

AUDIENCE AND AUDIENCES

Programme : Curating Art - International Master Programme in Art, including Management and Law

Credits : 7,5

First semester (Autumn 2012)

Faculty: Curators Miriam Andersson Blecher and Sara Källström

Course description

The course module provides insights in methods and techniques relating to work with audience issues and pedagogical tools in an exhibition context. Aspects such as pedagogy, mediation and communication in relation to an exhibition are discussed, in addition to how these factors may diverge depending on the character of the project and its organization. The course module also illustrates different traditions within art pedagogy and mediation, in a national and international perspective. Through study visits, lectures and seminars with the teachers as well as other experienced professionals in the field, the students are introduced to different aspects and opportunities of pedagogical work, as well as the importance of pedagogical awareness in the exhibition process.

Course objectives

Having completed the course the student has demonstrated an ability to

- prepare a pedagogical project from a given exhibition
- suggest different ways of communicating and mediating an exhibition, with reference to the literature and education of the course module
- critically study and discuss existing pedagogical projects
- make independent reflections on pedagogic work, both in an exhibition context and in a wider social perspective

Course outline

1. Introduction and lecture

Miriam Andersson Blecher and Sara Källström

2. Visit Moderna Museet

Meeting with Camilla Carlberg, team leader & curator learning dept. and her team.

3. Seminar at Magasin 3

Sara Källström (and Miriam Andersson Blecher)

4. Lecture

Patrik Steorn, post-doctoral researcher at Centre for Fashion Studies at Stockholm University

5. Visit Nationalmuseum

Meeting with Veronica Hejdelind, curator education at Nationalmuseum.

6. Seminar at Botkyrka konsthall

Miriam Andersson Blecher (and Sara Källström)

7. Lecture

Louise Andersson, Head of content and form, Riksställningar (Swedish travelling exhibitions)

8. Examination

Required reading

Andersson, Miriam; Källström, Sara: *Är konsten för alla?* Master thesis, Department of History of Art, Stockholm University, 2005 (in Swedish with English summary). (37 p)

Articles:

Burnham, Rika: "Crossing the Artificial Divide". *Museum News*, Jan/Febr 2005.

Forteau, Claude: "Building an Audience: a Long-Term Goal". MUSEAM Socrates Project. *Engage*, 2000.

Steorn, Patrik: "Porträttet". *Engage in the visual arts*.

Charman, Helen & Chanter, Josephine, *From One Hit Wonders to Super Specialists*, Engage 26.

Escott, Rachel, *From Marketing to Communication*, Engage 26.

Illeris, H. (2006). "[Museums and Galleries as Performative Sites for Lifelong Learning](http://www.le.ac.uk/ms/m&s/Issue%2010/2%20Illeris.pdf)". In: *Museum and Society*, 4(1), pp. 15-26. (12 p) <http://www.le.ac.uk/ms/m&s/Issue%2010/2%20Illeris.pdf>

Hooper-Greenhill, Eilean, *Museums and Education. Purpose, Pedagogy, Performance*, (2007), Routledge, 2007, Chapter 1, 3, 10, 11.

Hein, George E., *Learning in the Museum*, 1998, Routledge, Chapter 1, 2, 7, 8.

Malmquist, Karin, "La Cour des Miracles", p. 281-296. *The History Book of the Moderna Museet 1958-2009* (2009)

Future Exhibitions, No 1, Riksställningar, Swedish Travelling Exhibitions

Anna-Maria Sörberg, "Who is to Staff the Exhibition Gallery?", p.101-107

Edward M Gomez, "The Quest for the No-Nonsense Audience", p.132-141

Skiascope 4, "When Art Does Not Speak for Itself – Art Museums and Education", Kristoffer Arvidsson, p. 24-117 (bilingual)

Konst och Publik, Gävle Konstcentrum, 2008

Emily Pringle, "Culture, Learning and the Transforming Role of Arts Education", p.28-29

Marie Bendroth Karlsson, "Do Small Children Benefit From Art?", p. 38-79

Additional/Optional Reading

O'Neill & Wilson (red.), *Curating and the Educational Turn*, Occasional Table Series De Appel Arts Centre, Open Editions/de Appel, 2010

Simon, Nina, *The Participatory Museum*, Museum 2.0, 2010.

The Responsive Museum: working with audiences in the twenty-first century, Caroline Lang, John Reeve, Vicky Woollard, Ashgate, 2006. (247 p).

Museum Frictions. Public Cultures/Global Transformations, Red. Ivan Karp, Corinne A Kratz, Lynn Szwaja, Tomás Ybarra-Frausto. Duke University Press, 2006.

The Curator's Egg: The evolution of the Museum Concept from the French Revolution to the present day, Karsten Schubert, One-Off Press, 2000. (160 p).

New Museums and the Making of Culture, Kylie Message, Berg, 2006. (240 p).

Studies in visual arts education, Illeris, H. (2002), Copenhagen, The Danish University of Education. (147 p).

Links

Blog on cultural communication – marketing, partnership, networking (personal and digital)

http://www.museumstrategyblog.com/museum_strategies/

Article on how to create multiple adventurous for each museum visitor

http://www.museumstrategyblog.com/museum_strategies/2010/11/ctm11-theme-the-museum-and-you.html

Article on Tate Britain's marketing strategy

<http://www.spectator.co.uk/spectator/thisweek/15057/had-a-rough-night.shtml>

Article on museum branding

http://www.nytimes.com/2005/03/30/arts/artsspecial/30brand.html?pagewanted=1&_r=1

Text by Nicola Jennings and Holly Jones on cultural leadership (Pdf, p. 24-30)

<http://www.creative-choices.co.uk/leadership/cultural-leadership-reader/>

Education

Seminars, workshops and study visits

Forms of examination

Oral individual presentations and take-home exam.

Grades are given according to a criterion referenced seven-point scale, ranging from A (Excellent) to F (Fail).