



Culture on Display:
Contemporary Museum & Gallery Practice

Level 5: AME_5_COD

Department of Culture, Writing &
Performance
Faculty of Arts and Human Sciences

Semester 2, 2010-2011

BA (Hons) Arts Management

become what you want to be

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For general information on your course and the University refer to:

- The Arts Management Course Guide
- The LSBU Student Handbook which you can access at <http://www.lsbu.ac.uk/current.student/handbook.html>

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1. UNIT DETAILS

Unit Title:	Culture on Display: Contemporary Museum & Gallery Practice
Unit Level:	Level 5
Unit Reference Number:	AME_5_COD
Credit Value:	20
Student Study Hours:	200
Contact Hours:	36
Private Study Hours:	164
Pre-requisite Learning (If applicable):	None
Co-requisite Units (If applicable):	None
Course(s):	BA (Hons) Arts Management
Year and Semester	2010-2011, Semester 2
Unit Coordinator:	Philip Sanderson Senior lecturer Arts Management.
UC Contact Details (Tel, Email, Room)	Room G2 Borough Road Tel: 020 7815 5438 Tel Extension: 5438 Email: sanderp2@lsbu.ac.uk
Teaching Team & Contact Details (If applicable):	Course Administrators Faculty Office Room 203 Borough Road Océane Meftah (meftaho@lsbu.ac.uk)
Subject Area:	Arts Management Department of Arts, Media & English
Summary of Assessment Method:	Assessment 1 <ul style="list-style-type: none">• 2,500 word essay• Weighting 40%• Monday 14th March 2011 Assessment 2 <ul style="list-style-type: none">• 2 hour unseen examination• Weighting 60%• Week 14 or 15, May 2011

2. SHORT DESCRIPTION

In the Summer 2010 issue of Artforum entitled The Museum Revisited, the following question is asked in the introduction.

‘Nearly from its beginnings, the public museum has been recognized as a reflection of the social order—with modes of display (and the objects housed therein) steeped in both the ethos and the economy of the day. What, then, should we make of the museum now, when the audience for art is, inarguably, larger than ever, and the distinctions between art and other creative industries increasingly subtle?’

This unit, Culture on Display: Contemporary Museum & Gallery Practice seeks to answer this and other related questions by examining contemporary British and international museum and gallery practices. The unit charts the evolution of the museum from the Louvre in 1793 to the present day, focussing on the major changes that have transformed museums since the 1980s and the debates that have underpinned these changes. Specifically the unit explores the artistic, educational, social, cultural and political purposes of museums and galleries and the issues involved in developing, presenting, interpreting, contextualising and promoting collections and exhibitions for culturally diverse audiences.

3. AIMS OF THE UNIT

The aims of this unit are to:

- Develop students' knowledge and understanding of the historical and contemporary artistic, educational, social, cultural and political purposes of museums and galleries.
- Analyse the issues involved in developing, presenting, interpreting, contextualising and promoting collections and exhibitions for culturally diverse audiences.
- Explore the ways in which museums engage with audiences through branding, marketing and audience engagement.
- Provide frameworks for critical analysis of the 'blockbuster' exhibition and the concept of the museum as spectacle or mass entertainment.

4. LEARNING OUTCOMES

On successful completion of this unit, students will be able to:

4.1 Knowledge and Understanding

- Explain the artistic, educational, social, cultural and political purposes of museums and galleries.
- Identify the issues involved in developing, presenting, interpreting, and promoting collections and exhibitions for diverse audiences.

4.2 Intellectual Skills

- Critically analyse the operations of selected contemporary collections, museums and galleries.
- Apply an understanding of historical developments to a critical analysis of current practice in museums, galleries and collections.
- Evaluate the relationship between museums, their collections and their public(s).

4.3 Practical Skills

- Employ appropriate information technology skills to present academic essays.
- Use library and other information resources to carry out secondary research.

4.4 Transferable Skills

- Structure and present information and arguments in a clear and appropriate, academic style.
- Employ critical thinking skills appropriate to the level and as a basis for further academic study in Level 6 and beyond.
- Use the Harvard referencing system confidently for a variety of source materials.
- Prepare for examination effectively, drawing upon the exam techniques developed at Level 4

5. ASSESSMENT OF THE UNIT

Assessment 1: Essay **2,500 words** **Weighting 40% of total unit grade**
Assessment 2: Exam **2 hours** **Weighting 60% of total unit grade**

- ❑ **The pass mark for this unit is 40%.**
- ❑ **In addition, students must obtain a mark of at least 30% in both assessments.**

5.1 ESSAY

Coursework: **2,500 word essay plus bibliography**
Submission: **Monday 14th March 2011**
 Faculty Office, 2nd Floor, Borough Road

Essay title

Karsten Schubert (2000:67) has argued that in the 1980s the 'museum shifted from educational to recreational, from research and display to a more audience-driven and service-oriented approach'. Summarise the main changes to art museums since the 1980s and discuss whether the 'discovery of the audience' has established a new museum paradigm.

A coursework preparation session will be held in the seminar in Week 4.

- o You may find the following Student Resource on Critical Reading Techniques very helpful when writing your essay.
http://occawlonline.pearsoned.com/bookbind/pubbooks/lardner_awl/chapter1/custom5/deluxe-content.html

Presentation of essay

- o Essays must be word-processed, in 12pt, on one side of the paper only.
- o All work should be line spaced at 1.5 with enough space in the left and right margins for comments and corrections.
- o Carefully proof your work before submission. Grammatical and spelling errors make the work appear careless and will reduce your overall mark.
- o Include a cover page which gives your student identity number, name of the unit, name of the lecturer, the title of the assignment and the due date.

Marks for late coursework

- The maximum marks for any coursework submitted up to two weeks after the deadline date is 40%. Coursework submitted more than two weeks after the deadline will be **failed**.
- The July Examination Board will decide whether the student is to be given the opportunity to redeem failure, provided that the student has submitted a claim for extenuating circumstances which has been accepted by the Board.
- **Refer to your Course Guide for more information on mitigating circumstances.**

Submission and return of coursework

All work must be handed in to the Faculty Office on the 2nd Floor of Borough Road on or before the deadline. When you hand in your work you will be given a receipt which you must keep. If the office or the lecturer loses your essay, your receipt is proof that you handed it in. It is a good idea to keep electronic and hard copies of your work.

Work will be returned within 20 working days of the submission date. The lecturer will return essays at the end of a class. If you are not there for that session, you may collect your essay from the lecturer's office.

5.2 EXAM

- The exam will be scheduled in Week 14 or 15 of the semester. Dates and times will be posted on the Arts Management notice board.
- The exam is a two-hour unseen paper.
- The exam questions will relate to material covered in weeks 2 to 12.
- Students will be asked to answer any three questions.
- No books or notes are allowed in the examination room.
- Students who do not speak English as their first language may bring a dictionary into the examination room.
- **An exam preparation session will be held in Week 12 or 13.**
- Students can obtain additional support and guidance in exam techniques through the Centre for Learning Support and Development in Caxton House. In addition, there are relevant books in the Perry Library (Education section) which are helpful on exam study and techniques.
- Sample exam papers are included after this page giving **examples** of the types of questions that students may be asked.

Exam Revision

- Get organised. What do you need to learn and by when? What are the key topics for the subject? Make a revision plan and stick it on your bedroom wall or somewhere else where you can't forget it.
- Don't try to learn something you don't understand. Seek help from your tutor if something isn't clear.
- Create a realistic schedule for exam revision. Work out what time of day you work most effectively: morning, afternoon or evening. Study in 40-minute bursts followed by a short 10 minute break because after that your concentration diminishes. Try not to revise more than two subjects a day and don't attempt to do all of a subject in one go. Give yourself some time off every day.
- Read intelligently. Flip through books and lecture notes looking at headings and summaries. Then attempt to mind-map what you can remember.
- It is unlikely that you will be able to write more than 2-4 pages on any one topic in an exam so don't try to learn much more than you can use. A few good pages of comprehensive notes is all you need. Make sure that you have references and examples for each topic.
- Use note cards and write questions on one side and answers on the other. Merely creating the cards will help you remember. You can also use them to test yourself when you are waiting for the bus or the tube.
- Overcome anxiety by developing relaxation techniques.

CULTURE ON DISPLAY, EXAM SUMMER 2010 – SAMPLE QUESTIONS

Question One

Outline the defining characteristics of blockbuster exhibitions and summarise key organisational motivations for staging this type of exhibition. Discuss whether blockbuster exhibitions provide a worthwhile audience experience? Your answer should be illustrated with a range of specific blockbuster exhibition examples.

Question Two

Explain what is meant by the term 'interpretation' in the context of museums and galleries. Using any ONE museum or gallery exhibition or permanent collection display as a case study, describe and evaluate how its interpretation strategies, methods and activities have been designed to meet a range of visitor needs.

Question Three

Discuss Nicolas Bourriaud's theories of 'relational aesthetics' and 'post production' in relation to contemporary exhibitions in museums and galleries. Your examples can be local, national or international.

Question Four

Select any TWO museums OR any TWO publicly funded galleries and compare and contrast the purpose and practice of their current education programmes and activities.

Question Five

Summarise the principle phases in exhibition planning and identify the key factors that influence the decision-making process. Discuss how a careful planning structure can help the curator and arts manager achieve his or her aims.

Question Six

Describe the mechanics, value and characteristics of the contemporary art market in England. What strategies are being developed or could be developed to stimulate supply, demand and the collector base in the UK?

6. FEEDBACK

Coursework will be returned with written feedback and with a percentage grade between 0% and 100%. The grade remains provisional until it is confirmed by the July Examination Board. Any student who would like to discuss their coursework in more detail should make an appointment to see the Lecturer. After your work has been marked by the Lecturer, it is internally moderated by a second member of the Arts Management teaching team to ensure that the marking is fair and consistent. Finally, a sample of work, including all failed work and borderline marks, is sent to the External Examiner for moderation.

First class work: 70% or more

An essay or exam paper that receives a mark of 70% or over is considered to be excellent. The work will demonstrate a broad and deep understanding of the subject and will answer the question in full by referring to wide range of appropriate sources. It will be extremely well presented, well written, well structured and will use academic referencing and bibliographic conventions correctly.

Upper second class work: 60 to 69%

An essay or exam paper that receives a mark of 60 to 69% is considered to be very good. The work will demonstrate a good understanding of the subject and will answer the question referring to good range of appropriate material. It will be well presented, well written, well structured and will use academic referencing and bibliographic conventions correctly.

Lower second class work: 50 to 59%

An essay, report or exam paper that receives a mark of 50 to 59% is considered to be satisfactory. The work will demonstrate understanding of the subject and will answer the question referring to range of appropriate material. However, it may be quite descriptive, rather than critical, general rather than specific or lack analysis and argument. It might be poorly presented, or structured and may contain spelling, grammatical and referencing errors.

Third class work: 40 to 49%

An essay, report or exam paper that receives a mark of 40 to 49% is considered to be weak. The work might be descriptive, very general, based on limited reading and research and make unsupported assertions. It may be poorly presented, or structured and will contain spelling, grammatical errors with little attempt at academic referencing.

Fail: 39% or below

An essay, report or exam paper that receives a mark of 39% or below has failed. Work in this category may suffer from poor or incomprehensible English, weak punctuation, grammar and spelling, a failure to acknowledge published literature and demonstrates an inadequate grasp of the subject. It may barely answer the question or not at all. If you receive a mark in this category, you are advised to see the unit co-ordinator or your personal tutor for individual tutorials.

Culture on Display - essay marking criteria

	1st Excellent 70-100%	2.1 V. good 60-69%	2.2 Good 50-59%	3rd Pass 40-49%	Fail Poor 30-39%	Fail V poor 0-29%
Research and content (25%) 1. Evidence of relevant research using a range of books, journals, web sites and other sources 2. Key concepts, ideas and theories identified 3. Main factual material present						
Comprehension (25%) 4. Question understood and answered directly and concisely 5. Key concepts, ideas and theories understood						
Critical thinking, analysis and structure (35%) 6. Effective introduction and conclusion. 7. Clearly developed arguments, coherent logical essay structure with good paragraphing 8. Arguments supported effectively by evidence, including examples, quotation, references 9. Thorough and critical evaluation of material and concepts						
Presentation (15%) 10. Highly readable, interesting writing style 11. Good spelling, grammar and punctuation 12. Correct use of Harvard referencing 13. Correct presentation of bibliography 14. Good visual presentation, including font size, line spacing, margins						

7. INTRODUCTION TO STUDYING THE UNIT

7.1 Overview of the Main Content

- o The evolution of the museum: from the Louvre to the present day
- o The discovery of the audience
- o The culture of exhibitions and the blockbuster exhibition
- o Interpretation in museums and galleries
- o Education work in museums and galleries
- o Develop, planning and managing an exhibition
- o Contemporary curatorial strategies
- o The international art market

Equality and diversity

In 'Cultural **Diversity**: attitudes of ethnic minority populations towards museums and galleries' by Desai and Thomas (1998) various reasons are raised as to why many ethnic minorities do not visit museums and galleries very often:

'The image of museums was common across ethnic groups. In spite of people's awareness of the variety of museums which exist, the image was of old buildings, a quiet, reverential atmosphere and a place for intellectuals or "posh people". This image was stronger among those who visited museums rarely or not at all and less entrenched among the more regular visitors. The image of art galleries was even more exclusive, and many people assumed that they would not understand the displays. Some aspects

of the image of museums and galleries were particular to ethnic minority communities. Some Black and South Asian respondents felt museums and galleries mainly catered for middle class white people and this view was particularly strong among Bangladeshi women and Black people.'

Extract from: Diversifying the Gallery Education Workforce by Holly Garrett, engage (2004)

Clearly what the nation's Museum and Galleries chooses to display tells us a lot about the values of that society and this unit will address diversity and equality by helping to unpick the assumptions both implicit and explicit that underpin the culture of display.

7.2 Overview of Types of Classes

The unit is taught over 12 weeks. Each week consists of a 3-hour class, made up of a lecture and seminar.

Lectures - The purpose of lectures is to provide core knowledge, develop the main themes of each topic and introduce you to key texts and contemporary debates relevant to the subject area. Do not assume that the lecturer will tell you everything about a particular topic. He will provide you with a 'map' of the subject to guide you in your independent reading and research. Do not try to write down everything the lecturer says but listen for key points and examples. You will get the most from lectures if you do the weekly reading and preparation, take careful, well structured notes and give yourself time each week to read back through your notes. Active reading should be done with a pen – try to remember that you are *making* notes, not *taking* notes. If you find that your notes are not clear, take the opportunity to clarify them with the lecturer or with other students as soon as possible.

Seminars - Seminars support the lectures through the discussion and analysis of texts, articles and case studies, which enable students to explore the key issues and debates in greater detail. Seminars are also used for the development of core skills such as effective reading and discussion. Seminars are student-led and all students are expected to participate fully and to come prepared each week with questions and comments on the readings and subject matter.

Visits – The unit will include one or two visits to museums and galleries. You should take the opportunity to visit as many as possible yourself during the course. London has some of the most comprehensive museum collections in the world – make the most of them!

Blackboard – PowerPoint slide presentations, the unit guide and other relevant materials will be available through Blackboard.

7.3 Importance of Student Self-Managed Learning Time

It is essential for the successful completion of this unit that students acknowledge the responsibility they have for self managed learning. Students will be given independent reading, research and other seminar preparation each week and are expected to follow up areas of interest through independent visits to arts organisations. You should aim to spend about 7 hours a week preparing for this unit. The more you read, the better you can contribute to class discussions. You should always read the core texts and any other materials given out by the lecturer. You should also try to seek out other materials on the key issues so you can refer to them in your assessments.

It is very easy to procrastinate when it comes to self managed learning. Just thinking about work is wasteful and miserable, and getting stuck in straight away creates genuinely 'free' time

when you finish early. To be successful at university, and later in your career, you need to set deadlines for yourself and stick to them. Break tasks up into manageable chunks and make good use of short time slots. Make sure you prioritise your tasks – they could be:

Urgent but not important	Urgent and important
Neither urgent nor important	Important but not urgent

For more information on study skills, refer to

- ❑ The Arts Management Course Guide
- ❑ LSBU Centre for Learning Support and Development Core Skills Survival Guide, available online
- ❑ LSBU Centre for Learning Support and Development, Personal Development Planner,
- ❑ The Centre for Learning Support and Development, in Caxton House on Borough Road.

7.4 Employability

This unit aims to give students the core knowledge and understanding that is required to develop a career in the visual arts. The unit's learning outcomes provide a foundation to working in the wider visual arts sector by introducing the key issues involved in managing museums and galleries.

The focus for many contemporary museums and galleries is on interpreting collections and on making them accessible to as wide a section of the public as possible. Museums and galleries want to position themselves at the heart of local communities. As a result they call on a range of specialist skills and experience. Roles include curators, educators, designers, technicians, fundraisers and many other professional skills. This unit will provide both a critical framework for careers in a number of these sectors as well as for postgraduate study in museum studies, curating and art history.

Your employability will be greatly enhanced through your engagement with Personal Development Planning (PDP). The Palgrave Study Guide, **Skills for Success: The Personal Development Planning Handbook** by Stella Cottrell, available in the Perry Library, is an excellent resource and highly recommended.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Core reading is essential for developing knowledge and understanding of each topic and for successful completion of the coursework and exam. You should make sure that you have read the week's core readings before the seminar and taken concise and effective notes so that you are able to discuss the readings fully.

Further reading offers a background to the topic or more detailed information that you will find useful for coursework preparation and exam revision.

Essential reading: All students should buy a copy of:

Schubert, Karsten. (2010) The Curator's Egg: the evolution of the museum concept from the French revolution to the present day. London: One-Off.

This accessible and easy-to-read book is essential for the coursework and I recommend buying a copy. About £12 on Amazon.

Another essential book is: Barker, Emma. (1999) Contemporary Cultures of Display (Art & Its Histories). London and New Haven: Open University. About £15 on Amazon.

Week 1: Wednesday 2nd February 2011

Lecture

- o Introduction to the unit, lectures, seminars, coursework and readings
- o Introduction to museums and galleries in the UK

Core Reading

- o Arts Council England (2007) Visual Arts Policy. London: ACE (download from www.artsouncil.org.uk)
- o Arts Council England (2006) Turning Point: Arts Council England: A Strategy for the Contemporary Visual Arts in England. London: ACE (download from www.artsouncil.org.uk)

For greater knowledge of the work of contemporary artists, the following are recommended:

- o Archer, Michael (1960) Art Since 1960. London: Thames and Hudson. *A well illustrated survey of art since 1960, with a mostly descriptive text.*

The Perry Library has a good range of books on contemporary art and it is worth taking time to just browse the shelves - do not just only look at books on the reading list!

Week 2: Wednesday 9th February 2011

Lecture

- o The evolution of the museum: from the Louvre (1793) to MoMA (1929)

Seminar

- o Group discussion: the legacy of the early museums and discussion of the core readings

Core Reading

- o Barker, Emma (ed). (1999) Contemporary Cultures of Display. London and New Haven: Open University. Part 1: The Changing Museum, pp.23-49 (available in reader).
This chapter discusses how and why the modern art museum evolved, the significance of the Museum of Modern Art New York, the origins of the white cube and the postmodern museum. Essential reading for the coursework essay. (In reader)
- o McLellan, Andrew (ed) (2002) Art and its publics: museums studies at the millennium. Oxford: Blackwell Publishing . 'Chapter 1: A Brief History of the Art Museum Public.' (available in reader).
An important chapter tracing the development of museums from the Louvre to the contemporary museum. This is not an easy read, but worth struggling with to gain understanding of the museum's evolution. (In reader)
- o Schubert, Karsten. (2000) The Curator's Egg: the evolution of the museum concept from the French revolution to the present day. London: One-Off Press pp.9-61
A very clear account of the evolution of the museum from 1760 to 1980 followed by an in-depth look at subsequent developments in museums in the twentieth century. (in the book you have bought)

Background Reading

- o Duncan, Carol and Wallach, Alan (2004) 'The Museum of Modern Art as Late Capitalist Ritual: An iconographic analysis' in Prezioso, Donald and Farago, Claire (eds) (2004) Grasping the World: the idea of the museum. Aldershot: Ashgate Publishing pp.483-499 (available in reader).
An important essay examining the ways in which MoMA appears to be a refuge from materialist society, but actually exalts the values it apparently rejects. (In Reader)
- o Dana, John Cotton (1917) 'The Gloom of the Museum' in Anderson, Gail (ed) (2004) Reinventing the Museum: historical and contemporary perspectives on the paradigm shift. Walnut Creek: Altamira Press. Pp13-29.

Although written almost 100 years ago, Dana's article is still relevant today, as he argues against museums for the privileged classes, and for museums that serve their constituents through active involvement in their everyday life.

Week 3: Wednesday 16th February 2011

Lecture

- o The concept of the museum: the discovery of the audience from the 1970s to the present

Seminar

- o Discussion: the contemporary museum
- o Coursework preparation session

Core reading

- o Anderson, Gail (ed) (2004) Reinventing the Museum: historical and contemporary perspectives on the paradigm shift. Walnut Creek: Altamira Press. 'Introduction: Reinventing the Museum. Pp.1-7 (available in reader)
A useful comparison of the traditional museum and the reinvented museum.
- o Fraser, Andrea (2000/2003) 'A Museum if not a business. It is run in a businesslike fashion' in Monrmann, Nina (ed) (2006) Art and its Institutions: current conflicts, critique and collaborations. London: Black Dog Publishing.
An incisive critique of the changes in American museums since 1999. (available in reader)
- o Prior, Nick (2002) 'Chapter 2: Having One's Tate and Eating It: Transformations of the Museum in a Hypermodern Era' in McLellan, Andrew (ed) (2002) Art and its publics: museums studies at the millennium. Oxford: Blackwell Publishing. (available in reader)
A critical analysis of the ways in which museum audiences have been conceptualised within a postmodern context. An important theoretical framework for approaching your essay.
- o Schubert, Karsten. (2000) The Curator's Egg: the evolution of the museum concept from the French revolution to the present day. One-Off Press pp. 65-80 and 99-133.
The second part of this very clear account of the evolution of the museum

Week 4: Wednesday 23rd February 2011

Lecture

- o Blockbuster exhibitions

Seminar

- o Discussion and analysis of blockbuster exhibitions.
Students should be prepared to define and discuss blockbuster exhibitions, their advantages and disadvantages, motivations for presenting blockbusters, and criticisms of the genre. Students (you can do this in small groups) should visit any current blockbuster exhibition in London to prepare for the seminar and/or research current and historical examples of blockbuster exhibitions through museum web sites and newspaper articles.

Core reading

- o Barker, Emma (ed). (1999) Contemporary Cultures of Display. London and New Haven: Open University and Yale University Press. Part 2: Exhibitionism, pp. 103-146 (available in reader)

Background reading

- o McLean, Kathleen (1999) 'Museum Exhibitions and the Dynamics of Dialogue' in Anderson, Gail (ed) (2004) Reinventing the Museum: historical and contemporary perspectives on the paradigm shift. Walnut Creek: Altamira Press. Pp193-211.

An analysis of the changing relationship between the intentions of the presenter and the experiences of the spectator.

- o Stallabrass, Julian. (1999) High Art Lite: British Art in the 1990s. London: Verso. Chapter 7, 'Saatchi and Sensation', pp. 170-222.

An account of the influential exhibition at the Royal Academy of Art.

- o Wu, Chin-tao. (2002) Privatising Culture: Corporate Art Intervention since the 1980s. London: Verso. Chapters 5 and 6.

Looks at the relationship between blockbusters and corporate sponsorship.

Week 5: Wednesday 2cnd March 2011

Lecture

- o Interpretation in museums and galleries

Seminar

- o Discussion on interpretation in museums and galleries.
- o In small groups, students should visit any ONE current exhibition and assess the ways in which it approaches interpretation. Guidelines will be provided before this session.

Core reading

- o Lord, Barry and Lord, Gail Dexter. (2002) The Manual of Museum Management. Walnut Creek: Altamira Press. pp 102-113 (available in reader). *Simple, descriptive summaries of interpretation methods, and case studies of the New Displays at Tate.*
- o Roberts, Lisa C. (1997) 'Changing practices of interpretation' in Anderson, Gail (ed) (2004) Reinventing the Museum: historical and contemporary perspectives on the paradigm shift. Walnut Creek: Altamira Press. Pp212-232 (available in reader). *An historical summary of the evolution of interpretation practices.*

Background reading

- o Black, Graham (2005) The Engaging Museum: Developing Museums for Visitor Involvement. Abingdon: Routledge. *An excellent, practical book that charts a logical path from audience development to interpretation in the gallery. The book considers museum audiences, developing new audiences, learning in museums and interpretation.*
- o Dean, David. (1994) Museum Exhibition: Theory and Practice. London and New York: Routledge pp. 33-66 and 103-131. *Useful information on the role of colour, texture, balance, line, shape, human factors (viewing height, sitting, leaning, personal space etc) and behavioural tendencies in exhibition design. Chapter 7 (pp. 103-131) considers storyline and text development in exhibitions.*
- o Lord, Barry and Lord, Gail Dexter. (2002) The Manual of Museum Exhibitions. Walnut Creek, Lanham, New York, Oxford: Altamira Press. Pp. 393-403. *Guidelines on using text in exhibitions.*
- o Ravelli, Louise J. (2006) Museum Texts: Communication Frameworks. London: Routledge. *A set of frameworks to investigate the complexities of communication in museums, using a wide range of examples. Ravelli addresses questions such as 'what is an appropriate level of complexity for a written label', 'why do some choices in language make a more direct relation with visitors' and 'is there a correct way of representing a particular view of content'?*
- o Schubert, Karsten. (2000) The Curator's Egg: the evolution of the museum concept from the French revolution to the present day. London: One-Off Press pp. 134-142. *A discussion of a-historical display, relating to the ideas proposed by Nicholas Serota.*
- o Serota, Nicholas. (1996) Experience or Interpretation: The Dilemma of Museums of Modern Art. London: Thames & Hudson. *A short but definitive text, justifying the curatorial approach that Serota implemented at the Tate.*

Week 6: Wednesday 9th March

- o Individual essay tutorials

Essays due Monday 14th March

Week 7: Wednesday 16th March

Lecture

- o Education work in museums and galleries

Seminar

- o Discussion of core readings

Core reading

- o Owens, Paul. (1998) Creative Tensions: a discussion document on arts organisations and education. London: British American Arts Association. Pp. 18-30. *A report which looks at some of the reasons why arts institutions have made education a key part of their overall programmes, grouping educational approaches into three categories: art centred, people centred and institution centred. A very useful framework for analysing practice.*

Background reading

- o Arts Council of England. (2002) Culture and Learning: creating arts and heritage education projects. London: Arts Council of England the Heritage Lottery Fund (download at www.hlf.org.uk). *A practical guide which aims to help people working in the arts and heritage sectors plan and deliver high quality education projects.*
- o Black, Graham (2005) The Engaging Museum: Developing Museums for Visitor Involvement. Abingdon: Routledge. *An excellent, practical book that charts a path from audience development to interpretation in the gallery. The book considers audiences, developing new audiences, visitor services, learning in museums and interpretation.*
- o Woolf, Felicity. (1999) Partnerships for Learning: a guide to evaluating arts education projects. London: Arts Council of England. *A practical guide that aims to help people involved in arts education to understand evaluation clearly, and to evaluate effectively. The guide includes useful tables and appendices that can be adapted to particular projects.*

Week 8: Wednesday 23rd March

Lecture

- o Developing, planning and managing exhibitions

Seminar

- o Group discussion of core readings

Core reading

- o Dean, David. (1994) Museum Exhibition: Theory and Practice. London and New York: Routledge. Chapter 1. 'The Exhibition Development Process' pp.8-18 and Chapter 5 'Exhibition Administration' pp.82-90 (available in reader). *A comprehensive study covering the planning and design of exhibitions, administration, collection care, and evaluation.*
- o Buck, Rebecca A and Gilmore, Jean Allman (2003) On the road again: developing and managing travelling exhibitions. American Association of Museums. *This is designed for American museums and galleries, but has useful templates for budgets, checklists, reports, contracts, and shipping estimates. (two case studies are included in the reader)*

Background reading

- o Lord, Barry and Lord, Gail Dexter. (2002) The Manual of Museum Exhibitions. Walnut Creek, Lanham, New York, Oxford: Altamira Press. Pp. 1-8, 27-57, 276-287, 345-352. *Practical guidelines for developing and managing exhibitions.*
- o Sixsmith, Mike (ed). (1995) Touring Exhibitions: The Touring Group's Manual of Good Practice. London: Butterworth Heinemann. pp. 14-21, 28-31, 147-160, 165-172. *Practical guidelines for developing and managing exhibitions.*

Week 9: Wednesday 30th March

- o Visit TBC

Week 10: Wednesday 6th April

Lecture

- o Contemporary Curatorial Strategies

Seminar

- o Discussion of core readings

Core reading

- o Doherty, Claire (ed) (2004) Contemporary Art: From Studio to Situation. London: Black Dog Publishing. Doherty, Claire 'The New Situations' pp. 8-13; and Bourriaud, Nicolas 'Berlin Letter about Relational Aesthetics' pp. 44-49.

Background reading

- o Bishop, Claire (2004) 'Antagonism and Relational Aesthetics' in October 110, Fall 2004, pp.23-79 (available in reader)
- o Kuoni, Carin (ed) (2001) Words of Wisdom: A Curator's Vade Mecum on Contemporary Art. New York: Independent Curators Inc. *Sixty short essays from major international curators which focus on factors such as audience, funding, personal experience and accountability and present a diverse set of thoughts about curating.*

Easter Holiday: Friday 8th April to Tuesday 3rd May

Week 11: Wednesday 4th May

Lecture

- o The international art market

Seminar

- o Discussion of core readings

Core reading

- o Buck, Louisa (2004) Market Matters: the dynamics of the contemporary art market. London: Arts Council England (download from www.artscouncil.org.uk). *This report distils the main findings of the ACE Taste Buds report, adds new interviews and background and sharpens the focus on the composition and workings of the market for challenging contemporary art.*
- o Morris Hargreaves McIntyre (2004) Taste Buds: how to cultivate the art market (Executive Summary). London: Arts Council England (download from www.artscouncil.org.uk). *The findings of a research programme into the market for original, contemporary visual art.*

- o Robertson, Iain (2005) 'The International Art Market' in Robertson, Iain (ed) (2005) *Understanding International Art Markets and Management*. London: Routledge. Pp. 13-36. (available in reader). *Overview of the market's structure, operations and participants.*

Journal articles in reader

- o Lydiate, Henry (2006) 'Droit de Suite' in www.artquest.org.uk/artlaw/droitdesuite

Background reading

- o McAndrew, Clare and Dallas-Conte, Lorna. (2002) Implementing Droit de Suite (artists' resale right) in England. London: Arts Council of England. *A European directive came into force in the UK in January 2006, giving visual artists the right to a percentage of the resale of their works in the art market. This report looks at how droit de suite works in other countries. In your reader, you will find 3 articles and useful links for further information.*
- o Robertson, Iain (2006) Art Business. London: Routledge. *This book combines business theories with art-related issues, examining topics such as art valuation, investment and insurance, art and the law, the art market and ethics, aesthetics and conservation.*
- o Robertson, Iain (2005) 'Art, religion, history, money' in Robertson, Iain (ed) (2005) Understanding International Art Markets and Management. London: Routledge. Pp. 13-36. (available in reader). *A fascinating summary of the development of the art market beginning with the Italian Renaissance and continuing until the 1990s.*

Week 12: Wednesday 11th May

- o Exam Revision session

Week 13: Wednesday 18th May

- o No class this week

Week 14: Beginning Wednesday 23rd May

- o Exam Week

Recess Week : Beginning Monday 30th May

- o Recess Week – no classes or exams

Week 15: Beginning Monday 06th May

- o Exam Week

9. STUDENT EVALUATION

Data from previous year 2009/10

RATING OF STANDARD OF THE FOLLOWING:	Very Poor	Poor	Satisfactory	Good	Very good	No response
a) Lectures	0%	0%	0%	18%	82%	0%
	0	0	0	2	9	0
b) Seminars	0%	0%	9%	27%	64%	0%
	0	0	1	3	7	0
c) Information on Blackboard site	0%	0%	18%	27%	45%	9%
	0	0	2	3	5	1
d) Laboratory and practical sessions (if applicable)	0%	0%	9%	9%	0%	82%
	0	0	1	1	0	9
e) Overall quality of Unit	0%	0%	0%	18%	82%	0%
	0	0	0	2	9	0

RATING OF USEFULNESS OF THE FOLLOWING:	Not at all useful	Not very useful	Useful	Very useful	Extremely useful	No response
a) Unit Guide	0%	0%	18%	27%	55%	0%
	0	0	2	3	6	0
b) Assessment	0%	0%	9%	55%	36%	0%
	0	0	1	6	4	0
c) Feedback	0%	0%	9%	55%	36%	0%
	0	0	1	6	4	0
d) Unit resources, e.g. equipment or access to specialist facilities	0%	9%	18%	36%	18%	18%
	0	1	2	4	2	2

IN TERMS OF STUDENTS' LEARNING, ASPECTS OF THIS UNIT THAT:	Students found VALUABLE	Students wanted to see IMPROVED
	Highlighted when ≤ 40%	Highlighted when ≥ 60%

LECTURES:	Subject matter	100%	11	0%	0
	Style of delivery	91%	10	0%	0
	Handouts	73%	8	18%	2

SEMINARS:	Subject matter	91%	10	0%	0
	Group work	91%	10	9%	1
	Discussion	91%	10	9%	1
	Skills development	73%	8	27%	3

ASSESSMENTS:	Coursework	100%	11	0%	0
	Exams	73%	8	0%	0
	Projects	55%	6	9%	1
RESOURCES:	Library	36%	4	45%	5
	Equipment	18%	2	55%	6
	Spaces and rooms	27%	3	55%	6
FEEDBACK:	Usefulness	82%	9	0%	0
	Timeliness	64%	7	9%	1
UNIT GUIDE:		73%	8	18%	2
HELPFULNESS OF STAFF:		91%	10	0%	0

10. LEARNING RESOURCES

10.1 Core Materials

- ❑ Students should read the relevant chapters from the texts indicated in the weekly teaching programme.
- ❑ One copy of all core text books is held in the Key Text Collection in the Perry Library.
- ❑ The number at the end of each book on the reading list is the reference number of the book in the Perry Library.
- ❑ For information on other resources and source materials, refer to the relevant sections in the Course Guide or see the Unit Co-ordinator.

The core readings for each week are as listed above. The majority of the texts are in the reader.

Specific background reading for the essay

- o Appleton, Josie et al. (2001). Museums for the People. London: Institute of Ideas. *Appleton's essay assesses the changing role of museums and argues that the museum has been degraded in an attempt to fulfil demands for accessibility, relevance, social inclusion and value for money. The book includes response from key individuals in museums and universities.*
- o Burdett, Ricky (2004) Creative Engagement. London: National Museum Directors' Conference (Download from www.nationalmuseums.org.uk and follow links to Resources, then Publications). *This report demonstrates the extent, variety and nature of the roles undertaken by national museums and galleries working with different communities, and contributing to cross government policy objectives.*
- o DCMS (2005) Understanding the Future: Museums and 21st Century Life. London: Department for Culture, Media and Sport (download from www.culture.gov.uk, by opening the menu link for Museums and Galleries). *A government consultation paper identifying key challenges and opportunities for England's museums.*

- o Skramstad, Harold (1999) 'An agenda for museums in the twenty-first century' in Anderson, Gail (ed) (2004) Reinventing the Museum: historical and contemporary perspectives on the paradigm shift. Walnut Creek: Altamira Press. Pp118-132
- o The Summer 2010 edition of Artforum magazine had numerous articles on the future of the museum. Many of these will help add contemporary detail to your arguments.

WEB SITES

You will find the following web sites particularly useful in this unit.

- Arts Council England: Information about the UK funding system, ACE departments, the arts in the UK, publications, online Arts Council News bulletin and links to other organisations. www.artscouncil.org.uk
- Engage: Links page from Engage with many informative websites
<http://www.engage.org/resources/links2.aspx?c=2>
- Museum Association: <http://www.museums.co.uk/>
- Museums UK: Information on UK museums <http://www.museums.co.uk/>
- Museum Marketing: <http://www.museummarketing.co.uk/>
- Museums & Galleries in Scotland: <http://www.museumsgalleriesscotland.org.uk/>
- Victoria & Albert Museum: A series of useful links to sites related to the museum sector
http://www.vam.ac.uk/links/general_links/index.html

10.2 Optional Materials

For each week listed above you will also find background or extra reading. This will further enhance your knowledge and understanding of the subject area.

ACADEMIC MISCONDUCT AND PLAGIARISM

You ARE told not to PLAGIARISE. So what exactly is PLAGIARISM?

The act of plagiarism is to pass off as your own work, the ideas or thoughts of someone else, without giving credit to that other person by quoting the reference to the original. There is no standard definition and dictionaries will vary slightly, but put simply, it is a form of **CHEATING** and **THEFT**.

- ❑ **Plagiarism is** presenting another student's course work or project as your own work.
- ❑ **Plagiarism is** putting into your own words commentary or ideas from another source without giving the reference(s).
- ❑ **Plagiarism is** quoting phrases, sentences, complete paragraphs or more, from an existing published source without using quotation marks and full references.
- ❑ **Plagiarism is** cutting and pasting from a website, electronic journal article etc. without indicating where your information has come from.
- ❑ **Plagiarism is** buying your course work essays from an internet service and hoping your tutor will not notice.

What you should be aware of:

- ❑ **Intentional Plagiarism** is the deliberate failure to reference anything. Lack of time is not an excuse.
- ❑ **Unintentional Plagiarism** can happen if you have correctly paraphrased the originals but not acknowledged the sources. It will NOT occur if you fully understand the rules of referencing. There is NO excuse for "unintentional plagiarism". You are responsible for knowing what constitutes plagiarism and how to avoid it.
- ❑ **Collaboration.** If you have received considerable help from other people you should give credit to them for this and if you were in a group project make it clear which section each member contributed.
- ❑ **Collusion.** This occurs if you knowingly plan with other students to gain an unfair advantage, e.g. by allowing your coursework to be copied, or by accepting a mark for a group project to which you did not actually contribute.

THE SOLUTION = CORRECT REFERENCING, or CITING

The method of referencing used by most, but not all, departments in the University is called the Harvard system. Make sure you know which one your department uses. Referencing using the Harvard system involves giving the name of the contributor(s) to any journal article, book (or chapter within) plus the date of publication, in the text of your work, and listing full details at the end of your essay or project.

You must list all the sources of information you use if they are not your own. Sources of "Information" in this context include: music, photos, DVD or video clips, computer programs, maps, cartoons etc., as well as written texts either from an original print source or any electronic source. It covers anything produced as a result of someone's creative and original work.

Full details are in the **Help Sheet no. 30 – Referencing Using the Harvard System: Frequently Asked Questions** and also **Help Sheet no. 31 – Referencing Electronic Sources**. These are available in all the libraries and can be copied from our web site LISA

Why is referencing so important?

In a university, you need to present your work in an acceptable academic style. This includes research which makes reference to the existing works of other people and knowing when you need to reference (or "cite") your sources. By following the recognised guidelines and respecting and building upon the existing work of other people you will get higher marks for attributing these ideas.

Your tutors appreciate that your first piece of course work may be your first as an independent learner. If you are having problems, mention it to them. Think about how your own work will then be seen by others. By acknowledging the sources of the material you have used and quoted from, you are providing evidence of your extensive research, protecting the originality of your work, and enabling your reader to follow up any references given. This will also show your achievement in the context of individualised learning and the development of your critical abilities.

DO

- ☐ Always check what is required of you for each assignment, project, or dissertation. Ask the responsible member of staff – your tutor, Course Director, or Unit Co-ordinator.
- ☐ Paraphrase the original work or summarise it in your OWN WORDS. Remember that you will still need to reference the original.
- ☐ Put any phrase or sentence which you have used word for word into "quotation marks"
- ☐ Use quotes sparingly – or the text may not be easy to read.
- ☐ Give yourself time to do all the references IN FULL
- ☐ Reference anything you are not sure about – just in case.
- ☐ Make a note of the full reference AT THE TIME of reading the original, especially if it is a chapter from a book or a document from the Internet.
- ☐ Try to read the ORIGINAL work you are using, rather than someone else's comments on it. YOUR interpretations and additions are what your tutor wants to read.
- ☐ If you can't find the original, make reference to it, AND to the source material in which you read about it.
- ☐ Evaluate carefully any information found from a random internet search where you have not linked from a reputable web page or database.

DON'T

- ☐ EVER CONSIDER using any of the essay writing or document purchasing services available on the internet. Credit your tutor with the ability to recognise a "cut and paste job", especially if the bottom line says "from Essays-R-Us.com." or similar. This is "Cyberplagiarism".
- ☐ Assume information on the Internet is exempt from the need to reference.
- ☐ Let your own work be used without getting credit for it. Plagiarism is by no means unique to LSBU and students elsewhere may be using YOUR work.

WHERE YOU DON'T NEED TO USE REFERENCES

- ☐ If you are writing up your own experiences, observations, fieldwork, etc.
- ☐ You are mentioning something which is "common knowledge", i.e. well-known facts like historical dates, something well documented elsewhere.

FURTHER MEASURES TO AVOID PLAGIARISM

- ☐ If English is not your first language and you are worried that your style is not good then consult LSBU's Centre for Learning Development and Support.
- ☐ It is unwise to attempt a discussion of someone else's ideas without fully understanding the argument they are making. If such material is not fully referenced your tutor will suspect that you have not read the original.

- ❑ Make time to develop skills in paraphrasing (putting into different words) not just to avoid obvious copying but to help clarify the meaning of your statement and to “add value” to your research.
- ❑ We KNOW it can take as long to do a correct reference as it does to write up the actual information researched. However, if you do run out of time, a poor mark is always better than a penalty for plagiarism.