	Symposia	Starr
29-Nov-03	TW Adorno: Music and Philosophy	Performance	Starr
30-Nov-03	Too Early Too Late (Trop tôt, Trop tard) - Danièle Huillet and Jean-Marie Straub, France 1982	Film	Starr
01-Dec-03	Confronting Picasso		
01-Dec-03	Terms of Engagement		
01-Dec-03	Women's Work		
04-Dec-03	Artist's Talk: Carsten Höller	Talks and Discussions	Starr
05-Dec-03	Class Relations - Danièle Huillet and Jean-Marie Straub, W Germany 1984	Film	Starr
06-Dec-03	The Soul Keeper - Robert Faenza, UK, Italy, France 2003	Film	Starr
07-Dec-03	Decasia, Bill Morrison US 2002 70'. Plus The Film of Her, Bill Morrison US 1996 12'	Film	Starr
08-Dec-03	Confronting Picasso		
08-Dec-03	Terms of Engagement		
14-Dec-03	When New Media Was New: Christiane Paul	Talks and Discussions	Starr
15-Jan-04	The Role of the Gallery in the Digital Age	Course	McAulay B
22-Jan-04	The Role of the Gallery in the Digital Age		

Date	Title	Event Type	Venue
29-Jan-04	The Role of the Gallery in the Digital Age		
03-Feb-04	Matrix: Art and Technology	Course	McAulay B
05-Feb-04	The Role of the Gallery in the Digital Age		
06-Feb-04	Artist's Talk: Emma Kay	Talk	East Room
09-Feb-04	Image and Identity	Course	McAulay B
09-Feb-04	Photography and the Cinema	Course	Seminar Room
10-Feb-04	Matrix: Art and Technology		
13-Feb-04	Brancusi's Modernism	Talk	Constantin Brancusi exhibition
16-Feb-04	Image and Identity		
16-Feb-04	Photography and the Cinema		
17-Feb-04	Matrix: Art and Technology		
19-Feb-04	The Role of the Gallery in the Digital Age		
20-Feb-04	The Treason of Images: Teaching Modern Art	Symposia	Starr
23-Feb-04	Body, Object, Space	Course	East Room and Collection Displays
23-Feb-04	Critical Voices	Course	Collection Displays
23-Feb-04	Image and Identity		
23-Feb-04	Photography and the Cinema		
24-Feb-04	Artist's Talk: Charles Ray	Talk	
24-Feb-04	Matrix: Art and Technology		
26-Feb-04	The Role of the Gallery in the Digital Age		
27-Feb-04	The Trouble with Judd	Talk	
28-Feb-04	Donald Judd: The Writings	Symposia	Starr
28-Feb-04	Photo Acts	Workshop	McAulay B
28-Feb-04	The Camera at Work	Workshop	McAulay B
01-Mar-04	Body, Object, Space		
01-Mar-04	Critical Voices		
01-Mar-04	Image and Identity		
01-Mar-04	Photography and the Cinema		
02-Mar-04	Matrix: Art and Technology		
04-Mar-04	The Role of the Gallery in the Digital Age		
05-Mar-04	Manuel Delanda	Talk and discussion	Starr
08-Mar-04	Body, Object, Space		
08-Mar-04	Critical Voices		
08-Mar-04	Image and Identity		
08-Mar-04	Photography and the Cinema		
09-Mar-04	Art, Architecture and Gender	Talk and discussion	Italian Cultural Institute
11-Mar-04	The Role of the Gallery in the Digital Age		
12-Mar-04	N. Katherine Hayles	Talk and discussion	Starr
13-Mar-04	Photo Acts		
13-Mar-04	The Camera at Work		
15-Mar-04	Body, Object, Space		
15-Mar-04	Critical Voices		
15-Mar-04	Image and Identity		
15-Mar-04	Photography and the Cinema		
16-Mar-04	Miwon Kwon on Judd	Talk	Starr
18-Mar-04	Liam Gillick and Haim Steinbach on Judd	Talk	Starr
18-Mar-04	The Role of the Gallery in the Digital Age		
19-Mar-04	Bruno Latour	Talk and discussion	Starr
21-Mar-04	bfi and Tate: International Symposium - By Design: Film Fashion, Art, Architecture	Symposia	Starr
22-Mar-04	Body, Object, Space		

Date	Title	Event Type	Venue
22-Mar-04	Critical Voices		
22-Mar-04	Image and Identity		
22-Mar-04	Photography and the Cinema		
25-Mar-04	The Role of the Gallery in the Digital Age		
27-Mar-04	Expanding Concepts of Sculpture	Study Day	Starr
29-Mar-04	Body, Object, Space		
29-Mar-04	Critical Voices		
29-Mar-04	Image and Identity		
29-Mar-04	Photography and the Cinema		
04-Apr-04	All About Brancusi	Talks	Starr and Brancusi Exhibition
19-Apr-04	Artist's Talk: Jana Sterbak	Talk	Starr
22-Apr-04	Artist's Talk: Pedro Cabrita Rice	Talk	Starr
27-Apr-04	Artist's Talk: Harold Cohen	Talk	Starr
13-May-04	Bernard Stiegler	Talk	Starr
22-May-04	Food Photography	Workshop	McAulay B
03-Jun-04	Susan Buck-Morss: Visual Studies and Global Imagination	Talks and discussions	Starr
04-Jun-04	Todd Haynes with Richard Dyer	Talks and discussions	Starr
07-Jun-04	Across Borders: Documentary, Diaspora and the Moving Image	Course	Starr
07-Jun-04	The Art Question	Course	East Room and Collection Displays
07-Jun-04	To Paint or not to Paint	Course	McAulay B and collection displays
07-Jun-04	Under the Skin	Course	Collection Displays
08-Jun-04	James Elkins: Why Art Historians and Critics Should Learn to Draw	Talks and discussions	Starr
10-Jun-04	Rachel Whiteread: Artist's Talk followed by book launch	Talks and discussions	Starr
12-Jun-04	Food Photography		
12-Jun-04	Strangers [?] [course a]	Workshop	McAulay B
12-Jun-04	Strangers [?] [course b]	Workshop	McAulay B
14-Jun-04	Across Borders: Documentary, Diaspora and the Moving Image		
14-Jun-04	Edward Hopper Curator's Talk	Talks and discussions	Level 4 East
14-Jun-04	The Art Question		
14-Jun-04	To Paint or not to Paint		
14-Jun-04	Under the Skin		
15-Jun-04	Victor Burgin on Edward Hopper	Talks and Discission	Starr
17-Jun-04	Working Together	Course	McAulay B
21-Jun-04	Across Borders: Documentary, Diaspora and the Moving Image		
21-Jun-04	Across Borders: Documentary, Diaspora and the Moving Image		
21-Jun-04	Elmgreen and Dragset: Tate Modern Walking Tour	Talks and Discussions	Tate Modern Untitled Gallery
21-Jun-04	The Art Question		
21-Jun-04	The Art Question		
21-Jun-04	To Paint or not to Paint		
21-Jun-04	To Paint or not to Paint		
21-Jun-04	Under the Skin		
21-Jun-04	Under the Skin		
22-Jun-04	How to Act in a Museum	Workshop	East Room and throughout Tate Modern
23-Jun-04	How to Act in a Museum		
24-Jun-04	How to Act in a Museum		
24-Jun-04	Working Together		
25-Jun-04	How to Act in a Museum		

Date	Title	Event Type	Venue
26-Jun-04	Concepts of the Avant-Garde	Study Day	Starr
26-Jun-04	How to Act in a Museum		
26-Jun-04	Strangers [?] [course a]		
26-Jun-04	Strangers [?] [course b]		
28-Jun-04	Across Borders: Documentary, Diaspora and the Moving Image		
28-Jun-04	The Art Question		
28-Jun-04	To Paint or not to Paint		
28-Jun-04	Under the Skin		
01-Jul-04	Working Together		
02-Jul-04	On Luc Tuymans	Talks and Discussions	Level 4 West
03-Jul-04	Working Together		
04-Jul-04	Double Indemnity: Todd Haynes/Edward Hopper: Todd Haynes with Richard Dyer	Talk	Starr
04-Jul-04	Working Together		
05-Jul-04	Across Borders: Documentary, Diaspora and the Moving Image		
05-Jul-04	Luc Tuymans: Artists Talk	Talks and Discussions	Level 4 West
05-Jul-04	The Art Question		
08-Jul-04	Small Towns and Suburbs: Mark Ford on Hopper and Poetry	Talks and Discussions	Level 4 East
08-Jul-04	Working Together		
12-Jul-04	Across Borders: Documentary, Diaspora and the Moving Image		
12-Jul-04	On Edward Hopper	Talks and Discussions	Level 4 East
12-Jul-04	The Art Question		
15-Jul-04	Working Together		
22-Sep-04	Tate Modern: Inside Today's Museum	Courses for adults	McAulay B
25-Sep-04	Street Photography [course a]	Courses for adults	McAulay B
25-Sep-04	Street Photography [course b]	Courses for adults	McAulay B
29-Sep-04	Tate Modern: Inside Today's Museum		
02-Oct-04	Amelia Jones & Adrian Heathfield: The Fate of Performance	Talk	Starr
02-Oct-04	The River Thames	Courses for adults	East Room
06-Oct-04	Tate Modern: Inside Today's Museum		
08-Oct-04	bfi & Tate: Radio On	Talks and discussions	Starr
09-Oct-04	Street Photography [course a]		
09-Oct-04	Street Photography [course b]		
13-Oct-04	Tate Modern: Inside Today's Museum		
15-Oct-04	The Visual Archive: History, Evidence and Make Believe	Courses for adults	East Room
18-Oct-04	Sound and the Twentieth Century Avant-Garde	Courses for adults	Starr
18-Oct-04	The Art Question	Courses and Workshops	McAulay A
19-Oct-04	The Stuart Morgan Memorial Lecture: Peter Schjeldahl	Talk	Starr
20-Oct-04	Tate Modern: Inside Today's Museum		
22-Oct-04	The Visual Archive: History, Evidence and Make Believe		
23-Oct-04	The River Thames		
25-Oct-04	Leon Golub 1922-2004	Talks and discussions	Level 5
25-Oct-04	Sound and the Twentieth Century Avant-Garde		
25-Oct-04	The Art Question		
27-Oct-04	Tate Modern: Inside Today's Museum		
29-Oct-04	The Visual Archive: History, Evidence and Make Believe		
29-Oct-04	Time Zones: Curator's Talk	Talks and discussions	Level 4
01-Nov-04	Sound and the Twentieth Century Avant-Garde		
01-Nov-04	The Art Question		
04-Nov-04	Pamela M Lee: After Obsolescence	Talks and discussions	Starr
05-Nov-04	The Visual Archive: History, Evidence and Make Believe		
07-Nov-04	The Films of Polish Women Artists in the 1970s and 1980s	Talks and discussions	Starr
08-Nov-04	Sound and the Twentieth Century Avant-Garde		
08-Nov-04	The Art Question		

Date	Title	Event Type	Venue
10-Nov-04	Tate Modern: Inside Today's Museum		
12-Nov-04	Constantine Giannaris: Hostage	Talks and discussions	Starr
12-Nov-04	Roger Hargreaves on Robert Frank	Talks and discussions	Level 4
12-Nov-04	The Visual Archive: History, Evidence and Make Believe		
13-Nov-04	The Art of the Postcard	Courses and Workshops	Seminar Room
15-Nov-04	Sound and the Twentieth Century Avant-Garde		
15-Nov-04	The Art Question		
16-Nov-04	Joan Jonas	Talk	Starr
17-Nov-04	Tate Modern: Inside Today's Museum		
18-Nov-04	Fiona Tan: Artist's Talk	Talks and discussions	Starr
19-Nov-04	In Focus: Robert Morris	Talks and discussions	Level 5
19-Nov-04	The Visual Archive: History, Evidence and Make Believe		
20-Nov-04	Naumania	Courses and Workshops	East Room
21-Nov-04	Simon Njami on Mohamed Camara	Talks and discussions	Untitled Gallery Level 2
22-Nov-04	Sound and the Twentieth Century Avant-Garde		
22-Nov-04	The Art Question		
24-Nov-04	Tate Modern: Inside Today's Museum		
26-Nov-04	The Visual Archive: History, Evidence and Make Believe		
29-Nov-04	Sound and the Twentieth Century Avant-Garde		
30-Nov-04	Anri Sala: Artist's Talk	Talks and discussions	Starr
01-Dec-04	Tate Modern: Inside Today's Museum		
03-Dec-04	What We Think of The Americans	Symposia and Seminars	Starr
04-Dec-04	The Art of the Postcard	Courses and Workshops	Seminar Room
06-Dec-04	Sound and the Twentieth Century Avant-Garde		
08-Dec-04	Tate Modern: Inside Today's Museum		
15-Dec-04	Tate Modern: Inside Today's Museum		
18-Dec-04	Artist Talk: Olafur Eliasson	Talk	Starr
28-Feb-05	Eric Alliez on Matisse	Talks and discussions	Level 3 West
04-Mar-05	Marcus Verhagen on August Strindberg	Talks and discussions	Level 4
05-Mar-05	Naumania	Courses and Workshops	East Room
11-Mar-05	Joseph Beuys: Curator's Talk	Talks and discussions	Level 4
18-Mar-05	Italy Post-War: Burri Fontana Manzoni	Talks and discussions	Level 5
04-Apr-05	Social Sculpture Research Seminars	Courses and Workshops	East Room
08-Apr-05	Ways of Looking	Courses and Workshops	Seminar Room
11-Apr-05	Social Sculpture Research Seminars		
12-Apr-05	Martin Hentschel on Joseph Beuys	Talks and discussions	Level 4
15-Apr-05	Ways of Looking		
16-Apr-05	Joseph Beuys and Christianity	Symposia and Seminars	Starr
18-Apr-05	Social Sculpture Research Seminars		
22-Apr-05	Ways of Looking		
22-Apr-05	Beuys: Fugitive Materials	Talks and discussions	McAulay B
25-Apr-05	Social Sculpture Research Seminars		
29-Apr-05	Ways of Looking		
01-Jun-05	Emilia and Ilya Kabakov: Artists' Talk	Talks and discussions	Starr
03-Jun-05	Who was Georges Braque?	Talks and discussions	Level 3 East
04-Jun-05	Curating, Immateriality, Systems: A Conference on Curating Digital Media	Symposia and Seminars	Starr
13-Jun-05	Contemporary Art, Tourism and the Museum	Courses and Workshops	Level 4
13-Jun-05	Sound and the Twentieth-Century Avant-Garde	Courses and Workshops	Seminar Room
17-Jun-05	Mignon Nixon: The Body in Pieces	Talks and discussions	Seminar Room
18-Jun-05	Found Footage in Film	Courses and Workshops	Seminar Room
18-Jun-05	Street Photography: Morning Sessions in June/July	Courses and Workshops	McAulay B
18-Jun-05	Street Photography: Afternoon Sessions in June/July	Courses and Workshops	McAulay B

Date	Title	Event Type	Venue
20-Jun-05	African Art Today	Courses and Workshops	East Room
20-Jun-05	Contemporary Art, Tourism and the Museum		
20-Jun-05	Sound and the Twentieth-Century Avant-Garde		
21-Jun-05	The Elements of Architecture: Jacques Herzog and Rowan Moore: The Elements of Architecture	Talks and discussions	Starr
24-Jun-05	Tony Godfrey on Open Systems	Talks and discussions	Starr
25-Jun-05	Performance, Gender and Identity	Courses and Workshops	Starr
25-Jun-05	Artists' Diaries	Courses and Workshops	McAulay B
27-Jun-05	Adverts, Airdrops, Badges and Beer Bottles: Artists Using Mass Communication	Courses and Workshops	Members' Room Level 6
27-Jun-05	Andy Warhol and Photography	Courses and Workshops	McAulay A
27-Jun-05	African Art Today		
27-Jun-05	Contemporary Art, Tourism and the Museum		
27-Jun-05	Sound and the Twentieth-Century Avant-Garde		
30-Jun-05	The Elements of Architecture: Richard Wentworth and Joe Kerr: The Elements of Architecture	Talks and discussions	Starr
01-Jul-05	Who's Afraid of Red?	Courses and Workshops	Seminar Room
02-Jul-05	Found Footage in Film		
02-Jul-05	Street Photography: Morning Sessions in June/July		
02-Jul-05	Who's Afraid of Red?		
02-Jul-05	The Stars Before We Herd Them into Conversations…	Music and Performance	Turbine Hall Bridge
02-Jul-05	The Stars Before We Herd Them into Conversations…	Talks and discussions	Turbine Hall Bridge
02-Jul-05	Street Photography: Afternoon Sessions in June/July		
04-Jul-05	Adverts, Airdrops, Badges and Beer Bottles: Artists Using Mass Communication		
04-Jul-05	African Art Today		
04-Jul-05	Andy Warhol and Photography		
04-Jul-05	Contemporary Art, Tourism and the Museum		
04-Jul-05	Sound and the Twentieth-Century Avant-Garde		
07-Jul-05	The Elements of Architecture: Marjetica Potrc and Jan Verwoert: The Elements of Architecture	Talks and discussions	Starr
08-Jul-05	Photography in an Instant	Courses and Workshops	East Room
09-Jul-05	Artists' Diaries		
09-Jul-05	Systems in Time – Two: Philip Glass	Music and Performance	Almeida Theatre
11-Jul-05	Adverts, Airdrops, Badges and Beer Bottles: Artists Using Mass Communication		
11-Jul-05	African Art Today		
11-Jul-05	Andy Warhol and Photography		
11-Jul-05	Contemporary Art, Tourism and the Museum		
11-Jul-05	Sound and the Twentieth-Century Avant-Garde		
14-Jul-05	The Elements of Architecture: Ai Weiwei and Philip Dodd: The Elements of Architecture	Talks and discussions	Starr
16-Jul-05	Rethinking Arts Education for the Twenty-First Century	Symposia and Seminars	Starr
18-Jul-05	Adverts, Airdrops, Badges and Beer Bottles: Artists Using Mass Communication		
18-Jul-05	African Art Today		
18-Jul-05	Andy Warhol and Photography		
18-Jul-05	Contemporary Art, Tourism and the Museum		
18-Jul-05	Sound and the Twentieth-Century Avant-Garde		
22-Jul-05	Frida Kahlo: Curators' Talk	Talks and discussions	Starr
06-Sep-05	Andrea Fraser: Artist's Talk	Talks and discussions	Starr
09-Sep-05	Behind Matisse	Talks and discussions	Level 5 East
10-Sep-05	Repetition, Repetition, Repetition	Courses and Workshops	McAulay B
12-Sep-05	Poetry Reading in Frida Kahlo	Talks and discussions	Level 4

Date	Title	Event Type	Venue
16-Sep-05	Museums and Photography	Courses and Workshops	McAulay B
16-Sep-05	Open Systems: Rethinking Art c.1970	Symposia and Seminars	Starr
17-Sep-05	Open Systems: Rethinking Art c.1970	Symposia and Seminars	
18-Sep-05	Open Systems: Rethinking Art c.1970	Symposia and Seminars	
19-Sep-05	Open Systems: Rethinking Art c.1970	Symposia and Seminars	
19-Sep-05	Art and Incompetence	Courses and Workshops	McAulay B
19-Sep-05	Art and Postmodernism	Courses and Workshops	East Room
19-Sep-05	Six Ways of Thinking about Photography	Courses and Workshops	Seminar Room
22-Sep-05	Emotional Orchestra	Courses and Workshops	McAulay B
23-Sep-05	Emotional Orchestra		
23-Sep-05	Emotional Orchestra	Music and Performance	Turbine Hall
24-Sep-05	Artists' Diaries	Courses and Workshops	Seminar Room
24-Sep-05	Beyond Painting	Courses and Workshops	McAulay B
26-Sep-05	Art and Incompetence		
26-Sep-05	Art and Postmodernism		
26-Sep-05	Six Ways of Thinking about Photography		
28-Sep-05	Inside Today's Museum	Courses and Workshops	McAulay B
29-Sep-05	Hayden Herrera on Frida Kahlo	Talks and discussions	Starr
30-Sep-05	The Many Faces of Frida	Symposia and Seminars	Starr
01-Oct-05	The Many Faces of Frida		
01-Oct-05	Frida Kahlo	Courses and Workshops	McAulay B
03-Oct-05	Art and Incompetence		
03-Oct-05	Art and Postmodernism		
03-Oct-05	Six Ways of Thinking about Photography		
04-Oct-05	Fugitive Materials: Giuseppe Penone	Talks and discussions	Level 5 West
05-Oct-05	Inside Today's Museum		
07-Oct-05	Going Professional: Curating	Courses and Workshops	East Room
07-Oct-05	Art, Architecture and Jan De Cock	Talks and discussions	Untitled Gallery, Level 2
08-Oct-05	Artists' Diaries		
10-Oct-05	Art and Incompetence		
10-Oct-05	Art and Postmodernism		
10-Oct-05	Six Ways of Thinking about Photography		
12-Oct-05	Inside Today's Museum		
12-Oct-05	ciudadMULTIPLEcity: Urban Art and Global Cities	Talks and discussions	Starr
17-Oct-05	Christo and Jeanne-Claude: Over the River, Project for the Arkansas River, State of Colorado	Talks and discussions	Starr
17-Oct-05	Art and Incompetence		
17-Oct-05	Art and Postmodernism		
17-Oct-05	Six Ways of Thinking about Photography		
19-Oct-05	Inside Today's Museum		
24-Oct-05	Art and Postmodernism		
24-Oct-05	Six Ways of Thinking about Photography		
25-Oct-05	Jeff Wall: Artist's Talk	Talks and discussions	Starr
26-Oct-05	Inside Today's Museum		
28-Oct-05	David King: Revolution	Talks and discussions	Level 5 West
31-Oct-05	Art and Philosophy	Courses and Workshops	Seminar Room
31-Oct-05	Life Drawing in Nude/Action/Body	Courses and Workshops	Level 5 East
31-Oct-05	Photography and Fiction	Courses and Workshops	McAulay B
04-Nov-05	Photography as Art	Courses and Workshops	McAulay B
07-Nov-05	Outsider Art and the Mainstream	Courses and Workshops	East Room
07-Nov-05	Art and Philosophy		
07-Nov-05	Photography and Fiction		
09-Nov-05	Inside Today's Museum		

Date	Title	Event Type	Venue
11-Nov-05	Necessary Journeys	Symposia and Seminars	Starr
11-Nov-05	Photography as Art		
11-Nov-05	Gilda Williams on Jeff Wall	Talks and discussions	Level 4
12-Nov-05	Contemporary Art in Print	Courses and Workshops	TB Modern Print Study Room
12-Nov-05	Mail Art	Courses and Workshops	Seminar Room
12-Nov-05	Self as Subject	Courses and Workshops	McAulay B
12-Nov-05	Necessary Journeys		
12-Nov-05	Contemporary Art in Print		
14-Nov-05	Life Drawing in Nude/Action/Body	Courses and Workshops	Level 5 East
14-Nov-05	Art and Philosophy		
14-Nov-05	Outsider Art and the Mainstream		
14-Nov-05	Photography and Fiction		
15-Nov-05	Tal R: Artist's Talk - The 2005 Peter Fuller Memorial Lecture	Talks and discussions	Starr
16-Nov-05	Inside Today's Museum		
18-Nov-05	Photography as Art		
21-Nov-05	Art and Philosophy		
21-Nov-05	Outsider Art and the Mainstream		
21-Nov-05	Photography and Fiction		
21-Nov-05	Jonathan Jones on Henri Rousseau	Talks and discussions	Level 4
22-Nov-05	Roger Ballen	Talks and discussions	Starr
23-Nov-05	Inside Today's Museum		
25-Nov-05	Going Professional: Art Criticism	Courses and Workshops	
25-Nov-05	Dada in Debate	Symposia and Seminars	Starr
25-Nov-05	Photography as Art		
25-Nov-05	On Gerhard Richter	Talks and discussions	Level 5 West
26-Nov-05	Dada in Debate		
26-Nov-05	Mail Art		
26-Nov-05	Self as Subject		
28-Nov-05	Life Drawing in Nude/Action/Body	Courses and Workshops	Level 5 East
28-Nov-05	Art and Philosophy		
28-Nov-05	Outsider Art and the Mainstream		
28-Nov-05	Photography and Fiction		
29-Nov-05	Fugitive Materials: The Art and Science of Impermanence	Talks and discussions	Starr
30-Nov-05	Inside Today's Museum		
02-Dec-05	Jeff Wall: Six Works	Symposia and Seminars	Starr
02-Dec-05	Photography as Art		
05-Dec-05	Art and Philosophy		
05-Dec-05	Outsider Art and the Mainstream		
05-Dec-05	Photography and Fiction		
07-Dec-05	Inside Today's Museum		
09-Dec-05	The Exotic in the Modern: From Gauguin and Rousseau to Surrealism	Symposia and Seminars	Starr
09-Dec-05	Photography as Art		
10-Dec-05	The Exotic in the Modern: From Gauguin and Rousseau to Surrealism		
13-Dec-05	Irving Sandler: The Stuart Morgan Memorial Lecture	Talks and discussions	Starr
14-Dec-05	Inside Today's Museum		
09-Jan-06	Henri Rousseau: Curator's Talk by Christopher Green	Talks and discussions	Level 4
16-Jan-06	Henri Rousseau: Curator's Talk by Frances Morris	Talks and discussions	Level 4
10-Feb-06	Going Professional: Art Photography	Courses and Workshops	East Room
10-Feb-06	Going Professional: Art Photography	Courses and Workshops	East Room
11-Feb-06	Made in Error	Courses and Workshops	McAulay B
11-Feb-06	The Art of the Comic Strip	Courses and Workshops	Seminar Room

Date	Title	Event Type	Venue
11-Feb-06	Found Photography	Courses and Workshops	McAulay B
13-Feb-06	Photography at the Cinema	Courses and Workshops	Seminar Room
13-Feb-06	Seven Ways of Thinking About Art	Courses and Workshops	East Room
20-Feb-06	Art and Decadence	Courses and Workshops	McAulay B
20-Feb-06	Life Drawing Workshop	Courses and Workshops	Level 3
20-Feb-06	Photography at the Cinema		
20-Feb-06	Seven Ways of Thinking About Art		
24-Feb-06	Art Photography Now: Art Photography Now: Portrait	Talks and discussions	Starr
24-Feb-06	Martin Kippenberger: Curator's Talk	Talks and discussions	Level 4 East
25-Feb-06	Made in Error		
25-Feb-06	The Art of the Comic Strip		
25-Feb-06	Martin Kippenberger: The Happy End of Franz Kafka's 'Amerika'	Symposia and Seminars	Starr
25-Feb-06	Found Photography		
27-Feb-06	Art and Decadence		
27-Feb-06	Photography at the Cinema		
27-Feb-06	Seven Ways of Thinking About Art		
02-Mar-06	Rachel Whiteread	Talk	Starr
06-Mar-06	Art and Decadence	Course	McAulay B
06-Mar-06	Life Drawing Workshop	Course	Level 3
06-Mar-06	Photography at the Cinema	Course	Seminar Room
06-Mar-06	Seven Ways of Thinking About Art	Course	East Room
10-Mar-06	Art Photography Now: The City	Talk	Starr
11-Mar-06	Cameraless Film	Course	McAulay B
13-Mar-06	Alice Rawsthorn on Moholy-Nagy	Talk	Level 4 West
13-Mar-06	Art and Decadence		
13-Mar-06	Photography at the Cinema		
13-Mar-06	Seven Ways of Thinking About Art		
17-Mar-06	Art Photography Now: Objects	Talk	Starr
18-Mar-06	Found Footage in Film	Course	Seminar Room
20-Mar-06	Life Drawing Workshop	Course	Level 3
20-Mar-06	Michael Craig-Martin on Albers and Moholy-Nagy	Talk	Level 4 West
20-Mar-06	Art and Decadence		
20-Mar-06	Photography at the Cinema		
20-Mar-06	Seven Ways of Thinking About Art		
24-Mar-06	Going Professional: Live Art	Course	East Room
25-Mar-06	Utopias and Avant-Gardes	Course	Starr
25-Mar-06	Camaraless Film		
25-Mar-06	A Weekend of Misdemeanours	Course	Seminar Room
26-Mar-06	A Weekend of Misdemeanours		
27-Mar-06	Art and Decadence		
27-Mar-06	Photography at the Cinema		
27-Mar-06	Seven Ways of Thinking About Art		
31-Mar-06	Albers and Moholy Nagy Curator's Talk	Talk	Level 4 West
01-Apr-06	Found Footage in Film		
03-Apr-06	The Elephant Vanishes	Course	Seminar Room
03-Apr-06	Art and Decadence		
03-Apr-06	Photography at the Cinema		
04-Apr-06	The Elephant Vanishes		
05-Apr-06	The Elephant Vanishes		
06-Apr-06	The Elephant Vanishes		
07-Apr-06	The Elephant Vanishes		
10-Apr-06	Tobias Rehberger on Martin Kippenburger	Talk	Level 4
18-Apr-06	Real Architecture: David Chipperfield	Talk	Starr
21-Apr-06	Stephen Willats: Multiple Clothing: Message, Interaction,	Talk	East Room

Date	Title	Event Type	Venue
	Exchange		
02-May-06	Michael Taussig	Talk	Starr
03-May-06	Real Architecture: Abalos & Herreros	Talk	Starr
06-May-06	One-Minute Films	Course	McAulay B
06-May-06	Street Photography	Course	East Room
06-May-06	The Art of Ageing	Course	Seminar Room
06-May-06	Street Photography	Course	East Room
06-May-06	The Art of Ageing		
09-May-06	Real Architecture: FAT	Talk	Starr
12-May-06	Anticipating the Past - Artists: Archive: Film	Symposium	Starr
13-May-06	Anticipating the Past - Artists: Archive: Film		
15-May-06	Real Architecture: PLOT/Julien's Design Studio	Talk	Starr
16-May-06	Modern Paints Uncovered	Symposium	Starr
17-May-06	Modern Paints Uncovered		
18-May-06	Modern Paints Uncovered		
19-May-06	The Painted Surface	Talk	Starr
19-May-06	Peter Blake in Conversation with Jon Snow	Talk	Starr
20-May-06	One-Minute Films	Course	McAulay B
20-May-06	Street Photography		
20-May-06	The Art of Ageing		
20-May-06	Street Photography		
20-May-06	The Art of Ageing		
02-Jun-06	Abstraction Across Media: Albers and Moholy-Nagy	Talk	East Room
03-Jun-06	Albers and Moholy Nagy: The Imperative of Teaching	Talk	Starr
05-Jun-06	Life Drawing Workshop	Course	Levels 3 and 5
05-Jun-06	Philosophy in the Gallery: Themes from Wittgenstein	Course	TM
06-Jun-06	Tacita Dean Artist's Talk	Talk	Starr
09-Jun-06	Christopher Green on States of Flux	Talk	Level 5
12-Jun-06	Life Drawing Workshop	Course	Levels 3 and 5
12-Jun-06	Self as Subject	Course	Seminar Room
12-Jun-06	Philosophy in the Gallery: Themes from Wittgenstein		
12-Jun-06	A Night of Gossip	Talk	Members Room
13-Jun-06	The Photobook	Talk	Starr
13-Jun-06	Susan Hiller: Artist's Talk	Talk	Starr
16-Jun-06	Bill Viola: Artist's Talk	Talk	Starr
19-Jun-06	Life Drawing Workshop	Course	Levels 3 and 5
19-Jun-06	Philosophy in the Gallery: Themes from Wittgenstein		
19-Jun-06	Self as Subject		
21-Jun-06	The Regeneration Debate	Talk	Starr
22-Jun-06	1960s Architecture Icon or Eyesore?	Talk	Starr
22-Jun-06	Peter Ackroyd: Sacred Thames	Talk	Starr
23-Jun-06	This is the Wrong Slide	Course	McAulay B
23-Jun-06	Going Professional: Vjing	Course	East Room
23-Jun-06	Gilda Williams on Poetry and Dream	Free Lecture	Level 3
24-Jun-06	Museums and Art History	Course	Starr
24-Jun-06	Virtual Holiday	Course	Seminar Room
24-Jun-06	This is the Wrong Slide		
26-Jun-06	Life Drawing Workshop	Course	Levels 3 and 5
26-Jun-06	New! Improved! Contemporary Art at Tate Modern	Course	TM
26-Jun-06	Poetry and Dream: A Writing Workshop	Course	TM
26-Jun-06	Philosophy in the Gallery: Themes from Wittgenstein		
26-Jun-06	Self as Subject		
01-Jul-06	UBS Openings: Saturday Live: Making Monkey Business with The Guerrilla Girls	Course	East Room

Date	Title	Event Type	Venue
01-Jul-06	UBS Openings: Saturday Live: The Guerilla Girls: Your Cultural Conscience	Talk	Starr
03-Jul-06	Life Drawing Workshop	Course	Levels 3 and 5
03-Jul-06	New Art, New Fiction	Course	TM
03-Jul-06	New! Improved! Contemporary Art at Tate Modern		
03-Jul-06	Poetry and Dream: A Writing Workshop		
03-Jul-06	Self as Subject		
05-Jul-06	Pierre Huyghe: Artist's Talk	Talk	Starr
07-Jul-06	Marcus Verhagen on Material Gestures	Talk	Level 3
08-Jul-06	Virtual Holiday		
10-Jul-06	Behind the Scenes of the Museum: A Performing Arts Masterclass	Course	East Room
10-Jul-06	Life Drawing Workshop	Course	Levels 3 and 5
10-Jul-06	New Art, New Fiction		
10-Jul-06	New! Improved! Contemporary Art at Tate Modern		
10-Jul-06	Poetry and Dream: A Writing Workshop		
11-Jul-06	Behind the Scenes of the Museum: A Performing Arts Masterclass		
12-Jul-06	Behind the Scenes of the Museum: A Performing Arts Masterclass		
13-Jul-06	Behind the Scenes of the Museum: A Performing Arts Masterclass		
14-Jul-06	Behind the Scenes of the Museum: A Performing Arts Masterclass		
15-Jul-06	Shoot London	Course	Turbine Hall Bridge
17-Jul-06	Life Drawing Workshop	Course	Levels 3 and 5
17-Jul-06	New Art, New Fiction		
17-Jul-06	New! Improved! Contemporary Art at Tate Modern		
17-Jul-06	Poetry and Dream: A Writing Workshop		
17-Jul-06	Kandinsky: Curator's Talk	Talk	Level 4
24-Jul-06	New Art, New Fiction		
28-Jul-06	The Lure of the Street	Talk	Starr
12-Aug-06	Unfolding Thought: Contemporary Book Art	Course	McAulay B
13-Aug-06	Unfolding Thought: Contemporary Book Art		
19-Aug-06	Unfolding Thought: Contemporary Book Art		
20-Aug-06	Unfolding Thought: Contemporary Book Art		
08-Sep-06	Going Professional: Self Publishing	Course	East Room
09-Sep-06	Destricted: Art and Sex	Talk	Starr
11-Sep-06	Photography and the City	Course	McAulay B
11-Sep-06	Philosophy in the Gallery: Themes from Wittgenstein		
11-Sep-06	On Drawing	Talk	Level 3
14-Sep-06	M/M (Paris) Artists' Talk	Talk	Starr
15-Sep-06	Darian Leader on Poetry and Dream	Talk	Level 3
16-Sep-06	UBS Openings: Saturday Live: Mapping Mumbai	Symposium	Starr
16-Sep-06	Kathrin Rhomberg on Roman Ondák	Talk	Seminar Room
18-Sep-06	Supernatural Presents … Digital Art: Supernatural Presents ... Digital Art: Scott Eaton and Johnny Hardstaff	Talk	Starr
18-Sep-06	Taiwanese Art Today	Talk	Members Room
18-Sep-06	Philosophy in the Gallery: Themes from Wittgenstein		
18-Sep-06	Photography and the City		
18-Sep-06	On Drawing	Talk	Level 3
20-Sep-06	Photoworks Portfolio Reviews	Course	East Room
20-Sep-06	Inside Today's Museum	Course	McAulay B
21-Sep-06	Adrian Searle: Never Lend This Man A Pen	Talk	Starr

Date	Title	Event Type	Venue
22-Sep-06	Global Photography Now: The Middle East	Talk	Starr
25-Sep-06	Supernatural Presents … Digital Art: Supernatural Presents ... Digital Art: Joe Letteri and the Making of King Kong	Talk	Starr
25-Sep-06	Philosophy in the Gallery: Themes from Wittgenstein		
25-Sep-06	Photography and the City		
27-Sep-06	Inside Today's Museum		
29-Sep-06	Global Photography Now: Post Soviet States	Talk	Starr
30-Sep-06	Abstraction Across Media: Wassily Kandinsky	Talk	East Room
02-Oct-06	Supernatural Presents … Digital Art: Supernatural Presents ... Digital Art: Juan-Pablo Brockhaus, Pete Reilly and Rob Van den Bragt	Talk	Starr
02-Oct-06	Philosophy in the Gallery: Themes from Wittgenstein		
02-Oct-06	Photography and the City		
04-Oct-06	Inside Today's Museum		
06-Oct-06	Beckett and Company	Talk	Starr
07-Oct-06	Found Footage in Film	Course	Seminar Room
09-Oct-06	Inside Today's Museum		
12-Oct-06	Chris Burden Artist's Talk	Talk	Starr
14-Oct-06	One-Minute Films	Courses	Film
14-Oct-06	Ways of Dying	Symposium	Starr
16-Oct-06	Life Drawing Workshop	Course	Levels 3 and 5
16-Oct-06	Photography as Art	Course	McAulay B
16-Oct-06	e and eye: art and poetry between the electronic and the visual	Talk	TM
16-Oct-06	Micheal Craig-Martin in Conversation with Richard Cork	Talk	Starr
18-Oct-06	Inside Today's Museum		
21-Oct-06	Found Footage in Film		
23-Oct-06	Life Drawing Workshop	Course	Levels 3 and 5
23-Oct-06	Words and Pictures	Course	TM
23-Oct-06	e and eye: art and poetry between the electronic and the visual	Talk	TM
23-Oct-06	Photography as Art		
25-Oct-06	Inside Today's Museum		
27-Oct-06	Global Photography Now: The Indian Subcontinent	Talk	Starr
28-Oct-06	One-Minute Films		
30-Oct-06	Life Drawing Workshop	Course	Levels 3 and 5
30-Oct-06	e and eye: art and poetry between the electronic and the visual	Talk	TM
30-Oct-06	Photography as Art		
30-Oct-06	Words and Pictures		
03-Nov-06	Global Photography Now: The Balkans	Talk	Starr
04-Nov-06	Creative Projection	Course	Seminar Room
04-Nov-06	Abstraction Across Media: David Smith	Talk	Starr
06-Nov-06	Life Drawing Workshop	Course	Levels 3 and 5
06-Nov-06	Materials Library Presents Tate Modern's Rehang	Course	Levels 3 and 5
06-Nov-06	Fischli and Weiss in Conversation with Hans-Ulrich Obrist	Talk	Level 4 West
06-Nov-06	Martin Creed on Idea and Object	Talk	Level 5 East
06-Nov-06	Photography as Art		
06-Nov-06	Words and Pictures		
08-Nov-06	Inside Today's Museum		
10-Nov-06	Global Photography Now: Latin America	Talk	Starr
11-Nov-06	Corrupting the Image	Course	Seminar Room
13-Nov-06	Life Drawing Workshop	Course	Levels 3 and 5
13-Nov-06	Materials Library Presents Tate Modern's Rehang	Course	Levels 3 and 5
13-Nov-06	Creative Chain Reactions: Art, Advertising, Reference and Homage	Talk	Starr
13-Nov-06	e and eye: art and poetry between the electronic and the visual	Talk	TM

Date	Title	Event Type	Venue
13-Nov-06	Photography as Art		
13-Nov-06	Words and Pictures		
15-Nov-06	Inside Today's Museum		
18-Nov-06	Global Photography Now: East Asia	Talk	Starr
20-Nov-06	Life Drawing Workshop	Course	Levels 3 and 5
20-Nov-06	Materials Library Presents Tate Modern's Rehang	Course	Levels 3 and 5
20-Nov-06	Photography as Art		
21-Nov-06	Jorge Macchi Artist's Talk	Talk	Star
22-Nov-06	Inside Today's Museum		
25-Nov-06	Corrupting the Image		
27-Nov-06	Life Drawing Workshop	Course	Levels 3 and 5
27-Nov-06	Materials Library Presents Tate Modern's Rehang	Course	Levels 3 and 5
28-Nov-06	Going Professional Video Art	Course	East Room
29-Nov-06	Inside Today's Museum		
04-Dec-06	Life Drawing Workshop	Course	Levels 3 and 5
06-Dec-06	Inside Today's Museum		
08-Dec-06	Global Photography Now: Asia Pacific	Talk	Starr
09-Dec-06	Global Photography Now: West Africa	Talk	Starr
13-Dec-06	Inside Today's Museum		
19-Jan-07	David Smith: Pioneer of a New Sculptural Dimension	Talks	Starr
26-Jan-07	Living History: No Woman No Cry	Talks	Starr
05-Feb-07	Four Weeks of Nothing	Course	Members Room
05-Feb-07	Image-Making: new Poetry from Great Art	Course	TM
05-Feb-07	Life Drawing Workshop	Course	Levels 3 and 5
05-Feb-07	Seven Ways of Thinking About Art	Course	East Room
09-Feb-07	Peter Kennard on Media Burn	Course	Level 2
12-Feb-07	Four Weeks of Nothing		
12-Feb-07	Image-Making: new Poetry from Great Art		
12-Feb-07	Life Drawing Workshop	Course	Levels 3 and 5
12-Feb-07	Seven Ways of Thinking About Art		
12-Feb-07	Writing Photography	Course	Seminar Room
15-Feb-07	Dan Graham: Artist's Talk	Talk	Starr
16-Feb-07	Informal Architectures	Symposium	Starr
17-Feb-07	Embroideries	Course	McAulay B
19-Feb-07	Four Weeks of Nothing		
19-Feb-07	Image-Making: new Poetry from Great Art		
19-Feb-07	Life Drawing Workshop	Course	Levels 3 and 5
19-Feb-07	Seven Ways of Thinking About Art		
19-Feb-07	Writing Photography		
24-Feb-07	Embroideries		
26-Feb-07	Four Weeks of Nothing		
26-Feb-07	Image-Making: new Poetry from Great Art		
26-Feb-07	Life Drawing Workshop	Course	Levels 3 and 5
26-Feb-07	Seven Ways of Thinking About Art		
26-Feb-07	Writing Photography		
02-Mar-07	Pervasive Animation	Symposium	Starr
03-Mar-07	Pervasive Animation		
03-Mar-07	Artists' Diaries	Course	McAulay B
03-Mar-07	Current Thinking: There is an Alternative: Art, Economics and Non-conformity	Talk	East Room
04-Mar-07	Pervasive Animation		
05-Mar-07	Image-Making: new Poetry from Great Art		
05-Mar-07	Life Drawing Workshop	Course	Levels 3 and 5
05-Mar-07	Seven Ways of Thinking About Art		

Date	Title	Event Type	Venue
05-Mar-07	Writing Photography		
09-Mar-07	Amrita Sher-Gil: An Introduction	Talk	Level 5
10-Mar-07	Current Thinking: The Anatomy of Ignorance	Talk	East Room
12-Mar-07	Image-Making: new Poetry from Great Art		
12-Mar-07	Life Drawing Workshop	Course	Levels 3 and 5
12-Mar-07	Seven Ways of Thinking About Art		
15-Mar-07	British Creative Exchange	Talk	Starr
17-Mar-07	Artists' Diaries		
17-Mar-07	Identity and Performativity	Course	Starr
17-Mar-07	Current Thinking: Presence and Absence in Live Art Practice	Talk	East Room
19-Mar-07	Image-Making: new Poetry from Great Art		
19-Mar-07	Life Drawing Workshop	Course	Levels 3 and 5
19-Mar-07	Seven Ways of Thinking About Art		
19-Mar-07	Writing Photography		
22-Mar-07	Shifting Practice, Shifting Roles? Artists' Installations and the Museum	Symposium	Starr
22-Mar-07	Romuald Hazoumé: Artist's Talk	Talk	Starr
26-Mar-07	Image-Making: new Poetry from Great Art		
26-Mar-07	Life Drawing Workshop	Course	Levels 3 and 5
26-Mar-07	Writing Photography		
31-Mar-07	Rethinking Spectacle	Symposium	Starr
07-Apr-07	Art, Lifestyle and Globalisation	Symposium	Starr
13-Apr-07	When Fashion and Art Collide	Course	NPG and Starr
13-Apr-07	The Sound of Materials	Talk	Starr
13-Apr-07	Tim Green on Richard Hamilton	Talk	Level 5 West
14-Apr-07	All Truly Great Thoughts are Conceived by Walking	Course	East Room
14-Apr-07	Unfolding Thought: Contemporary Book Art	Course	McAulay B
15-Apr-07	Unfolding Thought: Contemporary Book Art		
16-Apr-07	Sarah Kent on Gilbert & George	Talk	Starr
17-Apr-07	Owusu-Ankomah: Artist's Talk	Talk	Starr
25-Apr-07	Contemporary Sculpture and the Social Turn	Talk	Starr
28-Apr-07	All Truly Great Thoughts are Conceived by Walking		
28-Apr-07	Unfolding Thought: Contemporary Book Art		
29-Apr-07	Unfolding Thought: Contemporary Book Art		
30-Apr-07	Gilbert & George: Artists' Talk	Talk	Starr
02-May-07	Nan Goldin: Artist's Talk	Talk	Starr
04-May-07	Going Professional: Vjing	Course	East Room
19-May-07	Shoot London	Course	Starr
23-May-07	Online and Offline Course: Modern Art, Politics and Identity	Course	Seminar Room
27-May-07	UBS Long Weekend: Sleep: Warhol/Cage/Satie Panel discussion	Talk	Starr
02-Jun-07	Hélio Oiticica: The Body of Colour Symposium	Symposium	Starr
02-Jun-07	Action Video	Course	Seminar Room
02-Jun-07	Street Photography	Course	McAulay B
02-Jun-07	Street Photography	Course	McAulay B
04-Jun-07	Beyond Seeing The Senses in Art	Course	East Room
04-Jun-07	Dream Worlds: Surrealism and Film	Course	Seminar Room
04-Jun-07	Life Drawing Workshop	Course	Levels 3 and 5
04-Jun-07	Picturing the Past: Memory and Visual Culture	Course	McAulay B
11-Jun-07	Beyond Seeing The Senses in Art		
11-Jun-07	Dream Worlds: Surrealism and Film		
11-Jun-07	Life Drawing Workshop	Course	Levels 3 and 5
11-Jun-07	Picturing the Past: Memory and Visual Culture		
14-Jun-07	Rafael Lozano-Hemmer: Artist's Talk	Talk	Starr
16-Jun-07	Action Video		

Date	Title	Event Type	Venue
16-Jun-07	Street Photography		
16-Jun-07	Surrealism and Film	Course	Starr
16-Jun-07	Street Photography		
18-Jun-07	Beyond Seeing The Senses in Art		
18-Jun-07	Life Drawing Workshop	Course	Levels 3 and 5
18-Jun-07	Picturing the Past: Memory and Visual Culture		
23-Jun-07	Hans Haacke: Talking Art	Talk	Starr
25-Jun-07	Beyond Seeing The Senses in Art		
25-Jun-07	Dream Worlds: Surrealism and Film		
25-Jun-07	Life Drawing Workshop	Course	Levels 3 and 5
25-Jun-07	Picturing the Past: Memory and Visual Culture		
29-Jun-07	Revealing Francis Picabia	Talk	Level 3
02-Jul-07	Beyond Seeing The Senses in Art		
02-Jul-07	Dream Worlds: Surrealism and Film		
02-Jul-07	Life Drawing Workshop	Course	Levels 3 and 5
02-Jul-07	Picturing the Past: Memory and Visual Culture		
09-Jul-07	Beyond Seeing The Senses in Art		
09-Jul-07	Dream Worlds: Surrealism and Film		
09-Jul-07	Life Drawing Workshop	Course	Levels 3 and 5
09-Jul-07	Picturing the Past: Memory and Visual Culture		
13-Jul-07	Disrupting Narratives	Symposium	Starr
16-Jul-07	Life Drawing Workshop	Course	Levels 3 and 5
16-Jul-07	Picturing the Past: Memory and Visual Culture		
21-Jul-07	The Fight: A Boxing, Music and Dance Performance	Performance	Turbine Hall
08-Sep-07	Softspace: Contemporary Interactive Environments	Talk	Starr
14-Sep-07	Transnational Correspondence	Symposium	Starr
15-Sep-07	Transnational Correspondence		
21-Sep-07	Art Summer University: Day 1, Session 1	Talk	Starr
21-Sep-07	Art Summer University: Day 1, Session 2	Talk	Starr
21-Sep-07	Art Summer University: Day 1, Session 3	Talk	Starr
22-Sep-07	Art Summer University: Day 2, Session 4	Talk	East Room
22-Sep-07	Art Summer University: Day 2, Session 5	Talk	East Room
22-Sep-07	Art Summer University: Day 2, Session 6	Talk	East Room
23-Sep-07	Art Summer University: Day 3, Session 7	Talk	East Room
23-Sep-07	Art Summer University: Day 3, Session 8	Talk	East Room
23-Sep-07	Art Summer University: Day 3, Session 9	Talk	East Room
24-Sep-07	Art Summer University: Day 4, One-To-One Workshops	Talk	East Room
03-Oct-07	Inside Today's Museum	Course	McAulay B
05-Oct-07	Why Sculpture, Why Here?	Symposium	Starr
10-Oct-07	Inside Today's Museum		
15-Oct-07	Beyond Louise Bourgeois	Course	McAulay B
15-Oct-07	Life Drawing Workshop	Course	TM
17-Oct-07	Inside Today's Museum		
20-Oct-07	Joep van Lieshout: Talking Art	Talk	Starr
22-Oct-07	Beyond Louise Bourgeois		
22-Oct-07	Creative Sound	Course	Seminar Room
22-Oct-07	Life Drawing Workshop	Course	TM
22-Oct-07	Gilda Williams on Louise Bourgeois	Talk	Level 4
24-Oct-07	Inside Today's Museum		
27-Oct-07	Corrupting the Image	Course	McAulay B
27-Oct-07	Louise Bourgeois Symposium	Symposium	Starr
29-Oct-07	Beyond Louise Bourgeois		
29-Oct-07	Creative Sound		
29-Oct-07	Life Drawing Workshop	Course	TM

Date	Title	Event Type	Venue
05-Nov-07	Inside Today's Museum		
05-Nov-07	Beyond Louise Bourgeois		
05-Nov-07	Creative Sound		
05-Nov-07	Life Drawing Workshop	Course	TM
10-Nov-07	One-Minute Films	Course	Seminar Room
12-Nov-07	Beyond Louise Bourgeois		
12-Nov-07	Creative Sound		
12-Nov-07	Life Drawing Workshop	Course	TM
13-Nov-07	Real Architecture Autumn 2007: David Adjaye: Adjaye/Associates	Talk	Starr
14-Nov-07	Inside Today's Museum		
15-Nov-07	Take a Deep Breath	Symposium	Starr
16-Nov-07	Take a Deep Breath		
17-Nov-07	Take a Deep Breath		
19-Nov-07	Beyond Louise Bourgeois		
19-Nov-07	Creative Sound		
19-Nov-07	Life Drawing Workshop	Course	TM
19-Nov-07	Transformations: Louise Bourgeois's Art about Life	Course	East Room
20-Nov-07	'I am not a Woman Writer': 2007 Feminist Theory Lecture by Professor Toril Moi	Talk	Starr
21-Nov-07	Inside Today's Museum		
22-Nov-07	Real Architecture Autumn 2007: Peter Märkli: Märkli Architekt	Talk	Starr
24-Nov-07	Christian Marclay: Talking Art	Talk	Starr
26-Nov-07	Creative Sound		
26-Nov-07	Life Drawing Workshop	Course	TM
26-Nov-07	Transformations: Louise Bourgeois's Art about Life		
28-Nov-07	Inside Today's Museum		
01-Dec-07	Pawel Althamer: In Conversation	Talk	Starr
03-Dec-07	Life Drawing Workshop	Course	TM
03-Dec-07	Transformations: Louise Bourgeois's Art about Life		
05-Dec-07	Inside Today's Museum		
10-Dec-07	Life Drawing Workshop	Course	TM
10-Dec-07	Transformations: Louise Bourgeois's Art about Life		
12-Dec-07	Inside Today's Museum		
25-Jan-08	Copying Eden: Inside, Outside and After Chilean Art	Talk	Starr
02-Feb-08	Lawrence Weiner: Talking Art	Talk	Starr
04-Feb-08	Life Drawing Workshops	Course	TM
04-Feb-08	Seven Ways of Thinking About Art	Course	Seminar Room
11-Feb-08	Life Drawing Workshops	Course	TM
11-Feb-08	Seven Ways of Thinking About Art		
11-Feb-08	Surreal Art, Magical Poetry	Course	TM
18-Feb-08	Life Drawing Workshops	Course	TM
18-Feb-08	Seven Ways of Thinking About Art		
18-Feb-08	Surreal Art, Magical Poetry		
23-Feb-08	Around Doris Salcedo's Shibboleth	Course	McAulay A
23-Feb-08	The Art of Haiku and Senryu Poems	Course	East Room
25-Feb-08	Life Drawing Workshops	Course	TM
25-Feb-08	Seven Ways of Thinking About Art		
25-Feb-08	Surreal Art, Magical Poetry		
03-Mar-08	Life Drawing Workshops	Course	TM
03-Mar-08	Seven Ways of Thinking About Art		
03-Mar-08	Surreal Art, Magical Poetry		
08-Mar-08	Against the Avant-garde? Duchamp, Man Ray, Picabia	Course	Starr
08-Mar-08	Around Doris Salcedo's Shibboleth		
08-Mar-08	The Art of Haiku and Senryu Poems		

Date	Title	Event Type	Venue
10-Mar-08	Life Drawing Workshops	Course	TM
10-Mar-08	Seven Ways of Thinking About Art		
10-Mar-08	Surreal Art, Magical Poetry		
10-Mar-08	Juan Muñoz: Curator's Talk	Talk	Level 4
13-Mar-08	Alfredo Jaar: Artist's Talk	Talk	Starr
17-Mar-08	Life Drawing Workshops	Course	TM
17-Mar-08	Seven Ways of Thinking About Art		
17-Mar-08	Surreal Art, Magical Poetry		
25-Mar-08	Supernatural presents- Digital Dreams: Part One	Talk	Starr
26-Mar-08	Supernatural presents- Digital Dreams: Part Two	Talk	Starr
29-Mar-08	Gustav Metzger: Talking Art	Talk	Starr
01-Apr-08	Real Architecture Spring 2008: Nick Johnson: Urban Splash	Talk	Starr
02-Apr-08	Association of Art Historians Annual Conference	Symposia	TM and TB
03-Apr-08	Association of Art Historians Annual Conference		
04-Apr-08	Association of Art Historians Annual Conference		
05-Apr-08	The Rules of Engagement	Workshop	East Room
08-Apr-08	Real Architecture Spring 2008: Jacques Herzog: Herzog & de Meuron	Talk	Starr
12-Apr-08	Drawing from Digital	Course	Level 7 East Room
12-Apr-08	The Rules of Engagement		
15-Apr-08	Real Architecture Spring 2008: Renzo Piano: Renzo Piano Building Workshop	Talk	Starr
17-Apr-08	Peter Campus in conversation with Douglas Gordon	Talk	Starr
19-Apr-08	The Rules of Engagement		
21-Apr-08	Writing Digital Media: The Poetic	Talk	Level 5 East
22-Apr-08	Real Architecture Spring 2008: Jonathan Sergison & Stephen Bates: Sergison Bates Architects	Talk	Starr
24-Apr-08	Glenn Ligon: Talking Art	Talk	Starr
29-Apr-08	Real Architecture Spring 2008: Farshid Moussavi: Foreign Office Architects	Talk	Starr
09-May-08	The Art of Andrei Tarkovsky	Symposia	Starr
17-May-08	Shoot London	Course	Starr
29-May-08	David Goldblatt: Artist Talk	Talk	Starr
31-May-08	Cornelia Parker: Talking Art	Talk	Starr
02-Jun-08	Appearances: Philosophy, Photography and the Self	Course	Level 7 East Room
02-Jun-08	Journeys Beyond the Frame	Course	McAulay A
02-Jun-08	Journeys Beyond the Frame		
02-Jun-08	Life Drawing Workshops	Course	TM
02-Jun-08	Staging Authenticity: Photographic Stories from the Street and the Studio	Course	Seminar Room
06-Jun-08	Discover Henri Matisse's The Snail	Talk	Level 3 East
07-Jun-08	Urban Portraiture	Course	Level 7 East Room
09-Jun-08	Appearances: Philosophy, Photography and the Self		
09-Jun-08	Journeys Beyond the Frame		
09-Jun-08	Life Drawing Workshops	Course	TM
09-Jun-08	Staging Authenticity: Photographic Stories from the Street and the Studio		
14-Jun-08	Photography in Film & Film in Photography	Course	Starr
14-Jun-08	Susan Hiller: Talking Art	Talk	Starr
16-Jun-08	Appearances: Philosophy, Photography and the Self		
16-Jun-08	Journeys Beyond the Frame		
16-Jun-08	Life Drawing Workshops	Course	TM
16-Jun-08	Staging Authenticity: Photographic Stories from the Street and the Studio		

Date	Title	Event Type	Venue
19-Jun-08	Cy Twombly: New Perspectives	Symposia	Starr
21-Jun-08	Urban Portraiture		
23-Jun-08	Appearances: Philosophy, Photography and the Self		
23-Jun-08	Life Drawing Workshops	Course	TM
23-Jun-08	Staging Authenticity: Photographic Stories from the Street and the Studio		
27-Jun-08	Media Matters: Friedrich Kittler and Technoculture	Symposia	Starr
27-Jun-08	Liberty and War	Talk	Level 2
28-Jun-08	Photography in Film & Film in Photography		
28-Jun-08	Working Together: Collaboration in Contemporary Art	Course	Level 7 East Room
28-Jun-08	Media Matters: Friedrich Kittler and Technoculture		
28-Jun-08	City Symphonies	Workshop	McAulay B
28-Jun-08	Media Matters: Friedrich Kittler and Technoculture		
30-Jun-08	Journeys Beyond the Frame		
30-Jun-08	Life Drawing Workshops	Course	TM
30-Jun-08	Staging Authenticity: Photographic Stories from the Street and the Studio		
02-Jul-08	Staging Life: Samuel Fosso	Talk	Starr
04-Jul-08	Cy Twombly: Observing the Four Seasons	Talk	Level 4
05-Jul-08	Photography in the Street and Studio	Course	Starr
05-Jul-08	City Symphonies		
07-Jul-08	Journeys Beyond the Frame		
07-Jul-08	Life Drawing Workshops	Course	TM
07-Jul-08	Staging Authenticity: Photographic Stories from the Street and the Studio		
12-Jul-08	Working Together: Collaboration in Contemporary Art		
12-Jul-08	City Symphonies		
14-Jul-08	Life Drawing Workshops	Course	TM
03-Sep-08	Cy Twombly: Curators' Talk	Talk	Level 4
05-Sep-08	From Audiotours to iPhones	Symposia	Starr
10-Sep-08	Inside Today's Museum	Course	McAulay B
17-Sep-08	Inside Today's Museum		
18-Sep-08	Under Scan: Video Portraits	Course	Seminar Room
19-Sep-08	Under Scan: Video Portraits		
20-Sep-08	Under Scan: Video Portraits		
21-Sep-08	Under Scan: Video Portraits		
24-Sep-08	Inside Today's Museum		
27-Sep-08	Rothko: Panel Discussion	Symposia	Starr
01-Oct-08	Inside Today's Museum		
04-Oct-08	West African Photography: Beyond Seydou Keïta's Studio	Symposia	Starr
08-Oct-08	Inside Today's Museum		
08-Oct-08	Simon Schama on Rothko	Talk	Starr
10-Oct-08	Landmark Exhibitions: Contemporary Art Shows Since 1968	Symposia	Starr
11-Oct-08	Landmark Exhibitions: Contemporary Art Shows Since 1968		
15-Oct-08	Inside Today's Museum		
20-Oct-08	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art	Course	East Room and Galleries
20-Oct-08	Life Drawing Workshops	Course	TM
22-Oct-08	Inside Today's Museum		
25-Oct-08	Meshes of Freedom/Malhas de liberdade	Event	Turbine Hall
25-Oct-08	Dennis Oppenheim: Talking Art	Talk	Starr
27-Oct-08	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
27-Oct-08	Life Drawing Workshops	Course	TM

Date	Title	Event Type	Venue
27-Oct-08	Reading Rothko	Course	Seminar Room
03-Nov-08	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
03-Nov-08	Life Drawing Workshops	Course	TM
03-Nov-08	Reading Rothko		
05-Nov-08	Inside Today's Museum		
10-Nov-08	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
10-Nov-08	Life Drawing Workshops	Course	TM
10-Nov-08	Reading Rothko		
12-Nov-08	Inside Today's Museum		
12-Nov-08	Staging Life: Andres Serrano	Talk	Starr
15-Nov-08	Sex and Shame in the Visual Arts	Talk	Starr
17-Nov-08	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
17-Nov-08	Life Drawing Workshops	Course	TM
17-Nov-08	Reading Rothko		
17-Nov-08	Exhibitionism: Sir Roland Penrose Memorial Lecture	Talk	Starr
17-Nov-08	Rothko: Curator's Talk	Talk	Level 4
19-Nov-08	Inside Today's Museum		
20-Nov-08	Embodiment Workshop	Workshop	McAulay B
22-Nov-08	Making Art in Healthcare Settings	Workshop	East Room
24-Nov-08	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
24-Nov-08	Life Drawing Workshops	Course	TM
24-Nov-08	Reading Rothko		
24-Nov-08	Music of the New York School 1951–65	Performance	Level 4
26-Nov-08	Inside Today's Museum		
29-Nov-08	Sovereignty and Bare Life	Course	Level 7 East Room
01-Dec-08	Life Drawing Workshops	Course	TM
01-Dec-08	Reading Rothko		
02-Dec-08	The Medical Gaze: Detachment and Empathy in Medicine and Art	Talk	Starr
03-Dec-08	Inside Today's Museum		
04-Dec-08	Lucrecia Martel: The Headless Woman	Film	Starr
05-Dec-08	Rothko: Exploring The Seagram Murals	Talk	Starr
06-Dec-08	Christian Boltanski: Talking Art	Talk	Starr
10-Dec-08	Inside Today's Museum		
11-Dec-08	Embodiment: Body, Mind and Medicine	Talk	Starr
23-Jan-09	Contemporary Art in the Middle East: A Two-Day Symposium at Tate Britain and Tate Modern	Symposia	TB and TM
24-Jan-09	Art and Science Now: The Two Cultures in Question	Symposia	Starr
26-Jan-09	Shadows of Light: (Music from the Seagram Murals)	Performance	Level 4
31-Jan-09	Drawing from Digital	Course	McAulay B
14-Feb-09	Rodchenko and Popova: Defining Constructivism	Symposia	Starr
16-Feb-09	Aesthetics: Modern Aesthetics: An Introduction to the Philosophy of Art		
16-Feb-09	Fresh Poetry from Modern Art	Course	TM
16-Feb-09	Life Drawing Workshops	Course	TM
23-Feb-09	Fresh Poetry from Modern Art		
23-Feb-09	Life Drawing Workshops	Course	TM
25-Feb-09	Roni Horn in Conversation	Talk	Starr
02-Mar-09	Fresh Poetry from Modern Art		
02-Mar-09	Life Drawing Workshops	Course	TM
07-Mar-09	Lorna Simpson: Talking Art	Talk	Starr

Date	Title	Event Type	Venue
09-Mar-09	Fresh Poetry from Modern Art		
09-Mar-09	Life Drawing Workshops	Course	TM
12-Mar-09	Dominique Gonzalez-Foerster: Artist's Talk	Talk	Starr
16-Mar-09	Fresh Poetry from Modern Art		
16-Mar-09	Life Drawing Workshops	Course	TM
21-Mar-09	Animation Breakdown: Study Day	Symposia	Starr
23-Mar-09	Fresh Poetry from Modern Art		
23-Mar-09	Life Drawing Workshops	Course	TM
28-Mar-09	Constructivism and the Art of Everyday Life	Course	Starr
30-Mar-09	Life Drawing Workshops	Course	TM
03-Apr-09	Creative Brains	Talk	East Room
17-Apr-09	Expanded Cinema: Activating the Space of Reception	Symposia	Starr
18-Apr-09	Expanded Cinema: Activating the Space of Reception	Film	TM
18-Apr-09	Expanded Cinema: Activating the Space of Reception		
19-Apr-09	Expanded Cinema: Activating the Space of Reception	Film	TM
19-Apr-09	Expanded Cinema: Activating the Space of Reception		
19-Apr-09	Expanded Cinema: Sunday Programme	Film	Starr
09-May-09	Anri Sala: Talking Art	Talk	Starr
16-May-09	Shoot London: A Novel Adventure	Course	TH
01-Jun-09	Aesthetics: Contemporary Aesthetics: An Introduction to the Philosophy of Art	Course	TM
01-Jun-09	Creative Sound	Course	Seminar Room
01-Jun-09	Life Drawing Workshops	Course	TM
06-Jun-09	Pipilotti Rist: Talking Art	Talk	Starr
08-Jun-09	Aesthetics: Contemporary Aesthetics: An Introduction to the Philosophy of Art		
08-Jun-09	Creative Sound		
08-Jun-09	Life Drawing Workshops	Course	TM
11-Jun-09	Steven Holl and Vito Acconci: Architecture and Art: Crossover and Collaboration	Talks and Discussions	Starr
13-Jun-09	The Voice and Everything Else	Course	East Room
13-Jun-09	Aesthetics: Contemporary Aesthetics: An Introduction to the Philosophy of Art		
15-Jun-09	Creative Sound		
15-Jun-09	Life Drawing Workshops	Course	TM
15-Jun-09	Teddy Cruz and Pedro Reyes: Architecture and Art: Crossover and Collaboration	Talks and Discussions	Starr
20-Jun-09	Shortness: A very short conference and a very long dinner	Symposia	Starr
22-Jun-09	Per Kirkeby: Curator's Talk	Talk	Level 4
22-Jun-09	Aesthetics: Contemporary Aesthetics: An Introduction to the Philosophy of Art		
22-Jun-09	Creative Sound		
22-Jun-09	Life Drawing Workshops	Course	TM
22-Jun-09	Elmgreen & Dragset and Jamie Fobert: Architecture and Art: Crossover and Collaboration	Talks and Discussions	Starr
27-Jun-09	Futurism and the Avant-Garde	Symposia	Starr
27-Jun-09	The Voice and Everything Else		
29-Jun-09	Aesthetics: Contemporary Aesthetics: An Introduction to the Philosophy of Art		
29-Jun-09	Creative Sound		
29-Jun-09	Life Drawing Workshops	Course	TM
04-Jul-09	The Futurist Film	Course	East Room
06-Jul-09	Aesthetics: Contemporary Aesthetics: An Introduction to the Philosophy of Art		

Date	Title	Event Type	Venue
06-Jul-09	Creative Sound		
06-Jul-09	Life Drawing Workshops	Course	TM
11-Jul-09	Drawing from Digital	Course	East Room
11-Jul-09	The Futurist Film		
13-Jul-09	Life Drawing Workshops	Course	TM
02-Sep-09	Per Kirkeby: Curator's Talk	Talks and Discussions	Level 4 West
23-Sep-09	Inside Today's Museum	Courses and Workshops	McAulay B
30-Sep-09	Inside Today's Museum		
07-Oct-09	Inside Today's Museum		
08-Oct-09	John Baldessari: Talking Art	Talks and Discussions	Starr
10-Oct-09	Good Business is the Best Art	Symposia and Seminars	Starr
14-Oct-09	Inside Today's Museum		
19-Oct-09	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
19-Oct-09	Physical Thinking	Courses and Workshops	Level 7 East Room
19-Oct-09	Poetry from Art: Starting Poems – Writing	Courses and Workshops	In the Galleries
19-Oct-09	Seven Ways of Thinking about Art	Courses and Workshops	Throughout the gallery
19-Oct-09	Architecture + Art: Crossover and Collaboration: Edi Rama and Anri Sala	Talks and Discussions	Starr
20-Oct-09	Miroslaw Balka in conversation	Talks and Discussions	Starr
21-Oct-09	Inside Today's Museum		
26-Oct-09	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
26-Oct-09	Physical Thinking		
26-Oct-09	Poetry from Art: Starting Poems – Writing		
26-Oct-09	Seven Ways of Thinking about Art		
26-Oct-09	The Land – Rirkrit Tiravanija, Hans Ulrich Obrist, Francois Roche: Architecture and Art: Crossover and Collaboration	Talks and Discussions	Starr
30-Oct-09	Mapping the Lost Highway: New Perspectives on David Lynch	Symposia and Seminars	Starr
31-Oct-09	Mapping the Lost Highway: New Perspectives on David Lynch		
01-Nov-09	Inland Empire	Film	Starr
01-Nov-09	Mapping the Lost Highway: New Perspectives on David Lynch		
02-Nov-09	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
02-Nov-09	Physical Thinking		
02-Nov-09	Poetry from Art: Starting Poems – Writing		
02-Nov-09	Seven Ways of Thinking about Art		
02-Nov-09	Architecture + Art: Crossover and Collaboration: Adam Caruso and Thomas Demand	Talks and Discussions	Starr
09-Nov-09	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
09-Nov-09	Physical Thinking		
09-Nov-09	Poetry from Art: Starting Poems – Writing		
09-Nov-09	Seven Ways of Thinking about Art		
11-Nov-09	Inside Today's Museum		
14-Nov-09	Harun Farocki. 22 Films 1968-2009 : Harun Farocki: Talking Art	Talks and Discussions	Starr
16-Nov-09	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
16-Nov-09	Physical Thinking		
16-Nov-09	Poetry from Art: Starting Poems – Writing		
16-Nov-09	Seven Ways of Thinking about Art		
16-Nov-09	Architecture in an Age of Anxiety	Talks and Discussions	Starr
18-Nov-09	Inside Today's Museum		

Date	Title	Event Type	Venue
21-Nov-09	Revolution We Love You	Talks and Discussions	Starr
23-Nov-09	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
23-Nov-09	Physical Thinking		
23-Nov-09	Poetry from Art: Starting Poems – Writing		
23-Nov-09	Seven Ways of Thinking about Art		
23-Nov-09	Poetry from Art: Poetry from Art: a public reading by poets on the course	Talks and Discussions	In the exhibition
25-Nov-09	Inside Today's Museum		
30-Nov-09	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
30-Nov-09	Seven Ways of Thinking about Art		
01-Dec-09	Beyond Genre Clichés: The Multiplicity of Latin-American film	Talks and Discussions	Starr
02-Dec-09	Inside Today's Museum		
05-Dec-09	Rolex Mentorship Programme	Talks and Discussions	Starr
05-Dec-09	Literature and Freedom : Writers in Conversation: Tahar Ben Jelloun, A S Byatt, Nuruddin Farah, Cees Nooteboom and Wole Soyinka	Talks and Discussions	Starr
05-Dec-09	Rebecca Horn and Masanori Handa in Conversation	Talks and Discussions	Starr
07-Dec-09	Pop Life: Curator's Talk	Talks and Discussions	In the exhibition
07-Dec-09	The John Edwards Lecture: Thom Mayne, Morphosis + Special Guest	Talks and Discussions	Starr
08-Dec-09	Tracey Emin discusses 'The Shop'	Talks and Discussions	Starr
09-Dec-09	Inside Today's Museum		
12-Dec-09	Outside the Material World	Symposia and Seminars	Starr
21-Jan-10	Corali: Coming of Age	Music and Performance	East Room
22-Jan-10	Michael Rakowitz: Artist's Talk	Talks and Discussions	Starr
23-Jan-10	Disobedience Makes History	Courses and Workshops	Level 7 East Room
30-Jan-10	Disobedience Makes History		
01-Feb-10	Experiences of the dark: The Unknown	Talks and Discussions	Turbine Hall
06-Feb-10	Drawing from Digital	Courses and Workshops	East Room
06-Feb-10	Speaking Out: The Spoken Word in Artistic Practice	Symposia and Seminars	Starr
08-Feb-10	Experiences of the dark: The Black Hole	Talks and Discussions	Turbine Hall
15-Feb-10	Experiences of the dark: Fear of the Dark	Talks and Discussions	Turbine Hall
15-Feb-10	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
20-Feb-10	Studio Tate: Brand new practical life drawing course	Courses and Workshops	McAulay B
20-Feb-10	Kimsooja: Talking Art	Talks and Discussions	Starr
22-Feb-10	Experiences of the dark: Telling Stories in the Dark	Courses and Workshops	Turbine Hall
22-Feb-10	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art	Courses and Workshops	East Room
22-Feb-10	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
22-Feb-10	Paper Engineering: Make Your Own Interactive Artist's Book	Courses and Workshops	McAulay B
22-Feb-10	Poetry from Art: Shaping Poems - Image-making	Courses and Workshops	In the galleries
22-Feb-10	Please Touch, Use and Destroy	Workshop	Studio C
27-Feb-10	Studio Tate: Brand new practical life drawing course		
01-Mar-10	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
01-Mar-10	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
01-Mar-10	Paper Engineering: Make Your Own Interactive Artist's Book		
01-Mar-10	Poetry from Art: Shaping Poems - Image-making		
01-Mar-10	Please Touch, Use and Destroy		

Date	Title	Event Type	Venue
01-Mar-10	Experiences of the dark: Telling Stories in the Dark	Music and Performance	Turbine Hall
05-Mar-10	PhotoFilm: Stillness and Movement	Symposia and Seminars	Starr
06-Mar-10	Studio Tate: Brand new practical life drawing course		
08-Mar-10	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
08-Mar-10	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
08-Mar-10	Paper Engineering: Make Your Own Interactive Artist's Book		
08-Mar-10	Poetry from Art: Shaping Poems - Image-making		
08-Mar-10	Please Touch, Use and Destroy		
15-Mar-10	Experiences of the dark: Who You Are	Music and Performance	Turbine Hall
15-Mar-10	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
15-Mar-10	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
15-Mar-10	Paper Engineering: Make Your Own Interactive Artist's Book		
15-Mar-10	Poetry from Art: Shaping Poems - Image-making		
15-Mar-10	Please Touch, Use and Destroy		
19-Mar-10	Rising to the Climate Challenge: Artists and Scientists Imagine Tomorrow's World	Film	Starr
19-Mar-10	Rising to the Climate Challenge: Artists and Scientists Imagine Tomorrow's World	Symposia and Seminars	Starr
20-Mar-10	Rising to the Climate Challenge: Artists and Scientists Imagine Tomorrow's World		
22-Mar-10	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
22-Mar-10	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
22-Mar-10	Paper Engineering: Make Your Own Interactive Artist's Book		
22-Mar-10	Poetry from Art: Shaping Poems - Image-making		
22-Mar-10	Please Touch, Use and Destroy		
23-Mar-10	Law and Art: Ethics, Aesthetics and Justice	Symposia and Seminars	Starr
25-Mar-10	Abstract Connections	Symposia and Seminars	Starr
26-Mar-10	Abstract Connections		
27-Mar-10	Abstraction Study Day	Courses and Workshops	Starr
29-Mar-10	Aesthetics: Classic Aesthetics: An Introduction to the Philosophy of Art		
29-Mar-10	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
29-Mar-10	Paper Engineering: Make Your Own Interactive Artist's Book		
29-Mar-10	Poetry from Art: Shaping Poems - Image-making		
08-Apr-10	The Many Headed Monster: The Audience of Contemporary Performance	Talks	Starr
09-Apr-10	Cosima Spender screening	Talks and Discussions	Starr
10-Apr-10	Exploding Words	Courses and Workshops	East Room
17-Apr-10	Exploding Words		
21-Apr-10	Atom Egoyan on Arshile Gorky	Talks	Starr
24-Apr-10	Tatsuo Miyajima: Talking Art	Talks	East Room
26-Apr-10	Matthew Spender on Gorky	Talks	In the exhibition
26-Apr-10	Van Doesburg and the International Avant-Garde: Curators' Conversation	Talks	In the exhibition
04-May-10	Mainstream – An Evening with Dan Perjovschi	Film	Starr
08-May-10	After Post-colonialism: Transnationalism or Essentialism?	Talks and Discussions	Starr
25-May-10	Decolonizing Architecture: Panel Discussion	Talks and Discussions	Starr

Date	Title	Event Type	Venue
05-Jun-10	Projecting Desire: Sex, Psychoanalysis and Cinema	Courses and Workshops	Starr
07-Jun-10	Aesthetics: Modern Aesthetics: An Introduction to the Philosophy of Art	Courses and Workshops	East Room
07-Jun-10	Life Drawing Workshops	Courses and Workshops	Tate Modern
07-Jun-10	Never Lost for Words	Courses and Workshops	Tate Modern
07-Jun-10	Poetry from Art: Finishing Poems - Editing	Courses and Workshops	Tate Modern
10-Jun-10	Agency and Automatism: Photography as Art since the 1960s	Symposia and Seminars	Starr
11-Jun-10	Agency and Automatism: Photography as Art since the 1960s		
12-Jun-10	Projecting Desire: Sex, Psychoanalysis and Cinema		
12-Jun-10	Agency and Automatism: Photography as Art since the 1960s		
14-Jun-10	Aesthetics: Modern Aesthetics: An Introduction to the Philosophy of Art		
14-Jun-10	Life Drawing Workshops	Courses and Workshops	Tate Modern
14-Jun-10	Never Lost for Words	Courses and Workshops	Tate Modern
14-Jun-10	Poetry from Art: Finishing Poems - Editing		
19-Jun-10	Projecting Desire: Sex, Psychoanalysis and Cinema		
19-Jun-10	Experimental Ethnography	Courses and Workshops	Level 2 Seminar Room
19-Jun-10	Francis Alÿs: The Poetics of Experimentation	Talks and Discussions	Starr
21-Jun-10	Aesthetics: Modern Aesthetics: An Introduction to the Philosophy of Art		
21-Jun-10	Life Drawing Workshops	Courses and Workshops	Tate Modern
21-Jun-10	Never Lost for Words		
21-Jun-10	Poetry from Art: Finishing Poems - Editing		
21-Jun-10	The Politics of Cultural Disruption: Sky Arts Artichoke Salon Series at Tate	Talks and Discussions	Turbine Hall
26-Jun-10	Projecting Desire: Sex, Psychoanalysis and Cinema		
26-Jun-10	Experimental Ethnography		
26-Jun-10	Vita Futurista	Event	Starr
28-Jun-10	Aesthetics: Modern Aesthetics: An Introduction to the Philosophy of Art		
28-Jun-10	Life Drawing Workshops	Courses and Workshops	Tate Modern
28-Jun-10	Never Lost for Words		
28-Jun-10	Poetry from Art: Finishing Poems - Editing		
02-Jul-10	Portavilion: Changing Social Sculpture	Talks and Discussions	Turbine Hall
03-Jul-10	Projecting Desire: Sex, Psychoanalysis and Cinema		
03-Jul-10	Experimental Ethnography		
03-Jul-10	Iain Sinclair in Conversation with Martin Karlsson	Talks and Discussions	Starr
05-Jul-10	Aesthetics: Modern Aesthetics: An Introduction to the Philosophy of Art		
05-Jul-10	Life Drawing Workshops	Courses and Workshops	Tate Modern
05-Jul-10	Never Lost for Words		
05-Jul-10	Poetry from Art: Finishing Poems - Editing		
10-Jul-10	Projecting Desire: Sex, Psychoanalysis and Cinema		
10-Jul-10	Experimental Ethnography		
12-Jul-10	Aesthetics: Modern Aesthetics: An Introduction to the Philosophy of Art		
12-Jul-10	Life Drawing Workshops	Courses and Workshops	Tate Modern
12-Jul-10	Never Lost for Words		
12-Jul-10	Poetry from Art: Finishing Poems - Editing		
17-Jul-10	Experimental Ethnography		
19-Jul-10	Exposed: Curator's Talk	Talks and Discussions	In the exhibition
19-Jul-10	Francis Alÿs: Curator's Talk	Talks and Discussions	In the exhibition
19-Jul-10	Life Drawing Workshops	Courses and Workshops	Tate Modern

Date	Title	Event Type	Venue
22-Jul-10	Comrades of Time	Talks and Discussions	Starr
07-Sep-10	Museums and Mobiles in the Age of Social Media	Symposia and Seminars	Starr
18-Sep-10	Violence and Representation	Symposia and Seminars	Starr
25-Sep-10	Poetry from Art: Launch of a pamphlet anthology: Poetry from Art	Talks and Discussions	Level 7 East Room
30-Sep-10	Inside Today's Museum	Courses and Workshops	McAulay A
07-Oct-10	Inside Today's Museum		
12-Oct-10	Ai Weiwei in Conversation	Talks and Discussions	Starr
14-Oct-10	Inside Today's Museum		
16-Oct-10	Talking Art: Marina Abramovic	Talks and Discussions	Starr
18-Oct-10	Contemporary Aesthetics	Courses and Workshops	East Room
18-Oct-10	Paper Myths: Constructing 'The Other'	Courses and Workshops	Seminar Room
21-Oct-10	Inside Today's Museum		
22-Oct-10	In Defense of Philosophy : Derek Jarman: Wittgenstein (1993)	Film	Starr
23-Oct-10	Studio Tate - Creative Life Drawing Workshop	Courses and Workshops	East Room
25-Oct-10	Contemporary Aesthetics		
25-Oct-10	Paper Myths: Constructing 'The Other'		
25-Oct-10	Poetry from Art: Starting Poems – Writing	Courses and Workshops	Tate Modern
28-Oct-10	Gauguin: Curator's Talk	Talks and Discussion	Tate Modern
28-Oct-10	Inside Today's Museum		
30-Oct-10	Studio Tate - Creative Life Drawing Workshop		
01-Nov-10	Contemporary Aesthetics		
01-Nov-10	Paper Myths: Constructing 'The Other'		
01-Nov-10	Poetry from Art: Starting Poems – Writing		
04-Nov-10	Inside Today's Museum		
06-Nov-10	Studio Tate - Creative Life Drawing Workshop		
08-Nov-10	Contemporary Aesthetics		
08-Nov-10	Paper Myths: Constructing 'The Other'		
08-Nov-10	Poetry from Art: Starting Poems – Writing		
08-Nov-10	Gauguin: Curator's Talk	Talks and Discussion	Tate Modern
12-Nov-10	Best Laid Plans	Symposia and Seminars	Starr
13-Nov-10	Studio Tate - Creative Life Drawing Workshop		
15-Nov-10	Wilhelm Sasnal: One Artist, One Piece	Talks and Discussions	Starr
15-Nov-10	Contemporary Aesthetics		
15-Nov-10	Life Drawing Workshop	Courses and Workshops	Throughout the gallery
15-Nov-10	Paper Myths: Constructing 'The Other'		
15-Nov-10	Poetry from Art: Starting Poems – Writing		
18-Nov-10	Inside Today's Museum		
19-Nov-10	Myths of the Other	Symposia and Seminars	Starr
20-Nov-10	Myths of the Artist	Symposia and Seminars	Starr
22-Nov-10	Revolución: Film screening followed by a discussion and Q&A	Film	Starr
22-Nov-10	Contemporary Aesthetics		
22-Nov-10	Paper Myths: Constructing 'The Other'		
22-Nov-10	Poetry from Art: Starting Poems – Writing		
25-Nov-10	Inside Today's Museum		
27-Nov-10	Drawing from Digital	Courses and Workshops	East Room
27-Nov-10	Sexuality and the Surrealist Sensorium	Symposia and Seminars	Starr
29-Nov-10	Poetry from Art: Starting Poems – Writing		
29-Nov-10	Poetry from Art: Poetry from Art: a public reading	Music and Performance	
29-Nov-10	Poetry from Art: a public reading	Talks and Discussions	Level 3 West
30-Nov-10	The John Edwards Lecture 2010: Winy Maas, MVRDV + Special Guest	Talks and Discussions	Starr
02-Dec-10	Inside Today's Museum		
06-Dec-10	Gauguin: Curator's Talk	Talks and Discussions	Tate Modern

Date	Title	Event Type	Venue
07-Dec-10	Rosa Barba: In Conversation	Talks and Discussions	Starr
09-Dec-10	Inside Today's Museum		
16-Dec-10	Inside Today's Museum		
12-Jan-11	Gauguin: Curator's Talk	Talks and Discussions	Tate Modern
19-Jan-11	Gabriel Orozco: In Conversation	Talks and Discussions	Starr
20-Jan-11	Towards Tomorrow's Museum	Courses and Workshops	Seminar Room
27-Jan-11	Towards Tomorrow's Museum		
03-Feb-11	Towards Tomorrow's Museum		
10-Feb-11	Towards Tomorrow's Museum		
12-Feb-11	Julião Sarmento : In Conversation	Talks and Discussions	Starr
17-Feb-11	Towards Tomorrow's Museum		
21-Feb-11	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
25-Feb-11	In Defense of Philosophy : Meditations on Spinoza: The Apostle of Reason	Film	Starr
28-Feb-11	Choreography: Experiencing Space, Time and Ideas	Courses and Workshops	Level 7 East Room
28-Feb-11	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
28-Feb-11	Poetry from Art: Shaping Poems – Image-making	Courses and Workshops	Throughout the gallery
28-Feb-11	Sensing Art	Courses and Workshops	Seminar Room
01-Mar-11	Anthony McCall: Artist's Talk	Talks and Discussions	Starr
01-Mar-11	Anthony McCall: Line Describing a Cone 2.0	Film	East Room
03-Mar-11	Towards Tomorrow's Museum		
05-Mar-11	Hidden	Courses and Workshops	Various locations
07-Mar-11	Choreography: Experiencing Space, Time and Ideas		
07-Mar-11	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
07-Mar-11	Poetry from Art: Shaping Poems – Image-making		
07-Mar-11	Sensing Art		
10-Mar-11	Towards Tomorrow's Museum		
12-Mar-11	Hidden		
14-Mar-11	Choreography: Experiencing Space, Time and Ideas		
14-Mar-11	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
14-Mar-11	Poetry from Art: Shaping Poems – Image-making		
14-Mar-11	Sensing Art		
17-Mar-11	Towards Tomorrow's Museum		
18-Mar-11	Expanded Conceptualism	Symposia and Seminars	Starr
19-Mar-11	Hidden		
19-Mar-11	Expanded Conceptualism		
21-Mar-11	Choreography: Experiencing Space, Time and Ideas		
21-Mar-11	Life Drawing Workshops	Courses and Workshops	Throughout the gallery
21-Mar-11	Poetry from Art: Shaping Poems – Image-making		
21-Mar-11	Sensing Art		
24-Mar-11	Towards Tomorrow's Museum		
26-Mar-11	Hidden		
28-Mar-11	Choreography: Experiencing Space, Time and Ideas		
28-Mar-11	Poetry from Art: Shaping Poems – Image-making		
28-Mar-11	Sensing Art		
31-Mar-11	Towards Tomorrow's Museum		
02-Apr-11	Hidden		
04-Apr-11	Choreography: Experiencing Space, Time and Ideas		

Date	Title	Event Type	Venue
04-Apr-11	Poetry from Art: Shaping Poems – Image-making		
04-Apr-11	Sensing Art		
09-Apr-11	Hidden		
18-Apr-11	Miró: Curator's Talk	Talks and Discussions	In the exhibition
14-May-11	Experimental Ethnography: Essential Cinema	Courses and Workshops	
15-May-11	Experimental Ethnography: Essential Cinema		
21-May-11	Experimental Ethnography: Essential Cinema		
22-May-11	Experimental Ethnography: Essential Cinema		
23-May-11	Miró: Curator's Talk	Talks and Discussions	In the exhibition
06-Jun-11	Miró: Curator's Talk	Talks and Discussions	In the exhibition
06-Jun-11	Taryn Simon in Conversation	Talks and Discussions	Level 4 West
06-Jun-11	Art, Politics, War	Courses and Workshops	Level 7 East Room
06-Jun-11	Poetry from Art: Finishing Poems – Editing	Courses and Workshops	Throughout the gallery
06-Jun-11	Unfolding Ideas and Processes: Sequences, Series and Scrolls	Courses and Workshops	Level 2 Seminar Room
10-Jun-11	Thou Art film screening and debate	Talks and Discussions	Starr
13-Jun-11	Art, Politics, War		
13-Jun-11	Poetry from Art: Finishing Poems – Editing		
13-Jun-11	Unfolding Ideas and Processes: Sequences, Series and Scrolls		
18-Jun-11	The Monster's Smile: Joan Baixas in Conversation with Aura Satz	Talks and Discussions	Starr
20-Jun-11	Art, Politics, War		
20-Jun-11	Poetry from Art: Finishing Poems – Editing		
20-Jun-11	Unfolding Ideas and Processes: Sequences, Series and Scrolls		
25-Jun-11	Art and Politics: Joan Miró Study Day	Study day	
27-Jun-11	Art, Politics, War		
27-Jun-11	Poetry from Art: Finishing Poems – Editing		
27-Jun-11	Unfolding Ideas and Processes: Sequences, Series and Scrolls		
04-Jul-11	Miró: Curator's Talk	Talks and Discussions	In the exhibition
04-Jul-11	Art, Politics, War		
04-Jul-11	Poetry from Art: Finishing Poems – Editing		
04-Jul-11	Unfolding Ideas and Processes: Sequences, Series and Scrolls		
11-Jul-11	London Street Photography Festival	Film	Starr
11-Jul-11	Art, Politics, War		
11-Jul-11	Poetry from Art: Finishing Poems – Editing		
11-Jul-11	Unfolding Ideas and Processes: Sequences, Series and Scrolls		
08-Aug-11	Miró: Curator's Talk	Talks and Discussions	In the exhibition
03-Sep-11	Katerina edá: From Morning Till Night	Music and Performance	Various locations
05-Sep-11	Miró: Curator's Talk	Talks and Discussions	In the exhibition
20-Sep-11	The Way We Live Now: An evening celebrating Terence Conran	Talks and Discussions	Starr
24-Sep-11	Poetry from Art: Pamphlet launch	Event	Level 7 East Room
05-Oct-11	Chance and Intention: Gerhard Richter's Abstractions : Talk by Benjamin HD Buchloh	Talks and Discussions	Starr
06-Oct-11	Inside Today's Museum	Courses and Workshops	Level 2 Seminar Room
13-Oct-11	Inside Today's Museum		
20-Oct-11	Inside Today's Museum		
21-Oct-11	Panorama: New Perspectives on Richter	Symposia and Seminars	Starr
24-Oct-11	Curator's Talk: Gerhard Richter	Talks and Discussions	Starr
27-Oct-11	Inside Today's Museum		
28-Oct-11	Tableau: Painting Photo Object	Symposia and Seminars	Starr
29-Oct-11	Tableau: Painting Photo Object		
31-Oct-11	Tino Sehgal in Conversation with Chris Dercon and Jessica Morgan	Talks and Discussions	Starr

Date	Title	Event Type	Venue
03-Nov-11	Inside Today's Museum		
05-Nov-11	Topology: Spaces of Transformation: Borders with Étienne Balibar, Sandro Mezzadra and Bernard Burgoyne	Talks and Discussions	Starr
12-Nov-11	Topology: Secrets of Space Seminars	Talks and Discussions	Level 7 East Room
17-Nov-11	Inside Today's Museum		
18-Nov-11	Out of the Archive: Artists, Images and History	Symposia and Seminars	Starr
19-Nov-11	Out of the Archive: Artists, Images and History		
24-Nov-11	Inside Today's Museum		
25-Nov-11	The Blue Rider Centenary Symposium	Symposia and Seminars	Starr
26-Nov-11	The Blue Rider Centenary Symposium		
01-Dec-11	Inside Today's Museum		
05-Dec-11	Curator's Talk: Gerhard Richter	Talks and Discussions	Starr
08-Dec-11	Inside Today's Museum		
12-Dec-11	The John Edwards Lecture 2011: Rem Koolhaas and Nicholas Serota	Talks and Discussions	Starr
15-Dec-11	Inside Today's Museum		
19-Jan-12	Towards Tomorrow's Museum	Courses and Workshops	Level 2 Seminar Room
21-Jan-12	Topology: Spaces of Transformation: Edges of the World	Talks and Discussions	Starr
26-Jan-12	Towards Tomorrow's Museum		
28-Jan-12	Topology: Secrets of Space Seminars	Talks and Discussions	Level 7 East Room
02-Feb-12	Towards Tomorrow's Museum		
09-Feb-12	Towards Tomorrow's Museum		
13-Feb-12	Seven Ways of Thinking about Art	Courses and Workshops	Level 7 East Room
16-Feb-12	Towards Tomorrow's Museum		
20-Feb-12	Poetry from Art: Starting Poems	Courses and Workshops	In the galleries
20-Feb-12	Seven Ways of Thinking about Art		
25-Feb-12	The Apathy Complex	Courses and Workshops	Starr
27-Feb-12	Poetry from Art: Starting Poems		
27-Feb-12	Seven Ways of Thinking about Art		
01-Mar-12	Towards Tomorrow's Museum		
03-Mar-12	Spaces of Transformation: Continuity/ Infinity, with Olafur Eliasson, Bruno Latour and Peter Weibel	Talks and Discussions	Starr
03-Mar-12	The Apathy Complex		
05-Mar-12	Looking Both Ways: An Introduction to Modern and Contemporary Art from Africa	Courses and Workshops	Level 2 Seminar Room
05-Mar-12	Order and Chance: The Unmaking of Time	Courses and Workshops	Various locations
05-Mar-12	Poetry from Art: Starting Poems		
05-Mar-12	Seven Ways of Thinking about Art		
08-Mar-12	Rosalind Krauss on Tacita Dean's FILM	Talks and Lectures	Starr
08-Mar-12	Towards Tomorrow's Museum		
10-Mar-12	The Apathy Complex		
10-Mar-12	Topology: Secrets of Space Seminars	Talks and Discussions	Level 7 East Room
12-Mar-12	Looking Both Ways: An Introduction to Modern and Contemporary Art from Africa		
12-Mar-12	Order and Chance: The Unmaking of Time		
12-Mar-12	Poetry from Art: Starting Poems		
12-Mar-12	Seven Ways of Thinking about Art		
15-Mar-12	Towards Tomorrow's Museum		
17-Mar-12	The Apathy Complex		
19-Mar-12	Looking Both Ways: An Introduction to Modern and Contemporary Art from Africa		
19-Mar-12	Order and Chance: The Unmaking of Time		
19-Mar-12	Poetry from Art: Starting Poems		

Date	Title	Event Type	Venue
19-Mar-12	Seven Ways of Thinking about Art		
22-Mar-12	Towards Tomorrow's Museum		
23-Mar-12	'I Am a Terayama Shuji'	Conference	Starr
24-Mar-12	The Apathy Complex		
26-Mar-12	Looking Both Ways: An Introduction to Modern and Contemporary Art from Africa		
26-Mar-12	Order and Chance: The Unmaking of Time		
26-Mar-12	Poetry from Art: Starting Poems		
26-Mar-12	Seven Ways of Thinking about Art		
29-Mar-12	Towards Tomorrow's Museum		
28-Apr-12	Topology: Spaces of Transformation: Epistemologies of the South	Talks and Lectures	Starr
03-May-12	Artist talk and performance: Pauline Oliveros	Talks and Lectures	Starr
04-May-12	Film and performance: The Voice Is A Language	Film	Starr
05-May-12	Her noise symposium	Conference	Starr
05-May-12	Topology: Secrets of Space Seminars	Talks and Discussions	Level 7 East Room
08-May-12	Boetti and Afghanistan	Talks and Lectures	East Room
12-May-12	Spaces of Transformation: The Vast Space-Time of Revolutions Becoming	Talks and Lectures	Starr
14-May-12	American Artist Lecture Series: Brice Marden	Talks and Lectures	Starr
18-May-12	Axe Grinding Workshop	Conference	East Room
18-May-12	David Hoyle queer tour	Performance and Music	In the gallery
19-May-12	Civil Partnerships? Queer and feminist curating	Conference	Starr
21-May-12	Curator's talk: Alighiero Boetti	Talks and Lectures	Level 4 galleries
21-May-12	Damien Hirst curator's tours	Talks and Lectures	In the exhibition
28-May-12	Michael Bracewell on Damien Hirst	Talks and Lectures	Starr
31-May-12	Kusama curator's talk and private view	Talks and Lectures	Starr
02-Jun-12	Mathematics, a beautiful elsewhere	Talks and Lectures	Starr
06-Jun-12	A Roundtable on ROUNDTABLE	Talks and Lectures	
09-Jun-12	Current research into contemporary East-Asian Visual culture: Art–Design–Film–Photography	Conference	
11-Jun-12	Anguish, Absurdity, Death - Existential themes in modern and contemporary art	Courses and Workshops	East Room
11-Jun-12	Poetry from Art: Shaping Poems - Image-making led by award-winning poet Pascale Petit	Courses and Workshops	In the gallery
16-Jun-12	Spaces of Transformation: Spatialised Immunity	Talks and Lectures	Starr
18-Jun-12	Anguish, Absurdity, Death - Existential themes in modern and contemporary art		
18-Jun-12	Poetry from Art: Shaping Poems - Image-making led by award-winning poet Pascale Petit		
19-Jun-12	Damien Hirst curator's tours	Talks and Lectures	In the exhibition
19-Jun-12	Edward Burtynsky: Manufactured Landscapes	Talks and Lectures	Starr
25-Jun-12	Anguish, Absurdity, Death - Existential themes in modern and contemporary art		
25-Jun-12	Brian Dillon on Damien Hirst	Talks and Lectures	Starr
25-Jun-12	Poetry from Art: Shaping Poems - Image-making led by award-winning poet Pascale Petit		
02-Jul-12	Anguish, Absurdity, Death - Existential themes in modern and contemporary art		
02-Jul-12	Poetry from Art: Shaping Poems - Image-making led by award-winning poet Pascale Petit		
09-Jul-12	Anguish, Absurdity, Death - Existential themes in modern and contemporary art		
09-Jul-12	Poetry from Art: Shaping Poems - Image-making led by award-winning poet Pascale Petit		

Date	Title	Event Type	Venue
21-Jul-12	Inside/outside: materialising the social	Conference	The Tanks
06-Sep-12	Damien Hirst curator's tours	Talks and Lectures	In the exhibition
22-Sep-12	Curator's talk: Tino Sehgal	Talks and Lectures	Starr
01-Oct-12	Curator's tour: Edvard Munch	Talks and Lectures	In the exhibition
05-Oct-12	Performance Year Zero: A Living History	Conference	The Tanks
06-Oct-12	Artist's talk: Tino Sehgal	Talks and Lectures	Starr
06-Oct-12	Performance Year Zero: A Living History	Conference	The Tanks
09-Oct-12	Artist's talk: Daido Moriyama	Talks and Lectures	Starr
13-Oct-12	Munch: The promise of modernity	Conference	Starr
15-Oct-12	American Artist Lecture Series: Maya Lin	Talks and Lectures	Starr
15-Oct-12	Metamorphosis: Poetry from Art	Courses and Workshops	In the gallery
15-Oct-12	The gallery as studio	Courses and Workshops	In the gallery
22-Oct-12	Metamorphosis: Poetry from Art		
22-Oct-12	The gallery as studio	Courses and Workshops	In the gallery
26-Oct-12	Playing in the Shadows	Talks and Lectures	Starr and The Tanks
27-Oct-12	Playing in the Shadows	Talks and Lectures	Starr and The Tanks
29-Oct-12	Metamorphosis: Poetry from Art		
29-Oct-12	The gallery as studio	Courses and Workshops	In the gallery
05-Nov-12	Metamorphosis: Poetry from Art		
05-Nov-12	The gallery as studio	Courses and Workshops	In the gallery
09-Nov-12	Inside Today's Museum	Courses and Workshops	Seminar Room
11-Nov-12	William Kentridge artist talk	Talks and Lectures	Starr
12-Nov-12	Metamorphosis: Poetry from Art		
12-Nov-12	The gallery as studio	Courses and Workshops	In the gallery
15-Nov-12	Inside Today's Museum		
19-Nov-12	Metamorphosis: Poetry from Art		
19-Nov-12	The gallery as studio	Courses and Workshops	In the gallery
22-Nov-12	Inside Today's Museum		
24-Nov-12	The Photobook & Photography Now	Talks and Lectures	Starr
29-Nov-12	Inside Today's Museum		
01-Dec-12	Alternative to What? A roundtable exploring alternative models of education	Conference	Starr
03-Dec-12	Curator's tour: A Bigger Splash	Talks and Lectures	In the exhibition
03-Dec-12	Encountering the City	Talks and Lectures	In the exhibition
06-Dec-12	Inside Today's Museum		
06-Dec-12	The John Edwards Lecture 2012: Diller Scofidio + Renfro	Talks and Lectures	Starr
13-Dec-12	Inside Today's Museum		
13-Dec-12	Rasheed Araeen in conversation	Talks and Lectures	Tate Modern
17-Jan-13	Towards tomorrow's museum 2013	Courses and Workshops	Level 1 Seminar Room
24-Jan-13	Towards tomorrow's museum 2013		
26-Jan-13	Towards a new cultural cartography: A panel discussion about Sharjah Biennial 11	Talks and Lectures	Starr
31-Jan-13	Towards tomorrow's museum 2013		
07-Feb-13	Towards tomorrow's museum 2013		
14-Feb-13	Towards tomorrow's museum 2013		
15-Feb-13	The politics of the social in contemporary art	Conference	Starr
25-Feb-13	Mind/Body/Art	Courses and Workshops	East Room
25-Feb-13	The Critical I	Courses and Workshops	In the gallery
25-Feb-13	Transformations: Poetry from Art	Courses and Workshops	In the gallery
25-Feb-13	Wham! Print! Pop!	Courses and Workshops	In the gallery
28-Feb-13	Towards tomorrow's museum 2013		

Date	Title	Event Type	Venue
01-Mar-13	A Bigger Splash: Painting after Performance Panel Discussion	Talks and Lectures	Starr
04-Mar-13	Mind/Body/Art		
04-Mar-13	The Critical I		
04-Mar-13	Transformations: Poetry from Art		
04-Mar-13	Wham! Print! Pop!		
07-Mar-13	Towards tomorrow's museum 2013		
11-Mar-13	Curator's talk and private view: Lichtenstein	Talks and Lectures	Starr
11-Mar-13	Mind/Body/Art		
11-Mar-13	The Critical I		
11-Mar-13	Transformations: Poetry from Art		
11-Mar-13	Wham! Print! Pop!		
14-Mar-13	Global Pop symposium	Conference	Starr
14-Mar-13	Towards tomorrow's museum 2013		
15-Mar-13	Global Pop symposium	Conference	Starr
16-Mar-13	Lichtenstein and Pop Study Day: Other Worlds of British Pop	Conference	Starr
18-Mar-13	Mind/Body/Art		
18-Mar-13	The Critical I		
18-Mar-13	Transformations: Poetry from Art		
18-Mar-13	Wham! Print! Pop!		
21-Mar-13	Towards tomorrow's museum 2013		
23-Mar-13	Activating the Everyday: Material Gestures	Workshop	East Room
25-Mar-13	Mind/Body/Art		
25-Mar-13	The Critical I		
25-Mar-13	Transformations: Poetry from Art		
25-Mar-13	Wham! Print! Pop!		
28-Mar-13	Towards tomorrow's museum 2013		
11-Apr-13	Lichtenstein Dinner	Special Projects	Level 2 East Gallery
15-Apr-13	Architecture and Art: If you build it, will they come?	Talks & Discussions	Starr Auditorium
15-Apr-13	Curator's Tour: Lichtenstein	Talks & Discussions	Level 2 East Gallery
17-Apr-13	Agnes Martin Talk with Arne Glimcher in conversation with Frances Morris	Talks & Discussions	Starr Auditorium
26-Apr-13	Copyrighting creativity: creative values, cultural heritage institutions and systems of intellectual property	Symposia	Starr Auditorium
27-Apr-13	Copyrighting creativity: creative values, cultural heritage institutions and systems of intellectual property		
13-May-13	Ellen Gallagher exhibition tour with Richard Thomas	Talks & Discussions	Level 3 East Gallery
29-May-13	Cultural Forum 2013: Global Citizenship - The foreigner? Exiles and migrants	Talks & Discussions	Starr Auditorium
03-Jun-13	Cultural Forum 2013: Global Citizenship - The University	Talks & Discussions	Starr Auditorium
04-Jun-13	Cultural Forum 2013: Global Citizenship - Artefacts	Talks & Discussions	Starr Auditorium
05-Jun-13	Cultural Forum 2013: BBC World Service - The Forum	Talks & Discussions	Starr Auditorium
06-Jun-13	Cultural Forum 2013: Global Citizenship - Resources	Talks & Discussions	Starr Auditorium
10-Jun-13	Cultural Forum 2013: Global Citizenship - Sustainability, citizenship and environment	Talks & Discussions	Starr Auditorium
10-Jun-13	de-(mys)tifying: Artist book making course	Courses	Clore Studio
11-Jun-13	Cultural Forum 2013: Global Citizenship - After the G8: is it going to be G-Zero or a positive number?	Talks & Discussions	Starr Auditorium
12-Jun-13	Cultural Forum 2013: Global Citizenship - Proposals for the G8	Talks & Discussions	Starr Auditorium
13-Jun-13	Jacques Ranciere Artist Talk	Talks & Discussions	Starr Auditorium
15-Jun-13	Afrofuturisms Others	Talks & Discussions	Starr Auditorium
17-Jun-13	Artist Talk: Amalia Pica	Talks & Discussions	Level 1 Gallery

Date	Title	Event Type	Venue
17-Jun-13	de-(mys)tifying: Artist book making course		
22-Jun-13	Pictures/Photographs Panel discussion	Talks & Discussions	Level 6 East Room
22-Jun-13	Pictures/Photographs Seminar	Talks & Discussions	Level 1 Seminar room
24-Jun-13	Curator's Tour - Saloua Raouda Choucair (with Jessica Morgan)	Talks & Discussions	Level 4 East Gallery
24-Jun-13	de-(mys)tifying: Artist book making course		
01-Jul-13	de-(mys)tifying: Artist book making course		
03-Jul-13	Meschac Gaba in conversation with Chris Dercon	Talks & Discussions	Starr Auditorium
05-Jul-13	Ibrahim El-Salahi in conversation with Salah M. Hassan	Talks & Discussions	Level 6 East Room
08-Jul-13	de-(mys)tifying: Artist book making course		
15-Jul-13	Curator's Tour - Meschac Gaba: Museum of Contemporary African Art (with Kerryn Greenberg)	Talks & Discussions	Throughout Tate Modern
15-Jul-13	de-(mys)tifying: Artist book making course		
22-Jul-13	Come on over: dinner event with Peter Liversidge	Special Projects	Starr Auditorium Foyer
27-Jul-13	BMW Tate Live Thought Workshops 1	Workshops	Level 6 East Room
09-Sep-13	Curator's Tour - Ibrahim El-Salahi: A Visionary Modernist (with Elvira)	Talks & Discussions	Level 3 East Gallery
09-Sep-13	Curator's Tour - Meschac Gaba: Museum of Contemporary Art with Nada Raza)	Talks & Discussions	Throughout Tate Modern
16-Sep-13	Garden of Adonis: dinner event with Gayle Chong Kwan	Special Projects	Starr Auditorium Foyer
22-Sep-13	Cao Fei: Haze and Fog	Talks & Discussions	Starr Auditorium
02-Oct-13	Inside Today's Museum	Courses	Level 1 Seminar room
07-Oct-13	Curator's tour - Saloua Raouda Choucair (with Ann Coxon)	Talks & Discussions	Level 4 East Gallery
10-Oct-13	Inside Today's Museum		
17-Oct-13	Inside Today's Museum		
18-Oct-13	Transforming Place Symposium	Symposia	Starr Auditorium
19-Oct-13	Do It, England: The Hamlet Doctrine	Talks & Discussions	Starr Auditorium
21-Oct-13	Curator's Tour and PV - Mira Schendel	Talks & Discussions	Throughout Tate Modern
21-Oct-13	Drawing course: exploring the materiality of text in art	Courses	Throughout Tate Modern
21-Oct-13	Playing with Meaning course with Nigel Warburton	Courses	Level 6 East Room
21-Oct-13	Writing Poetry: Taking a line for a walk course	Courses	Throughout Tate Modern
24-Oct-13	Inside Today's Museum		
26-Oct-13	BMW Tate Live Thought Workshops 2	Talks & Discussions	Level 6 East Room
27-Oct-13	Aural Contract	Talks & Discussions	Level 6 East Room
28-Oct-13	Drawing course: exploring the materiality of text in art		
28-Oct-13	Playing with Meaning course with Nigel Warburton		
28-Oct-13	Writing Poetry: Taking a line for a walk course		
29-Oct-13	Curator's Talk and PV - Paul Klee: Making Visitble (with Matthew Gale)	Talks & Discussions	Starr Auditorium
31-Oct-13	Explore Everything	Talks & Discussions	Starr Auditorium
31-Oct-13	Inside Today's Museum		
04-Nov-13	American Artist Lecture: Richard Tuttle	Talks & Discussions	Starr Auditorium
04-Nov-13	Drawing course: exploring the materiality of text in art		
04-Nov-13	Playing with Meaning course with Nigel Warburton		
04-Nov-13	Writing Poetry: Taking a line for a walk course		
07-Nov-13	The State of Art: Cornelia Parker in conversation with Kelly Grovier	Talks & Discussions	Starr Auditorium

Date	Title	Event Type	Venue
09-Nov-13	Future Imperfect: Cultural propositions and global perspectives	Symposia	Starr Auditorium
09-Nov-13	Future Imperfect: States in Time	Symposia	Starr Auditorium
10-Nov-13	Future Imperfect Closed Session Workshops	Workshops	Level 6 East Room
11-Nov-13	Drawing course: exploring the materiality of text in art		
11-Nov-13	Playing with Meaning course with Nigel Warburton		
11-Nov-13	Writing Poetry: Taking a line for a walk course		
14-Nov-13	Inside Today's Museum		
18-Nov-13	Curator's Tour - Paul Klee: Making Visible (with Flavia Frigeri)	Talks & Discussions	Level 3 East Gallery
18-Nov-13	Drawing course: exploring the materiality of text in art		
18-Nov-13	Playing with Meaning course with Nigel Warburton		
18-Nov-13	Writing Poetry: Taking a line for a walk course		
18-Nov-13	Yes, we're mad! No, we're not joking!	Talks & Discussions	Starr Auditorium
21-Nov-13	Inside Today's Museum		
25-Nov-13	Drawing course: exploring the materiality of text in art		
25-Nov-13	Playing with Meaning course with Nigel Warburton		
25-Nov-13	Writing Poetry: Taking a line for a walk course		
26-Nov-13	Everyday and everywhere: vernacular photography today	Talks & Discussions	Starr Auditorium
28-Nov-13	Andrea Fraser in conversation with Chris Dercon	Talks & Discussions	Starr Auditorium
28-Nov-13	Inside Today's Museum		
30-Nov-13	Vernacular photography as art: Seminar	Talks & Discussions	Level 6 East Room
04-Dec-13	Shadows: Attempts at re-examination and re-evaluation of Socialist Realism in China	Talks & Discussions	McAulay Seminar Room
05-Dec-13	Inside Today's Museum		
05-Dec-13	John Edwards Lecture Series: Peter Marino and Marc Jacobs	Talks & Discussions	Starr Auditorium
12-Dec-13	Inside Today's Museum		
07-Jan-14	Mira Schendel and Signals London: Panel Discussion	Talks & Discussions	Level 6 East Room
09-Jan-14	Curator's Tour - Mira Schendel (with Kasia Redzisz)	Talks & Discussions	Level 3 East Gallery
11-Jan-14	BMW Tate Live Thought Workshops 3	Talks & Discussions	Level 6 East Room
16-Jan-14	Towards Tomorrow's Museum	Courses	Level 1 Seminar room
20-Jan-14	Curator's Talk and PV - Paul Klee: Making Visible (with Matthew Gale)	Talks & Discussions	Starr Auditorium
23-Jan-14	Towards Tomorrow's Museum		
30-Jan-14	Towards Tomorrow's Museum		
06-Feb-14	Towards Tomorrow's Museum		
07-Feb-14	Mirror-Touch Synaesthesia Symposium	Symposia	Starr Auditorium
08-Feb-14	Mirror-Touch Synaesthesia Symposium		
10-Feb-14	If You Build It 3 - Hal Foster and Jacques Herzog	Symposia	Starr Auditorium
12-Feb-14	On Hamilton with Hal Foster, Vicente Todoli and Mark Godfrey	Talks & Discussions	Starr Auditorium
13-Feb-14	Towards Tomorrow's Museum		
24-Feb-14	From Growth and Form to Shock and Awe: an exploration of collage in its broadest sense	Courses	Throughout Tate Modern
24-Feb-14	What's in a Space Course	Courses	Throughout Tate Modern
24-Feb-14	Paul Klee: The Poetic and the Painterly	Talks & Discussions	Level 2 East Gallery
27-Feb-14	Towards Tomorrow's Museum		
27-Feb-14	Richard Hamilton, Politics and Art in the 1980s	Talks & Discussions	Starr Auditorium
01-Mar-14	BMW Tate Live Thought Workshops 4	Talks & Discussions	Level 6 East Room
01-Mar-14	BMW Tate Live Thought Workshops Keynote	Talks & Discussions	Starr Auditorium
03-Mar-14	From Growth and Form to Shock and Awe: an exploration of collage in its broadest sense		

Date	Title	Event Type	Venue
03-Mar-14	What's in a Space Course		
06-Mar-14	Towards Tomorrow's Museum		
10-Mar-14	Curator's Tour and PV - Richard Hamilton	Talks & Discussions	Level 3 East Gallery
10-Mar-14	From Growth and Form to Shock and Awe: an exploration of collage in its broadest sense		
10-Mar-14	What's in a Space Course		
13-Mar-14	Towards Tomorrow's Museum		
17-Mar-14	From Growth and Form to Shock and Awe: an exploration of collage in its broadest sense		
17-Mar-14	Gender and Labour course with Nina Power	Courses	Throughout Tate Modern
17-Mar-14	What's in a Space Course		
19-Mar-14	Performing photographs: Photography, performance and affect	Talks & Discussions	Starr Auditorium
20-Mar-14	Towards Tomorrow's Museum		
21-Mar-14	TNS: Friday Night Salon	Talks & Discussions	L1 Seminar Room
24-Mar-14	From Growth and Form to Shock and Awe: an exploration of collage in its broadest sense		
24-Mar-14	Gender and Labour course with Nina Power		
24-Mar-14	What's in a Space Course		
27-Mar-14	Towards Tomorrow's Museum		
28-Mar-14	TNS: Friday Night Salon	Talks & Discussions	L1 Seminar Room
31-Mar-14	From Growth and Form to Shock and Awe: an exploration of collage in its broadest sense		
31-Mar-14	Gender and Labour course with Nina Power		
31-Mar-14	What's in a Space Course		
04-Apr-14	TNS: Friday Night Salon	Talks & Discussions	McAulay Seminar Room
05-Apr-14	Future(s) of Cohabitation	Talks & Discussions	East Room
05-Apr-14	Future(s) of Cohabitation Seminar	Talks & Discussions	East Room
07-Apr-14	Gender and Labour course with Nina Power		
09-Apr-14	Why Duchamp, Why Now?	Talks & Discussions	Starr Auditorium
10-Apr-14	BMW Tate Live 2014: Talks - On Liveness: Pre/During/Post	Talks & Discussions	Starr Auditorium
12-Apr-14	Fast Forward: Women & Photography then and now	Talks & Discussions	East Room
12-Apr-14	Fast Forward: Women & Photography then and now Seminar	Talks & Discussions	East Room
24-Apr-14	Lacan and the Feminine	Talks & Discussions	Starr Auditorium
08-May-14	Curator's talk and private view: Matisse with Flavia Frigeri	Talks & Discussions	Starr Auditorium
12-May-14	Urbane Images: Hamilton's Impact Today	Talks & Discussions	Starr Auditorium
15-May-14	The Art of Walking and Slowing Down	Talks & Discussions	Starr Auditorium
19-May-14	Boris Groys in Conversation with Anna Lovatt	Talks & Discussions	Starr Auditorium
29-May-14	American Artist Lecture: Spencer Finch	Talks & Discussions	Starr Auditorium
31-May-14	On the Edge course with Richard Martin and Lucy Scholes	Courses	Level 1 Seminar room
02-Jun-14	On Matisse: Thomas Demand in conversation with Nicholas Serota	Talks & Discussions	Starr Auditorium
02-Jun-14	Poetry and Serious Play: Matisse, Words and Paper	Courses	Throughout Tate Modern
07-Jun-14	On the Edge course with Richard Martin and Lucy Scholes		
09-Jun-14	The Photobook: A History	Talks & Discussions	Starr Auditorium
09-Jun-14	Cutting Into Colour with Sarah Sparkes	Courses	Clore Studio
09-Jun-14	Poetry and Serious Play: Matisse, Words and Paper		
09-Jun-14	Six Ways of Thinking About Art with Nigel Warburton	Courses	Level 6 East Room
11-Jun-14	The Biennial Effect: The Artists' Perspectives	Talks & Discussions	Starr Auditorium
14-Jun-14	On the Edge course with Richard Martin and Lucy Scholes		

Date	Title	Event Type	Venue
14-Jun-14	Beyond the Frame: Photography and Experimentation	Talks & Discussions	Starr Auditorium
14-Jun-14	Seminar: Beyond the Frame: Photography and Experimentation	Talks & Discussions	Level 6 East Room
16-Jun-14	Cutting Into Colour with Sarah Sparkes		
16-Jun-14	Poetry and Serious Play: Matisse, Words and Paper		
16-Jun-14	Six Ways of Thinking About Art with Nigel Warburton		
21-Jun-14	On the Edge course with Richard Martin and Lucy Scholes		
21-Jun-14	On Matisse: Talk by Bridget Riley	Talks & Discussions	Starr Auditorium
23-Jun-14	Cutting Into Colour with Sarah Sparkes		
23-Jun-14	Poetry and Serious Play: Matisse, Words and Paper		
23-Jun-14	Six Ways of Thinking About Art with Nigel Warburton		
28-Jun-14	On the Edge course with Richard Martin and Lucy Scholes		
28-Jun-14	Architecture After Revolution	Talks & Discussions	Starr Auditorium
30-Jun-14	Cutting Into Colour with Sarah Sparkes		
30-Jun-14	Poetry and Serious Play: Matisse, Words and Paper		
30-Jun-14	Six Ways of Thinking About Art with Nigel Warburton		
05-Jul-14	On the Edge course with Richard Martin and Lucy Scholes		
07-Jul-14	Cutting Into Colour with Sarah Sparkes		
07-Jul-14	Poetry and Serious Play: Matisse, Words and Paper		
07-Jul-14	Six Ways of Thinking About Art with Nigel Warburton		
14-Jul-14	Cutting Into Colour with Sarah Sparkes		
14-Jul-14	Six Ways of Thinking About Art with Nigel Warburton		
21-Jul-14	On Matisse: Talk by Hilary Spurling	Talks & Discussions	Starr Auditorium
28-Jul-14	Curators tour: Malevich with Achim Borchardt-Hume	Talks & Discussions	Level 3 East Gallery
20-Sep-14	After the Square: Performance workshop with Mehmet Sander	Workshops	East Room
20-Sep-14	Mehmet Sander in conversation with Dominic Johnson	Workshops	East Room
21-Sep-14	After the Square: Performance workshop with Mehmet Sander	Workshops	East Room
22-Sep-14	American Artist Lecture: Julie Mehretu	Talks & Discussions	Starr Auditorium
23-Sep-14	Exhibition tour: Malevich with Christina Lodder	Talks & Discussions	Level 3 East Gallery
25-Sep-14	Inside Today's Museum	Courses	Level 1 Seminar room
29-Sep-14	BMW Tate Live 2014: Talks - On Publicness	Talks & Discussions	Starr Auditorium
01-Oct-14	Artist's talk: David Batchelor	Talks & Discussions	Starr Auditorium
02-Oct-14	Inside Today's Museum		
02-Oct-14	What makes an artist? Grayson Perry in conversation with Sarah Thornton	Talks & Discussions	Starr Auditorium
06-Oct-14	Curator's talk and private view: Malevich with Fiontan Moran	Talks & Discussions	Level 3 East Gallery
08-Oct-14	Zaha Hadid and Suprematism	Talks & Discussions	Starr Auditorium
09-Oct-14	Inside Today's Museum		
09-Oct-14	In Conversation: Wangechi Mutu	Talks & Discussions	Starr Auditorium
15-Oct-14	Show Time: Curating Contemporary Art	Talks & Discussions	Starr Auditorium
16-Oct-14	Inside Today's Museum		
20-Oct-14	Curator's talk and private view: Malevich with Fiontan Moran	Talks & Discussions	Level 3 East Gallery
23-Oct-14	Inside Today's Museum		
24-Oct-14	LCC Animation project	Special Projects	
26-Oct-14	Fibre, Thread and Textile workshop	Workshops	Level 6 East Room
27-Oct-14	BMW Tate Live 2014: Talks - On Mediated Experience: Transforming Performance	Talks & Discussions	Starr Auditorium
29-Oct-14	Inside Today's Museum - Stores Visit		
29-Oct-14	Future of the City	Talks & Discussions	Starr Auditorium
03-Nov-14	Painting, Politics, Persona: What Polke Means Today?	Talks & Discussions	Starr Auditorium

Date	Title	Event Type	Venue
03-Nov-14	Creative Process course	Courses	Level 6 East Room
03-Nov-14	Transforming the Raw: Poetry and Conflict course with P.Petit	Courses	Level 2 East Gallery
05-Nov-14	Radio Benjamin	Talks & Discussions	Starr Auditorium
06-Nov-14	Inside Today's Museum		
10-Nov-14	Art and Slow Violence course with Ele Carpenter	Courses	Level 2 East Gallery
10-Nov-14	Creative Process course		
10-Nov-14	Transforming the Raw: Poetry and Conflict course with P.Petit		
13-Nov-14	Inside Today's Museum		
17-Nov-14	Purple and Snails: Polke's Experiments with Colour Talk and PV	Talks & Discussions	Starr Auditorium
17-Nov-14	Art and Slow Violence course with Ele Carpenter		
17-Nov-14	Creative Process course		
17-Nov-14	Transforming the Raw: Poetry and Conflict course with P.Petit		
19-Nov-14	The Landscape in Contemporary Photography	Talks & Discussions	Starr Auditorium
20-Nov-14	Inside Today's Museum		
24-Nov-14	Art and Slow Violence course with Ele Carpenter		
24-Nov-14	Creative Process course		
24-Nov-14	Transforming the Raw: Poetry and Conflict course with P.Petit		
27-Nov-14	Inside Today's Museum		
27-Nov-14	Conflict, Time, Photography Talk with Susan Meiselas and Simon Baker	Talks & Discussions	Starr Auditorium
01-Dec-14	BMW Tate Live 2014: Talks - Publication	Talks & Discussions	Starr Auditorium
01-Dec-14	BMW Tate Live 2014: Talks - The Future of Live	Talks & Discussions	Starr Auditorium
01-Dec-14	Art and Slow Violence course with Ele Carpenter		
01-Dec-14	Transforming the Raw: Poetry and Conflict course with P.Petit		
03-Dec-14	Curator's tour: Conflict and Time with Simon Baker	Talks & Discussions	Level 3 East Gallery
04-Dec-14	Inside Today's Museum		
08-Dec-14	Art and Slow Violence course with Ele Carpenter		
08-Dec-14	Transforming the Raw: Poetry and Conflict course with P.Petit		
13-Jan-15	Museum Curating Now	Courses	Level 1 Seminar room
15-Jan-15	Towards Tomorrow's Museum	Courses	Level 1 Seminar room
19-Jan-15	Curator's tour: Sigmar Polke	Talks & Discussions	Level 2 East Gallery
20-Jan-15	Museum Curating Now		Level 1 Seminar room
22-Jan-15	Towards Tomorrow's Museum		Level 1 Seminar room
26-Jan-15	War Primer 2 with Broomberg and Chanarin	Talks & Discussions	Level 2 East Gallery
27-Jan-15	Museum Curating Now		Level 1 Seminar room
28-Jan-15	Goldsmiths MA Critical Pedagogies and Contested Spaces	Courses	Clore Studio
29-Jan-15	Towards Tomorrow's Museum		Level 1 Seminar room
03-Feb-15	Museum Curating Now		Level 1 Seminar room
05-Feb-15	Towards Tomorrow's Museum		Level 1 Seminar room
09-Feb-15	Radical Thinkers: The Art, Sex and Politics of Feminism	Talks & Discussions	Starr Auditorium
10-Feb-15	Museum Curating Now		Level 1 Seminar room

Date	Title	Event Type	Venue
11-Feb-15	Goldsmiths MA Critical Pedagogies and Contested Spaces		Clore Studio
12-Feb-15	Towards Tomorrow's Museum		Level 1 Seminar room
16-Feb-15	Photographing History: Conflict, Time, Photography artists in conversation with Simon Baker	Talks & Discussions	Starr Auditorium
16-Feb-15	The Spirit of Things: Poetry of the Body	Courses	
17-Feb-15	Artist's Talk: Fujiko Nakaya	Talks & Discussions	Starr Auditorium
23-Feb-15	Curator's tour: Conflict and Time with Shoair Mavlian	Talks & Discussions	Level 3 East Gallery
23-Feb-15	The Image and Body in Life and Death course with Nigel Warburton	Courses	East Room
23-Feb-15	The Spirit of Things: Poetry of the Body		
24-Feb-15	Museum Curating Now		Level 1 Seminar room
26-Feb-15	Towards Tomorrow's Museum		Level 1 Seminar room
02-Mar-15	Painting, Print and Memory Portraiture	Courses	Clore Studio
02-Mar-15	The Image and Body in Life and Death course with Nigel Warburton		East Room
02-Mar-15	The Spirit of Things: Poetry of the Body		
03-Mar-15	Museum Curating Now		Level 1 Seminar room
05-Mar-15	Towards Tomorrow's Museum		Level 1 Seminar room
06-Mar-15	Artist Talk: Nick Waplington	Talks & Discussions	East Room
09-Mar-15	Curator's Tour Richard Tuttle: I Don't Know . The Weave of Textile Language	Talks & Discussions	Turbine Hall
09-Mar-15	Painting, Print and Memory Portraiture		Clore Studio
09-Mar-15	The Image and Body in Life and Death course with Nigel Warburton		East Room
09-Mar-15	The Spirit of Things: Poetry of the Body		
10-Mar-15	Museum Curating Now		Level 1 Seminar room
12-Mar-15	Towards Tomorrow's Museum		Level 1 Seminar room
16-Mar-15	Art and Politics Now	Talks & Discussions	Starr Auditorium
16-Mar-15	Curator's Talk and Private View: Marlene Dumas	Talks & Discussions	In the exhibition
16-Mar-15	Painting, Print and Memory Portraiture		Clore Studio
16-Mar-15	The Image and Body in Life and Death course with Nigel Warburton		East Room
16-Mar-15	The Spirit of Things: Poetry of the Body		
17-Mar-15	Museum Curating Now		Level 1 Seminar room
19-Mar-15	Towards Tomorrow's Museum		Level 1 Seminar room
23-Mar-15	Painting, Print and Memory Portraiture		Clore Studio
23-Mar-15	The Image and Body in Life and Death course with Nigel Warburton		East Room
23-Mar-15	The Spirit of Things: Poetry of the Body		
24-Mar-15	Museum Curating Now		Level 1 Seminar room
26-Mar-15	Towards Tomorrow's Museum		Level 1 Seminar room
30-Mar-15	Painting, Print and Memory Portraiture		Clore Studio
30-Mar-15	The Image and Body in Life and Death course with Nigel		East Room

Date	Title	Event Type	Venue
	Warburton		
13-Apr-15	Curator's Tour: Marlene Dumas	Talks & Discussions	
16-Apr-15	Artist's Talk: Marlene Dumas	Talks & Discussions	
27-Apr-15	Learning from Roofers: Theaster Gates in conversation	Talks & Discussions	Starr Auditorium
06-May-15	Capture and consumption	Talks & Discussions	Starr Auditorium
11-May-15	American Artist Lecture: Glenn Ligon	Talks & Discussions	Starr Auditorium
12-May-15	BMW Tate Live Talks 2015: Museums: The Artists' Creation	Talks & Discussions	Starr Auditorium
22-May-15	Mary Kelly in conversation with Hans-Ulrich Obrist	Talks & Discussions	Starr Auditorium
22-May-15	On the Passage of a Few People Through a Rather Brief Period of Time	Talks & Discussions	
26-May-15	Curator's Tour: Sonia Delaunay	Talks & Discussions	Level 3 West Gallery
30-May-15	If You Had A Year To Change Something? - Publication Launch	Special Projects	Level 6 East Room
30-May-15	The Legacy of Learning	Talks & Discussions	Starr Auditorium
05-Jun-15	The Anthropocene Project	Symposia	Level 6 East Room
06-Jun-15	Sonia Delaunay: Art, Industry and Everyday Life	Talks & Discussions	Starr Auditorium
08-Jun-15	Coloured Rhythms: Experiments in Abstraction with Sarah Sparkes	Courses	
08-Jun-15	How Speech Acts: Art and Life	Courses	Level 6 East Room
08-Jun-15	Painting After Technology: Hal Foster and Mark Godfrey in conversation	Talks & Discussions	Level 2 East Gallery
10-Jun-15	Painting with my back to the world	Talks & Discussions	Starr Auditorium
15-Jun-15	Coloured Rhythms: Experiments in Abstraction with Sarah Sparkes		
15-Jun-15	How Speech Acts: Art and Life		Level 6 East Room
15-Jun-15	Imagining the Artists' Village - FleafollyArchitects	Courses	Level 1 Seminar room
15-Jun-15	The Music of Agnes Martin's Paintings	Talks & Discussions	Level 3 West Gallery
18-Jun-15	Curator's Tour: Sonia Delaunay	Talks & Discussions	Level 2 West Gallery
22-Jun-15	Coloured Rhythms: Experiments in Abstraction with Sarah Sparkes		
22-Jun-15	Curator's Tour: Modern Tales from the Middle East and North Africa	Talks & Discussions	Throughout Tate Modern
22-Jun-15	How Speech Acts: Art and Life		Level 6 East Room
22-Jun-15	Imagining the Artists' Village - FleafollyArchitects		McAulay Schools and Families room
27-Jun-15	Micro Micro Revolution	Special Projects	McAulay Seminar Room
27-Jun-15	We Can't Be There: Acting in the Future	Workshops	Level 6 East Room
27-Jun-15	We Can't Be There: Emergency Provisions for un(Anticipated) Futures	Symposia	Level 6 East Room
29-Jun-15	Coloured Rhythms: Experiments in Abstraction with Sarah Sparkes		
29-Jun-15	How Speech Acts: Art and Life		Level 6 East Room
29-Jun-15	Imagining the Artists' Village - FleafollyArchitects		McAulay Schools and Families room
06-Jul-15	Coloured Rhythms: Experiments in Abstraction with Sarah Sparkes		
06-Jul-15	How Speech Acts: Art and Life		Level 6 East Room
06-Jul-15	Imagining the Artists' Village - FleafollyArchitects		McAulay Schools and Families room
06-Jul-15	Lifting the fog: Conservation of Agnes Martin's 'Morning'	Talks & Discussions	Starr Auditorium
13-Jul-15	Coloured Rhythms: Experiments in Abstraction with Sarah		

Date	Title	Event Type	Venue
	Sparkes		
13-Jul-15	How Speech Acts: Art and Life		Level 6 East Room
13-Jul-15	Imagining the Artists' Village - FleafollyArchitects		McAulay Schools and Families room
15-Jul-15	Agnes Martin: Innocence the Hard Way Talk by Nancy Princenthal	Talks & Discussions	Starr Auditorium
18-Jul-15	Talking Performance: Patrick Coyle and Steven Fowler	Talks & Discussions	Level 6 East Room
20-Jul-15	Imagining the Artists' Village - FleafollyArchitects		Level 6 East Room
03-Aug-15	Mantra, Movement and Making	Courses	Throughout Tate Modern
10-Aug-15	Mantra, Movement and Making		Throughout Tate Modern
17-Aug-15	Mantra, Movement and Making		Throughout Tate Modern
24-Aug-15	Mantra, Movement and Making		Throughout Tate Modern
23-Sep-15	Members curators talk: The EY Exhibition: The World Goes Pop	Talks & Discussions	Starr Auditorium
24-Sep-15	Inside Today's Museum	Courses	Level 1 Seminar room
28-Sep-15	Curator's Tour: Agnes Martin	Talks & Discussions	Level 3 West Gallery
01-Oct-15	Inside Today's Museum		Level 1 Seminar room
07-Oct-15	Coco Fusco: Dangerous Moves	Talks & Discussions	Starr Auditorium
08-Oct-15	Inside Today's Museum		Level 1 Seminar room
09-Oct-15	Reframing the Future of Film: Tacita Dean and Christopher Nolan	Symposia	Level 6 East Room
15-Oct-15	Inside Today's Museum		Level 1 Seminar room
19-Oct-15	Curator's Tour: A Secret History of Performance	Talks & Discussions	Throughout Tate Modern
19-Oct-15	The Creative Act - Course with Michael Atavar	Courses	Level 6 East Room
19-Oct-15	What's Left Behind? with Judith Brocklehurst	Courses	Clore Studio
20-Oct-15	Representing trans: acts of self-definition	Talks & Discussions	Starr Auditorium
22-Oct-15	Inside Today's Museum		Level 1 Seminar room
26-Oct-15	A Language Art - Course with SJ Fowler	Courses	Throughout Tate Modern
26-Oct-15	The Creative Act - Course with Michael Atavar		Level 6 East Room
26-Oct-15	What's Left Behind? with Judith Brocklehurst		Clore Studio
29-Oct-15	Inside Today's Museum - Stores Visit		Level 1 Seminar room
31-Oct-15	BMW Tate Live 2015: Absence and Hope	Special Projects	Level 4 East Gallery
31-Oct-15	BMW Tate Live 2015: Absence and Hope	Special Projects	Level 4 East Gallery
31-Oct-15	BMW Tate Live 2015: Absence and Hope	Special Projects	Level 6 East Room
31-Oct-15	BMW Tate Live 2015: On Stage/Off Stage: Performance and the Theatrical	Talks & Discussions	Starr Auditorium
31-Oct-15	BMW Tate Live 2015: Rehearsal: Words and gestures in motion	Workshops	Turbine Hall Bridge
31-Oct-15	BMW Tate Live 2015: Staging Situations: Art and Theatre	Special Projects	Throughout Tate Modern
02-Nov-15	A Language Art - Course with SJ Fowler		Throughout Tate Modern
02-Nov-15	The Creative Act - Course with Michael Atavar		Level 6 East Room

Date	Title	Event Type	Venue
02-Nov-15	What's Left Behind? with Judith Brocklehurst		Clore Studio
05-Nov-15	Inside Today's Museum		Level 1 Seminar room
06-Nov-15	Fast Forward: Women in Photography	Symposia	Starr Auditorium
07-Nov-15	Fast Forward: Women in Photography	Symposia	Starr Auditorium
09-Nov-15	Earle Brown's Calder Piece and Alexander Calder's Chef d'orchestre - Opening Reception	Special Projects	Turbine Hall Bridge
09-Nov-15	What's Left Behind? with Judith Brocklehurst		Offsite
10-Nov-15	Earle Brown's Calder Piece and Alexander Calder's Chef d'orchestre - Public Event 1	Special Projects	Turbine Hall Bridge
12-Nov-15	Inside Today's Museum		Starr Auditorium
14-Nov-15	What happened to the Nordic model?	Talks & Discussions	Level 6 East Room
15-Nov-15	Earle Brown's Calder Piece and Alexander Calder's Chef d'orchestre - Public Event 2	Special Projects	Turbine Hall Bridge
16-Nov-15	A Language Art - Course with SJ Fowler		Throughout Tate Modern
16-Nov-15	The Creative Act - Course with Michael Atavar		Level 6 East Room
16-Nov-15	What's Left Behind? with Judith Brocklehurst		Clore Studio
17-Nov-15	The Art of Pop: Global Perspectives panel discussion	Talks & Discussions	Starr Auditorium
20-Nov-15	Light and Dark Matters - The Power of Light	Talks & Discussions	Starr Auditorium
21-Nov-15	Light and Dark Matters - Are We Darkened by Light?	Talks & Discussions	Starr Auditorium
21-Nov-15	Light and Dark Matters - Drawing Shed	Workshops	Clore Studio
21-Nov-15	Light and Dark Matters - Harnessing Light	Talks & Discussions	Starr Auditorium
21-Nov-15	Light and Dark Matters - Olly Lang Project	Workshops	McAulay Schools and Families room
21-Nov-15	Light and Dark Matters - Sunrise Walk	Talks & Discussions	Level 6 East Room
21-Nov-15	Light and Dark Matters - Sunset Walk	Talks & Discussions	Turbine Hall
23-Nov-15	A Language Art - Course with SJ Fowler		Throughout Tate Modern
23-Nov-15	The Creative Act - Course with Michael Atavar		Level 6 East Room
23-Nov-15	Westminster MA Module 1	Courses	L1 Seminar room
26-Nov-15	Bio Art: Altered Realities	Talks & Discussions	Starr Auditorium
26-Nov-15	Inside Today's Museum		Level 6 East Room
30-Nov-15	A Language Art - Course with SJ Fowler		Throughout Tate Modern
30-Nov-15	The Creative Act - Course with Michael Atavar		Level 6 East Room
03-Dec-15	Tate Research Centre: Asia-Pacific conference	Symposia	Starr Auditorium
08-Dec-15	The John Edwards Lecture 2015: Pezo von Ellrichshausen	Talks & Discussions	Starr Auditorium
14-Dec-15	Curator's Tour and Private View: Alexander Calder with Vassilis	Talks & Discussions	Level 3 West Gallery
13-Jan-16	Mi Gran Obra - David Espinosa press view	Special Projects	McAulay Gallery
14-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
14-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
15-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
15-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
15-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
16-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
16-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
16-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
17-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
17-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
17-Jan-16	Mi Gran Obra - David Espinosa		McAulay Gallery
19-Jan-16	Museum Curating Now	Courses	
21-Jan-16	Towards Tomorrow's Museum	Courses	McAulay Gallery

Date	Title	Event Type	Venue
26-Jan-16	Museum Curating Now		
27-Jan-16	Goldsmiths: Critical Pedagogy	Courses	Clore Studio
28-Jan-16	Towards Tomorrow's Museum		Level 1 Seminar room
01-Feb-16	Artist's Talk: Abraham Cruzvillegas	Talks & Discussions	Turbine Hall Bridge
02-Feb-16	A lot - Abraham Cruzvillegas	Workshops	Clore Studio
02-Feb-16	Museum Curating Now		
03-Feb-16	Park McArthur in conversation with Isla Leaver-Yap	Special Projects	Level 6 East Room
04-Feb-16	Towards Tomorrow's Museum		McAulay Gallery
08-Feb-16	Westminster MA Module 2	Courses	L1 Seminar room
08-Feb-16	Curator's Tour and Private View: Alexander Calder with Ann Coxon	Talks & Discussions	Level 3 West Gallery
09-Feb-16	Museum Curating Now		
10-Feb-16	Goldsmiths: Critical Pedagogy		Clore Studio
11-Feb-16	Towards Tomorrow's Museum		McAulay Gallery
12-Feb-16	Alexander S.C. Rower in conversation with Achim Borchardt-Hume	Talks & Discussions	Level 6 East Room
15-Feb-16	Art-Philosophy-Society Course	Courses	Level 6 East Room
15-Feb-16	Matters of Art and Reality with Valentina Ravaglia	Courses	
16-Feb-16	Museum Curating Now		
18-Feb-16	Towards Tomorrow's Museum		McAulay Gallery
22-Feb-16	Erwin Wurm One Minute Sculptures Live and Private View: Performing for the camera	Talks & Discussions	
22-Feb-16	Art-Philosophy-Society Course		Level 6 East Room
22-Feb-16	Matters of Art and Reality with Valentina Ravaglia		
22-Feb-16	Westminster MA Module 2		L1 Seminar room
23-Feb-16	Museum Curating Now		
24-Feb-16	Goldsmiths: Critical Pedagogy		Clore Studio
29-Feb-16	Art-Philosophy-Society Course		Level 6 East Room
29-Feb-16	Matters of Art and Reality with Valentina Ravaglia		
01-Mar-16	Museum Curating Now		
03-Mar-16	Towards Tomorrow's Museum		McAulay Gallery
07-Mar-16	Art-Philosophy-Society Course		Level 6 East Room
07-Mar-16	Matters of Art and Reality with Valentina Ravaglia		
08-Mar-16	Museum Curating Now		
14-Mar-16	Curator's Tour and Private View: Alexander Calder with Vassilis	Talks & Discussions	Level 3 West Gallery
14-Mar-16	Curator's Tour: Performing for the Camera	Talks & Discussions	
15-Mar-16	Museum Curating Now		
17-Mar-16	Towards Tomorrow's Museum		McAulay Gallery
22-Mar-16	Museum Curating Now		
24-Mar-16	Towards Tomorrow's Museum		McAulay Gallery
06-May-16	Rebecca Horn in conversation	Talks & Discussions	BH Starr Cinema
10-May-16	Artist's Talk: Mona Hatoum	Talks & Discussions	BH Starr Cinema
14-May-16	Look Back, Think Forward: reshaping the Nordic avant-garde	Talks & Discussions	BH L6 East Room
27-May-16	New Materialisms: Reconfiguring the Object	Talks & Discussions	BH Starr Cinema
01-Jun-16	Mona Hatoum: Piercing the Object - Inventing the Self	Talks & Discussions	BH Starr Cinema
06-Jun-16	Curator's Tour: Performing for the Camera	Talks & Discussions	BH L3 East Gallery
20-Jun-16	BMW Tate Live: Perform, Experience, Re-Live Publication	Publication	
27-Jun-16	In the Frame: Displaying Performance	Courses	
27-Jun-16	Re-framing Tate Modern through mobile photography - Oliver Lang course	Courses	Throughout SH
27-Jun-16	You Are Here: Materiality, movement, mapping with Sarah Sparkes	Courses	Throughout Tate Modern

Date	Title	Event Type	Venue
27-Jun-16	Curator's Tour: Mona Hatoum with Clarrie Wallis	Talks & Discussions	BH L3 West Gallery
02-Jul-16	Truth is Beauty: Bhupen Khakhar	Talks & Discussions	BH Starr Cinema
04-Jul-16	Digital Thresholds: from Information to Agency	Courses	SH L5 Southwark Room
04-Jul-16	Re-framing Tate Modern through mobile photography - Oliver Lang course		Throughout SH
04-Jul-16	You Are Here: Materiality, movement, mapping with Sarah Sparkes		Throughout Tate Modern
04-Jul-16	In the Frame: Displaying Performance		East Tank
09-Jul-16	Tate Intensive: Making Tomorrow's Art Museum	Courses	SH L5 Southwark Room
10-Jul-16	Tate Intensive: Making Tomorrow's Art Museum		SH L10 Viewing Level
11-Jul-16	Looking through O'Keeffe	Courses	BH Clore Studio
11-Jul-16	Re-framing Tate Modern through mobile photography - Oliver Lang course		Throughout SH
11-Jul-16	Tate Intensive: Making Tomorrow's Art Museum		
11-Jul-16	Tate Intensive: Making Tomorrow's Art Museum		SH L5 Southwark Room
11-Jul-16	You Are Here: Materiality, movement, mapping with Sarah Sparkes		Throughout Tate Modern
11-Jul-16	Curator Tour: Georgia O'Keeffe (with Hannah Johnston)	Talks & Discussions	BH L3 East Gallery
11-Jul-16	Curator's Tour: Bhupen Khakhar with Nada Raza	Talks & Discussions	BH L4 Joiner
11-Jul-16	Digital Thresholds: from Information to Agency		SH L5 Southwark Room
11-Jul-16	In the Frame: Displaying Performance		BH L3 West Gallery
13-Jul-16	Tate Intensive: Making Tomorrow's Art Museum		SH L5 Southwark Room
14-Jul-16	Tate Intensive: Making Tomorrow's Art Museum		SH L5 Southwark Room
14-Jul-16	Tate Intensive: Making Tomorrow's Art Museum		SH L5 Southwark Room
18-Jul-16	In the Frame: Displaying Performance		Throughout Tate Modern
18-Jul-16	Looking through O'Keeffe		BH Clore Studio
18-Jul-16	Re-framing Tate Modern through mobile photography - Oliver Lang course		Throughout SH
18-Jul-16	You Are Here: Materiality, movement, mapping with Sarah Sparkes		Throughout Tate Modern
18-Jul-16	Digital Thresholds: from Information to Agency		SH L5 Southwark Room
25-Jul-16	Looking through O'Keeffe		BH Clore Studio
25-Jul-16	Curator Tour: Georgia O'Keeffe (with Tanya Barson)	Talks & Discussions	BH L3 East Gallery
25-Jul-16	Digital Thresholds: from Information to Agency		SH L5 Southwark Room
01-Aug-16	Looking through O'Keeffe		BH Clore Studio
10-Aug-16	Access Tailored Tour 2016-08-10 Korean VI	Talks & Discussions	
02-Sep-16	Motherboardt	Workshops	SH L05 Southwark Room
19-Sep-16	Curator Tour: Georgia O'Keeffe (with Hannah Johnston)	Talks & Discussions	BH L3 East Gallery
19-Sep-16	Curator's Talk: Wifredo Lam with Matthew Gale	Talks & Discussions	BH Starr Cinema
20-Sep-16	Griselda Pollock on Georgia O'Keeffe	Talks & Discussions	BH Starr Cinema
26-Sep-16	The Give & Take: installation	Workshops	SH L05 Tate

Date	Title	Event Type	Venue
			Exchange
27-Sep-16	Jacques Herzog in conversation with Nicholas Serota	Talks & Discussions	BH Starr Cinema
27-Sep-16	The Give & Take: installation	Workshops	SH L05 Tate Exchange
28-Sep-16	The Give & Take with Tim Etchells: Ten Purposes	Publication	
28-Sep-16	The Give & Take with Tim Etchells	Talks & Discussions	SH L05 Tate Exchange
28-Sep-16	The Give & Take: Further Provocations	Workshops	SH L05 Tate Exchange
29-Sep-16	The Give & Take with Tim Etchells	Talks & Discussions	SH L5 Southwark Room
29-Sep-16	The Give & Take with Tim Etchells: Three Tables	Workshops	SH L5 Tables
29-Sep-16	The Give & Take: Further Provocations	Workshops	SH L05 Tate Exchange
30-Sep-16	The Give & Take with Tim Etchells	Talks & Discussions	SH L5 Southwark Room
30-Sep-16	The Give & Take with Tim Etchells: Three Tables	Workshops	SH L5 Tables
30-Sep-16	The Give & Take: Further Provocations	Workshops	SH L05 Tate Exchange
01-Oct-16	The Give & Take with Tim Etchells	Talks & Discussions	SH L5 Southwark Room
01-Oct-16	The Give & Take with Tim Etchells: Three Tables	Workshops	SH L5 Tables
01-Oct-16	The Give & Take: Further Provocations	Workshops	SH L05 Tate Exchange
02-Oct-16	The Give & Take with Tim Etchells	Talks & Discussions	SH L5 Southwark Room
02-Oct-16	The Give & Take with Tim Etchells: Three Tables	Workshops	SH L5 Tables
02-Oct-16	The Give & Take: Further Provocations	Workshops	SH L05 Tate Exchange
03-Oct-16	Complaints Department operated by the Guerrilla Girls	Workshops	SH L5 Tate Exchange
04-Oct-16	Shape: Creative Writing	Courses	BH L2 Studio C
04-Oct-16	Complaints Department operated by the Guerrilla Girls	Workshops	SH L5 Tate Exchange
05-Oct-16	Complaints Department operated by the Guerrilla Girls	Workshops	SH L5 Tate Exchange
06-Oct-16	Complaints Department operated by the Guerrilla Girls	Workshops	SH L5 Tate Exchange
07-Oct-16	Complaints Department operated by the Guerrilla Girls	Workshops	SH L5 Tate Exchange
08-Oct-16	Complaints Department operated by the Guerrilla Girls	Workshops	SH L5 Tate Exchange
09-Oct-16	Complaints Department operated by the Guerrilla Girls	Workshops	SH L5 Tate Exchange
10-Oct-16	Artist Tour: Bhupen Khakhar with Timothy Hyman	Talks & Discussions	BH L4 Joiner
20-Oct-16	Inside Today's Museum	Courses	BH L6 East Room
22-Oct-16	Illustrating the Surreal: Workshop with Lizzy Stewart	Talks & Discussions	BH Clore Studio
23-Oct-16	Illustrating the Surreal: Workshop with Lizzy Stewart	Talks & Discussions	BH Clore Studio
25-Oct-16	Keywords with Shannon Jackson	Workshops	SH L5 Tate Exchange
26-Oct-16	Keywords with Shannon Jackson	Workshops	SH L5 Tate Exchange
26-Oct-16	Keywords with Shannon Jackson	Workshops	SH L5 Tate Exchange
27-Oct-16	Richmond Mind Wellbeing Centre	Talks & Discussions	

Date	Title	Event Type	Venue
27-Oct-16	Keywords with Shannon Jackson	Workshops	SH L5 Tate Exchange
01-Nov-16	Shape: Creative Writing		BH L2 Studio C
03-Nov-16	Inside Today's Museum - Stores Visit		Tate Stores
03-Nov-16	Artist's Talk: Sirkka Liisa Konttinen	Talks & Discussions	BH Starr Cinema
03-Nov-16	LCC: Meet & Greet	Workshops	BH McAulay Seminar Room
07-Nov-16	Westminster MA 1	Courses	Manton Studio
13-Nov-16	The City as Metaphor with Nicola Clayton and Clive Wilkins	Special Projects	SH L5 Tate Exchange
13-Nov-16	The Tango of Repair with Nicola Clayton and Clive Wilkins	Special Projects	SH L5 Tate Exchange
13-Nov-16	The Tango of Repair with Nicola Clayton and Clive Wilkins	Special Projects	SH L5 Tate Exchange
13-Nov-16	GFEST – Gaywise FESTival Tour with Sara Wajid	Talks & Discussions	
14-Nov-16	Curator's Tour: Wifredo Lam with Katy Wan	Talks & Discussions	BH L3 West Gallery
15-Nov-16	Shape: Creative Writing		BH L2 Studio C
21-Nov-16	Psychic Friends Network with Simone Leigh	Workshops	SH L05 Tate Exchange
22-Nov-16	Psychic Friends Network with Simone Leigh	Workshops	SH L5 Tate Exchange
23-Nov-16	Psychic Friends Network with Simone Leigh	Workshops	SH L05 Tate Exchange
24-Nov-16	Psychic Friends Network with Simone Leigh	Talks & Discussions	SH L5 Tate Exchange
25-Nov-16	Psychic Friends Network with Simone Leigh	Special Projects	SH L5 Tate Exchange
26-Nov-16	Psychic Friends Network with Simone Leigh	Special Projects	SH L5 Tate Exchange
26-Nov-16	Motherboardt	Workshops	SH L05 Southwark Room
28-Nov-16	Curator's Tour: Wifredo Lam with Duro Olowu	Talks & Discussions	BH L3 West Gallery
30-Nov-16	Robert Rauschenberg: Ten Propositions	Talks & Discussions	BH Starr Cinema
03-Dec-16	Motherboardt	Workshops	SH L05 Southwark Room
03-Dec-16	Motherboardt	Workshops	SH L5 Tate Exchange
06-Dec-16	Finding Fanon - Larry Achiampong and David Blandy	Special Projects	SH L5 Tate Exchange
06-Dec-16	Finding Fanon - Larry Achiampong and David Blandy	Special Projects	SH L5 Tate Exchange
06-Dec-16	AICA Lecture: A.O.Scott on Criticism	Talks & Discussions	BH Starr Cinema
09-Dec-16	Emergent Landscapes - Cairn Building with Rob St John	Workshops	SH L5 Making Area
09-Dec-16	Emergent Landscapes - Sounding Space with Rob St John	Workshops	SH L5 Southwark Room
10-Dec-16	Emergent Landscapes - Artist's Talk: Rob St John	Talks & Discussions	SH L5 Southwark Room
10-Dec-16	Emergent Landscapes - Cairn Building with Rob St John	Workshops	SH L5 Making Area
10-Dec-16	Emergent Landscapes - Sounding Space with Rob St John	Workshops	SH L5 Southwark Room
11-Dec-16	Emergent Landscapes - Rob St John in conversation	Talks & Discussions	SH L5 Southwark Room
11-Dec-16	Emergent Landscapes - Cairn Building with Rob St John	Workshops	SH L5 Making Area

Date	Title	Event Type	Venue
11-Dec-16	Emergent Landscapes - Sounding Space with Rob St John	Workshops	SH L5 Southwark Room
13-Dec-16	Raqs Media Collective: Thicket	Special Projects	SH L5 Tate Exchange
14-Dec-16	Raqs Media Collective: Thicket	Special Projects	SH L5 Tate Exchange
15-Dec-16	Raqs Media Collective: Unbroken Reading	Special Projects	SH L5 Tate Exchange
16-Dec-16	Raqs Media Collective: Unbroken Reading	Special Projects	SH L5 Tate Exchange
17-Dec-16	Raqs Media Collective: Memoraphilia, the public performance	Special Projects	SH L5 Tate Exchange
18-Dec-16	Raqs Media Collective: Memoraphilia, the public performance	Special Projects	SH L5 Tate Exchange
19-Dec-16	From Monochromes to Choreography: Rauschenberg's Relationship with Dance	Talks & Discussions	BH Starr Cinema

Appendix 2: 'Towards Tomorrow's Museum' Syllabus 2011

Week 1: The Bigger Picture: Visioning and Planning

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, to enable an 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 Marko Daniel, Curator of Public Programmes. 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 tools and recommended resource material.

Week 2: Programming

The activities of art museums are traditionally represented by a 'programme': a sequence of exhibitions and related activities hosted in the museum. New contexts demand new programming techniques, and this session will focus on how art museums work with art and artists to develop new attitudes to the 'programme'. Extending the idea of integrated programming, we will look what 'integration' means in a museum. From considering how programming responds to artists' practice, to a consideration of 'learning' and how it is integrated into museum practices, we will look at the challenges to museum staff and the museum's publics. We will consider modes of critique practiced by artists (institutional critique) and institutions themselves (new institutionalism). Throughout, we will focus on the challenges posed by programming a museum's collection, its acquisition and display.

Week 3: Collecting the New and Curating Time

New artistic practice demands new considerations for its display. For the art museum, there are additional concerns about the documentation and acquisition of installation, site-specific, performance, ephemeral and durational works. This session will outline the issues about curating new works, with particular reference to the exhibitions programme at Tate Modern. How are the architectural and conceptual spaces of the museum negotiated with new work? How is international

artistic practice reflected in the programme at Tate Modern? We will discuss the role of international associate curators at Tate, and how their expertise has actively shaped the programme and scope of Tate's activity – what has been the impetus and implications of this new activity? Collecting new work also has additional responsibilities in terms of its conservation. This session will also facilitate discussion of the issues surrounding the acquisition of time-based and media art, ranging from the technological challenges to ethical issues about collection.

Week 4: Experimentation and Risk

If the context for art and art institutions is changing, then how do we make room to experiment in order to make the most interesting response to that change? Are any parts of a programme more risky than others? Museums of contemporary and modern art have institutional responsibilities (to their collections; their staff), but also must maintain a relationship to emerging debates and modes of practice in order to remain urgent. We will consider the role of research and expertise in discussion of risky programmes. With the speakers in this session, we look at Tate Modern's work with artists, particularly considering the issues posed by the presentation of live art, and programming that requires an engagement with publics. We will also look at the presentation and reception of the Turner Prize. We will consider some of the challenges posed to traditional mechanisms of institutional activity for presenting art.

Week 5: Transforming Tate Modern

This session considers Tate Modern's evolution into the next stage of its development: *Transforming Tate Modern*. The session begins with a presentation by Wendy James, Design Manager for *Transforming Tate Modern*, who will explain the rationale and plans for the new space and how it will affect the existing spaces. Additionally, we will also introduce the new developments for Tate Britain and compare and contrast them to the transformations at Tate Modern. After the session with Wendy James, students will work in small groups with specific briefs. Each team will devise a strategy for a department of *Transforming Tate Modern*. These will be presented in a seminar at the end of the session.

Week 6: Reading Week

Week 7: Transforming the Social

Developing from last week's session on new plans for Tate Modern, we will consider the social spaces created by architecture and how new museum buildings and developments impact on their neighbours, communities and publics. How do new frameworks for buildings reflect on activities in the art museum? Do new buildings mean new audiences, or new ways to engage with art? New building creates new dialogues with the people and activities that happen within them, and the surrounding social, cultural and architectural landscape. This session provides the opportunity to consider wider issues such as sustainable architecture and environmental impact, as well as issues for the museum-attending public.

Week 8: Tate National, New Business Models and Organisational Change

How do we make a museum infrastructure that is both robust and adaptable to a changing (and unpredictable) economic, strategic and political context; especially in a context that is international? How do major cultural events, such as the Olympics, impact on the business of the museum? What organisational changes can be implemented in order to meet the demands of emerging developments in this context? In this session we will not only consider the financial strategies employed for issues that arise around change, but the structures that can support activity in an uncertain future. We will look at fundraising and capital project development, and consider strategies for future working: from the idea of 'franchise' to working with new business models, such as partnership. We will examine the interrelationship of these ideas in the context of the topics of the previous weeks (programming, architecture, risk, publics), in order to outline the process of strategic planning to support the on-going activities of the museum.

Week 9: Audiences, Publics, Participants

This week, we will consider the role of UK public bodies such as the Department for Culture, Media and Sport (DCMS), and Arts Council England (ACE), and their influence on the place of the museum in society. We will also look at what international public and professional organisations and activities influence practices at Tate. We will examine how that influence from the UK and internationally shapes the museum, and how strategic planning responds to this, with particular focus on public engagement and participation. In this session, we will also consider how the museum can have a reciprocal influence on policy, and look at lobbying as action. In terms of participation, we will also look at the role of Tate Media in 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? As an example of this, we will look that the Turbine Generation project, initiated by Tate, but taking place internationally.

Week 10: Research and Development at Tate

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. As Tate moves towards tomorrow's museum, what kind of research projects underpin this activity? What questions are being asked by Tate research, which are essential to its new building, and the programme that will happen there?

Week 11: Conclusion, Discussion, Review and Celebration

This session will allow us to review issues from the preceding weeks, and issues that have emerged during the course will be evaluated in group discussion. There will be an opportunity to bring together themes and issues identified through the course, and to revisit the core topics about institutional responsibilities of the museum.

Appendix 3: 'Towards Tomorrow's Museum' Syllabus 2012

Week 1: The Bigger Picture: Visioning and Planning

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, to enable an 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 adult programmes, an introduction will be given by Marko Daniel, Convenor of Adult Programmes. 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, and recommended resource material.

Week 2: Collecting and Displaying the New

New artistic practice demands new considerations for its display. For the art museum, there are additional concerns about the documentation and acquisition of installation, site-specific, performance, ephemeral and durational works. This session will outline the issues about curating new works, with particular reference to the exhibitions programme at Tate Modern. How are the architectural and conceptual spaces of the museum negotiated with new work? How is international artistic practice reflected in the programme at Tate Modern? We will discuss the role of international associate curators at Tate, and how their expertise has actively shaped the programme and scope of Tate's activity – what has been the impetus and implications of this new activity? Collecting new work also has additional responsibilities in terms of its conservation. This session will also facilitate discussion of the issues surrounding the acquisition of time-based and media art, ranging from the technological challenges to ethical issues about collection.

Week 3: New Business Models and Organisational Change

How do we make a museum infrastructure that is both robust and adaptable to a changing (and unpredictable) economic, strategic and political context; especially in a context that is international? How do major cultural events, such as the Olympics, impact on the business of the museum? What organisational changes can be implemented in order to meet the demands of emerging developments in

this context? In this session we will not only consider the financial strategies employed for issues that arise around change, but the structures that can support activity in an uncertain future. We will look at fundraising and capital project development, and consider strategies for future working: from the idea of 'franchise' to working with new business models, such as partnership. We will examine the interrelationship of these ideas in the context of the topics of the previous weeks (programming, architecture, risk, publics), in order to outline the process of strategic planning to support the on-going activities of the museum.

Week 4: Programming and the 'new' institution

The activities of art museums are traditionally represented by a 'programme': a sequence of exhibitions and related activities hosted in the museum. New contexts demand new programming techniques, and this session will focus on how art museums work with art and artists to develop new attitudes to the 'programme'. Extending the idea of integrated programming, we will look what 'integration' means in a museum. From considering how programming responds to artists' practice, to a consideration of 'learning' and how it is integrated into museum practices, we will look at the challenges to museum staff and the museum's publics. We will consider modes of critique practiced by artists (institutional critique) and institutions themselves (new institutionalism). Throughout, we will focus on the challenges posed by programming a museum's collection, its acquisition and display.

Week 5: The Tate Modern Project

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 the new developments for Tate Britain and compare and contrast them to the transformations at Tate Modern. After the session with Wendy James, students 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 6: Reading Week

Week 7: Transforming the Social

Developing from last week's session on new plans for Tate Modern, we will consider the social spaces created by architecture and how new museum buildings and developments impact on their neighbours, communities and publics. How do new frameworks for buildings reflect on activities in the art museum? Do new buildings mean new audiences, or new ways to engage with art? New building creates new dialogues with the people and activities that happen within them, and the surrounding social, cultural and architectural landscape. This session provides the opportunity to consider wider issues such as sustainable architecture and environmental impact, as well as issues for the museum-attending public.

Week 8: Experimentation and Risk

If the context for art and art institutions is changing, then how do we make room to experiment in order to make the most interesting response to that change? Are any parts of a programme more risky than others? Museums of contemporary and modern art have institutional responsibilities (to their collections; their staff), but also must maintain a relationship to emerging debates and modes of practice in order to remain urgent. We will consider the role of research and expertise in discussion of risky programmes. With the speakers in this session, we look at Tate Modern's work with artists, particularly considering the issues posed by the presentation of live art, and programming that requires an engagement with publics. We will consider some of the challenges posed to traditional mechanisms of institutional activity for presenting art.

Week 9: International and Online Publics

Tate Modern's programmes are focussed on international contemporary art, and in this session, we will consider how Tate also engages international audiences. By considering the impact and functions of new technologies, we will look at the mechanisms by which this is achieved. By focussing on participation, we will look at the role of Tate Media in 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 10: Research and Development at Tate

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. As Tate moves towards tomorrow's museum, what kind of research projects underpin this activity? What questions are being asked by Tate research, which are essential to its new building, and the programme that will happen there?

Week 11: Conclusion, Discussion, Review and Celebration

This session will allow us to review issues from the preceding weeks, and issues that have emerged during the course will be evaluated in group discussion. There will be an opportunity to bring together themes and issues identified through the course, and to revisit the core topics about institutional responsibilities of the museum.

Appendix 4: 'Towards Tomorrow's Museum' Syllabus 2013

Week 1: The Bigger Picture: Visioning and Planning

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, to enable an 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 adult programmes, an introduction will be given by Marko Daniel, Convenor of Adult Programmes. 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, and recommended resource material.

Week 2: Collecting and Displaying the New

New artistic practice demands new considerations for its display. For the art museum, there are additional concerns about the documentation and acquisition of installation, site-specific, performance, ephemeral and durational works. This session will outline the issues about curating new works, with particular reference to the exhibitions programme at Tate Modern. How are the architectural and conceptual spaces of the museum negotiated with new work? What impact have the Tanks had on the presentation and perception of new work? Collecting new work also has additional responsibilities in terms of its conservation. This session will also facilitate discussion of the issues surrounding the acquisition of new artistic practice, including performance, installation and time-based works.

Week 3: Working in Partnership

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, strategic and political 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' practice that uses collaborative, participative or open frameworks for working, and discuss that in the context of the art museum.

Week 4: Programming and the 'New' Institution

The activities of art museums are traditionally represented by a programme: a sequence of exhibitions and related activities hosted in the museum. New contexts demand new programming techniques, and this session will focus on how art museums work with art and artists to develop new attitudes to the programme. Extending the idea of 'integrated' programming, we will look what new types of programming mean in a museum. From considering how programming responds to artists' practice, to a consideration of learning and how it is integrated into museum practices, we will look at the challenges to museum staff and the museum's publics. We will consider modes of critique practiced by artists (institutional critique) and institutions themselves (new institutionalism). Throughout, we will focus on the challenges posed by programming a museum's collection, its acquisition and display.

Week 5: The Tate Modern Project

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 the new developments for Tate Britain and compare and contrast them to the transformations at Tate Modern. After the session with Wendy James, students 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 6: Reading Week

Week 7: Transforming the Social

Developing from last week's session on new plans for Tate Modern, we will consider the social spaces created by architecture and how new museum buildings and developments impact on their neighbours, communities and publics. How do new frameworks for buildings reflect on activities in the art museum? Do new buildings mean new audiences, or new ways to engage with art? New building

creates new dialogues with the people and activities that happen within them, and the surrounding social, cultural and architectural landscape. This session provides the opportunity to consider wider issues such as sustainable architecture and environmental impact, as well as issues for the museum-attending public.

Week 8: Experimentation and Risk

This week, we will look at Tate Modern's work with artists, particularly considering the issues posed by programming that challenges the traditions of the exhibition. We will consider how new forms of practice test the traditional mechanisms of institutional processes for presenting art. We will use the collection displays and exhibitions at Tate Modern to examine the concept and scope of what it means to experiment or take a risk in the museum. Whilst museums of contemporary and modern art have institutional responsibilities (to their collections; their staff), they must also maintain a relationship to emerging debates and modes of practice in order to remain urgent. We will consider the ways in which the art institution works with artists to maintain that urgency.

Week 9: International and Online Publics

Tate Modern's programmes are focussed on international contemporary art, and in this session, we will consider how Tate also engages international audiences. By considering the impact and functions of new technologies, we will look at the mechanisms by which this is achieved. By focussing on participation, we will look at the role of Tate Media in 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 10: Research and Development at Tate

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. As Tate moves towards tomorrow's museum, what kind of research projects underpin this activity? What questions are being asked by Tate research, which are essential to its new building, and the programme that will happen there?

Week 11: Conclusion, Discussion, Review and Celebration

This session will allow us to review issues from the preceding weeks, and issues that have emerged during the course will be evaluated in group discussion. There will be an opportunity to bring together themes and issues identified through the course, and to revisit the core topics about institutional responsibilities of the museum.

Appendix 5: 'Museum Curating Now' Syllabus 2016

Week 1: Introduction to Museum Curating Now course

This session outlines the aims and outcomes of the course, its structure, weekly themes, visiting speakers and includes introduction of a practical task. We start with the investigation of the term 'curating' in the context of an art museum by considering key developments in this field and the diverse curatorial models in place. Tate serves as the main case study and resource for this course and it is considered in relation to diverse examples of curatorial practice worldwide.

Week 2: The Collection: Part 1 (What's on Display)

Only 2% of the permanent collection is on display at a particular time due to limited physical spaces of the four Tate sites, various conservation requirements of individual artworks and other institutional commitments. How do curators at Tate decide and manage what goes up on display, when and for how long? This session sheds light on the curatorial processes in place when planning a collection display and the decisions involved in presenting different types of hangs. We consider the various display models from chronological through to monographic and thematic by incorporating visits to the gallery and group discussions.

Week 3: Learning & Audiences

Tate has pioneered a broader use of the term 'curator' to not only include staff looking after the collection displays and temporary exhibitions but also those responsible for learning and interpretation programmes. Learning is central to Tate's mission to promote public understanding and enjoyment of British, modern and contemporary art. In this session we consider how staff at Tate curate contexts and situations in which different types of learning and exchanges between people can occur.

Week 4: The Collection Part 2 (Behind the Scenes)

This week looks at the role of the permanent collection in the context of a national art museum. How does the collection reflect the institution's vision and strategy while addressing its responsibility to a diverse local, national and international audience? With special focus on Tate's acquisition policy, we learn how a public art collection is built over time responding to the continuously changing landscape

of art practice across the globe and the various social, political and economic developments.

Week 5: Planning and Sustainability

What are the financial and economic constraints and enablers of curation? How do curators manage the diverse financial aspects of temporary exhibition projects? This week we explore how Tate is adapting to the current financial climate, focusing on budgets and the various aspects of exhibitions including advocacy, fundraising, sponsorship, loans, partner venues, insurance, ticketing and membership. This session includes dedicated time to focus on the practical task.

Week 6: Tate Stores Visit

Week 7: Curating Exhibitions: Concept & Research

This session charts the development of Tate's exhibitions programme, mapping the different types of temporary shows presented across the years. We learn about the variety of institutional exhibition models that range in size and focus from mid-career to retrospectives, from live exhibitions to group shows. We look at how exhibitions are shaped by the institution and the role of curators in mediating between the needs and expectations of the artist, the curatorial department, the institution as a whole and the public.

Week 8: Curating Exhibitions: The Practical Side

This week we consider the practical aspects of the curatorial role, addressing some of the social, political and economic factors that shape the context in which curators operate. We are guided step by step through the practical stages of mounting an exhibition and drawing up an exhibition timeline with key deadlines. This session offers an invaluable insight into how curators collaborate with members of other key staff across Tate including registrars, conservators, art handlers, press, marketing, learning and visitor experience to make the show possible.

Week 9: Working with Artists

This session explores the ways in which curators work with living artists in putting together an exhibition, film screening, performance, learning programme or a collection display. What are the skills required and approaches that Tate curators

assume when collaborating with artists for the different types of projects including solo exhibitions, group shows, monographic displays, live performances through to Turbine Hall commissions?   This week includes a dedicated slot for the development of the practical task.

Week 10: The Future of Museum Curating

On 17 June 2016 Tate Modern's long anticipated extension is due to open with 60% more gallery space including the unique Tanks. The new Tate Modern will present a complete rehang of the permanent collection, offering more space for performance, installation art and learning. This session explores the potential possibilities and challenges that these new spaces offer to the institution's approach to curating by focusing on recent developments in live art, film and learning. Building on ideas and examples covered across the nine weeks, what are the future trajectories for the broad curatorial practice in an institution like Tate?

Week 11: Group presentations and Conclusion

We conclude the course with presentations of the practical task developed throughout the ten weeks in small groups. This final session also offers participants a chance to review and evaluate the course, discussing key issues arising across the weeks with an emphasis on developing and exchanging further critical insights and perspectives.

Appendix 6: 'Museum Curating Now' Syllabus 2017

Week 1: Introduction to Museum Curating Now course

This introductory session outlines the aims and outcomes of the course, its structure, weekly themes and visiting speakers. Tate serves as the main case study and resource for this course and it is considered in relation to diverse examples of curatorial practice worldwide. The diversity of curatorial practice globally is considered and discussed in relation to practices at Tate.

Week 2: How to be a Curator

This week, we start with the investigation of the term 'curating' in the context of an art museum by considering key developments in this field and the diverse curatorial models in place. We look at definitions of 'curator' and the historical development of curatorial practice. Under discussion this week are the skills are needed to work as a curator and we do that in relation to the diverse curatorial practices at Tate. The practical task for the course is introduced this week.

Week 3: The Collection: Part 1 (Behind the Scenes)

This week looks at the role of the permanent collection in the context of a national art museum. How does the collection reflect the institution's vision and strategy while addressing its responsibility to a diverse local, national and international audience? With special focus on Tate's acquisition policy, we learn how a public art collection is built over time responding to the continuously changing landscape of art practice across the globe and the various social, political and economic developments.

Week 4: The Collection Part 2 (What's on Display)

Only 2% of the permanent collection is on display at a particular time due to limited physical spaces of the four Tate sites, various conservation requirements of individual artworks and other institutional commitments. How do curators at Tate decide and manage what goes up on display, when and for how long? This session sheds light on the curatorial processes in place when planning a collection display and the decisions involved in presenting different types of hangs. We consider the various display models from chronological through to monographic and thematic by incorporating visits to the gallery and group discussions.

Week 5: Learning & Audiences

Tate has pioneered a broader use of the term 'curator' to not only include staff looking after the collection displays and temporary exhibitions but also those responsible for learning and interpretation programmes. Learning is central to Tate's mission to promote public understanding and enjoyment of British, modern and contemporary art. In this session we consider how staff at Tate curate contexts and situations in which different types of learning and exchanges between people can occur.

Week 6: Tate Stores Visit

Week 7: Planning and Sustainability

What are the financial and economic constraints and enablers of curation? How do curators manage the diverse financial aspects of temporary exhibition projects? This week we explore how Tate is adapting to the current financial climate, focusing on budgets and the various aspects of exhibitions including advocacy, fundraising, sponsorship, loans, partner venues, insurance, ticketing and membership.

Week 8: Curating Exhibitions: Concept & Research

This session charts the development of Tate's exhibitions programme, mapping the different types of temporary shows presented across the years. We learn about the different institutional exhibition models ranging in size and focus from mid-career to retrospectives, from live exhibitions to group shows. We scrutinize how exhibition concepts and curatorial approaches are developed. We look at how exhibitions are shaped by the institution and the role of curators in mediating between the needs and expectations of the artist, the curatorial department, the institution as a whole and the public.

Week 9: Working with Artists

This session explores the ways in which curators work with living artists in putting together an exhibition, film screening, performance, learning programme or a collection display. What are the skills required and approaches that Tate curators assume when collaborating with artists for the different types of projects including solo exhibitions, group shows, monographic displays, live performances through to Turbine Hall commissions?

Week 10: Curating 'Liveness'

On 17 June 2016 Tate Modern's long anticipated extension opened to provide 60% more gallery space including the unique Tanks. The new Tate Modern presents a complete rehang of the permanent collection, offering more space for performance, installation art and learning. This session explores the possibilities and challenges that these new spaces offer to the institution's approach to curating by focusing on recent developments in live art, film and learning. Building on ideas and examples covered across the nine weeks, what are the future trajectories for the broad curatorial practice in an institution like Tate?

Week 11: Evaluating Curating Now

We conclude the course with consideration of the role of monitoring and evaluation in curatorial practice and what that can mean for future research and projects. This final session also offers participants a chance to review and evaluate the course itself, discussing key issues arising across the weeks with an emphasis on developing and exchanging further critical insights and perspectives.