

**Museums and Galleries: Summer 2012**  
**Course code: SS1809**

**Aims**

- i. To provide the opportunity for students to develop an understanding and appreciation of the different types of gallery and museums in London;
- ii. To enable students to understand the role and function of museums and galleries as spatial repositories of culture, knowledge and history;
- iii. To provide an opportunity for students to develop an understanding of the cultural, economic, historical and sociological dimensions of display.

**Learning outcomes**

On completion of the course students should:

- i. Have an understanding of the different types of museums and galleries in London;
- ii. Have an understanding of the different roles of museums and galleries, their varied systems of classification and communication;
- iii. Have a basic familiarity with issues of tourism, sponsorship and new technologies in museums and galleries.

**Teaching and learning strategies**

The course is delivered through a program of lectures and discussions, in class and on visits.

**Assessment**

Assessment will consist of a short visual presentation in class, and two written analyses.

**Visual Presentation:** This will take the form of a ten minute illustrated talk about a particular museum or gallery (to be assigned during the first class). It will include a critical analysis of the institution's museological strengths and weaknesses. (30%)

**Paper 1** will take the form of an exhibition review (1,000 words). You will be expected to analyse the exhibition of your choice. What is the exhibition trying to say? Does it communicate effectively? (30%)

Due: Thursday 12 July

**Paper 2** will consider a set question based on a key issue examined in the course (2,000 words). The questions will be handed out in the first class. (40%).

Due: Thursday 26 July

**Attendance is expected at all course activities and all unexcused absences will be penalised (3% per morning and/or afternoon session to a maximum of 20% of the final total mark.)**

**Plagiarism is regarded as a very serious academic offence and any work which is deemed to be passed off as the student's own when it is not will receive a zero mark. If the case is sufficiently serious the student may be deemed to have failed the entire class. Please ask your lecturer if you are in any doubt what counts as plagiarism.'**

### Class Schedule for Museums and Galleries 2012

Date	Time	Place	Lecture/Gallery Visit
Fri 29 June	2 - 4 pm	JG	Introduction
Tue 3 July	1000 1400	JG Meet at Waterloo Station	Lecture: Collecting <b>Field Trip: Sir John Soane's Museum</b>
Thu 5 July	1000 1400	JG Meet at Waterloo Station	Lecture: Places for art: temples or shopping malls? <b>Field Trip: Tate Modern</b>
Tue 10 July	1000 1400	JG Meet at Waterloo Station	Lecture Engagement and interpretation <b>Field Trip: National Gallery</b>
Thu 12 July	1030	Meet on the Cromwell Road steps of the Victoria & Albert Museum	Full day field trip: Victoria & Albert Museum, the Science Museum and the Natural History Museum. Ends at the Serpentine Gallery, Kensington Gardens.
Tue 17 July	1000 1400	JG Meet at Tate Britain, Millbank	Lecture On Curating <b>Field Trip: Tate Britain</b>
Thu 19 July	1000 1400	JG Meet at Waterloo Station	Lecture Collecting the World <b>Field Trip: The British Museum</b>
Tue 24 July	1000 1400	JG Meet at Waterloo Station	Lecture The Future of the Museum Field Trip: Whitechapel Gallery and private galleries in London's East End
Thu 26 July	10.00	JG	Summary and Revision Independent Study

**N.B. The University reserves the right to vary or revise the content at its discretion**

Fri 29 June 1400 – 1600

**Preliminary meeting.** Orientation to the course followed by an introduction to the broad themes. What is a museum, and what are its functions? What are museums for and for whom? Is there an essential difference between a museum and a gallery?

Tues 3 July

**Collecting.** Explores the classification of art objects within the museum, and reflects on how we engage with museums and galleries through our individual and shared experiences of visiting them. How does the museum context transform the meaning of objects?

**Field trip:** Sir John Soane's Museum

Thurs 5 July

**Places for art: temples or shopping malls?** Examines the history of the art museum building, ranging from adapted heritage buildings to contemporary architecture. How does architecture influence the activities of a museum or gallery? How have museum buildings changed in response to the changing nature of the institution? What are the potential points of tension between curators and architects?

**Field trip:** Tate Modern

Tues 10 July

**Engagement and interpretation** Examines the varied means in which museums communicate with their audiences. How do they impart knowledge? What is the role of emotion in the museum, and how is it engaged? How is museum communication changing? How significant is education to the museum's remit? How do museum visitors learn, and how are museums and galleries engaging with their publics?

**Field trip:** National Gallery

Thurs 12 July

**South Kensington:** Includes guided visits to the Victoria & Albert Museum, the Science Museum and the Natural History Museum. Will finish at the Serpentine Gallery in Kensington Gardens for afternoon tea in the Herzog & de Meuron / Ai Weiwei Serpentine Gallery Pavillion 2012.

Tues 17 July

**On Curating.** This class closely examines the complexities of the curator's role. How is this role changing? How do you curate an exhibition? What are the challenges faced by curators in the art museum today? We shall examine the practical and theoretical aspects of being a curator in a modern art museum.

**Field trip:** Tate Britain

Thurs 19 July

**Collecting the World.** Considers the capacity and rationale of museums to collect objects from around the world. In particular the class focuses on the British Museum, with its philosophical origins in the European Enlightenment. It asks what role the museum plays in a modern globalised world.

**Field trip** British Museum

Tues 24 July

**The Future of the Museum.** Presents new directions in museum and gallery studies as they have developed in recent years and introduces the main features of 'critical' or 'new museology'. It will consider how museums are changing, and what they might look like in the future.

**Field trip:** Whitechapel Gallery and a range of smaller private galleries in London's East End.

Thurs 26 July

**Summary and revision.**

**Independent study**

**Advance Preparation BEFORE coming to Kingston**

You may find it helpful to consult the general text, Sharon Macdonald (ed.), (2011) *A Companion to Museum Studies*. Oxford, Blackwell-Wiley. This has individual chapters on a wide variety of issues, many of which we shall address in class.

It would be a good idea to consult the following websites in order to gain a preliminary insight into the places you will be visiting and studying:

Sir John Soane's Museum [www.soane.org](http://www.soane.org)

Tate Modern & Tate Britain: [www.tate.org.uk](http://www.tate.org.uk)

National Gallery: [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

Serpentine Gallery <http://www.serpentinegallery.org/>

Natural History Museum [www.nhm.ac.uk](http://www.nhm.ac.uk)

Science Museum <http://www.sciencemuseum.org.uk/>

Victoria & Albert Museum: [www.vam.ac.uk](http://www.vam.ac.uk)

British Museum: [www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

Saatchi Gallery <http://www.saatchi-gallery.co.uk/>

***Indicative Bibliography (not for purchase)***

**Key Texts:**

Hooper-Greenhill, E. (1995) *Museum, Media, Message*. London, Routledge

Janes, R (2009) *Museums in a Troubled World: Renewal, Irrelevance or Collapse?* London, Routledge

Keene, S (2005) *Fragments of the World. Uses of Museum Collections*. London, Elsevier.

Macdonald, S (ed.) (2011) *A Companion to Museum Studies*. Oxford, Blackwell-Wiley

**Recommended Reading:**

Arnold, K (2006) *Cabinets for the Curious*. Aldershot, Ashgate Publishing

Barker, E. (1999) *Contemporary Cultures of Display*. New Haven & London, Open University

Candlin, F and Guins, R (eds.) (2009) *The Object Reader*. London, Routledge

Elsner, J and Cardinal, R. (1994) *The Cultures of Collecting*. London, Reaktion

Falk, J and Dierking, L (1992) *The Museum Experience*. Washington, Whalesback

Falk, J and Dierking, L (2000) *Learning from Museums: Visitor Experiences and the Making of Meaning*. Walnut Creek, Alta Mira Press

Hein, G.E. (1998), *Learning in the Museum*. London, Routledge

Hooper-Greenhill, E (1994) *The Educational Role of the Museum*. London, Routledge

Knell, S (ed.) (1994) *Care of Collections*. London, Routledge  
Knell, S.J. (2007) *Museums in the Material World*. London, Routledge  
Knell, S (ed.) (2004) *Museums and the Future of Collecting* (second edition). London, Ashgate  
Kreps, C (2003) *Liberating Culture. Cross-cultural perspectives on museums, curation and heritage preservation*. London, Routledge,  
Marstine, J (ed.) (2006) *New Museum Theory and Practice*. London, Blackwell  
Pearce, S (1992) *Museums, Objects and Collections*. Leicester, Leicester University Press  
Perry, G and Cunningham, C. (1999) *Academies, Museums and Canons of Art*. New Haven & London, Open University  
Pearce, S (ed) (1994) *Interpreting Objects and Collections*. London, Routledge,  
Ravelli, L.J. (2006) *Museum Texts: Communication Frameworks*. London, Routledge  
Thompson, J (ed.) (1992) *Manual of Curatorship. A Guide to Museum Practice*. London, Butterworth-Heinemann  
Vergo, P (ed.) (1989) *The New Museology*. London, Reaktion Books

**Journals:**

*Curator: The Museum Journal*  
*Journal of Conservation and Museum Studies*  
*Journal of the History of Collections*  
*Journal of Material Culture*  
*Museum International* (formerly *Museum*, published by UNESCO)  
*Museum and Society* [www.le.ac.uk/ms/museumsociety.html](http://www.le.ac.uk/ms/museumsociety.html)  
*Museum Management and Curatorship* (formerly *International Journal of Museum Management and Curatorship*)