

Towards Tomorrow's Museum 2014 Course outline:

Week One: The Business Model of the 21st Century

How do we think about the future? What is the role of the user in this shifting global landscape? What are the strategies that the sector has developed in response to repositioning itself in the forefront of contemporary digital and international?

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

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

Week Two: Collaboration and Display in the 21st Century

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

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

Week Three: The Role of the Museum in the 21st Century

Working in partnership has become an essential element by which to facilitate and sustain projects. This session considers partnership working in the changing and unpredictable economic, political and strategic context. We will consider a range of models including The Modern'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 the way of working. The discussion will also be broadened to consider the creative and conceptual impact of working with others. We will also examine artists' practices that use collaborative, participative or open frameworks for working and discuss this in the context of the user.

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

Lee Nine, *Intention and On the Edge*, 2000. Tate Modern

Tate Modern's programme has a strong focus on international contemporary art. In this session we will consider how this is reflected in the engagement.