

Digital Tate: the use of video and the construction of audiences

by

Ioanna Zouli

<https://orcid.org/0000-0002-3043-8551>

A thesis submitted in partial fulfilment of the requirements of London South Bank University for the degree of Doctor of Philosophy

This thesis is the result of an AHRC collaborative doctoral award between London South Bank University and Tate in which the fieldwork was carried out in collaboration with Tate Research.

It has also received support from IKY (Greek State Scholarship Foundation) and A.G. Leventis Foundation.

September 2017

Abstract

This PhD research emerges from an on-going discussion in museum studies, which recognises the effect of digital technologies on the practices of contemporary museums and on the processes of knowledge production. It is the result of a collaborative study between London South Bank University and Tate, which examines how the contemporary art museum perceives digital culture and understands its audiences under networked conditions.

The research departed from a recognition that Tate's practices of video production provide an access point to examine how the museum creates and shares cultural knowledge. By distributing its video content through online channels, the museum also participates in a digital and networked landscape and thereby connects with its audiences. In an effort to adhere to this constantly growing and evolving landscape, Tate has been exploring different ways of expanding its production and programming practices in online spaces and engaging with the audiences that inhabit these spaces. The research regarded this point of exploration as an opportunity to examine the institutional perceptions and ideas that guide this process.

The core research question that the research addresses therefore is: *How does the use and production of video content at Tate reflect the contemporary art museum's understanding of digital culture and the way that it perceives its audience?*

This question was addressed through situated empirical fieldwork in the organisation and particularly through the observation of the *BMW Tate Live: Performance Room* programme. Following the processes of the production of this series of live online performances, it was possible to trace the complexities that arose in Tate's encounter with the structures and the audience of the network. The study of these complexities reflected the museum's difficulty in embracing with unfamiliar elements of display and participation that the network proposed and unveiled processes of moderation and editorial control that aimed to contain the programme in the protected territory of the institution and its brand.

The value of the present work lies in its focus on the processes where institutional ideas and politics are enacted as a way to understand the museum's complex structure. This research contributes to museum studies and media and cultural studies research by employing an interdisciplinary and reflexive method embedded in the museum practices in order to bring to light problems that are not new yet they are present and require attention. These problems pertain to the museum's relation to technology and they affect the museum's relationship with its audiences. The exploration of processes of production that this thesis suggests is considered a fundamental step in order to understand what knowledge the art museum produces in its encounter with the digital, how and for whom.

Acknowledgments

This research would not have been possible without the financial support of the Arts and Humanities Research Council (AHRC), the Greek State Scholarship Foundation (IKY), Leventis Foundation as well as the School of Arts and Creative Industries in London South Bank University.

My deepest gratitude goes to my supervisor Professor Andrew Dewdney for all his help and continuous support during the research process and the composition of this thesis. His contribution to my thinking and to approaching this research project has been pivotal and our inspiring and constructive discussions throughout the years have been a real process of intellectual growing for me.

My understanding of Tate and of the processes of practicing research in cultural institutions would not have advanced without the critical contribution of Professor Victoria Walsh. I wish to express my gratitude to Professor Walsh for the sincere interest and attention with which she always approached my work and for all her insightful comments that pushed forward my research scope. I would also like to express my deepest thanks to Professor Hillegonda Rietveld for all her valuable guidance, support and encouragement, which made this thesis tangible.

I am grateful to staff at Tate for hosting this research and for all their help during my fieldwork in the museum. I wish to express my sincere thanks to Jane Burton for facilitating my fieldwork and for introducing me to the work of Tate Media. Special thanks go to Dr. Rebecca Sinker for reading parts of my work at its final stages and for her thoughtful and constructive comments. I would like to also thank Ailsa Roberts, Nigel Llewellyn and Helen Griffiths for all their help and support throughout my research, Kirstie Beaven and Susan Holtham for facilitating my study of the 'Performance Room' programme as well as Capucine Perrot for giving me permission to use her Twitter images of the 'Performance Room' backstage in this thesis.

Major thanks go to Katrina Sluis, Annet Dekker, Zeta Kolokythopoulou, Gaia Tedone and Raquel Campos for their sophisticated comments to my work and their support in the writing-up stages. Special mention goes to Sam Mercer with whom our discussions about the *BMW Tate Live* series were inspiring for the analysis of this thesis. An analysis that owes a lot to the people that participated live in the public discussions during the 'Performance Room' live streams and whose participation influenced my thinking and critical approach.

I also owe a debt of gratitude to my beloved friends and masterminds Foteini and Falli for their mentoring, understanding and ongoing support throughout these years. Special thanks go to Chris Muller for his guidance, for reading parts of my thesis and for his constructive comments. I would like to also thank Marija Grech for the meticulous attention she showed towards helping me in the composition of this thesis.

Conducting this research and writing this thesis has been intrinsically linked with my life in London which has been enhanced by the presence of a number of people that I would like to deeply thank here: first and foremost, my flatmates Vicky, Eleni and Kostas who have been a family to me and whose love, company and support have been invaluable for the process and completion of this work. Also, I wish to thank my dearest friends Louisa, Kostas and Kleri with whom I've shared the fun and challenges of growing up in the metropolis, away from home.

I would also like to thank with all my heart my family and friends in Greece for their love and continuous support during this journey; I would not have made it without their belief in me and in my work.

Finally, this thesis is dedicated to the memory of my beloved grandmother Areti, who knew of patience and love.

Content Page

ABSTRACT	2
ACKNOWLEDGMENTS.....	4
CONTENT PAGE.....	6
LIST OF FIGURES.....	8
CHAPTER 1: INTRODUCTION	12
1.1 SYNOPSIS OF THE RESEARCH STUDY	12
1.2 THESIS BREAKDOWN	18
1.3. NOTES FOR THE READER.....	21
CHAPTER 2: MUSEUMS AS MEDIA AND AN EXPLORATION OF MEDIA AT TATE	26
2.1. A TRAJECTORY OF THE CONCEPT OF ‘THE MUSEUM OF THE 21ST CENTURY’	26
2.1.1. MUSEUM EVOLUTION: REFLECTION AND CRITIQUE.....	27
2.1.2. CORPORATE CULTURE AND MEDIA PRACTICES.....	34
2.2 A HISTORICAL ACCOUNT OF MEDIA PRACTICES AT TATE	43
2.2.1 THE EMERGENCE OF THE TATE BRAND AND THE TATE WEBSITE.....	43
2.2.2 ‘TATE SHOTS’ AND PRACTICES OF WEBCASTING.....	45
2.2.3 THE EXPANSION OF TATE ONLINE AND TATE’S DIGITAL STRATEGY (2013-2015).....	48
2.2.4 MEDIA ART FORMS IN THE PERIPHERY	53
CHAPTER 3: RESEARCH METHODOLOGY.....	66
3.1. RESEARCH BACKGROUND.....	67
3.1.1. RESEARCH CULTURE AT TATE.....	67
3.2. EMBEDDEDNESS AND REFLEXIVITY: THE RISE OF ETHNOGRAPHY AT TATE	75
3.3. RESEARCH STAGES AND THE CASE STUDY	85
3.3.1 STAGE ONE: INDUCTION, RESEARCH CONTEXT AND THE SELECTION OF THE CASE STUDY.....	85
3.3.2 STAGE TWO: METHODOLOGICAL TOOLS AND THE EXAMINATION OF THE CASE STUDY	89
3.3.3. STAGE THREE: PROCESSES OF INTERPRETATION AND PRELIMINARY ANALYSIS.....	95
3.3.4. STAGE FOUR: REFLEXIVITY, TRANSLATION AND RESEARCH AS A NARRATIVE.....	105
3.4. RESEARCH BOUNDARIES AND LIMITATIONS.....	110
CHAPTER 4: FRAMING THE ETHNOGRAPHIC ACCOUNT	116
4.1. BMW TATE LIVE: PERFORMANCE ROOM – INTRODUCING THE PROGRAMME.....	122
4.2. RESEARCHING ‘PERFORMANCE ROOM’ – DEFINING THE RESEARCH FIELDWORK	130
4.2.1 SPACES OF ACTION AND APPROACHES TO THE RESEARCH PRACTICE.....	136
CHAPTER 5: CASE STUDY ANALYSIS	152
5.1. BMW TATE LIVE: PERFORMANCE ROOM – YEAR 1: DEALING WITH THE UNEXPECTED	157
5.1.1: JÉRÔME BEL’S SHIRTOLOGY: THE EFFECT OF THE FIRST ‘PERFORMANCE ROOM’ COMMISSION.	157
5.1.2 PABLO BRONSTEIN’S ‘CONSTANTINOPLE KALEIDOSCOPE’: CONFRONTING THE AUDIENCE	173

5.1.3. EVALUATION OF YEAR ONE: SETTING THE BOUNDARIES FOR ART EXPERIENCE ONLINE	186
5.2. BMW TATE LIVE: PERFORMANCE ROOM – YEAR TWO: UNEARTHING MUSEUM PRACTICES.....	205
5.2.1: INTRODUCING THE ‘PERFORMANCE EVENT’ STRAND.....	205
5.2.2. THE CREATION OF AN IDENTITY FOR <i>BMW TATE LIVE</i>	215
5.2.3 NICOLINE VAN HASKAMP’S ‘ENGLISH FORECAST’: RECONSIDERING THE FRAMING OF THE PROGRAMME	223
<u>CHAPTER 6: REFLECTIONS FROM A 2017 PERSPECTIVE.....</u>	<u>240</u>
6.1 THE CYCLE OF <i>BMW TATE LIVE</i>: OBSERVATIONS FROM THE MONITORING OF THE PROGRAMME (2015-2017).....	240
6.1.1 THE LAST SEASON OF THE ‘PERFORMANCE ROOM’ SERIES (2015): A DISCUSSION ON LIVE PARTICIPATION AND DOCUMENTATION.....	248
6.1.2. <i>BMW TATE LIVE</i> AS PART OF A LIFESTYLE ‘ON DEMAND’	263
6.1.3 PARALLEL PROJECTS: LIVE BROADCASTING CULTURE	270
6.2. A (SELF-) REFLECTION ON THE MUSEUM ETHNOGRAPHY	276
<u>CHAPTER 7: CONCLUSION</u>	<u>287</u>
<u>LIST OF REFERENCES.....</u>	<u>294</u>
BIBLIOGRAPHY	295
LIST OF AUDIOVISUAL REFERENCES	331
<u>APPENDICES.....</u>	<u>335</u>
<u>APPENDIX 1 THE TATE STUDENTSHIP AGREEMENT AND TATE’S CODE OF CONDUCT FOR RESEARCHERS.....</u>	<u>336</u>
<u>APPENDIX 2.....</u>	<u>358</u>
TABLE 1 – STAGES OF THE RESEARCH PROCESS	358
<u>APPENDIX 3.....</u>	<u>363</u>
EMAIL COMMUNICATION WITH MY TATE FACILITATOR JANE BURTON ON THE 15TH OF MARCH 2012.....	363
<u>APPENDIX 4.....</u>	<u>365</u>
TABLE 2 – SELECTION OF PRIMARY DATA & FIELDWORK NOTES	365
<u>APPENDIX 5.....</u>	<u>381</u>
TABLE 3 – SELECTION OF FIELDWORK DATA & ANALYSIS NOTES	381

List of Figures

N.B. The figures are numbered in accordance to the chapter in which they are located.

Figure 3.1. A provisional diagram from the early processes of field notes coding and interpretation. **96**

Figure 4.1. A diagram depicting the 'observation tower' perspective (Tate Britain meeting rooms). **137**

Figure 4.2. The broadcasting point during a 'Performance Room' live broadcast. **139**

Figure 4.3. A diagram depicting the 'in medias res' perspective (Clare Studio, Tate Modern). **141**

Figure 4.4. The view from 'the social media' point ('Performance Room' backstage) **143**

Figure 4.5. The view from the 'social media' point captured by the assistant curator of the programme (© Capucine Perrot) **144**

Figure 4.6. An image from Tate official Twitter account – the researcher as part of the 'studio team' (Image ©Tate) **148**

Figure 5.1. Instances from Jerome Bel's performance 'Shirtology' – the end of the performance (Image ©Tate) **159**

Figure 5.2. Instances from Jerome Bel's performance 'Shirtology' (2012) – response to Mozart's Serenade (Image ©Tate) **160**

- Figure 5.3. Screenshots from the ‘Shirtology’ broadcast (2012) – the presence of the broadcast host (*Jérôme Bell – BMW Tate Live: Performance Room, 2012*) **162**
- Figure 5.4. Screenshot from the short film that BMW made about the ‘Performance Room’ (*BMW Tate Live, 2012*) **168**
- Figure 5.5. Screenshots from Pablo Bronstein’s performance ‘Constantinople Kaleidoscope’ (*Pablo Bronstein – BMW Tate Live: Performance Room, 2012*) **175**
- Figure 5.6. Screenshots from Pablo Bronstein’s performance ‘Constantinople Kaleidoscope’ – the presence of the camera in the room (*Pablo Bronstein – BMW Tate Live: Performance Room, 2012*) **176**
- Figure 5.7. Screenshots from the ‘Constantinople Kaleidoscope’ broadcast – the transition between performance and Q&A (*Pablo Bronstein – BMW Tate Live: Performance Room, 2012*) **177**
- Figure 5.8. The calling card before the start of the second ‘Performance Room’ broadcast (*Pablo Bronstein – BMW Tate Live: Performance Room, 2012*) **179**
- Figure 5.9. Screenshots from Emily Roysdon’s performance, ‘I am a helicopter, camera queen’ (*Emily Roysdon – BMW Tate Live Performance Room, 2012*) **194**
- Figure 5.10. Screenshots from Harrell Fletcher’s performance ‘Where I’m calling from’ (*Harrell Fletcher – BMW Tate Live: Performance Room, 2012*) **195**
- Figure 5.11. The ‘Comment Wall’ in the Tanks foyer as part of the *Art in Action* festival (2012) **212**

Figure 5.12. The Turner Prize comment board, 2012 (© Tate Photography)	213
Figure 5.13. Instances from people’s interaction with the Tanks’ comment wall (2012)	214
Figure 5.14. The set up of Suzanne Lacy’s ‘Silver Action’ public performance at Tate Modern (2013)	221
Figure 5.15. A view of the Tate Modern Tanks during ‘Silver Action’ (2013)	222
Figure 5.16. Screenshots from Nicoline van Harskamp’s performance ‘English Forecast’ (<i>Nicoline van Harskamp – BMW Tate Live: Performance Room, 2013</i>)	231
Figure 6.1. Screenshots from Michael Smith’s ‘Performance Room’ – the YouTube live chat feature (<i>Michael Smith – Performance Room BMW Tate Live, 2015</i>)	260
Figure 6.2. Screenshots from the Q&A with the artist Naufus Ramírez-Figueroa – the ‘speech bubbles’ screen feature (<i>Naufus Ramírez-Figueroa – Performance Room BMW Tate Live, 2015</i>)	261
Figure 6.3. The ‘Performance Room’ videos available to watch at the Tanks space in Tate Modern	262
Figure 6.4. The wristband for the entry to the <i>BMW Tate Live Exhibition</i> (2017)	266
Figure 6.5. The <i>BMW Tate Live Exhibition</i> print ad in the London tube (March 2017)	267

Figure 6.6. The *BMW Live: Perform, Experience, Re-Live* publication –
screenshot (Tate Shop, 2016) **268**

Figure 6.7. The app that accompanies the Re-Live publication - screenshot
(iTunes Preview, 2016) **269**

Chapter 1: Introduction

1.1 Synopsis of the research study

This thesis is the outcome of a collaborative study between London South Bank University and Tate that aims to understand how Tate perceives and responds to digital culture as part of its programming practices and how it approaches its audiences under these circumstances. In order to achieve this aim the research adopted an interdisciplinary methodology, employing tools and methods from anthropology and ethnographic studies as well as actor-network theory. This synthesis produced a research fieldwork, which was embedded at the museum for a period of 18 months.

During this period, the research focused on the study and observation of one particular case study, which allowed for an in-depth examination of the Tate practices that correspond to the concept, applications and culture of the digital. Namely, the *BMW Tate Live: Performance Room* was a new endeavour for the organisation at the time, which involved a programme of live performances, that Tate commissioned and streamed live from its online channel on YouTube. In the course of the study and fieldwork, the research followed the ideas, dynamics and contradictions that emerged amongst Tate staff when their programming and production practices relocated in digital spaces and addressed a networked audience.

The research departs from the idea that contemporary museums are not only increasingly using digital media as part of their work and expand their practices of communication and exhibition in new media environments but they also become themselves media (Henning, 2006; Parry, 2007). The way that this process of 'becoming media' is understood and examined in this thesis is based on the theory of mediation (MacLuhan, 1994; Berry, 2013; Grusin; 2015), as an evolution of remediation (Bolter and Grusin, 2000). According to the concept of mediation, the structure and politics of one medium could be traced inside another so as a consequence, museums' practices of new media applied on and off the network are seen not only as

using structures and features from these media but also to reproduce their logic and operative politics.

Tate in particular has been a producer of media content since 2002 and it has a dedicated Tate Media department, which serves the organisation's role as a producer and broadcaster (Maculan, 2008). The museum's online channels also have a significant role in the promotion and communication of the museum's work, generally functioning in a linear schema of transmission similar to broadcasting media like television (Connolly, 2014). At the time of initiation of the present work however, Tate was experiencing a 'digital transformation' (Stack, 2013a) during which the organisation recognised the value of digital technologies not only as a means to expand the museum collection and its curatorial interpretation in online spaces but also as the basis of an independent ecology which the museum aspired to address with through its practices. This recognition expressed the aspiration of the museum to engage differently with networked spaces as well as the audiences that inhabit these spaces.

This climate of change was seen as a holistic internal transformation expressed through the *Tate Digital Strategy 2013-2015* (Stack, 2013a). The strategy suggested for every department at Tate to embrace with *digital* practices as part of their work as well as a way to connect their work with the interests of different audiences. Under these circumstances the term 'digital' acquired a complex set of connotations, which included a variety of activities in the online and physical spaces of the museum, and became a rhetoric of both approaching audiences as well as expanding the branding strategies of the institution.

In the light of this digital rhetoric and the relation to audiences the key imperative that emerged was to identify the ways through which the organisation could broaden its activities in the platforms where the audiences already were (Stack, 2013b). This consideration resulted into relocating the museum's broadcasting practices to third-party online platforms, such as YouTube, not only for the distribution of content but also for the programming and production. The present research was therefore located at this moment of organisational reflection and desired relocation of

practices at Tate and therefore aimed to understand how the museum perceived the culture with which it aspired to engage.

Building on the above, the main question that this thesis addresses therefore is: *How does the use and production of video content at Tate reflect the contemporary art museum's understanding of digital culture and the way that it perceives its audience?*

In order to approach and respond to this question, the present work developed as a research exploration, which examined the processes of professional practice and knowledge production that emerged inside the museum. The concept of 'process' was significant for the composition of the research project as it defined my methodological choice to follow the everyday practices of the museum as they occurred while at the same time I considered my analysis of these practices as a developing and reflexive process. The research, therefore, addressed the complexities in the museum operation and the understandings of digital culture and audiences by examining them at the point of their emergence (Law and Urry, 2004).

Following the paradigm of previous research projects embedded in museums, namely Sharon Macdonald's work at the Science Museum (1997; 2001a) and Dewdney, Dibosa and Walsh's research at Tate (2011; 2013), I took advantage of my situated position among the everyday practices of the institution that the collaboration with Tate allowed, and composed an "ethnography of production" (Macdonald, 2001b: 82). Namely, my ethnographic study focused on the production and implementation stages of the *BMW Tate Live: Performance Room*, a programme that at the time of its launch in 2012 encapsulated the museum's strategic turn to the digital. The four-year programme consisted of a series of live performances that took place in Tate Modern with no audience in the physical space of the museum since they streamed live on Tate's YouTube channel with the audience watching in real-time from their screens and devices. In addition to the extension of Tate's art programming and broadcasting practices on YouTube the programme invited the online audience to participate and contribute

live in a discussion with the artist and the curator of the series via a social media comment stream.

The programme's complex set-up as well as the ways that it addressed the use of digital platforms to serve the purpose of generating art and dialogue with the networked audience allowed for the formulation of additional research questions for this thesis to address. These questions are:

How is the notion of the digital understood across the museum?

What are the conceptualisations of audiences that surface from these understandings?

What does Tate's understanding and use of the digital imply about the production of knowledge by the museum in contemporary (networked) times?

In order to examine the above sub-questions, this study paid special attention to the dynamics, ideas and assumptions involved in museum practices and the way that these emerged in the observation of Tate staff in action. Throughout the study at Tate I adopted the ethnographic commitment of "being there" (Goffman, 1971 and 1989; Bate, 1997; Geertz, 1998), and I followed the production and implementation of the 'Performance Room' programme from a close distance. I was therefore present in meetings and performance backstage having an opportunity to examine the production from a front-end and a back-end access point. In line also with Bruno Latour's (2005) concept of the "work-net" (2005: 143) I was oriented towards the ideas as well as the associations and disassociations that the network of people working in the museum expressed and formed in their regular spaces of action. Drawing on practices of translation (Latour, 2005; Dewdney et al., 2013) and reflexive interpretation (Alvesson and Sköldbberg, 2009) of the fieldwork material the thesis presents an analytical account of the ways that Tate staff conceptualised the 'Performance Room' programme and responded to the challenges it raised.

As the analysis of the programme development demonstrates, despite the organisation's aspirations to embrace digital as part of its

programming and to communicate with new audiences in networked settings, there is a difficulty for Tate to understand the digital as a culture and as an ecology. This difficulty further mirrors the relation with the audience that, in the course of the programme, was considered an unpredictable factor that the organisation had to control in order to avoid any risks to the reception of the performance and the public profile of the series.

As I outline in detail in Chapter 5, Tate's broadcasting logic and the televisual culture (Williams, 1974; Baudrillard, 2005; Connolly, 2014) emerged as strong paradigms that affected the implementation and reception of the programme from the beginning until its end. In the first year of the series in particular and as a response to the unexpected elements that occurred in the live broadcast, the programming team undertook processes of moderation and framing of both the audience participation and the broadcast itself. The process of live and direct participation was directed by editorialising mechanisms (Lovink, 2014), which acted similarly to "editorial judgments of public TV" (Van Dijck and Poell, 2015: 156), and aimed at constructing the online discussion and an audience profile that was in accordance to the museum's expectations.

Further observations in the programme trajectory signified the importance of promoting and protecting the Tate brand and in this light, editorial and marketing criteria defined the framing and development of the online programme. The feature of 'live participation' that was promoted as a key element of 'Performance Room' was essentially controlled by the museum, creating conditions of "pseudo-participation" (Stiegler, 2010) and a polarity between the aspirations and the enacted reality. Apart from using mechanisms of editing and filtering, features that are common in the centralising logic of broadcasting technologies, I argue that the programming team's perspective also reflected the rhetoric and architecture of Internet protocols. This reflection is based on the paradox of control and freedom that Wendy Chun (2006) recognises as intrinsic in the structure of the Internet as a mass medium of the present times. In the example of 'Performance Room' Tate stages this paradox by offering the audience the

freedom to participate in the interpretation of the programme, a freedom that is at the same time indiscernibly controlled when moderation and editing processes filter people's responses.

In the light of the above discussion, Tate borrows elements from mass media like television and the Internet, turning itself into another mass medium. This one-way direction of knowledge production and the limited interpretation possibilities to which these processes conclude implies how the museum's agency translates in digital and online spaces. Under these circumstances the digital becomes a tool and a means for the organisation to produce content and offer it to its audiences as a 'high quality Tate experience'. This idea also comes into view when considering the afterlife of the 'Performance Room' programme as a collection of videos to watch 'on demand' at Tate's online channels or as an installed object in the museum spaces to be watched as part of a visit in Tate Modern.

The understanding of the role of the audience in the programme developed in conformity to the understandings of digital, concepts that both acquired different meanings across Tate staff according to their departmental strategies and practices. The overall impression though was that, similar to the use of digital media, the audience was also an add-on to the programme and its live participation had more marketing than dialogic value. This impression, as I discuss in Chapter 6, was further underlined by the fact that in the afterlife of 'Performance Room' the participatory features, manifested in the programme's live version by the social media comment stream on Tate's YouTube page, were vanished from the recorded version of the programme. The decision to document and preserve the programme only in the format of video documentation is indicative of an analogue approach to broadcasting content in digital spaces. It also points to a lack of understanding of YouTube as a specific forum with possibilities as well as limitations in regards to the representation and participation of audiences.

What the thesis suggests is that since the programme took place in a live online interface with the audience responses' appearing live on the page next to the performance, the museum should also consider an alternative

documentation of the programme which would include these elements of process. Such a re-consideration of the concept of the museological document (Dekker et al., 2017) also suggests a re-examination of the art programming in the digital space and for the networked audience, as part of a history of art that is currently excluded by Tate: that of digital art and networked performance (Jamieson, 2012).

‘Performance Room’ was a programme that in its departure presented the potential for Tate to explore new dynamics in art programming and think of online and networked spaces beyond the traditional tactics of broadcasting and display of content. However, the programme was gradually contained into a televisual rhetoric and was finally overshadowed by other strands, located in the physical spaces of the museum. The analytical discussion of this thesis thus concludes with a proposition about the experimental potential that projects like ‘Performance Room’ can have in the future. I suggest that this potential lies in the consideration of an approach that would address and acknowledge such projects’ historical continuity with the histories of digital and networked arts. This encompassing is fundamental in order for the art museum to understand the digital as culture and of digital technologies as instrumental in the formation of art historical discourse.¹

1.2 Thesis breakdown

The first part of this thesis contextualises the case of Tate in relation to museum and media studies. In Chapter 2 Tate is seen as illustrating the challenges that contemporary art museums face today in relation to both the production of knowledge and the relation to their audiences. These challenges often reflect the ways in which corporate culture has infiltrated contemporary institutions as well as the ways that new media and network culture affect contemporary art museums’ operation and practice. After a brief introduction to the ideas and complexities that compose the concept of

¹ See section 1.3. for a further clarification of the concept of ‘digital’.

² For that reason also, across the thesis, the definite article ‘the’ does not accompany the term ‘Tate’. See also Julian Stallabrass’ (2013: 151) note on the implementation of the change from “Tate Gallery”

museums today, the focus of the chapter turns to Tate and its engagement with media and new media. This engagement is identified as a manifestation of Tate's broadcasting capacity as a media producer. The museum's role as a producer and disseminator of video content is presented as the established way of engaging with the production of cultural knowledge in online spaces. However, what emerges as significant from this review is how despite the use of media as tools to implement the museum programming there is a lack of understanding and recognition of media as part of the cultural programming and the art historical discourse.

Chapter 3 defines the methodology of the research study and clarifies its origins and main tools. The first part of the chapter provides a research background and an understanding of the concepts of embeddedness and reflexivity as core in the research practice. In the second part of the chapter the research progress is presented in four stages, which reflect the context in which I position the research of the case study as well as the chronological order in which these stages unfolded. Finally, the chapter discusses some of the methodological limitations and boundaries of the research.

Chapter 4 functions as a bridge between the Methodology chapter and the research Analysis. First, the chapter contextualises the *BMW Tate Live* programme as part of a wider museological turn towards performance and live art. Then, I outline the characteristics and specificities of this particular example using primarily the public statements about the programme as a manifestation of the organisation's aspirations and marketing language. As it will be discussed in the thesis analysis, this institutional rhetoric ultimately fails to be consistent with the development of the programme, which prompts further questions of the way that Tate understands and conceptualises the digital. Furthermore, the chapter delineates the specificities of my own ethnographic position in the organisation and the institutional settings and interactions that influenced my perspective in the field.

In Chapter 5 I present the core analytical narrative that emerged from the fieldwork observations at Tate from 2012 to 2014. The chapter

outlines the tensions and challenges that the programme raised and it traces the ways that Tate's staff understood and managed these instances. The first section of the chapter follows the first year of the programme in a chronological order. This analysis provides an account of the ideas and effects that each performance generated as well as discusses the practices of editorial control applied. The second section of the chapter is focused on the second season of the programme and identifies the organisational need to frame the programme under the specifications of the museum brand.

The last chapter of the thesis, Chapter 6 is a reflection from 2017, which composes the broader perspective to the development of both the programme and my research. The first part discusses what is defined as 'the cycle of the *BMW Tate Live* series' and is based on the monitoring of the programme development from 2015 until the present day. This period provides the opportunity to further reflect on the branded qualities of the series, how they affected the afterlife of 'Performance Room' and to consider alternative approaches to the documentation of the online programme. The second part of the chapter is a (self) reflexive approach to the Tate ethnography departing from the fieldwork instances that indicated the organisation's perception of my embedded research. The chapter closes with a brief reflection on subjects that arose from the programme analysis and could lead to further research explorations in the future: the notion of experimentality in contemporary art museum and its programming as well as the wider culture of live art broadcasting across cultural organisations and art projects.

1.3. Notes for the reader

There are specific terms that are used throughout the thesis, which I consider necessary to clarify the logic behind their use and underline the directions or limitations that this use implies.

Tate

'Tate' signifies on the one hand the Tate Brand – which includes the museum group of the four Tate galleries across the UK, two in London, one in Liverpool and one in St Ives- and on the other hand the institution and the people that constitute it. In 2000 the organisation undertook a major re-branding, which coincided with the opening of Tate Modern (Rellie, 2004). Since then, the term *Tate* was also reinvented as an umbrella brand name for the four galleries as well as for all the activities and “collection of experiences” that the organisation offers across its sites (Wolf Olins, 2011). The term 'Tate' thus substituted the name 'Tate Gallery' which was previously used to describe the galleries at London Millbank -what is now Tate Britain- and from 2000 it amalgamates all of the brand practices. This development depicts the establishment of a branding culture across cultural institutions (Krauss, 1990; Wu, 1998; Rectanus, 2002; 2011) and Tate in particular (Wu, 2004; Stallabrass, 2013) however it is important for the purposes of this research to clarify how the use of this name encompasses the complexities of its formation.

Embracing the inherent tension in the organisation's identity as both a public institution and a brand, the present work approaches the term 'Tate' as a brand name² which also encapsulates the institution and its human actors; particularly the people that consisted the programming team of the 'Performance Room' case study. It is also relevant to add here that Tate as an institution is not considered to represent a unified and coherent direction of actions. The organisation consists of subdivided positions as well as distinct departmental cultures, which compose a diverse organisational ecology. There is therefore a need to acknowledge here that

² For that reason also, across the thesis, the definite article 'the' does not accompany the term 'Tate'. See also Julian Stallabrass' (2013: 151) note on the implementation of the change from "Tate Gallery" to "Tate" which resulted from the rebranding of the organisation.

the use of the term 'Tate' across the thesis refers to the specific networks of people that consisted the ethnos³ of my ethnographic study at the museum for the duration of this research and it is a necessary generalisation in order to facilitate the composition of the argument.

Digital

The first time that the reader encounters the term *digital* is in the title of the PhD research where it accompanies Tate's name that has been clarified above. In this occasion the word is used to describe the condition of the museum 'becoming' digital in line with the transformational moment in which the museum was when this research departed. Following the 2013 *Tate Digital Strategy* (Stack, 2013a), which suggested the infrastructural changes in the understanding and use of digital across Tate, 'Digital Tate' indicates here the museum's desire to expand its work in digital and online spaces. Furthermore, and as it will be delineated in the following chapters, this transitional moment for Tate was framed as a testing ground to explore the digital capacity of the museum with a focus on the places where the audiences already are, namely social media and content generation platforms. This created an aspiration to invest in a greater extent on digital practices across the institution's work and beyond its traditional communication and distribution patterns.

The present research departed from this institutional moment while the case study that was studied during the research fieldwork formed also part of Tate's described aspirations around the uses and understandings of the digital. In the course of the research though, these aspirations were challenged and in 2016 Tate proposed an update to the digital strategy (Tate, 2016b), which, as I further discuss in chapter 6, indicated a turn in the organisational thinking around the digital. This update suggested a digital approach that was more centralised to the organisation's platforms and channels and that primarily recognised Tate as a producer of content to be distributed through digital channels and for the digital audience. The impact

³ See also chapter 4.2.

of this strategic update was pertinent to the analysis of the research case study as it unfolded two important points: first, how this development further designated the museum's difficulty in engaging with the digital as a distinct ecology and not just as a set of tools. Secondly, it also highlighted the necessity to study a complex topic like this as a continuous process, taking into account the developments that emerge in the institution and its practices.

Across the thesis 'the digital' or 'digital' is a term that is used as a synecdoche of the cultures and practices that emerge from the permeation of digital technologies in everyday life as well as the theorisations of these cultures and practices by the academy. The digital is perceived as a complex term that is historical, involving the history of media (Benjamin, 1936; McLuhan, 1994; Williams, 1961; 1974) and the history of new media (Manovich, 2001; Chun and Keenan, 2006; Lister et al., 2013), while it is also approached with an attention to contemporary theories that emerge from the development and use of digital technologies in everyday life. These for instance involve theories of digital culture (Gere, 2008a), network culture (Terranova, 2004; Stalder, 2006; Castells, 2010b; 2015; Zielinski, 2013; Lovink, 2014) or computational culture (Galloway, 2004; Chun, 2006).

However, it is important to clarify here that I also recognise the mutability of the term as something that is in progress (Galloway, 2011) and hence allows for different interpretations and constantly leaves space for further definitions. I therefore allow for a level of openness in the interpretation of the term on purpose and in line with my inquiry into the ways that Tate understands what the 'digital' is and how it can be employed by its staff as part of its programming.⁴

Finally, although I recognise a degree of flexibility in the directions that the notion of 'digital' can take in the course of the present research as well as in its conceptual framing by the museum, I want to clarify that the digital practices which I studied at Tate are those associated with the programming and the production of the *BMW Tate Live: Performance Room*

⁴ See also chapter 3.3. for the conceptualisations of the 'digital' at Tate that the Cultural Value and the Digital research project identified (Walsh et al., 2014).

project. As a consequence, my research study and analysis exclude other digital practices that the museum engages with, for instance audience analytics, the collections' digitisation and management systems, or the technical infrastructure of Tate's sites. This limitation was considered necessary in order to focus the research on the understanding of digital as part of the museum's programming practices that involved a variety of institutional actors.

Video

Video is a central constituent of this thesis and is primarily conceived as the video content that results from Tate's broadcasting practices. It is also considered significant as the core audiovisual means through which the museum communicates its cultural authority upon the interpretation of its collection and activities. Through the *BMW Tate Live: Performance Room* case study the thesis recognises the direct relation of the medium to television (Antin, 1975; McLuhan, 1994; Zielinski, 1999) yet it also gives attention to the medium as part of an online culture of video production, sharing and watching (Lovink, 2008; Connolly, 2014; Lobato and Meese, 2016).

Across the thesis the term follows a hybrid journey of the medium's use at Tate which is relevant to further clarify here: In chapter 2 I begin with a consideration of video as the core manifestation of the Tate's role as a producer of content (Maculan, 2008) exemplified by the TateShots "videocasting" programme (Tate 2007). In the same chapter, video is discussed as part of a consideration of an institutional difficulty to accept media and video art (Krauss, 1976; Frieling, 1997; 2004; Joselit, 2007) as part of the museum collection (Manasseh, 2007; 2009; Graham and Cook, 2010). Furthermore, in chapter 3 I discuss how video emerged as a basic constituent for the present research in conceptual association with the visual ethnography conducted during the *Tate Encounters* research project (Dewdney et al., 2011). More specifically, the use and production of video in that case demonstrated the audience's creative agency over the

interpretation of art, which I intended to reverse through my work. As a result, I therefore question what is the agency that the museum applies through the production of video content upon the audience's interpretation of art-as-content and content-as-art.

In the description and analysis of the case study (chapters 4 and 5) video is primarily understood as the means through which the 'Performance Room' works are presented. In this case the *live* element of the programme broadcasting augmented the affinity of the term with television. Finally, as part of my reflexive discussion in chapter 6, video becomes part of the 'Performance Room' afterlife as a series of documentary films. In this last point, and in line with the cyclical pattern with which I conceive the *BMW Tate Live* series to develop, video returns to the role with which it has been initially associated at Tate: that of the product of the museum's broadcasting practices.

Chapter 2: Museums as media and an exploration of media at Tate

2.1. A trajectory of the concept of ‘the museum of the 21st century’

In the summer of 2012 Tate opened for the first time to its publics the Tanks: a newly transformed and reconstructed space in Tate Modern’s ground floor dedicated to the presentation of performance and live art events (Serota, 2012; Noble et al., 2012). The opening of the space formed part of the Cultural Olympiad of 2012 (Tate, 2013c: 6) and it was the first step in the redevelopment plan of Tate Modern for 2016. As part of the inauguration, Tate presented at the Tanks the fifteen-week art festival, ‘Tate Tanks: Art in Action’.⁵ In the programme notes that accompanied the opening of the festival, the director of Tate Modern Chris Dercon (2012) writes an ‘open manifesto’ to celebrate what he perceives to be a new era for the museum.

In this manifesto, Dercon presents the festival’s planned performances and events as well as the space of the Tanks, which to his words exemplifies a “new type of space for Tate Modern” (Dercon, 2012: 2). The space of the underground oil tanks was transformed to an “active component of the building” which via the inaugural art festival ‘Art in Action’ aimed to explore questions of *what it is to be a museum in the twenty-first century* (Dercon, 2012). Dercon suggests that “at a moment dominated by social media and new modes of broadcast” both the festival and the new space propose an opportunity for the audience to escape the traditional understandings of the museum collection and explore the possibilities and meanings of the works in an invitation to actively define and form the works with their participation. The museum of the twenty-first century, he concludes his manifesto, could be thought “as a new kind of mass medium” that allows the unfolding of new possibilities of audience experience inside as well as with the museum spaces (Dercon, 2012: 2).

⁵ See also chapter 5.2.1 for a more detailed review of the Tanks festival in 2012.

It is of interest to further consider here this analogy between museums and mass media and particularly as a way to understand the wider context in which the present research is situated. Dercon's quote acts here as a prompt to further consider what is the museum's relationship to mass media and media in general and how Tate's programming incorporates this discussion in both a conceptual and practical level.

2.1.1. Museum evolution: reflection and critique

For Andreas Huyssen (1995) museums at the end of the 20th century entered a new phase of operation and social practice, which associates with a reconstruction of the modernist traditions that nurtured the concept of the museum from its beginnings. As he specifically suggests, "the museum's role as site of an elitist conservation, a bastion of tradition and high culture gave way to the museum as mass medium, as a site of spectacular mise-en-scène and operatic exuberance" (Huyssen, 1995: 14). The association of the museum with mass media is expressed here, as a stage of development from the closed schema of elite culture and traditional display of objects into the concept of the museum as a setting with more open boundaries. An openness that pertains both to the museum practices of collecting and exhibiting as well as to the experience it offers to the public; forming what the author calls the museum as "the kingpin of the culture industry" (Huyssen, 1995: 18).

Before looking further into the museum's position in the cultural industry, it is important to mention here that the process of reflection on the role of the museum, described above, was part of an extensive turn in museum studies at the time, which addressed questions about the elements that define museums as well as their influence from, and position within, society. This moment in the research and study of museums, which was termed *new museology* (Vergo, 1989), was more concerned with the museum as an organism rather than with the components of its collections and displays. Following this logic, Eilean Hooper-Greenhill argues that the identity of the museum is not a fixed construction but rather a "subject to constant change as the play of dominations shifts and new relations of

advantage and disadvantage emerge” (Hooper-Greenhill, 1992: 191). For that reason museum studies should recognise and incorporate the complex dynamics and histories that have determined the creation of the institution as well as the conditions that affect its present operation.

Museums emerged during the Enlightenment as private collections of artefacts and archives. According to Hooper-Greenhill (2012) these collections developed into a series of institutions that responded to one of the main ideas framed by the project of the modernity: the construction of objective knowledge and its communication to the wider public (Hooper-Greenhill, 2012: 519). The “modernist museum”, the author explains, was primarily encyclopaedic and acted as “a universal archive” in order to present what was considered to be a “valid and reliable picture of the world” (2012: 520). Indicative examples of this structure are the British Museum in London, founded in 1759, as well as the Louvre in Paris, founded in 1793, which is considered “the first museum in the modern sense” (Schubert, 2000: 17 -18). In her historical account of museums’ evolution Karsten Schubert (2000) suggests that despite the difference in the organisation as well as in the content of their collections, both these museums are representative of the modernist institution. This designation is used by Schubert to define spaces that support the formation of social history⁶, the glorification of the Nation (or the Empire⁷) as well as the cultural and art education of the masses (Schubert, 2000: 17 - 28). In a similar direction, Donald Preziosi (2003) refers to the museum of modernity as “the place within which the dramaturgy of the nation’s origins and evolution would be staged in the most encyclopaedic and synoptic manner, and also in the most dense and minute detail...” (2003: 124).

⁶ Considering here particularly the fact that both of the museums were created following a series of changing social conditions, namely the French Revolution in the case of the Louvre and the Industrial Revolution in Britain in the case of the British Museum. Schubert argues that as a result, these museums had a “central role in the formation and development of the new society” (2000: 19) as institutions that staged the national art and cultural history while many of the objects and artefacts acquired resulted from Britain and France’s imperialist politics.

⁷ At the end of the 19th and beginning of the 20th century few museums in Europe such as the British Museum, the Louvre and major archaeological museums in Berlin (see Schubert, 2000: 29-38), constructed their collections as a result of their countries’ imperialist politics. Schubert comments how in these nation states in particular, museums were presented as guardians of material culture and as rescuers of objects and artefacts that would “have been ignorantly neglected or even threatened with destruction in their countries of origin” (2000: 23).

The curatorial character of these national museums was therefore primarily pedagogical and followed a linear, historical approach based on the self-evident role of objects as valuable archives and carriers of knowledge. Hooper-Greenhill (1992, 2012) proposes that this one-way model of communication and exchange with the visitors underscores the museum's power techniques over the production of knowledge. Her critique on the museum is informed and influenced by Michel Foucault's work on discipline and power; an influence which is manifested in particular through her concept of the "curatorial gaze" (Hooper-Greenhill, 1992: 167). Namely, the museum through its curatorial choices functions as a disciplinary apparatus that controls the movement of bodies across its spaces as well as the knowledge that becomes articulated and consumed by the visitors. While, therefore, museums perform their role as social and public institutions to offer freedom and access to knowledge and art yet at the same time they control the parameters of this opportunity.

Further into this critical analysis of the museum through a Foucauldian perspective, Tony Bennett (1995) argues that Foucault's concept of governmentality is also relevant in order to understand the way institutions operate. The museum's disciplinary function lies not only on the curatorial decisions and articulation of spaces and practices, as Hooper-Greenhill suggests, but also, on what Bennett describes as "the museum's rhetorical economy of power" (1995: 95). In order to explain this schema, Bennett draws an analogy with Foucault's model of the prison as a sovereign institution. He proposes that, "if the orientation of the prison is to discipline and punish with a view to effecting a modification of behaviour, that of the museum is to show and tell so that the people might look and learn" (Bennett, 1995: 98). The intention behind this process is, according to the author, for the museum to make the public aware of power and administration as well as to denote that this power is part of the public's capacity as citizens of a democratic state. Then, however, the question that emerges is which voices and which citizens' power or histories the museum represents. A question that brings Bennett's argument in line with Hooper-Greenhill's idea of the one-way transmission of information from the

museum to the visitors, creating what Bennett indicates as “a monologic discourse dominated by the authoritative voice of the museum” (1995: 103).

Under the social and political changes that defined the post-modern and post-colonial moment at the end of the 20th century, the museum found itself in a process of transformation (Huysen, 1995; Hein, 2000; Hooper-Greenhill, 2012). The post-modern discourse suggested a critique of the “unities of humanist historical thought” such as the nation, tradition or evolution and their replacement by concepts such as “discontinuity, rupture or transformation” (Crimp, 1980: 45). David Harvey describes postmodernity as a condition structured on temporariness where the sense of continuity into the future seems to be lost. He also argues that the speed with which the world is rapidly transforming is “the speed with which the future has come to be discounted into the present” (Harvey, 1989: 291). The future loses its utopian potential and rather becomes more grounded to what Jurgen Habermas calls the “consciousness of the new epoch” (1980: 4). One of the challenges that the institutions had to face, as part of this process of attuning to the extended ideological break with the past and its traditions (Prior, 2003), was a reconsideration of their identity and social role. Museums had to rethink on the one hand their capacity and past as “collectors of imperialist histories” (Dewdney et al., 2013: 157) while on the other, how in this past they have participated in the “humanist, rationalist, colonialist and nationalist culture of the West” (De Angelis, 2014: 2).

The challenging of the museums’ modernist authority, elements of which were briefly discussed above, was at the core of this re-evaluation. Hilde Hein for instance suggests that a new emphasis was placed on the “subjectivity and personal experience, concentrating on the wants, history, and interests of the individual viewer” as a response to the established curatorial expertise and fixed museological narratives (Hein, 2006: 8). The attention was then often relocated to the relation with the public and to the construction of meaning through interpretive processes of exchange, particularly as part of learning projects (Hooper-Greenhill, 2012).

Another relevant point to highlight here is how the direction of the critique towards the established systems of cultural production, which

particularly in the 1970s and 1980s used to depart from the artists or the academic scholars, became in the times of the Millennium an internal institutional process (Farquharson, 2006). This transition was seen as part of a wider turn to, what was named, a *new institutionalism* in contemporary art. This movement was associated with the consecutive appointment of independent curators as directors of museums in central and northern Europe. More specifically, in the early 2000s, institutions such as Palais de Tokyo in Paris, the Kunstverein in Munich or in Frankfurt employed curators that were known for their independent or critical work outside the institutional framework. This, according to Alex Farquharson (2006), was seen as a means to bring new aesthetic and conceptual perspectives in the institution as well as to prompt for a rethinking of its own practices.

This development expressed a desire for an institutional self-reflection (Hein, 2006) and promoted an internalized consideration with regard to “the politics and inscriptions of institutions” (Sheikh, 2006: 143). These politics encompassed the renegotiation of the notion of the public in contemporary art museums, considering both the people’s presence in the museum as well as its role in the production of knowledge and meaning. Questions of who is represented by the museum and to whom it addresses its practices pertain while art institutions are seen as “the in-between, the mediator, interlocutor, translator and meeting place for art production and the conception of its ‘public’” (Sheikh, 2006: 144). This questioning turn, however, does not necessarily guarantee the integration of all histories, social phenomena and institutional politics in the level of everyday practice or when museums actually apply changes in their operation.

There is often a disconnection, as Dewdney, Dibosa and Walsh (2013) identify, between the theoretical underpinnings of academic and scholarly research on museums and the pragmatic level of museum practices. The debates produced by the academic study, and critique, of museums do not always manage to channel back inside the institution as an applicable method of reorganising the working practices and museum philosophies. At the same time, although museums generate theoretical discussions under specific circumstances such as learning projects, research

endeavours, publications or public talks, their staff rarely engage in an internal theorisation of their own work.

In this direction, Sharon Macdonald (2011) explains the difficulty in researching the museum as a consequence of two corresponding conditions: on the one hand, the lack of access for academics into the daily museum practices, and on the other, the lack of time that museum employees have in order to pursue research and reflect on their everyday working practices. In this direction also, Hilde Hein (2000) describes the difficulty of practitioners to generate “speculative contemplation” due to their deep involvement with everyday practices (2000: ix). Distance appears to be key in this interconnection between the museum and its academic study: for instance, research studies on museums, informed from a variety of disciplines and approaches, are often situated at a distance from the features of the museum reality in practice while at the same time the museum staff are too close to these practices in order to be able to conceptualise and reflect on them. It is in the halfway point between these two positions that Dewdney, Dibosa and Walsh (2013) locate the theory and practice of a post-critical museology: a method of studying the museum from inside-out as well as from outside-in. They suggest a research approach that studies “the problems of contemporary practices in museums, whether conceptualised analytically or met operationally” and which happens at the same time inside and in collaboration with the museums; “in a reflexive methodological mode” as they state (Dewdney et al., 2013: 224).

This last point also addresses the framework from which the present research embarks in order to explore Tate in working mode and understand what are the institutional understandings around digital culture and audiences that circulate in, and influence, the level of practice. The present chapter therefore acts as an introduction to the development of the subject of museum studies, research and critique, in order to frame the elements that lead to the consideration of what defines the museum of the 21st century. In the following sections I will focus on some additional aspects and conditions that have affected the role as well as practice of museums today - points that are also relevant in contextualising my study at Tate: namely, the

politics and culture of branding, the attention on the audience 'experience' of and inside the museum as well as the role of technology and media in the institutional practices.

2.1.2. Corporate culture and media practices

In the previous section of this chapter I referred to the transition that the concept of the museum has gone through, particularly at the end of the 20th century, in relation to issues of narrative and representation as well as the institutional authority upon the presentation and interpretation of art. This transition was seen as the expression of a conceptual break with the past and its traditions as well as an attuning to the experienced reality and conditions of the postmodern times. In disjunction with the industrial elements and the mass culture of the early 20th century, the post-modern thinking at the end of the century was defined by what Fredric Jameson calls “the cultural logic of the late capitalism” (Jameson, 1984). Jameson sees commodification at the centre of the logic behind the production of culture; “aesthetic production” becomes “integrated into commodity production generally” (1984: 56). In order for cultural institutions to comply with the economic conditions imposed by the global market, they gradually move away from the idea of the temple or the mausoleum of objects (Hooper-Greenhill, 1992; Huyssen, 1995; Schubert, 2000) and regenerate into what Andreas Huyssen (1995) describes as “a hybrid space somewhere between public fair and department store” (1995: 15). This view indicates two features of the museum that I further examine in this section: the focus on the *experience* as well as the museum’s existence within a commercialised and branding context.

In 1990, and adhering to Jameson’s arguments, Rosalind Krauss further reflects on the concept of what she names the ‘late capitalist museum’: an institution which invests on its corporate character, operates under the principles of the market and is driven by development targets and growth. To illustrate these characteristics, Krauss points to the idea of the “synchronic museum”, a term conceived by Thomas Krens, the –then– director of the Guggenheim museum. Krens, who was the originator of the Guggenheim global network of museums, suggests in an interview with Krauss, that museums’ value as diachronic institutions is superseded by the opportunity to be in synchrony with their present moment. For Krens, this synchrony is defined as a spatial and temporal experience of the museum,

which is not contingent on the history of its objects but rather on the ways that these objects are viewed and consumed by the visitors.

In the UK this transition towards a more market-driven and business-based operation of museums arose as a result of Margaret Thatcher's governance in the 1980s (Wu, 1989; Hooper-Greenhill, 1992; Dewdney et al., 2013). The cuts in public funding as well as the government's pressure to measure effectiveness and profit required museums to account for their objectives and to draw corporate plans in which they demonstrate their financial and strategic intentions (Macdonald, 2001a: 33). This also caused institutions to reach for financial support to external partners, foundations and other forms of patronage (Jameson, 1984: 56), which shifted museums into an investment possibility for funders and corporations.

The influence of corporate culture was significant for the financial survival of museums but it also influenced the articulation, and further reconstruction, of their own institutional character. Mark Rectanus (2002) argues that the collaboration of museums, public art institutions and galleries with private foundations and corporations has determined and redefined contemporary cultural politics. Rectanus sees this development expanding and expressing in three distinctive directions, which are pertinent to mention here as they relate to the emergence and structure of the Tate brand that this thesis concerns.

The first point to consider is how corporate practices affect cultural programming and how institutions establish promotional practices as a way to support their programmes and events (Rectanus, 2002: 23). Museums therefore align with advertising and media promotion, and gradually construct their distinctive institutional profile, their brand (Stallabrass, 2013). Branding is, according to Naomi Klein (2000), "the core meaning of the modern corporation" (2000: 27) with advertising, logos and sponsorship⁸ as its vehicles. Apart from the promotional campaigns

⁸ "Cultural sponsorships in particular is a common practice for big corporations as a way to enhance their public profile by expanding their activities outside a conventional business strategy. As Chin Tao Wu argues, "by sponsoring art institutions, corporations present themselves as sharing a humanist

established, the visit to the museum is also enhanced by merchandising, by the museum branded product design (Rectanus, 2002; Stallabrass, 2013) as well as with the offer of in-house activities for different audiences. In this direction, based on structuring experiences and expanding their brand in a global level, museums have also introduced blockbuster exhibitions (Wu, 1998), which increase profit as well as the museums' popularity. These developments indicate a difference in the scale of experience offered, with the museum becoming a "destination" (Higgins, 2015: 306) to be consumed.

For Rectanus, the most prominent example of the museum as a corporation is the Solomon R. Guggenheim Foundation, which has been "cloning its image through international branch museums, so-called satellites" (Rectanus, 2002: 177). The hybrid branches of the museum in New York, Venice and Bilbao signify the franchise character of the globalised museum today. Under the directorship of Thomas Krens, whose ideas about the synchronic museum experience I mentioned earlier in this section, the Guggenheim branches in the US and abroad arose as trademarks of the organisational brand while they also developed an independent, local character. To further clarify this, key characteristics of these branch museums were an imposing architecture within their surroundings and their cooperative development with local stakeholders, particularly in the case of Bilbao. These elements, therefore, not only expanded the Guggenheim collection abroad but also communicated the museum image in a global scale (Rectanus, 2002: 180) while contributing to the local tourism; practices that point to, what could be considered, as a new cultural imperialism.

Moreover, museums had to reformulate their internal structure in order to correspond to the corporate objectives set by the government as well as to formulate a branding agenda that would make them distinct and competitive in the cultural market. The second point of attention for Rectanus (2002: 62) thus is the legitimation and incorporation of a management philosophy and structure in the museum administration. This

value system with museums and galleries, cloaking their particular interests with a universal moral veneer" (Wu, 1998: 31).

philosophy includes for instance the establishment of leadership schemes across the organisation – what Julian Stallabrass (2013: 149) defines as the institutional moment when managers are and act “above curators”. Furthermore, the general mentality across the museum becomes to “think like industry” (MacDonald, 2001a) which also gave rise to the establishment of measuring techniques in order to evaluate success, effectiveness, performance as well as impact. This re-organising of internal processes was often facilitated and enhanced by the appointment of “entrepreneurial museum directors” (Wu, 1998: 41) who had a particular focus on managing the museum as a business. For Chin Tao Wu (1998) Nicolas Serota, who was appointed Tate’s director in 1988, was an indicative example of this turn to a business logic for the operation of the museum. Indeed, during the first years of his directorship Serota organised a major rebranding of the organisation, which involved the opening of Tate Modern in the London Bankside in 2000.⁹ In order to support this endeavour he was the first to establish a development department in the organisation, which was responsible for the fund-raising for this major project, among others, as well as for creating a network of corporate members and sponsors (Wu, 1998: 42).

Finally, the process of legitimising museums’ corporate status involved the alignment with a wider set of policies, formed both by the state as well as by the companies and corporations with which museums collaborated. This alignment to government policies and corporate strategies, according to Rectanus (2002: 62) “secured a degree of institutional stability and economic success” however it also added pressure for museums to sustain high audience and revenue numbers. In the times of the global museum and the commodification of the museum experience, the concept of the “target audience”, which first emerged during the post-modern turn of the museum (Hooper-Greenhill, 1992: 211), acquired a

⁹ Dewdney, Dibosa and Walsh discuss how the project of Tate Modern signals a new era for Tate, that of its participation in the system of global neoliberalism. As they specifically argue: “Unlike the industrial economy that had built Bankside Power Station in the earlier part of the twentieth century, the economic and political climate of late capitalism in which the project of Tate Modern was conceived, was defined by global neoliberalism” (Dewdney et al., 2013: 210).

renewed status. Moving from the idea of the museum public as a mass to-be-educated by the 20th century modernist museum, the museum visitors are now seen both as consumers of an experience as well as part of a series of quantitative practices (Macdonald, 2001a; Rectanus, 2002; Dewdney et al., 2013) for the museum to measure and evaluate access, admission, participation and ultimately success.

To return to the consideration from which this chapter departed, the commodification of the museum experience and the corporate influence to its structure are key characteristics of the museum of the 21st century. They are also central in the context of the present research and the Tate case study. Moving further into the point of the museum as a mass medium that was proposed by the Tate Modern director, it is useful to take into account the role of media in the museum and in this branding process.

Following from the brief review of the museum concept and history that preceded, it could be argued that in its initial conception the museum is a medium (Hooper-Greenhill, 1995; Parry, 2007) that communicates to its visitors the histories of its objects. Ross Parry (2007) develops this argument by employing Marshal McLuhan's concept that "the content of one medium is always another medium" (McLuhan, 1994: 8) to suggest that museums are also *full of media* themselves (Parry, 2007: 11, emphasis in the original). For Parry, museums act as media that communicate narratives and knowledge, yet they also use media to stage and define this communication.

Furthermore, Michelle Henning (2006) discusses the mediatic character of the museum, a concept that emerges from Otto Neurath's approach to museum exhibition design in the 1920s and 1930s, which employed multimedia as a way to provide democratic education to the wider public (2006: 78). The main feature of Neurath's museum was that knowledge was approached as a network of information available to everyone through a wide range of media. However, as I have already discussed earlier in this chapter, the funding pressures for museums in the 1980s determined the structure of the institutions as well as their exhibition design, which became more focused on a spectacular experience that would attract a large number of visitors. These conditions, which generated new

needs and framework for the museum experience, transformed the notion of the 'mediatic' museum as well. Henning (2006: 81) observes a move from Neurath's systematic approach to democratically available knowledge for the public's education towards the museum as "news media". As she specifically describes, "A number of major museums now employ journalists and have in-house production units, producing and editing news footage, as well as staging debates and broadcasting/webcasting debates and talks" (2006: 81).

In the context of the present work and following from Henning's approach, the mediatic character of the museum is conceived here as both using and practicing media. With a focus on the experience (Hein, 2000) of the visitor and in line with the constant developments in digital, mobile and networked technologies, museums increasingly use digital technologies of display as means of navigating the visit and augmenting the exhibition design. As part of the branded experience offered in their spaces and along with other consumer opportunities like shopping or eating, museums organise media activities (Dewdney et al., 2013: 210) which link to their programme and construct a more personalised experience for the visitor. Apart from the use of media tools though, the museum also employs media – and new media - practices, which manifest through two fundamental, interconnected, roles: the museum as an online publisher and as a producer of content (Maculan, 2008; Dewdney et al., 2013).

Departing from Henning's analogy of the museum as news media, institutions use their website as the core locus of publishing a variety of information about their work and programme. The website becomes an additional access point to the institution (Dewdney et al., 2013), complying with the marketing aspirations to reach global audiences and promote the activities of the brand while offering additional information and context about the collection, events and projects (Connolly, 2014: 190). Particularly during the 2000s, with the expansion of networked activities online and the introduction of the Web 2.0, practices such as online publishing, broadcasting and webcasting became significant for the museum's public profile and as a way to present and frame institutional knowledge.

In this direction Maeve Connolly (2014) discusses the relation of museums with broadcasting media and more specifically with television. Connolly explores the concept of the 'televisual' (2014: 11), as a set of structures and discourses that define the medium, as well as the cultural economy, of television, in relation to contemporary art and the museum. She considers television, in both its online and broadcasting form, to have formed part of the new institutionalism turn in museums, particularly as a way "to cultivate remote, as well as local, audiences" (Connolly, 2014: 191). The inclusion of broadcasting practices along with publishing, both online and print, creates a set of resources that contribute to the promotion and communication of the institution's cultural programming to a wider public. For instance, Connolly indicates how the museum borrowed the talk show format from broadcasting media and employed it as a means to articulate and reproduce debates and commentary that exists in the public sphere (2014: 191). In an attempt therefore to maintain and support the public character of their activities, museums organise public talk events and Q&A discussions with artists, curators, theorists and other art professionals. These events invite the participation of the public in a current debate while the documentation of the discussions becomes available on the institutional website soon after.

In both the publishing and broadcasting role of the museum, the structure within which the communication and exchange of information with the audience happens, relates not only to the nature of the televisual or the news but also to the institutional intention around the parameters and content of this exchange. For instance, in the example of the talk shows that was mentioned above, it is relevant to consider the museum's involvement and decisive power on which topics are relevant to be presented or on who is appropriate to chair and to participate in a discussion panel. In consequence, the association of museums with news and broadcasting media prompts for a reconsideration of the museum's authority upon the production of knowledge. The museum's mediatic quality entails a contradiction (Henning, 2006: 74), which is important to recognise here, and it will be further addressed in this thesis: a contradiction between the

democratisation of the museum experience for the audience and the application of practices of control in the dimensions and reception of this experience. It is also relevant to reconsider here Tony Bennett's concept about the museum's rhetorical economy of power (1995) in relation to the aforementioned contradiction and further reflect on the rhetoric it uses, as part of its branding profile and agenda, in order to present its cultural programming as well to approach its audiences.

The historical context and the social and technological changes, under which the contemporary museum operates, outline the complexity not only of the institution as an entity but also of situating and conducting research in such a composite structure. At the same time museums and cultural organisations face the challenge of attuning to the transformations that technology brings to their structure and practices as well as to the relation with their audiences.

In February 2016 the online platform for art collecting and education 'Artsy' invited the co-director of exhibitions and programmes at the Serpentine Gallery, Hans Ulrich Obrist, to reflect upon the future of art. Obrist's response concentrated on the idea of an "extreme present" where "the future is happening to us faster than we could even have anticipated" (Obrist, 2016). For him determinant factors to these drastic changes are technology and more specifically the Internet. At the same time though he also recognises an inconsistency in the pace of understanding and interpreting the technological present comparing to the speed of technological transformations. He attributes this inconsistency to a lack of "a proper vocabulary", which would enable people to better experience and understand the dimensions of technological diffusion. As such, Obrist located the future of art in the changing of principles around the production and dissemination of knowledge, which would allow conditions of openness to and "sharing, collaboration and investigation" of new ideas (Obrist, 2016).

The lack of proper vocabulary, which Obrist observes as the cause for the difficulty in embracing with the changing temporalities and speed of technological change, seems to also be the reason that museum professionals and cultural practitioners face difficulties in encompassing the

extent of the digital in their practices as an evolving and compound culture. In this direction James Bridle speaks of a “weak technological literacy in the arts” (Bridle in Kholeif, 2014: 25) while Christiane Paul (2008) recognises that, “the cultural heritage that has ‘trained’ us in approaching certain art forms, such as painting has not necessarily provided us with a vocabulary to understand others, such as new media” (Paul, 2008: 67).

Museums therefore seem to oscillate between their modernist past, their corporate present and the imperative to transform in response to the contemporary digital and networked moment. The speed of technological development thus challenges the museum’s established practices of operation and suggests a shift of attention towards the fluid structures of the digital and its architecture as a cultural default (Dewdney et al., 2013: 195). In order therefore to grasp how these challenges affect the contemporary art museum in the level of practice, this research raised as a study of Tate’s working practices and processes of production and conceptualisation that take place inside the museum. The study of processes emerges here as a way of understanding how the cultural authority, upon which collection and interpretation practices in the museum are based, is challenged by the network as a representation paradigm with a distinct cultural authority itself.

Before embarking on the methodology, context and analysis of my ethnography at Tate it is useful to recount here the media conditions which consisted the background of my embedded study at the museum. Through this account it will become possible to trace and discuss the ways that Tate approached media and it will historically and contextually frame the case study of the *BMW Tate Live: Performance Room* as part of a wider set of practices and contexts in the museum.

2.2 A historical account of media practices¹⁰ at Tate

In the following section I selectively present a set of key points from the history of media practices at Tate, which are pertinent to the understanding of the institutional culture around media and audiences.

2.2.1 The emergence of the Tate brand and the Tate website

It is relevant to begin this inquiry into Tate's work from the year 2000 when the Tate Modern opening in London's Southwark signified the emergence of the Tate Brand. The opening of the new museum was a result of the institution's reorganisation towards a more corporate profile and management led by its director Nicolas Serota (Spalding, 1998: 250). In this overall structural change towards embracing an enterprise culture (Wu, 1998; 2002)¹¹ the business consultants Wolff Olins undertook a redesign of the organisation's public profile in order for it to coincide with the opening of Tate Modern.

The purpose of this redesign was for the organisation to acquire a distinct yet homogeneous identity under which the name 'Tate' could act as an umbrella that would incorporate the four Tate sites, "a family of four Tates" as it has been described (Dewdney et al., 2013: 41).¹² It was also then that the London sites acquired separate identities and named *Tate Britain* and *Tate Modern*, for the Millbank and Southwark sites accordingly. This distinction allowed a flagging of each building's art collection (Wolff Olins,

¹⁰ The reason for maintaining the term 'Media' here – while discussing more online media or digital practices- is the central role that the Tate Media department has in the organization and reflects a specific attention to the analogue culture of broadcasting.

¹¹ As Chin-Tao Wu (1998 and 2002) argues, the appointment of Nicolas Serota as the director of Tate in 1988 was a crucial initiative towards the adoption of a more commercial character to both the shows and the museum experience. Serota appeared to have a more corporate vision than his predecessor, Sir Alan Bowness, (Dewdney et al., 2013) and since the beginning of his directorship not only he invested on blockbuster exhibitions, merchandising and advertising campaigns but also established a 'development' team inside the organization (Wu, 2002: 138). The team was responsible for fundraising from private sponsors as well as for the support of the corporate membership programmes.

¹² This 'family' composed of the four Tate sites, two in London, one in Liverpool and one in St Ives. The inspiration was to address the museum's 'national' status with Tate Britain and the metropolitan contemporary art experience in Tate Modern while supporting the regional posts of national collections of British art in Tate Liverpool and Tate St Ives.

2011) while also identifying the profile of the sites' expected visitors (Rellie, 2004). Overall, the main expectation that these changes in the museum's public profile expressed was to represent a "branded collection of experiences" (Wolff Olins, 2011) across its sites.

The branded experience of the museum's physical spaces was further reproduced in the online presence of the organisation. In collaboration with the business consultancy Nykris Digital Design, Tate also undertook a redevelopment of its website and introduced a new version of it which was seen as a way to "disseminate the brand to a global audience" (Dewdney et al., 2013: 180).

The Tate website is seen as an extension of the museum's physical practices and for that reason it is the first point to draw attention in this historical approach to Tate's media practices. Dewdney, Dibosa and Walsh (2013) have used three conceptualisations in order to distinguish the different associations and understandings that museums, and Tate in particular, have of the Web. These conceptualisations are useful here in order to review in more depth the role that the Tate website had in the development of media practices at Tate. More specifically, the authors recognised the following directions: (1) the web as part of an organisation's marketing practices, (2) the web as a potential digital archive and (3) the web as a site of interaction with the organisation's audience through social media (2013: 178).

Before the organisational rebranding in 2000, Tate used its website as a supplement to its physical spaces, primarily serving the first two conceptualisations in a basic manner: the museum's marketing purposes and the creation of a digital archive. The work of Damien Whitmore as the Director of Communications at Tate between 1992 and 2001 was important for the transition of practices from the physical to the online spaces of the institution. Tate launched its official website in 1998 which was an informative extension to Tate's physical site. The website was also considered as a space capable to sustain Tate's archive and as a way to address visitors in a global reach. In this direction, Tate also embarked on a digitisation project, in 1998, under the Heritage Lottery Fund supported

programme, 'Insight'. The programme coincided with the creation of the Tate Website, and it was planned to "result in virtual access to the entire Collection within five years" (Rellie, 2004).

The emergence of the Tate website constructed a virtual space which had an additive presence to what was gradually forming at the time as the Tate Brand. Despite moving beyond traditional advertising and print, the museum's first web presence was primarily informational as well as associated with communicating and presenting the museum's physical exhibitions and material objects. During the Millennium Tate explored alternative ways of sustaining an online presence, which would further support its activities. The way to achieve this was through a turn towards content generation and hence approaching the web as a platform for content placement and for reaching wider audiences. Tate's online space was further seen as a hub of demonstrating and disseminating the museum's knowledge (Dewdney et al., 2013: 180), through programmes such as 'Tate Shots'.

2.2.2 'Tate Shots' and practices of webcasting

In 2000 the museum explored an additional dimension to its online presence through the introduction of a webcasting programme. Tate became a "producer of content" (Maculan, 2008: 116) by establishing its first webcasting programme as part of Tate Modern's Adult Programmes (Rellie, 2004). The programme was a way of creating an alternative institutional archive while it also unlocked Tate's potential to become a 'content business'. This potential was additionally explored through an organisational change where Will Gompertz succeeded Damien Whitmore as head of the Department of Communication in 2002. Gompertz, who had a background in television broadcasting, renamed the department to "Tate Media", a modification that also defined the department's practices since.

From 2002, the museum's attention shifted into creating an online publishing environment (Maculan, 2008: 117), that could host "new kinds of conversations about culture across different established fields" (Dewdney et al., 2013: 181) In addition, as Lena Maculan explains in her research on museums' podcasting practices, "one of the reasons that Tate started

webcasting was that the museum was interested in providing extended educational interpretation materials in digital format” (Maculan, 2008: 113). It was also under Gompertz’s direction that Tate developed broadcasting facilities and established an in-house team that could support this new publishing role,¹³ which was seen as an expansion of the existent online presence and a further dissemination of the museum’s activities to wider audiences. The business of content generation would therefore become another part of the ‘branded experience’ that the museum intended to construct.

A significant factor in order for Tate to expand towards this content production role was the sponsorship by the communication and news industry ‘Bloomberg’. Within the reach of this alliance, Tate produced a Bafta-winner Tate Modern multimedia tour in 2007 and initiated the ‘Tate Shots’ programme (Tate, 2007). ‘Tate Shots’ has been, since 2007, the core-broadcasting programme of the museum and constitutes one of the main responsibilities of the Tate Media in-house production team. The programme includes the production of short documentary-type films with Tate-related and art-related content ranging from interviews with curators and artists to documentation of events and exhibition highlights.

‘Tate Shots’ allowed the institution to explore alternative online platforms, such as YouTube, which at the time were also gaining advanced popularity (Maculan, 2008: 118). Hence, the Tate Media department gradually established a broadcasting character, while by reaching different platforms and a variety of audiences the department abided by Tate’s public mission to “increase public access, understanding, appreciation and enjoyment of art” (Tate, 2015). Tate’s online spaces, which were soon renamed to ‘Tate Online’, functioned as “a microbusiness within the Tate brand” (Dewdney et al., 2013: 182) by hosting a variety of content which involved the interpretation of the museum’s shows, interviews with artists

¹³ Henning’s concept of the museum as “news media” (2006: 81) is relevant here as an organizational development that resulted from the expanded role of museums in the leisure market. In order to respond to the requirements of constructing a public profile through media visibility and brand publicity museums had to establish production practices that would support the promotion of the institution across channels and media. See the relevant discussion in section 2.1.2.

and curators, as well as texts, essays and further guidance to online audiences about Tate's work.

The foundation and activity of the Tate Media department from 2000 as well as the further investment on the museum's 'online' activity from 2007 with the production and publication of the Tate Shots content are indicative of Tate's interest in broadening its practices in new spaces and "within the media marketplace as a cultural programmer" (Rectanus, 2002: 214). The products of this cultural programme take place both in the physical space, through the museum's variant programme of exhibitions and events, as well as online, with the publishing and broadcasting of content. Despite the expanded approach in the spaces and means through which the museum engages with its audience, the work presented on Tate Online remains attached to the activities occurring in the Tate physical spaces. This attachment could also be expressed in the way that the audience is understood to experience the museum, namely in a way that ignores the capabilities and specificities inherent in online spaces. As Dewdney, Dibosa and Walsh (2013) have suggested, the online museum audience is seen as an extension of the visitors in the physical gallery spaces, as virtual participants in the museum experience but not that much as generators of it. The latter distinction takes into consideration the fact that social media platforms allow users to generate and distribute their own content (Dewdney et al, 2013: 179) as well as to comment and participate in a discursive environment with other users (Lovink, 2008; Jenkins, 2013).

For the authors, the fact that the museum does not take advantage or ignores this aspect in its online practices indicates the challenge posed on the traditional and hierarchical formation of knowledge by technology and new media. At the same time this formation of knowledge in the online media marketplace depends on other structures and processes of production, such as content management systems, interface design or algorithmic processes that are beyond the power of the museum. The question that therefore emerges is how can Tate sustain its authority as a professional producer and publisher online, at spaces like YouTube where

not only user-generated productions thrive but where there is also a pre-existent architecture, which the organisation has to share.

2.2.3 The expansion of Tate Online and Tate's Digital Strategy (2013-2015)

In its emergence Tate Online represented, as it was also designated above, an alternative space for the presentation of Tate's collection as well as an additional marketing tool for the Tate Brand. Tate Online was also considered a part of the Tate family, the "fifth site" of operation following the London and regional galleries according to Jemima Rellie, the Tate's Head of Digital Programmes at the time (Rellie, 2004).

During Will Gompertz's direction of Tate Media, the website was the museum's primary channel for the distribution of content while efforts were made for the development of technologies and applications to improve the in-gallery visitor experience. According to Rellie (2004), Tate aimed to "expand and diversify audiences, both real and virtual" via the use of new media technologies, broadcasting and the expansion of digital programming. Rellie's presentation in the 'Museum and the Web' conference (2004) from where the above quotes were sourced, is useful in order to understand the gradual importance that the website occupied for the museum in a level of operation as well as programming. The museum drew particular attention to further exploring the potential of the website to act as: a source of revenue generation through the online sales of exhibition tickets, the online shop for merchandise sales as well as membership; a point of accessing the museum collection and of e-learning possibilities; an opportunity of entertainment through the Tate Shots films (Rellie, 2004).

The route of the audience experience on the Tate website that Rellie described was mainly based on information or entertainment seeking and it therefore predicates no power of feedback or a space for active participation on the side of the audience. Rellie's presentation pertains to the broadcasting model of production and communication and hence a one-way direction of information exchange, from the sender to the receiver. In the marketing language used at the time, Tate Online was represented as a

“public space of limitless access to art” and a space for communication with the museum audience, however it is relevant to consider how the broadcasting model of production and communication, relates to the transmission model of communication between the museum and its public that Hooper-Greenhill (2012) described as one of the core issues of authority imposed by the modernist museum. Despite Tate’s aim to bridge the physical with the online in order to offer alternative spaces and ways of engaging with its audiences, this process remains constrained in the linear model of telecasting. A model that according to Walsh, Dewdney and Pringle, is “pre-digital” and it predicated the museum’s position of expertise upon cultural knowledge (2014: 14).¹⁴

The first version of the website which has been discussed up to this point was active for over ten years and functioned as the main content distributor for the museum with reference to its collections, the archive, and the museum’s learning programs.¹⁵ Overall, the structure of that version of the website was shaped by its additive role to the physical site and its branding profile. Dewdney, Dibosa and Walsh suggest that the website mirrored in particular, “the material and institutional organisation, with a strongly retained corporate mode of address of the four constituent museums, nested within the overall Tate Brand” (Dewdney et. al, 2013: 182).

The subsequent Head of Tate Online, John Stack, presented a new online strategy to the Tate Trustees in 2010, where he addressed the problematic of a flooded website and the need for change to the institution’s approach to online spaces. His presentation, which subsequently formed the official *Tate Online Strategy*, suggested an audience-directed platform of interaction and participation, which would serve and represent the variety of departments and services in the institution. The strategy expressed the desire to constantly work towards a better and faster response to the

¹⁴ See chapter 3.3.3.

¹⁵ As I will further unpack in the next section, this version of Tate Online also hosted the online art project, *Intermedia Art* one of the few attempts of the organization to extend its programming practices to online and digital art; a potential which as I will discussed was not explored to its full.

technological changes and the offer of online services (Tate Online Strategy 2010-2012).

For Stack, a drastic redesign of Tate's website was necessary in order for the institutional website to function as something more than a publishing channel (Stack, 2010). Although he followed his predecessors in the adoption of the rhetoric of Tate Online as 'Tate's fifth gallery', Stack further expressed the aspiration of the online space to represent visually and practically everything that Tate does, from research and conservation to fundraising and public programmes. This wider spread of the website in order to reflect the variety of Tate's activities was seen as way for Tate to become "more porous (...) so it is clear who is speaking and where authority lies" (Stack, 2010).

Adding to this development, a *Tate Social Media Communication Strategy* was also published in the same year to introduce social media as a crucial aspect for Tate's operation online (Ringham, 2011). As it was delineated in the strategy document Tate intended to broaden its audience reach via extended use of platforms such as Facebook, Twitter or YouTube, conceiving the users of those platforms as communities of interest rather than just marketing targets.

Despite the desire for a democratic approach to audiences and a broad access to the collection that Tate's strategic plans suggested at that point, the balance that the institution wished to achieve, between a communal approach and the outskirts of Tate brand, was unfeasible. The desire for an audience-centred website and a user-led coordination had to co-exist with market goals of revenue and visitors' number increase, rewarding brand loyalty or using "social media as a form of product placement" (Dewdney et al.: 83). This meeting of aspirations entails the paradox of providing freedom to the online audience to participate yet inside specific boundaries and towards pre-decided directions. This paradox lies, as it will be further discussed in this thesis, on the format of the participation which is not only a result of choices in the architecture of online spaces but it is also based on the influence that the strategic decisions and the branding logic of the museum have on the institutional practices.

As a result of the strategic planning outlined above, the new Tate website launched in March 2012 and it very soon received national and international awards for its design, interactive features, social media activities and educational resources (Tate, 2013). In addition, the new version of the website provided the ground for further reflection upon Tate's online practices and relativeness to the technological moment, market and audience needs. This reflection resulted into a new digital strategy with the subtitle: "Digital as a dimension of everything" (Stack, 2013a).

Tate's 2013 Digital Strategy, a "holistic digital proposition" as it proclaimed to be, signalled a shift of focus from the Web as an *online* activity, towards the *digital* as a broader culture of operating. This shift did not differentiate the museum's established role as a content producer however there was a suggestion to engage differently with the audience communities that the digital infrastructure and culture afforded. The 'digital' was emphasized across the document as a 'dimension' of operation as well as a way of thinking that the strategy aspired to apply across the organisation and not just in relation to the work of Tate Media or Tate Online departments. The moment that this document was published was seen as an opportunity for the Tate code of conduct to change and become more in tune with the way 'digital' has permeated people's everyday lives (Stack, 2013a).

In general, the strategy repeated many points that were previously proposed. It was not however clear whether these points were either revisited due to a failure of implementation or re-considered under the parameter of 'digital'. For instance, the themes of an 'audience-centred' approach as well as a cross-platform institutional activity recurred towards creating a "fully digital organization" (Stack, 2013a). According to the strategy, the content production focused on four areas, which resembled what earlier strategic documents, propounded: digitisation of the collection, digital research publications, digital editorial content and digital gallery experience (Stack, 2013a and Stack, 2010).

The digital and online spaces of the museum were therefore approached as spaces of sharing more content via a variety of channels yet not necessarily by providing an opportunity of sharing the agency of authorship with the audience. The 2013 Strategy propositions focused on a change in the institutional understanding, reflecting the problematic posed by Ross Parry that museums “underestimated the resources and skills needed to go digital” (Parry, 2007: 2). So the examined strategy suggested that Tate staff should transform the mode of operating inside the institution through the opportunities offered by digital technologies. In particular, the conversion and development of the museum’s digital literacy was seen as an imperative in order for the museum professionals to engage with the global network culture.

The strategy presented a shift of interest from a mono-focal online presence to a multi-focal digital environment. This manifested both in relation to the opportunities provided by the network as well as to the ways that the institution is expected to represent itself inside this online network. Furthermore, this strategic document underlined the importance of the corporate and marketing possibilities of the digital: apart from new ways of working and leadership inside the institution, the strategy understood the digital as a way to increase revenue and finding new ways of speaking to the museum ‘customers’. Namely, in order to fulfil its business objectives in the most profitable ways, the strategy suggested on the one hand an extended use and development of digital publications, apps, and digital fundraising and on the other the expansion of the online shop services (Stack, 2013a).

Tate’s strategic corporate goals related to the way the organisation approaches its audiences not just as bloggers, platform users, and potential learners but also as customers and consumers, who need to be addressed at the places where they already are. It is useful to recall here that Tate receives more than 60% of its income from sources outside the national Department for Culture, Media and Sport (DCMS) (Tate, 2016a), which means that retaining good collaboration with its sponsors is pivotal in order to retain financial support and continuity in its charitable status. As a result, it is important for these strategic documents to communicate a clear and

coherent corporate profile that both explains possible changes in the institutional operation as well as manifests a consistency in the museum's corporate targets.

On the whole, the observations that preceded in this section create the grounds for the consideration of the Tate case study that the present research examines. The work of Tate Media department as a producer of content as well as the main example of the organisation's broadcasting capacity are themes that will be further explored through the analysis of my ethnographic study at Tate. In addition to that, the 2013 Digital Strategy consisted the conceptual and strategic background, which nurtured and made possible the *BMW Tate Live: Performance Room* programme.¹⁶

Nonetheless, a constituent that is also relevant to investigate here - considering the 'Performance Room' programme's investment in the programming of art online- is how Tate has addressed media and new media practices as spaces of art or as artworks themselves. There is indeed a segment in the literature, which covers the history of new media and specifically video as an art form that affected the field of contemporary art, curation and aesthetics. Although it is not the intention of the present research to investigate in detail the history of media art, I consider it relevant to demonstrate here some indicative examples, which emerge from Tate's history. Illuminating the artistic aspect of media and video at Tate would allow me to further indicate the institutional understanding around the aesthetic perspective of new media as well as the ways that different practices imply different management structures and agendas inside the museum.

2.2.4 Media art forms in the periphery

The 2013 Digital Strategy (Stack, 2013a) not only proposed a change in the organisation's approach to digital but also a reconsideration of what

¹⁶ It is relevant to clarify here that Tate published an update on its Digital Strategy in 2016 (Tate, 2016b), which is further discussed in chapter 6.1. The latter strategy is not part of this chapter's review on purpose as this part of the thesis aims to describe the context and the institutional conditions around media and digital technologies through which the 'Performance Room' programme emerged.

the notion of the digital represents for the museum. Despite being central in the marketing and communication discourse, it seems to also obtain different connotations throughout the years and across programs.

In 2013, for instance, as part of the press release for the launch of the IK Prize¹⁷ Nicholas Serota claimed that “the digital space is one of the most dynamic and fast-changing areas of contemporary life, a place where new and innovative ideas can be developed”. The quote, up to that point and voiced by Tate’s director, reads reassuring for the museum’s understanding of the inherent qualities of digital spaces. However, the director resumes by mentioning, “we believe that this is the right moment to establish a prize which recognises outstanding, creative achievement in the digital field” (Tate, 2013b).

With his words, Serota partly refutes the argument posed by Beryl Graham and Sarah Cook that museums tend to “stay conservative and focused on history and heritage and as such they do not fall for the hype around the technology” (Graham and Cook, 2010: 39). The reason for this to be *partly* refuted via the ‘IK Prize’ example is that although Tate was clearly engaging with the innovative dimensions of the digital at the time, the mode of engaging does not escape its traditional status of the connoisseur. To further clarify this point, on the one hand the institution appeared to recognise the ‘hype’ around technology and intended to be part of it but on the other hand it incorporated it as part of an extension of its authority when placing itself in the position of the award-giver. Since the final content, style and design of the winning project are “subject to Tate’s brand guidelines and requirements” (Tate, 2013b) digital creativity and novelty seems to be circumscribed in the analogy of the Tate brand prevailing over technological hype.

The ‘IK Prize’ serves here as an additional example, along with the ‘Tate Shots’ programme or the ‘Digital transformation’ initiative that have been presented earlier in this chapter, as indicators of the possible

¹⁷ Through the IK Prize, Tate supports leading creatives of the digital industry and awards £60.000 to the digital project which would, as they advertised it, “introduce Tate’s collection of 500 years of British Art to a wider audience, whether as an immersive website, app, multimedia tour, gallery installation, or in other digital forms” (Tate, 2013b).

conceptualisations that media acquire across the institution. The museum seeks to be part of the wider culture in which it belongs and, as it was discussed in the first part of the chapter, media cultures influence the practices as well as logic of the museum. There is however a contrast between the level of aspirations to embrace these cultures and the way that the institutional politics and strategy affect the decisions taken in the level of practice. For that reason it is of concern here to both observe the key moments of Tate's history in relation to technological developments as well as locate the forces behind the aforementioned contradictions. The tracing of these forces follows from Dewdney, Dibosa and Walsh's research at Tate and the problematic they highlighted, as a result of the museum's encounter with new media. That summarises in the fact that Tate has to balance on the one hand "the rhetoric of the creative potential of new media to enfranchise audiences as producers" and on the other hand "the reality of the regulation of online content" (Dewdney et. al, 2013: 179) which should be attuned to the brand qualities.

Furthermore, although Tate's mission allocates audiences as core to the museum practices and the audience experience is presented as a priority in strategic documents yet in the level of outcome the dynamics are more complicated. Therefore, it is important to investigate further the correlations of Tate's input - which sees the digital as a multilateral way of staging the "authentic voice of the institution" (Stack, 2013a) -with "the cultural import" (Dewdney et al: 220) of the people that belong in the places where Tate stages this voice.

So far, it has been argued that in order to comply to a variety of changes in the fields of technology, marketing, or audience engagement, Tate has gradually progressed its approaches to media: from informational, to editorial and recently to a more open-ended, cross-platform-operated approach. In this process, and following the introduction of the webcasting programme in 2004, video became the core media activity of the institution. 'Video' is understood here as the video content produced by the Tate Media department as the official producer of the institution; a content which primarily concentrates on the Tate Shots series. These video series

reproduce Tate's televisual capacity and the institution's role as the carrier of cultural knowledge but it is of interest here to further consider the possible artistic capacity of video as part of a wider culture of media art and new media art traditions.

According to Beryl Graham and Sarah Cook (2010), it is the case in the art world that the artistic function of new media is often superseded by their function as 'interpretative media'. More specifically, the institutional engagement with new media acquires a format similar to the one presented on Tate's case where the website is at the centre of any digital or online activity. Similarly, as Graham and Cook explain, the forms that dominate the use of media in the museum are "the institutional Web site, the audio guide to the exhibition, and the online collection" (2010: 161). At the same time though there has been a gradual adoption of video and new media art practices in museums and art festivals across the world (*Challenges of Digital Art for our Society – Lecture by Christiane Paul, 2016*) which prompts to further question how the established use and understanding of media coincides with these developments in art practice, exhibition and collection.

In the case of Tate, the first video art exhibition at Tate Gallery took place in May 1976 with the title 'Video Show' which ran for a period of three weeks and it presented the work of two artists' each week, in the form of closed-circuit installations (Hall, 1977: 21). The artist and curator David Hall (1977), in his column at the art journal *Studio International*, explains the reasons that the exhibition succeeded high attendance yet small press coverage. The first reason that he acknowledges is the fact that the medium of video was still quite new at the time and it was still establishing its place among the art historical avant-garde. The second reason that Hall locates is that the show was not exhibited in the main Galleries rather in the Lecture theatre hosted by the Education department. He then further comments upon this by saying that "(...) The significance here seems to be that the upstairs shows are invariably of artists well-known in the private gallery system, whereas those organised by Education (mostly film and now video) involve artists who have little dealing with such concerns" (Hall, 1977: 21).

Hall's review provides a departure point in order to consider the established conception of new media art practices at Tate at the time. The 'Video Show' exhibition was presented for a short period of time and not in the main galleries; it was rather positioned inside a supplementary, education space in the lower ground floor. Hall suggests that the Education department, which facilitated and supported the 'Video Show', was becoming 'the experimental showcase' for Tate in comparison to the official curatorial channels of the institution. The question that surfaces is why Tate gave limited space and agency to video art, particularly considering the proliferation of the medium in contemporary art at the time (Frieling, 1997; Manasseh, 2009; Westgeest, 2016)?

In this direction Cyrus Manasseh (2007) argues that the 'Video Show' addressed the institutional discomfort with video technology. As he states, "...for many who attended this exhibition, the Tate's engagement with video's specific properties was seen as a failure" (Manasseh, 2007: 8). The example of the 1976 'Video Show' flagged Tate's impotence to deal with the artistic properties of video however as he adds, it was by the late 1980s, that Tate and other museums improved their reception and understanding of the 'video text', largely due to the examples set by institutions such as the Centre Pompidou in Paris (Manasseh, 2007: 9).

From another standpoint, Julian Stallabrass (2003) suggests that the institutional resistance to video art and other new medium formats used by artists in the 1970s and 1980s should be an alert for other new media art forms such as Internet art (Stallabrass, 2003: 119). In fact, Stallabrass experienced himself this difficulty when he curated the first net.art show at Tate Britain in 2001. The exhibition was a remark on "the commercialisation of the Net", on the cultures that have emerged in these spaces as well as the ways that online communities are affected by these changes (Stallabrass, 2001a). Placing internet art inside the museum, in dialogue with the physical space of the institution was challenging and as Stallabrass (2001a) argues, "the ownership and status of online art works is a difficult matter for the art world which is mired in traditional craft practices and habits of patronage, just as the sharing of audio files is terrifying to the music

industry". The format of the works as well as their status as artworks inside Tate was a convoluted matter at the time and it resulted to a compromise for both the museum and the artists, as Stallabrass mentions in the relevant symposium that was organised during the exhibition (*Art and Money Online Symposium – Video Recordings*, 2014).

The examples presented up to this point indicate that Tate, in its history, tends to incorporate the familiar over the experimental (Stallabrass, 2003) when it comes to art forms that explore the aesthetic capacity of contemporary technologies. Despite the museum's desire to be inclusive and incorporate different dimensions of the technological developments of its time, it seems that new media or video art exhibitions take place more sporadically or occupy secondary museum spaces for short periods of time. At the same time, the general curatorial stance towards the collection is not reflective of the existent media and digitally native artworks or of the historical development of these genres. This hesitation in encompassing, for instance, video art, process-based and online works indicates on the one hand the museum's cultural authority upon exhibition agendas and on the other the complication and challenge for contemporary art museums to represent more recent art histories.¹⁸

To further elucidate the discussion on how Tate approaches and manages media and new media artworks in its spaces, it is relevant to mention here two cases where Tate initiated and engaged with exhibitions and curatorial projects in its online space.

On the first occasion, in 2000, Tate commissioned the artists Graham Harwood and Simon Patterson to create online work for the launch of the new Tate website. These works would act as artistic interventions on the Tate website however, from the beginning, the project created controversy across the Tate departments due to their experimental nature which contrasted with the marketing role of the website. As the curator of the

¹⁸ Further on this argument and how it resulted as a valid and still-persistent point from my fieldwork study at Tate, see Chapter 6.

online project, Matthew Gansalo states, it was particularly hard for the Tate Marketing and Press departments to conceive these works as art and as such to further support the endeavours similar to any other artistic project the organisation hosts in its physical spaces (Gansallo, 2010: 344).

Graham Harwood's project was the one that challenged the institution more explicitly and created a series of internal discussions (Fuller, 2000; Stallabrass, 2003; Gansallo, 2010). For this commission Harwood –under the name Harwood@Mongrel - created the work 'Uncomfortable Proximity' where he used the Tate website as a space of creative exploration that aimed to rethink the reception of the Tate collection online. His project therefore collated the collection, as Gansallo describes, by "putting it on the Web and putting it within all the pages of the official Tate website, so that the audience will read another history, written by Graham Harwood" (Gansallo, 2010: 347). Employing specific mechanisms of illusion (Fuller, 2000) Harwood managed to create a platform which appeared as a layer to images of artworks on the official website. There the established curatorial interpretation of the works in the image captions mixed with personal and fictional stories of the artist. The experimental and challenging nature of the project caused a short-lived yet intense critique while after the end of the commission period "no platforms or events have been organized (online or otherwise) to discuss issues raised by the work" (Graham and Cook, 2010: 44).

Despite the criticism and the controversy that the project caused in regards to Tate's online representation and the responsibility that the museum has towards its collection (Fuller, 2000) Harwood's work remains online as part of the Intermedia Art programme archive. The Intermedia Art is the second example, which I consider important to refer to here, as a Tate endeavour that engaged with art production online as well as the online space as a generator of ideas and projects. The programme, took place online from 2008 to 2010 and it focused on artists' work with new media, sound and performance. It ran in parallel to the Tate website and although it was hosted by Tate it had an independent character as well as web address to the official institutional channel (Intermedia Art, 2011). The programme

involved a variety of media formats and comprised of art commissions and online events as well as broadcasts and texts which used networked or time-based media to either create artistic content or discuss issues around “the social and political implications of new technology” (Intermedia Art, 2011).

The curator of the project Kelli Dipple describes the core aim of the programme, in one of the Tate Encounters’ public talks in 2009, as a way “to understand technology in the networked world as well as new media as a socio-political context” (*Tate Encounters Public Programme Recordings*, 2009). With this project, Tate created a framework for discussions around technology, an initiative that offered the opportunity, as Dipple highlights, to create spaces of access to online art and new media projects while also supporting a creative exchange between artists, institutions and their audiences (*Tate Encounters Public Programme Recordings*, 2009). Although the programme was recognised as valuable for Tate, Dipple also defines it as a challenge: “(...) a double-edge sword: because you are always juggling so many priorities and with limited resources there is so much to be and so much that *can be achieved*” (*Tate Encounters Public Programme Recordings*, 2009, emphasis in original).

In hindsight, despite the wealth of content and contributions that the Intermedia Art programme generated, the platform remained throughout its activity in a secondary position to the official rhetoric reproduced by the Tate website. The project’s archived version exists as a hyperlink on Tate’s main website while the project is also mentioned in Tate’s Wikipedia page (Wikipedia, 2015) under the description of ‘Tate Online’. At the same time though, the audio-visual content as well as the texts that were generated during the programme are not part of the Tate channel or blog, which makes it hard for an online visitor to locate them as resources. This finding prompts to consider how Tate contextualises online and new media art projects and how they are presented by the institution as relevant and constitutive to the museum programming and collection of practices.

From the examples that preceded it could be argued that more unconventional projects, particularly ones that involve networked practices or take place in online spaces, tend -as Dewdney, Dibosa and Walsh have

argued – to be “performed under the umbrella of the institutional agency” (Dewdney et.al, 2013: 198). This on the one hand indicates the museum’s difficulty to “dismantle its curatorial credibility” (Kholeif, 2014: 81) and on the other that the artistic value of media, new media, video and thereafter the digital as an art form is confined under specific boundaries and appears in peripheral spaces in the museum programming. Furthermore, since the primary use of online spaces is to support the marketing and broadcasting purposes of the institution, it seems that often what gets prioritised in these spaces is determined by the brand agenda.

Adding to this point, there seems to be a lack of representation of the history of video and new media art as part of the art historical discourse that Tate incorporates in its work and exhibition and for that reason it is hard for this history to become an organic part of the museum experience. In this direction of consideration the curator Christiane Paul has raised a question, which will prove significant in the analysis of the present thesis as well: “what kind of art history are we writing if we are not bringing that kind of work [*digital art*] into the museum?” (*Challenges of Digital Art for our Society – Lecture by Christiane Paul*, 2016). Another issue that persists though is whether beyond the art historical discourse, there could also be a common language across media, audiences and museums alike, which would produce and facilitate a common understanding of that history.

The latter point could be explored here through a specific example from Tate, which shows the divide between the interpretation practices of the museum and of the audience. As part of its yearly Turner Prize exhibition, Tate installs a comment board at the last room of the exhibition where people are invited to leave their feedback on the award nominations and on the exhibition. The comment board acts as a platform of communication with the audience and hence the visitors often respond in a playful or a critical manner to the exhibition and the nominated art (Pook, 2002). Above all though, the comment board offers a space for the voice of the audience to append to the exhibition’s reception. In the 2012 Turner Prize exhibition, a comment appeared on the board, likely linked to the nominations of two moving-image works, a film by Luke Fowler and the

winning video installation by Elizabeth Price; the message was: “I don’t understand video art”.

The Tate curator of Contemporary British Art, Zoe Whitley spotlighted the comment and used the occasion to write a response text in Tate’s online blog. In her blog post Whitley attributes the difficulty of the visitor to engage with video art to, what she calls, “the disadvantage of familiarity: most of us know all too well television, cinema and increasingly, downloaded content” (Whitley, 2013). This response to the exhibition comment acted also as an opportunity to invite the audience members, particularly the ones that “feel the same”, to attend a series of weekly video art screenings at Tate Britain.¹⁹

On the one hand her response to the anonymous claim recognises the lack of familiarity with specific media art forms particularly as an effect of the history and culture of broadcasting and cinematic media in the way that people categorise moving images. On the other hand though, what follows up this note is a suggestion for the member(s) of the audience to join another experience, framed by Tate, which could illuminate this uncertainty in the understanding of video art. Whitley’s response could be read as an opportunity for promotion of Tate’s programme instead of a discussion or a further reflection on the issue that the visitor’s claim implies. This blog post also leads one to consider the critical discussions raised by Eilean Hooper-Greenhill (1992) and Tony Bennett (1995)²⁰ concerning the authority of the modern museum over the production and construction of knowledge and meaning. In a similar way, this post invites the audience to enhance their understanding of art by participating in another Tate experience, while Tate continues to withhold the power “to define the present and narrate the past” (Stallabrass, 2003: 119).

Furthermore, the format of communication that the museum constructs in this case has specific limitations, which also frame the

¹⁹ She specifically suggested for the audience to join the programme: ‘Assembly: A survey of Recent Artists’ Film and Video Art’ (Whitley, 2013).

²⁰ See also section 2.1.

participation of the audience in the first place. The comment board ²¹ located inside the exhibition space acts as a platform of encounter, which is however exclusive to the visitors of the particular exhibition as well as the museum professionals. What seems to be missing from this staging of voices is a non-linear character, which could allow for an exchange of views or a restaging of this discussion in another context that would allow for further contemplation and wider representation of the museum audience in these processes.

As it will be further discussed in this thesis, Tate tends to contain moments of interaction with its audiences under specific institutional boundaries and sustains the produced dialogue through processes of moderation. The concept and processes of moderation will be examined here as the way through which the museum controls the audience interaction and participation, specifically in the case of digital or online conditions. It is particularly under these conditions that the invitation to participate in a shared experience with others is not only facilitated by the technology but also promoted by the museum as a state of democratic exchange. However, moderation, as an inherent practice both of broadcasting media as well as in the museum's curatorial decisions, becomes a process of managing the audience and constructing the discussion in a way that it serves specific ideas, agendas and ultimately the brand profile.

A more specific example of this tendency at Tate is the video booth installed in Tate Modern's Turbine Hall, in 2011, as part of Ai WeiWei's exhibition 'Sunflower Seeds' located in the same space. At the time Tate installed a set of booths next to the work, which gave the opportunity for visitors to address their questions to the artist and record them on camera. They could then watch others' video questions as well as WeiWei's video responses to some audience members. ²² The project was considered successful across the organisation since it was "the first large-scale digital

²¹ See an additional discussion around the use of comment boards as platforms of audience engagement in Chapter 5.2.1.

²² Some of the videos from this project are still available to watch online (*One-to-One With the Artist*, 2012).

interactive project Tate has done that has been a cross-departmental collaboration with an artist, with an in-gallery input, and an online input” (Filippini- Fantoni et al, 2011).

It is relevant however to mention that as soon as the audience videos were created and submitted they passed from “a moderation queue” through which Tate producers and curators examined it in order to, as they say, decide: “whether to discard it, publish it, or feature it as a recommended video and eventually send it to the artist to solicit a response” (Filippini- Fantoni et al, 2011). The videos that were finally published were seen under a specific framework that ensured either a positive image of the organisation and the programme or having a relevant or interesting outcome. For the Tate curators of the project “dialogue is the focus of every aspect of the design. Video is the 'hero' here” (Filippini- Fantoni et al, 2011). Despite the enthusiastic approach to the medium though, the institutional guidelines that define Tate’s public profile infiltrate its activities, beyond the discursive design and invitation to dialogue.

The moderation logic behind Tate’s practices is significant in order to understand how the museum exercises its authority upon the production and presentation of cultural content. In the examples presented above, although Tate engaged with digital technologies and online culture as well as created the conditions of dialogue and invited the audience to participate in it, it did not seem ready to accept any unpredicted factors that the digital, as a structure or as a culture of participation, might entail.

* * *

This chapter functioned as a trajectory into the history of museum studies as a way to contextualise the features that could define the museum of the 21st century, and more specifically Tate at the moment of examination. It discussed the development of the museum concept in relation to its modernist past and the transitional moment for institutions, which surfaced at the end of the 20th century. In the first part of the chapter I consider the influence that corporate culture has in the museum identity and operation and further consider the ways that museums associate with media practices as part of their work and logic.

In the second part of the chapter I discuss the history of media practices at Tate that are relevant to this research inquiry and indicate the prominence of Tate's publishing and broadcasting logic in the production of content and knowledge. The issues that this review raised are discussed in more length on the case study analysis that follows where I further reflect on the challenges and questions that emerge from Tate's encounter with network structures as well as from the use and practice of media in the level of art programming.

Chapter 3: Research Methodology

This research is positioned between the discourses of museum studies and media and cultural studies. However, in order to fully investigate the museum's understandings of digital culture and its audiences, the project also draws on other disciplines, borrowing ethnographic tools and research paradigms from anthropology, sociology and organisational research to study the *BMW Tate Live: Performance Room* programme.

This interdisciplinary methodology arose as a result of my collaborative status at Tate as well as the research legacy of the *Tate Encounters* project. Building on my embedded position working inside Tate, I undertook situated research using the *BMW Tate Live* programme as my case study in order to generate new understandings on Tate and its relation to digital culture. Through the composition of "an ethnography of production" (Macdonald, 2001b: 82), my research thus investigated how Tate responds to contemporary digital default²³ and the challenges and opportunities generated by the programme, particularly in relation to the museum's audiences.

This chapter maps out the methodology behind this research, outlining its conceptual approach and the various tools and research paradigms that were employed in the field.

²³ By the term 'digital default' here I imply the proliferation of digital technologies in people's everyday lives (Gere, 2008a). Second, since *BMW Tate Live* incorporates the channel of YouTube as its main digital platform of content distribution, the phrase also refers to YouTube's integration to people's daily lives as the core video-watching database (Lovink, 2008; Snickars and Vonderau, 2009; Treske, 2013).

3.1. Research background

3.1.1. Research culture at Tate

Research plays a significant role at Tate and this manifests itself in the variety of different fields and projects that the museum is involved in. Since the beginning of the millennium, Tate has been engaging with research in the fields of “art history, collection care, learning, museology and public policy” (*Research at Tate*, 2016). In addition, the museum runs six research centres which focus their attention on specific areas of art historical or scholarly interest: four of them based at Tate Britain (Asia, British Romantic Art, Learning and Victorian and Edwardian Art), one at Tate Liverpool (Curatorial Practice and Museology) and one at Tate St Ives (Creative Communities). The work of these centres is in direct association with the work of the Tate Research, Learning and Conservation departments that have led the majority of Tate’s research projects to date. These research-directed Tate departments often also collaborate with external organisations, such as universities, foundations or research funding bodies, in order to expand and strengthen their research programme (Tate, 2012: 14). Since 2004, Tate has also published an online peer-reviewed research journal, *Tate Papers*, which serves both as an academic resource as well as a space for the museum to publicise its strategy documents and reports.²⁴

As part of this research environment, Tate also hosts a number of PhD students who conduct research at the museum. The PhD studentships involve collaboration between Tate and a Higher Education Institution (HEI) under the Arts and Humanities Research Council’s (AHRC) Collaborative Doctoral Awards (CDA) funding scheme.²⁵ Conducted as part of this initiative, the present research has its origins in the set preconditions of the AHRC scheme under which the researcher works in conjunction with both a

²⁴ The organisational documents and reports are not peer-reviewed but they are considered relevant content to the journal as they provide further insight into how Tate operates (*About Tate Papers*, 2016).

²⁵ Since 2013, the Collaborative Doctoral Awards scheme was renamed as “Collaborative Doctoral Partnership (CDP)”. However, since my studentship started in 2011 as part of the CDA scheme I will use the CDA term throughout this work for the sake of readability and consistency with the initial agreement as well as for the reader’s facilitation.

higher education and a non-higher education institution. The purpose of the AHRC scheme, as outlined in the funding guide, is to provide doctoral students with “real opportunities to develop career enhancing skills in addition to an academic qualification” (Student Funding Guide, 2015: 1).

To this end, CDA students are offered the opportunity to conduct research as an active part of Tate’s research department. Under this framework, the students are granted primary access to resources and organisational spaces since they are considered research staff. As a result, they also have a Tate email account and a staff card, which facilitate their communication as well as their mobility across Tate spaces. Such extended access to material and human resources, as well as exposure to the culture of the organisation, proved invaluable to my research and the development of this project.

In October 2011, when I began my research, there were approximately twenty CDA students working at the Tate Research department, all in different stages of their doctoral research. Unsurprisingly, considering that Tate holds the national collection of British Art from 1500 to the present day, more than two thirds of these students were conducting art historical research or work relevant to the Tate collection and artists. The rest of the doctoral candidates were researching broader topics related to particular media, such as photography, or to institutional practices in learning and curation (*Studentships*, 2016).

The present study was the first to focus on the topic of digital culture and to investigate the ways that Tate uses digital technologies in its practices and in relation to the museum audience. A year later, in 2012, another PhD student Cristina Locatelli, began a collaborative research project with the University of Exeter on the audiences’ engagement with digital applications and mapping from a learning perspective (*Studentships*, 2016).²⁶ Tate’s collaboration and involvement in these projects reflects its own increasing interest and investment in digital spaces and digital

²⁶ Locatelli’s research forms part of the research programme *Art Maps*, a collaborative research project between the University of Exeter and Tate’s Media, Learning and Research departments. This is one of the core projects in which Tate invited online visitors to participate in the interpretation and re-contextualization of a work of art (Giannachi et al., 2015).

technologies through its activities and programme of events. The museum's support for these research projects seems to constitute yet another point of organisational interest in this direction. Arguably, however, the fact that only a relatively small number of Tate-supported projects focus on the digital and other technology-related topics²⁷ may also be said to be indicative of a hesitancy on the part of the museum to think digitally and to fully embrace technology as part of its production of knowledge and value.

Tate Encounters, media practices and audiences

As a collaborative research project that examines Tate's understanding of digital culture and the role of audiences through the museum's video practices, my doctoral project continues a longstanding collaboration between Tate and London South Bank University (LSBU) that was first established in 2007 with the *Tate Encounters* research project.²⁸ *Tate Encounters* was an interdisciplinary and collaborative research initiative which took place at Tate Britain between 2007 and 2010 under the AHRC 'Diasporas, Migration and Identities' programme. In particular, the project examined how the representation and conception of national identity by museum visitors could be associated with their encounter with works of art (Dewdney et al., 2011).

²⁷ By the time this thesis was completed in 2017, there were more students at Tate engaging with subjects related to digital culture and technology. My comments here relate to the research context in which this project was first situated and are intended to draw attention to the conditions under which the project emerged, how it was framed and what its limitations were. In the following years a number of other projects began to investigate related topics. In 2014 Tom Ensom began researching the 'methods, purpose, use and value in the technical description and analysis of software-art' in collaboration with Tate's Collection Care Research, while in 2015 Kat Braybrooke began a PhD in collaboration with the Tate Learning department examining interactions between human and non-human actors at open workshop sites like Tate's Digital Studio and exploring hand-on learning practices under these conditions (*Studentships*, 2016). Both of these research projects are significant in that they recognise the cultural and historical value of digital environments and the way that computational methods can form part of the museum's learning processes. Although the Learning department at Tate has engaged with digital research in the past, computational culture seems to be a new strand of research activity. As evidenced by these projects, research in this field tends to be historical in approach and focus on collection care research. The lack of supported projects in this area is significant, particularly when one considers the unique value they can bring to the museum in terms of the collection, conservation and exhibition of new media and computational arts. In chapter 6.2 I further reflect on the role of my research project at Tate and how the implementation of my research project related to the organisation's own understanding of research on the field of digital culture.

²⁸ The full title of the research project was *Tate Encounters: Britishness and visual culture*. For the sake of brevity, I will hereafter refer to the project as *Tate Encounters*.

*Tate Encounters*²⁹ was instrumental for the present research project as it laid the foundations for a collaborative arrangement with the museum. It also prompted my interest in Tate's employment of media and video practices, as well as in the role of the audience in the context of these practices. Drawing from the methods and findings of *Tate Encounters*³⁰, my research sought to consider the wider role that video and digital media play at Tate and the dynamics under which this takes place. At its initial stages my project thus formulated three main questions for further consideration: (1) How and under which conditions are video and digital media employed by Tate? (2) How do these practices relate to the audience? (3) What is the audiences' agency upon the interpretation of the work of art under these settings?

As described in the previous chapter, one of Tate's main media practices is the production of video content and the creation of an online collection of videos which acts as a visual archive both on the official Tate website as well as on other online channels, such as YouTube. My intention was therefore to further examine how these established practices of media production inside the museum could provide further insight into the museum's relation with its audiences. It was specifically the extension of Tate's media production to online spaces that was of interest to me and that formed the basis of my exploration into the way that the museum could use the technical potential of new media to address its work to a wider, networked audience.

²⁹ *Tate Encounters* was led by Andrew Dewdney as the Principal Investigator and David Dibosa and Victoria Walsh as Co-Investigators. The project explored how visitors with migrational origins and diverse cultural backgrounds perceive their encounter with the national collection of British art at Tate Britain. More specifically, the investigators examined how representations of national identity are pertinent to a visitor's encounter with a work of art and how this expresses and manifests itself in relation to social and cultural background. To this end, the research team worked with a group of over 600 participants – undergraduate students from London South Bank University who were from "largely migrational and non-traditional educational backgrounds" – and followed the accounts of their experiences at Tate Britain (Dewdney et al., 2011: 8). In the course of the research project, twelve of the participating students became active co-researchers in the project, further developing their own auto-ethnographic accounts of their experience with national British art.

³⁰ Video was used by the co-researchers (see also footnote above) at *Tate Encounters* as a means of documenting and reflecting on their experience in the museum. This use of video technology, aided by their general conversancy with digital software and hardware, transformed the co-researchers into producers of content in and via the museum spaces. In this manner, the project endowed the act of interpretation and the conception of a work of art by visitors with an element of creative agency, which was found to be missing from the organisation.

However, as Dewdney, Dibosa and Walsh (2013: 178-180) discuss, this expansion to networked spaces was primarily seen as the online extension of the physical building and its practices. Tate's web spaces seemed to mirror the organisational hierarchies and practices that guide its activities and the production of knowledge instead of offering alternative potential for the interpretation of the work of art.³¹

Under these circumstances, audiences were placed in the position of receivers and consumers of knowledge-as-information provided by the Tate website. However, as mentioned in the previous chapter, by the end of 2010 the *Tate Online* strategy proposed a more inclusive and interactive web presence, which had at its centre the redesign of the Tate website. This redesign focused more specifically on users as potential contributors to the art experience through dialogue and debate and sought to encourage a multiplicity of voices (Stack, 2010). Tate's *Digital Strategy* which was published a year after the launch of the new website, similarly placed the digital experiences of audiences at the centre of its rationale (Stack, 2013a).

There was a particular tension between the *Tate Online Strategy* (2010) and the implementation of the website redesign which was located between the desire to support 'open dialogue' with the audience and the need to use the website to maintain and refresh the Tate brand (Dewdney et al., 2013: 183). It was therefore interesting for my work to further explore whether echoes of this earlier tension could be identified in Tate's digital practices that followed the publication of the museum's 'Digital Strategy' in 2013.

Overall, the concept of the audience has proven to be elusive for Tate since, as Dewdney, Dibosa and Walsh argue, "Tate has no unified conceptual schema that is shared across the organisation for knowing its audiences in qualitative terms". Adding to that, the identification and location of audiences takes place in small and selective networks of practice (Dewdney et al., 2011: 31). The relation with the audience is therefore constructed in these networks of practice as a result of the work that each department at Tate is doing and the conceptualisation of audiences it originally represents:

³¹ See also a more detailed review of Tate's relation to media and the web in section 2.2.

between “public, audience, visitor, viewer and learner” (Dewdney et. al., 2011: 11).

The project arrived at these insights through an ethnographic organisational study in which the research team studied the development and planning of ‘The Lure of the East: British Orientalist Painting’ exhibition held at Tate Britain.³² The fieldwork of this ethnography involved interviews with staff and individuals whose work was linked to the exhibition, with the aim of understanding how different Tate departments treated questions of cultural diversity and modelled their audiences across their everyday professional practices (Dewdney et al., 2011: 49). The insights from the Curatorial, Marketing and Learning departments in particular demonstrate that there was a disconnect in the way that different departments understood and addressed audiences in practices related to the exhibition.

On the one hand, for instance, the Marketing department targeted audiences in order to attract a good number of visitors to the exhibition, thus increasing the organisation’s revenue and benefiting the Tate brand. On the other hand, the Learning department focused on providing the audience with additional levels of interpretation and context around the exhibition, while also creating space for the audience to respond. For its part, the Curatorial department seemed to have the most distant relationship to the audience and seemed to be caught between the assumption that audiences would be art historically informed and museum cultured and the necessity of dealing with unknown exhibition visitors and viewers (Dewdney et al., 2013: 86-87).

The aforementioned case study of the ‘Lure of the East’ exhibition was particularly useful for the present work, first of all because it gave an indication of the level of complexity surrounding the understanding of audiences in big and compound organisations such as Tate.³³ Not only is the concept of the audience perceived and understood differently by different

³² The exhibition took place in 2008 at Tate Britain but the fieldwork took place over a period of two years between April 2007 and April 2009.

³³ As already discussed in Chapter 2, the concept of the public and audience development has been pivotal in the history of museums and in the enactment of their social role. Although the present inquiry looks at Tate and the role of its audience under specific conditions, the questions it raises are relevant for contemporary art museums in general and their audience practices under the influence of digital technologies and networked structures.

departments, it also functions as a variable across organisational decisions and politics. The *Tate Encounters* investigators identified a difficulty in Tate's ability to incorporate disinvested audiences across its practices,³⁴ a difficulty which they recognised as being the result of "a complex set of organisational 'misrecognitions' of audience within a nexus of institutional knowledge practices evident in the spaces between the practices of education, curating and marketing" (Dewdney et al., 2013: 12).

The present thesis forms part of on-going work at Tate, which seeks to explore the constant development and transformation of the organisation as well as the role of its audiences. My study emerged as part of the embedded research culture first established by *Tate Encounters*³⁵ and by Victoria Young – the first PhD student to embark on a collaborative project between London South Bank University and Tate.³⁶ My work specifically focuses on what happens when digital culture becomes a variable in the relationship of the museum with its audience and it addresses this question through a focus on the production and sharing of video content. The main research question that this study seeks to explore is thus:

How does the use and production of video content at Tate reflect the contemporary art museum's understanding of digital culture and the way that it perceives its audience?

This question is approached through the examination of a specific case study so as to explore the way that these understandings and

³⁴ It needs to be recognised here that the Learning department embraces a more open and participatory approach to the museum public, which distinguishes it from the rest of the organisation when dealing with audiences. As discussed as part of the *Tate Encounters* case study of the 'Lure of the East exhibition' in Chapter 3.1, education and research programmes in museums are ways of developing public engagement and encouraging the participation of audiences from diverse backgrounds and age groups. However when seen through the perspective of organisational practices around the planning and development of one exhibition or programme (that requires a cross-departmental collaboration) it is possible for agendas and understandings of audience development to clash. The reasons and impact of these processes will be further explored in my analysis of the *BMW Tate Live* programme, which involved the collaboration of different departments in order to produce a programme of live art online.

³⁵ One of the three leading investigators of *Tate Encounters* was the Head of Adult Programmes at Tate Britain at the time of the research (Dewdney et al., 2013: 2).

³⁶ Young started her PhD in 2010. It was titled *Art Museum Attendance and the Public Realm: The Agency of Visitor Information in Tate's Organisational Practices of Making the Art Museum's Audience* and it consisted of an embedded organisational study of audience development at Tate (Studentships, 2016).

conceptions manifest themselves in practice. The embedded nature of my research project determined the way that this research question was approached and the way that pragmatic elements at the level of Tate practices were addressed. Before beginning to unpack the research methodology, I will therefore first outline the value of conducting embedded research in the museum.

3.2. Embeddedness and reflexivity: the rise of ethnography at Tate

Arriving at the concept and practice of embeddedness

It could be said that in the case of the *Tate Encounters* there were two main factors that lay the ground for the conducting of embedded research: one was related to the context and conditions of the research, the other its methodological concerns. Embeddedness was intrinsic to the collaboration with Tate because one of the main research investigators was the Head of Adult Programmes at the museum. This allowed for the research to be closely linked to the museum's practices and provided researchers with access to the museum's organisational culture and operating principles. Thus, the decision to engage in embedded research was also a methodological one. Situating this interdisciplinary research project inside the museum allowed the researchers to acquire an in-depth understanding of the "interrelation between the national arts institution and the networks in which it is situated" (Dewdney et al., 2013: 121). In this way, the project also sought to problematise the distinction between theory and practice, challenging the widely held perception at the museum that research (and the critical thinking that emerges from research) belongs to the field of theory rather than that of practice (Dewdney et al., 2013: 76). The embedded nature of the project blurred the lines of separation between the academy, its language and its theorisations, and the practicalities and decisions of everyday museum practices.

In line with a transformative orientation in museum studies to incorporate theoretical and empirical knowledge into museum practices (Macdonald, 2011: 6), *Tate Encounters* thus set up a research project, which looked at the ways that fundamental ideas about both audiences and the production of knowledge were produced and circulated across different Tate departments and institutional spaces. In order to achieve a reflexive account (Macdonald, 2011: 5) and address predetermined issues related to the theory-practice divide while engaging with the specificities of their

research inquiry, the researchers were positioned inside the museum (Dewdney et al., 2013: 75; 2011: 43). The project was thus embedded in everyday museum practices, among the “specialist knowledge of museum professionals” (Hooper-Greenhill, 2012: 528), as well as academic debates and policy schemes.

The origin of the concept of embeddedness should not be disregarded here as it points to a tradition of thought, which, although not directly applicable to the examined museum research, is still conceptually relevant. Embeddedness is a term that has dominated economic sociology and economic geography, particularly through the work of the political economist Karl Polanyi (2001). Influenced by anthropological fieldwork in ‘primitive economies’ and the emerging evidence from ethnographic studies, Polanyi conceived of the structure of economic systems as relevant to processes of social reciprocity (Dale, 2016: 226). He applied the exchange mechanisms of non-industrial societies to the market society of his time³⁷ to examine how ‘social relations are embedded in the economic system’ while the market economies are “disembedded from the social-structural and cultural-structural elements of society” (Hess, 2004: 168). For Polanyi (2001), embeddedness is a means of understanding the economy, not as an independent field but as a system that submerges social and political relations to the extent that “these relations become an epiphenomenon of the market” (Granovetter, 1985: 481).

The sociologist Mark Granovetter (1985) has extended the concept of embeddedness beyond economic behaviour to signify “the intersection of economic with noneconomic aspects of society” in the form of social, cultural, political and institutional networks (Granovetter, 2017: 15). Following Polanyi, his approach suggests that “all economic action contains significant social elements” (Pike et al., 2000: 61), yet it also focuses on the “ongoing influence of social relations” (Pike et al., 2000: 65) which points to a system of constant transformation. Based on this point, the geographer Martin Hess (2004) has suggested a further re-conceptualisation of the

³⁷ Polanyi’s *The Great Transformation: The Political and Economic Origins of Our Time*, on which these ideas are based, was originally published in 1944.

term, which is not only spatial-temporal but also relational. Hess recognises the importance of the spatial and temporal characteristics of embeddedness that assimilate the changes in social structures over time and across spaces, as also outlined by Granovetter (Hess, 2004: 181). But beyond this, Hess draws attention to the way that the social is embedded in multiple topologies. He thus calls for an examination of 'who is embedded in what' as well as an understanding of the relations that develop in these networks of embeddedness (Hess, 2004: 173).

In order to comprehend this concept of networks Hess employs elements from Actor Network Theory (ANT) particularly acknowledging the processual character of embeddedness and the changes that occur in social relations. As he specifically argues, "the relational understanding of agency, networks and space is fundamental for our discussion of embeddedness and social structure" (Hess, 2004: 179).³⁸ It is this framing of the notion of embeddedness that was conceptually relevant to the methodology of *Tate Encounters* and that was subsequently employed in the present PhD research.

It is in the understanding of embeddedness as being grounded in networks that the above-mentioned theories of economic geography can be tied to the framework of this Tate research. *Tate Encounters* conceived Tate as "a matrix through which different networks interlace" (Dewdney et al., 2013: 100) and which responds to the complexities that emerge between practice, policy and politics at the level of the everyday (deCerteau, 1988). Following the principles of ANT, the investigators suggested a research approach that would trace systems of relations and networks of practice involving different actors and their decisions, discussions and formations in the museum. The research was interdisciplinary in the development of its

³⁸ It is useful to note here that Hess adopts the elements of Actor Network Theory (ANT) that apply to the relational characteristics of networks as well as the multi-dimensionality of processes that take place in them. For this reason, he employs the metaphor of the rhizome, bridging ANT and the work of Deleuze and Guattari, to highlight 'the role of agency and actors' (Hess, 2004: 179) in a network structure and how embeddedness is a condition that results from the multiple topologies and relations that the rhizomatic structure forms. However, Hess does not embrace one of the basic principles of ANT, that the agency in the network is distributed across both human and non-human actors (Latour, 2005). This decision restricts his argument to an account of embeddedness as a human-only process of relating to economic and other social structures excluding the capacity of non-human actors to affect these structures.

method and it brought together the participants' and co-researchers' accounts of their encounter with a work of art, an organisational study of the 'Lure of the East' exhibition, as well as a programme of public discussions at Tate Britain (Dewdney et al., 2011: 48). The value of this embedded research surfaced through ethnographic work in Tate's spaces and the mapping of the processes of knowledge production and the organisational dissociations that they entailed.

Embeddedness as access and co-presence

Being collaborative in nature, my research was embedded in the work of the Tate Media department and despite the differences in scale and conditions³⁹ it followed similar methodological paths to the *Tate Encounters* research. To begin with, the organisational access offered by the CDA award was a necessary precondition to being able to conduct an extensive study inside the museum. Under the broader framework of the digital as the "cultural default" of our age (Dewdney et al., 2013: 195), the project explored a triptych of relations between the art museum, digital media and audiences. More specifically, recognising the ambivalence in the merging of museum culture with the logic of digital media and the network, the study focused on what 'being digital' implies for Tate – an inquiry which produced the following secondary research questions:

How is the notion of the digital understood across the museum?

What are the conceptualisations of audiences that surface from these understandings?

What does Tate's understanding and use of the digital imply about the production of knowledge by the museum in contemporary (networked) times?

³⁹ As Dewdney, Dibosa and Walsh (2013) clarify in their account of the project, "the fact that half of the research team of six were employed by Tate evidences the embedded nature of the research approach, and which located the project as a part of the learning and public programme at Tate Britain" (2013: 225). The difference in scale is obvious due to the number of researchers and investigators involved in the research project when compared to my own PhD studentship at Tate. In addition, my work was connected to Tate's research department, but it was embedded in the practices of the Tate Media department. This PhD therefore offers an alternative research approach that is not primarily located in a learning setting at the museum. A further reflection of this position and approach follows in Chapter 6.

Digital practices and the concept of the audience were thus studied contextually as well as relationally, with a particular focus on the ways that they emerged in Tate's practices. Being situated inside the organisation for almost two years enabled me to engage in a study similar to what Sharon Macdonald (2001a; 2001b) has described as an "ethnography of production" (2001b: 82). In 1990 Macdonald composed an ethnographic account of the Science Museum in London with the aim of identifying the "definitions that museum staff made about science",⁴⁰ and examining how these were reflected in their exhibitions and the audiences' interpretations (Macdonald, 2001b: 79). Similar to the *Tate Encounters* organisational study, as well as my own research at Tate,⁴¹ Macdonald followed the development and production of the exhibition *Food for Thought: The Sainsbury Gallery* for more than a year. Consequently, Macdonald's study focused on the production of the exhibition rather than the finish product or the archived documentation of the exhibition. These documents offered a review and interpretation of the exhibition design and its producers' vision however they could not represent the internal dynamics in place during the planning and installation of the exhibition.

In response to this gap, Macdonald highlighted the value of "direct observation of the process of making" in the museum. This approach addressed the complexity of museum operation as well as the importance of accessing "local knowledge" in order to understand the "cultural assumptions" involved in museum practices (Macdonald, 2001b: 83). This idea of the assumptions that are involved in museum practices and are not visible unless one directly observes them locally brings to mind Hito Steyerl (2009) when speaking of museums' as factories. In Steyerl's analogy, the museum is similar to a factory where everything is on full display but, paradoxically, elements of the museum's production must be kept out of sight. As expressed in her own words, "a museum predicated on producing and marketing visibility can itself not be shown – the labour performed

⁴⁰ This aim was in line with the research funding by the Economic Social Research Council's (ESRC) programme 'Public Understanding of Science' (Macdonald, 2001b: 81).

⁴¹ See Chapter 3.3 for a description of the different stages of the research and a more analytical framing of the ethnographic account in Chapter 4.

there is just as publicly invisible as that of any sausage factory” (Steyerl, 2009). One might add that it is not only the labour but also the networks of relations and decisions performed in the museum’s practices that remain invisible to the audience and inaccessible to an outside researcher.

To further use Steyerl’s metaphor, embeddedness therefore served as a way of examining the mechanisms within the factory and understanding the processes of production behind Tate’s doors. The means to conducting these examinations was through an ethnographic study and, more specifically, through the observation of Tate staff in action.

My observations at Tate conformed to the condition of ‘being there’, a commitment which is regarded as necessary for a study to be considered an ethnography (Macdonald, 2001b: 81; Miller, 1997). In anthropological studies (Goffman, 1971 and 1989; Geertz, 1998) the condition of ‘being there’ is described as the research position of being present and “tuned up” (Goffman, 1989; 125) to what is happening in the field of study. It is specifically through such methods of participant observation, in either a community setting or an organisation, that the researcher can identify how the participants act in their everyday practices and discover the dynamics at issue in their environment. Accordingly, the close examination of Tate’s everyday ecology allowed me to locate professional practices associated with digital activity and identify relevant ideas around media and audiences as they emerged in people’s interactions and work.

The embedded conditions of my collaborative doctoral project allowed for easier integration and access to the field since I was recognised as Tate staff, had a Tate email account, a staff card and a fob that facilitated my entrance and mobility across Tate spaces.⁴² Integration in the organisational network through brand signifiers like the Tate staff pass was significant in establishing familiarity with the participants in the field of study. In observing the workings of the *BMW Tate Live* programme, that will be discussed as a case study below, I was present in the planning and implementation of the programme as part of the Tate staff network.

⁴² As Victoria Young is quoting as stating in an article about her work, the issuing of a staff pass and a fob constitutes a ‘turning point’ for the researcher’s access ‘to the behind-the-scene spaces of the museum’ (*Understanding how Tate conceptualise their audiences, a PhD*, 2016).

Processes, emergence and reflexivity

Throughout the ethnographic study, my research focussed on Tate's habitual processes of production as well as "emergent processes" (Law and Urry, 2004: 401) and ideas around the agency of digital culture and the role of audiences on museum programming. For the purpose of the study, emergence was viewed as a direct effect of the processual focus of the study, since the point of my research attention circulated among people and their practices as well as the spaces that they occupied and acted within. In addition, the programme under focus was a cross-departmental collaboration that involved staff from different departments who represented different strategies on audiences and held different understandings of digital.

I was immersed in the field of study by *being there* and observing the specific conditions that the subjects found themselves in. Drawing on Bruno Latour's Actor Network Theory (2005), I sought to trace associations between the actor-subjects under examination. As Latour notes, the search for structure and conceptual patterns often requires the provision of some breathing space "so that actors are allowed to unfold their own differing cosmos, no matter how counter-intuitive they appear" (Latour, 2005: 23). Oriented towards situations, interactions and conceptualisations created at the micro-level of the everyday, I followed both the processes as well as the traces⁴³ that the Tate actors generated in their practices. Throughout the duration of the ethnographic study the focus was thus on *the networks of practice* that emerged in the planning and production of the *BMW Tate Live* programme. Following Barbara Czarniawska (2007), one may conceptualise this using the Latourian notion of an 'action-net' – a network of "interconnected acts of organizing" (2007: 15).

The embedded nature of my ethnographic research also presented a number of challenges. Primary amongst these was the fact that I had to

⁴³ I use the Latourian term of 'traces' to imply here the ideas and concepts that emerged from the networks of action at Tate between the staff I observed during my ethnographic fieldwork.

suspend previously held assumptions and presuppositions in order to be able to understand and address the complexities of the social actions performed in the museum spaces. This included pre-established interpretations that I had arrived at based on the theoretical texts that I had read and the critical positions I had developed. Macdonald's account of her embedded research in the Science Museum is exemplary of the challenges a researcher faces when entering museum spaces in which "existing competing agendas" operate (Macdonald, 1997: 169). For Macdonald, in order for the ethnographic account to have value beyond the organisation's evaluation practices, a level of analytical reflexivity is required. She frames this as "a process of careful reflection upon the cultural context and processes examined with a view to identifying the particular formations of knowledge and practice operating within that organisation" (Macdonald, 2001b: 94).

Thus, in order to create a coherent account of the subject under study, I had to work in the field with all the proximity that this embeddedness enabled while simultaneously also maintaining a level of critical distance that would allow for further contemplation. In line with the methodological approach adopted by the *Tate Encounters* researchers, I cultivated a "reflexive distance" (Dewdney et al., 2011: 45) from the museum practices. Reflexivity allows one to interpret the research material in two stages: during the process of the research development as well as in the written outcome of the fieldwork and primary analysis. This process was in itself something that evolved and changed as a result of emergent conditions in the field, the development of the programme itself, as well as my own personal conceptual development in the course of the ethnographic study.

My work specifically aligned with Alvesson and Sköldbberg's (2009) outline of the four levels of reflexive interpretation that occur in the process of empirical research: first, the raw interpretations that take place on the level of data collection and construction; second, the more systematic interpretations and meanings that surface in the combination of the data with other frames of reference; third, the critical interpretation where the

preliminary interpretations are re-considered through dominant and alternative theories creating an “interpretive repertoire”; and fourth, the researchers’ reflection on their own text, at the levels of language, production and their authority upon the selective interpretation of data (Alvesson and Sköldbberg, 2009: 273-278).

As is further explained in the following section, during the fieldwork stage of the project, I focused my attention on the internal processes that framed and produced the *BMW Tate Live: Performance Room* programme. This period of embedded research served as an introduction to the organisational culture of the museum and allowed for a first mapping of the organisational assumptions around digital production and network culture made evident through the case study. A more systematic reading of the fieldwork data followed these raw interpretations, allowing for the recognising of specific themes and core ideas. It was, however, in the process of conceptualising and writing this ethnographic account that I arrived at a more critical interpretation while self-reflection at the level of research practice and methodology became possible.

The integrating of an analytical and reflexive gaze into “the body of the museum” (Dewdney et al., 2013: 121), as it were, correlated with the subject of my research inquiry as well. Taking into consideration, on the one hand, the speed of technological advancement and the mutational structure of digital networks and, on the other, the materiality of the museum and its traditions, my research thus sought to identify the frameworks under which the digital is perceived at Tate. In a similar process of reasoning used by *Tate Encounters* to suggest that the concept of the audience was elusive for Tate, it was relevant in my work to further examine what is the museum’s relationship and response to digital technology and culture – aspects that seem intangible by default yet they permeate today’s everyday life. As a result, my work examined the broader question of: *How much freedom and flexibility can an organisation afford in its practices when one entity (digital media) develops faster than another (museum)?*

This more subject-specific dimension of the methodological approach relates to Law and Urry’s (2004) proposition that “method needs to be

sensitive to the complex and the elusive” in order to be able to grasp ‘the current senses of the social’ (2004: 403). These senses can be fluid and ephemeral and form what Dewdney, Dibosa and Walsh describe as globalised and transcultural “21st century realities” that are in a constant state of flux (Dewdney et al., 2013: 227). Inside these complex and unpredictable realities, digital technologies flourish as the manifestation of the transformability of communication, time and space as well as everyday life patterns (Castells, 2015). Against this backdrop, as discussed in Chapter 2, museums are experiencing a transitional phase in their history, which is expressed both as an opportunity to reconsider their social role and relation with its audiences as well as a response to the technological changes and new temporalities and audiences that these bring. This process of transition is not taking place in a vacuum; it is situated in the context of wider organisational settings that determine the museum’s aims as well as its limitations (Gellner and Hirsh, 2001: 5). For instance, it is also important to consider how museums today experience the pressure of having to sustain corporate interest (Rectanus, 2002) and perform under a specific brand agenda in order to promote their activities as well as financially survive.

As a digital-centred study conducted inside the museum, this project was able to shed light on the complexities involved in this process of change. Beyond this, however, it also provided a good opportunity to explore how research itself can contribute to this institutional change. This required attentiveness to the practices that composed and informed my embedded fieldwork at Tate, as well as an awareness of the cultural and organisational context out of which the *BMW Tate Live* programme emerged. The following section looks at this research process in more detail, outlining the four main stages of development of the study, while providing further detail on the collaborative aspects of the studentship and the applicability of the project’s interdisciplinary methodology.

3.3. Research stages and the case study

3.3.1 Stage One: Induction, research context and the selection of the case study

The first stage of my work involved the induction to both London South Bank University and Tate. The first months (October 2011 to March 2012) consisted of a period of orientation and familiarisation with both collaborative organisations. At Tate in particular, I was appointed a key person who acted as my institutional *facilitator*. This person was Jane Burton, at the time Head of Content and Creative Director at the Tate Media department, who introduced me to the work and culture of Tate Media. During this foundational period, and as part of my induction to the Tate Research department I became acquainted with the staff rooms and working spaces at Tate Britain, which were to function as workspaces and points of interaction with other PhD students and research staff in the course of my research. These orientation procedures proved useful later on in my research, as most of the meetings I attended were located in the different sites and spaces I had been introduced to.

The familiarisation with the institutional spaces played a significant part in the application of my research method. Aiming to develop an in-depth ‘insight’ into the conditions of digital production and the museum’s understandings of its audiences I adopted a case study which allowed me to study a set of associations and practices in progress at Tate. The employment of the case study was the way to study “the microcosm” (Dewdney et al., 2013: 87) of the organisation while my presence on-site, was an opportunity to examine the dynamics that underpin Tate’s digital production of knowledge at the moment and place where these dynamics manifest themselves.

Being situated inside Tate placed me in an ideal position to observe the actions, the actors and their associations as they emerged on site and under the examined context of media as well as audiences. The aim was to map out the gravity of digital media as means of knowledge production by Tate, to examine how Tate participates in and understands contemporary

digital culture, and to better understand how it conceives of its audiences under the conditions that the digital creates. The initial criteria for the selection of the case study were drawn from the structure and distinct findings of the *Tate Encounters* research project. These included three strands of focus: video, digital culture and audiences.

The project needed to involve digital video production to allow me to study the institutional conception of both digital culture and audiences through its processes of development. Following the complex and varied understandings of the notion of audience that *Tate Encounters* revealed in its study of the Curatorial, Marketing and Learning departments, I was particularly interested in finding a cross-departmental collaboration that would allow me to further explore these complexities in relation to the digital.

With the assistance of Jane Burton, who mapped out the available Tate Media digital projects⁴⁴ and helped me identify the ones that would fit my indicated parameters and themes of study, I selected the *BMW Tate Live: Performance Room* programme as the most suitable case for further investigation. In her initial list of suggestions Burton had described 'Performance Room' as a 'live visual art performance' in which a performance is filmed by the Tate Media department and live-streamed on YouTube. Burton specified that this was "the only way you can watch it". Every performance, she explained, is followed by a discussion panel, "but questions can only be asked remotely via social media" (Burton, 2012).

Further investigation into the programme revealed that *BMW Tate Live* started in 2012 as a four-year programme sponsored by the German car manufacturer BMW. It was dedicated to live art and performance taking place both in the physical and online spaces of the museum. The 'Performance Room' series that I decided to focus on in my study was the strand that inaugurated the *BMW Tate Live* programme⁴⁵ and included

⁴⁴ See Appendix 3 for Jane Burton's list of suggestions of digital projects that Tate Media was involved in that could potentially have been selected for this case study.

⁴⁵ After the first year of the programme, two more strands were added to the series: 'Performance Events' and 'Thought Workshops' (which later turned into 'BMW Tate Live: Talks'). In contrast to the online-only character of 'Performance Room', these subsequent strands took place in the physical

commissioned online performances, which were presented and available only via live web broadcast and with the presence of an online-only audience (Perrot, 2014). Each performance was followed by a Questions and Answers (Q&A) session with the artist, where the questions derived from the audience's activity on social media platforms.

The reasons, which led me to consider 'Performance Room' as a suitable case study included, first of all, the timing of the programme whose launch, coincided with the first months of my collaborative studentship. The programme's four-year timeline was also an important factor as it allowed enough time to produce an extensive and comprehensive examination of the programme and the ideas it circulated. The other decisive aspect was the evolving character of the programme.

As I was specifically interested in examining Tate's understandings of digital culture and audiences, my interest was not merely on the creative outcome of the programme but, even more so, on the processes of production and the organisational practices under which the programme developed. Thus, when considering the 'Performance Room' as a case study, I decided to focus not on the actual online performances and the ideas that originated during the discussion panel, but, on the contrary, on the *programming* and *broadcasting* of art online. The evolving character of the project under examination was pivotal in the development of my research: it was not a ready-made 'programme' or 'broadcast' that my study sought to explore but an ongoing process with all of its evolving features and characteristics.

In museological terms, the term *programming* is linked to the practices of planning and running a museum programme: a series of exhibitions, projects and events that compose the organisation's agenda for a short or long period of time. *Programming* might also refer to 'public programming', which involves activities and events, usually led by the learning and education departments of museums and cultural organisations, designed for public engagement and participation. These could include adult

spaces of Tate and were associated with more traditional practices of art presentation and interpretation. This will be discussed further in Chapters 5 and 6.

or young people's programmes, collaboration with schools, talks and conferences, screenings or thematic festivals. Furthermore, the use of the term can also be understood in relation to the culture of television and programming as a sequence, or what Raymond Williams (2003) calls "the phenomenon of planned flow" (2003: 86). The sequence of the available broadcasting content or the combination of sequences that can be experienced through different channels is what differentiates broadcasting from other communication systems or staged events. This further prompts to question how the concept of broadcasting sequence and flow translates into the live broadcasting of an art programme.

The 'Performance Room' provided an opportunity to examine the above-mentioned associations of this term and how they extended through the programme's digital format. It involved the planning of a series of art events online, the participation and engagement of an audience through a live discussion panel, as well as the broadcasting of live video content. The live and online aspects of the programme were important factors in this context, framing the art experience in real-time and in the networked space of YouTube instead of the usual museum spaces. As a result of its online presence, the part played by the audience was less predictable and more in flux than it would have been in a traditional museum space. Despite the fact that the audience watching the event online was invited to participate in a discussion after the performance, Tate could not predict in advance how many people would engage in these discussions and what their level of engagement would be. This added an interesting dynamic to the organisational understanding of audiences and the degree of agency that the museum enjoys in this relationship. The decision to study Tate practices during the 'Performance Room' programme provided me with an ideal opportunity to examine how Tate conceptualises its audience in an environment that is in principle difficult to contain due to its online and networked origin.

3.3.2 Stage Two: Methodological tools and the examination of the case study

The second stage of the research process was the examination of the *BMW Tate Live: Performance Room* programme. Having an embedded position at Tate allowed me to track the programme's development from its beginnings⁴⁶ and pursue the ways in which it was formed and transformed through time and across discourses. As part of my fieldwork I attended meetings, live performances, I was backstage at events and attended related public learning programmes. At each of these events I recorded observations in detailed field notes⁴⁷ for a 20-month period (April 2012 to February 2014).

'Fieldwork' here implies the participant-observation⁴⁸ mode of data collection in a specific spatial and contextual setting, which often features in anthropological studies (Goffman, 1986; Clifford, 1997; Emerson et al., 2001; Wolcott, 2005) and ethnographic studies inside organisations (Bate, 1997; Hirsch and Gellner, 2001; Czarniawska, 2007). As Barbara Czarniawska has argued, "although all fields of practice currently produce many accounts of their activities, it is *in* the field that the actual *production* of accounts can be studied" (Czarniawska, 2007: 9, emphasis in original). Although this is not an anthropological study, either in its essence or its point of departure, the present research borrows anthropological and ethnographic tools and applies them to museum research in order to better grasp the dimensions of the case under examination. Participant-observation offered a level of immersion in the field of study and its cultural dimensions (Fetterman in Given, 2008: 290) that was necessary in order to

⁴⁶ My research observations on the *BMW Tate Live* case study started after the first *Performance Room* event, which took place on the 22nd of March 2012 with work by the artist Jerome Bel. The first meeting I attended, as I explain further below, was the one that succeeded this first performance.

⁴⁷ According to Emerson et al., field notes are the primary way in which the researcher / ethnographer "participates and orients in events that happen in the field" (2001: 353). They are the result of observation and attention to what takes place in the space and among the participants. In addition, Sanjek has suggested, that "we come back from the field with field notes and head notes" (Sanjek, 1990: 93). Unscripted and open to change, the latter are what continues to evolve and transform during the process of the fieldwork. The condition of embeddedness in the culture of Tate provided the opportunity to collect a variety of field notes as well as 'head notes' to create the map of the field and questions of study. The way that my ethnographic account was constructed is presented in more detail in Chapter 4. I provide an analysis of my field notes in Chapters 5 and 6.

⁴⁸ According to Gerring's approach to case study research (2007: 20), "an observation is the most basic element of any empirical endeavour".

better understand the context, philosophy and politics behind the 'Performance Room' decisions and practices.

This method of data collection therefore provided me with the opportunity to closely observe the work settings at Tate, gave me access to spaces of decision-making and provided further insight into the institutional perceptions and understandings behind these decisions. The spaces in which these observations took place were the meeting rooms at Tate Britain and Tate Modern, offices and public spaces at both sites, as well as backstage at the *BMW Tate Live* series events. The 'participants' under focus comprised of Tate staff that were involved in the planning, design, and implementation of the *BMW Tate Live* series. Their interactions and the ideas expressed and acted upon during these processes were the focus of my research.⁴⁹

As my Tate facilitator was the executive producer of the 'Performance Room' programme she was able to introduce me to the key members of staff working on the production of the series. This included people from the Tate Media team and, later on, staff from other departments. On the 11th of April 2012, Burton invited me to my first *BMW Tate Live* implementation meeting⁵⁰ held at Tate Modern. The meeting was held to review the first *Performance Room* session and discuss details about the following session. At the beginning of that meeting I was introduced to the programme production team. My association with a senior member of staff helped legitimate and solidify my position as a researcher and helped me attain some level of organisational status among the rest of the Tate staff associated with the programme. At the beginning of the meeting, Burton explained to the group that my role would be to attend upcoming meetings, events and talks as an observer. Following that first introduction I was added to the *BMW Tate Live* programme internal mailing list on Burton's

⁴⁹ See chapter 4.2 for a more detailed record of the research fieldwork, its actors and parameters.

⁵⁰ The *Implementation meetings* were planning and assessment meetings happening approximately once a month during the progress of the programme. During these meetings the Tate staff involved in the production and implementation of the *BMW Tate Live* series discussed the progress of the series, reflected upon preceded events and presented plans and future actions for the programme. In contrast to a *strategy meeting*, which involved executive members of staff who took strategic decisions about not just programming but the strategies of the institution, the *implementation meetings* concerned the work of staff responsible for programming and production.

recommendation. This allowed me to receive all relevant emails about meetings, updates and changes to the planning and programming of the series.

From that moment on I was able to fully follow the planning and development of the programme by working in an embedded schema. This allowed me to adhere to the participant-observer format, observing, so to speak, the laboratory of everyday practices (deCerteau, 1988: xxiii). The notion of the laboratory is relevant here as it highlights the ongoing processes and changing dynamics of the observed spaces and networks. As I have already emphasised, recognising the processual nature of my object of study was a significant factor in building and developing the present work.

Networks and digital technologies have become spaces of exploration for the museum's practices, while also providing an opportunity for the Tate brand to extend itself into an online space. In order to create an account of how Tate produces knowledge in these unmapped spaces of potentiality, this study thus sought to examine "emergent properties and patterns" (Law and Urry, 2004: 401) and to embrace the challenges that these changes might present to its methods of analysis. Law and Urry's theory on the performativity of social science is pertinent to this inquiry as it recognises how research produces realities in the context of relational networks that are constantly in flux (Law and Urry, 2004: 395).⁵¹ In response to this, the analysis of my own research revealed that the ideas that emerged in the study of 'Performance Room' were associated with established organisational relations and dynamics and disassociated from the conditions of production and the creation of art and value outside of Tate's systems of operation.

Such systems of operation permeate every part of the museum, with different departments bringing their own strategies and tactics to their practices. In the context of Tate programming, however, these departmental principles are often interrelated, as departments work together to produce the desired curatorial, marketing, media and learning result. The example of

⁵¹ Law and Urry conceive reality as a relational effect of a world that is "multiply produced in diverse and contested social and material relations" (2004: 397). Following this reasoning, the heterogeneity of methods and practices adopted in research produce different realities (2004: 399).

Tate's *The Lure of the East* exhibition is indicative of the challenges that this convergence of practices can bring about. Dewdney, Dibosa and Walsh recognised an “organisational dissociation” (2013: 105) in the ways that each part of the organisation related to internal and external networks of thought and practice. For the researchers, the exhibition served as an opportunity to locate and trace a disconnect between the learning and curatorial departments. This manifested itself in the way the departments approached art production, communicated their politics as well as their strategic thinking.⁵²

Viewed in light of this study, the idea of the research laboratory borrowed from deCerteau (1988) appears very pertinent. This idea served in my own inquiry as a metaphor for the many complexities that came to light through my observations of the development of the *BMW Tate Live* programme and it provided me with a conceptual apparatus from which to approach and begin to understand the complexity involved in such research. This allowed me to trace the variant dynamics and politics of the organisation that are often obscured in its programming.⁵³ It was particularly interesting to delve into the organisational dissociations and associations that emerged in the organisational context of *BMW Tate Live: Performance Room* and the digital spaces and networked audiences involved in the programme.

In order to identify the above dynamics and conditions in practice, the case study was examined diachronically (Gerring, 2007: 21) throughout

⁵² During the planning stages of the exhibition, for example, the theory of Orientalism surfaced as an important theoretical discourse that could be used to frame the exhibition. However, there was concern – particularly from members of the curatorial team – that “ongoing debates around the theory of Orientalism should not be allowed to overshadow the intrinsic worth of the artworks that had been brought together for the exhibition” (Dewdney et al., 2013: 104). As a result, the researchers noted, this theoretical discourse was not neglected but was only communicated through ‘appropriate’ allocated networks – that is, through the work of the Learning department rather than the curatorial team. The authors of the study explain that “the interpreters and educationalists were asked to deal with it and keep it circulating within an academic discursive context” (Dewdney et al., 2013: 105).

⁵³ The point I am making here reflects deCerteau’s distinction between strategies and tactics that take place in research settings and event spaces. For deCerteau, the study of actions or practices should take into consideration the split structure of the laboratory: on the one hand “the pragmatic ruses, and successive *tactics* that mark the stages of practical investigation”, and on the other hand, “the *strategic* representations offered to the public as the product of these operations” (deCerteau, 1988: xxiii). DeCerteau also suggests that tactics often stay unexplored or overshadowed by the power and visibility of strategies (deCerteau, 1988: 36). This idea relates to one of the aims of the present work which uses the example of ‘Performance Room’ to consider the gap between the museum’s promoted aspirations and the ideas and politics that circulate at the level of planning and everyday practice.

the development of the programme.⁵⁴ Consequently, I closely followed and observed meetings, backstage environments at performances, actual performances and other relevant events that formed the ethnography of the programme's production (Macdonald, 2001a). As the programme progressed, the focus of attention gradually acquired a front-end and back-end structure. On the front-end this entailed Tate's public performances via the broadcasts and other relevant events, audiovisual content and publications and, at the back-end, the discussions, ideas and values that circulated among Tate staff backstage and in other Tate spaces.⁵⁵

The length of the research period allowed me to observe the ways that the programme unfolded and to engage in a process of composing – to borrow a phrase from Nigel Thrift – a “geography of what happens” (2008: 2) at Tate when it meets the structures and culture of the network. Witnessing the planning and implementation of the programme, as well as the organisational culture around these practices, enabled me to make initial connections between emergent and repetitive themes and the way these were expressed by different departments at Tate. At this stage, these connections mostly took the form of headnotes (Sanjek, 1990), which were transformed into more descriptive interpretations in the third stage of the research process, which is presented below.

After being present at 16 different performances (see Appendix 2), at the implementation meetings that corresponded to these productions, as well as at programme-related events, the observation period terminated in February 2014 following Cally Spooner's online performance 'He's in a Great Place! (A film trailer for *And You Were Wonderful, On Stage*)' (*Cally Spooner – BMW Tate Live Performance Room*, 2012). The reason that I brought my field observations to an end at this point was that I had gathered a good amount of data after having followed the case study for almost two years. This may be described, following the anthropologist Harry Wolcott, as the

⁵⁴ See table 1 (Appendix 2) for a list of all the performances and events relevant to the *BMW Tate Live* programme that I attended during the different stages of this research process, first as an observer and later as a viewer. In the next section I also explain why it was considered important to retain up-to-date information about the programme even after my fieldwork had come to an end.

⁵⁵ See chapter 4.2 for a more detailed definition of the front-end and back-end distinction and the way the fieldwork was structured in accordance with this framework.

crucial point of recognition of “the need to resist the potentially endless task of accumulating data and to begin searching for underlying patterns, relationships and meanings” (Wolcott, 2005: 5).

3.3.3. Stage Three: Processes of interpretation and preliminary analysis

The third stage of the research process extended from March 2014 to December 2015 and it entailed three points of attention: (1) the preliminary analysis of the field notes through prevailing themes, (2) an analysis of the processes and outcomes of the 'Cultural Value and the Digital: Practice, Policy and Theory' research project and (3) the monitoring of the 'Performance Room' programme development.

Observing the way that the 'Performance Room' programme evolved over time was useful in order to record in field notes "a series of moments" (Jenness, 2008: 7) which represented organisational understandings as well as underlying practices (Clifford, 1997). The first step was to compile these notes into a "corpus" (Emerson et al., 2001: 353) and organise them in a textual and linear format. This register of information included quotes as well as personal notes and explanatory comments⁵⁶ and designated a move in the ethnography "from the scratch-notes to descriptive fieldnotes" (Sanjek, 1990: 97). The assembling⁵⁷ of these notes and information followed a process of theme recognition, which further facilitated a preliminary analysis of the data.

At first I explored how themes pertinent to the initial research inquiry, such as the audience, digital culture or the Tate brand, appeared in the language of the participants in the field (see figure 3.1). This preparatory approach revealed how the agenda of each department during the implementation of the programme was indicative of its role in the museum as well as the ways that members of staff communicate this role across their practices. As can be seen from the provisional and hand-drawn table in the figure below, at this point the themes were dealt with as 'objects of discourse'. The term 'discourse' was used in reference to the work of Michel

⁵⁶ These comments were usually part of an effort to contextualise a quote or an instance in the field. See for example, on page 350 of the Appendix, the note on the quote 'Wrong /bad technological day', recorded on the 28th of June 2012 [PR].

⁵⁷ It is significant to acknowledge here the selection processes that take place when writing field notes – both at the time of observation as well as in a later reproduction. According to Emerson et al. (2001), field notes are representations of reality and consequently they involve 'leaving out' matters that do not seem as significant as others (2001: 353). Apart from its relevance to anthropological methods, this process of selection is also part of a reflexive interpretation of the elements that emerged during the gathering of data (Alvesson and Sköldböck, 2009: 272).

Foucault (1971) who conceives of the term beyond its primary linguistic meaning. For Foucault, the analysis of discourse involves the understanding of its transformative nature as well as its dependence of systems: systems of signification, of exclusion as well as of hierarchies.

	People	AGENCY				OBJECTS OF DISCOURSE							
		Executive	Strategic	Programming	Implementation	C	D	E	Dig.	Au.	B	Ar.	L
Curatorial			•	•	•	•	•	•				•	
				•	•		•	•			•	•	
					•						•		
Take Digital		•	•	•	•				•	•	•	•	•
				•	•				•	•	•	•	
Take Media & Audiences		•	•	•	•				•	•	•	•	
				•	•				•	•	•	•	
Media Production				•	•				•	•	•	•	•
		•	•	•	•				•	•	•	•	•
Marketing & Audiences				•	•				•	•	•	•	•
				•	•				•	•	•	•	•
Development				•	•				•	•	•	•	•
Learning				•	•				•	•	•	•	•
Communication			•	•	•				•	•	•	•	•

- Collection
- Digital
- Archive
- Display
- Audience
- Learning
- Exhibition
- Brand

Figure 3.1: A provisional diagram that resulted from the early processes of coding and interpretation of the field notes. The names of the people on the left have been purposely covered in grey as, in this early version of coding, the data had not yet been anonymised. The subsequent separation of the notes into more systematic themes can be seen in more detail in table 3 (Appendix 4).

As my research deals with museum studies – a field of study that has been influenced in recent years by a post-Foucauldian critique⁵⁸ – it seemed relevant to begin the analysis of the museum practices using a Foucauldian approach. In particular, it was Foucault’s theorising of the omnipresent influence of power (Alvesson and Sköldberg, 2009: 252) and its exercise in the practice of language and social relations that seemed applicable to my first reading of the field. For the philosopher, the production of discourse is enveloped within systems of control and, for this reason, it is important to “analyse the internal economy of discourse” (Foucault, 1971: 28). My observations of the Tate staff in action made it possible to map the dominant discourses generated in the planning and development of ‘Performance Room’ as well as form an idea of how each Tate department related to them. Foucault’s theory drew my attention to pre-established instruments and structures of power that were visible through the organisation’s practices and thus circulated in the field. These structures include the traditions of art representation and authority in the production of knowledge, which are ingrained in the history of the institution.

Knowledge and power “are parallel concepts” in Foucauldian thought, as “the exercise of power and the application/development of knowledge” are inextricably linked (Alvesson and Sköldberg, 2009: 253). This relationship is a dynamic one as it transforms through time, according to local settings, tactics and strategies⁵⁹ as well as in relation to the agents of power and producers of knowledge. As discourses take place in the realm of power they also embrace the contradictions and intricacies of the changing conditions of their constitution (Alvesson and Sköldberg, 2009: 255). Considering the relation between power and knowledge was thus very pertinent to the initial stages of my analysis into the ideas, tactics and strategies that were enacted in the field of the evolving ‘Performance Room’ programme.

⁵⁸ See Chapter 2.1 for a description of the development of the theory of museum studies and the impact of Foucault’s theories and thinking on this development.

⁵⁹ See footnote 53 for a more detailed introduction to DeCerteau’s theory of tactics and strategies.

However, the power/knowledge schema soon became counterproductive in my analysis of instances recorded in the field notes. The reason for this was, firstly, that the tendency to apply questions of knowledge and power to conversations and observed events became an automatic way of thinking⁶⁰ that overshadowed the actual events and did not let the field notes reveal their stories⁶¹. Secondly, and in direct relation to this, the context of the programme and the requirements it set for Tate staff often challenged established practices and created different conditions of operation.

The 'Performance Room' project involved a mixture of practices that disturbed the usual routines of Tate professionals and the discourses that they rely on in their regular departmental and professional routines. This temporary repositioning of staff practices for the production of the programme was the result of two main factors: first the live, real-time production of the performances and, second, the network in which the programme took place and in which the audience was also situated. At Tate, there is a separation of professional activity that derives from the museum's organisational structure and hierarchy and corresponds to its organisational mission and objectives.⁶² The live streaming of performance art requires collaboration between departments and a mixture of practices which do not correspond to the usual separation of roles according to which curators curate, producers produce, marketers promote and educators educate. The simplification of these roles is used emphatically here, in order to draw attention to the specificity of these practices, which often prevent flexibility and intermingling in the delivery of a programme.⁶³

⁶⁰ The challenge I faced in the use of Foucault's power/knowledge schema in my analysis aligns with one of the critical responses levied against Foucault's power-based approach by Alvesson and Sköldbberg (2009). The issue they raise is the danger of this schema to become "a kind of theoretical panacea" in which everything becomes 'problematic' and is seen through the lens of the infinite power structures operating in different fields and different aspects of our lives. Consequently, "everything tends to become a question of power and normalisation" (2009: 257).

⁶¹ This point correlates to Nigel Thrift's argument (following Latour) on the experimental nature of the social science inquiry in a way that embraces unexpected events and acquires a performative character. In this context, Thrift invites the researcher to "let the event sing you" (Thrift, 2008: 12).

⁶² Through the programme presented in the galleries, its collaborations and partnerships, its contribution to digital growth and its promoting of learning and research Tate aims to succeed in the vision of "championing art and its value to society" (*Our Priorities*, 2016).

⁶³ This was also delineated by the *Tate Encounters* researchers in their study of *The Lure of the East* exhibition at Tate Britain.

In 'Performance Room', however, the curators had to deal with the presentation of live art through practices of broadcasting, while the media producers had to embrace the *live* format of the broadcast and the YouTube interface without disregarding the aesthetic value of the work presented on screen. Similarly, the live Q&A discussions in the second part of the broadcast required interaction with social media platforms not by the marketing team, which is usually responsible for Tate's social media profiles, but by the media producers, since this social media activity was part of the broadcast itself. Furthermore, while the interpretation of a work of art by the audience often occurs in a discursive context as part of Tate Learning events and public programmes or in talks and conference settings, in the 'Performance Room' sessions it occurred as a stream of questions and responses. Producers were unable to predict the audience size and content of these discussions and this therefore posed a challenge for the Marketing and Media teams as well as the programme curators, all of whom had to incorporate these unknown factors into their practices of communication, content and art production during the broadcast.

The challenges that emerged from this amalgamation of processes were related to shifting dynamics of power and knowledge within the digital space and the networked conditions it made possible. The power-knowledge paradigm of Foucauldian discourse therefore became an explicit theme in itself, in addition to an analytical tool with which to interpret and critique the field. This became particularly apparent when dealing with questions related to whether, and if so how, the museum intended to re-establish its power and authority over the production of knowledge and value in the new conditions created by the network and digital culture. This question was addressed in the preliminary analysis under the themes of 'authority' and 'control'⁶⁴ and reflects a contradiction between Tate's ambitions for the production of the programme and the politics of its practices (see table 3, Appendix 4). Foucault's theory thus enriched my work and remained a strong paradigm across my research. It also particularly

⁶⁴ Michel Foucault sees control as foundational for the creation of disciplines. As he argues, "disciplines constitute a system of control in the production of discourse" (Foucault, 1971: 17).

influenced the analytical account, through the work of Wendy Chun and her approach to control and freedom as complementary parameters on the study and understanding of the Internet (Chun, 2006).⁶⁵

Cultural Value and the Digital: Practice, Policy and Theory

The process of conceptualising the case study in the third stage of my research was supported by the development and findings of the *Cultural Value and the Digital: Practice, Policy and Theory* research project.⁶⁶ This was a collaborative research project between the Royal College of Art, Tate and London South Bank University, which took place between February and July 2014 in London. The research formed part of a larger endeavour led by the AHRC on the subject of Cultural Value (*Cultural Value Project*, 2015). Through the assignment of 72 awards across the UK, the AHRC project addressed “the value associated with people’s engaging with and participating in arts and culture” (Crossick and Kaszynska, 2015: 13).

In this context, the expansion of digital engagement was considered an important factor in the relations between cultural organisations and their visitors. Under this strand, two of the *Tate Encounters* researchers, Victoria Walsh (Royal College of Art) and Andrew Dewdney (LSBU), along with Emily Pringle from Tate, received a research development award to explore the role of cultural value “in new media cultures of networked participation” (Walsh et al., 2014: 1). The research objectives and findings were consistent with my PhD findings on Tate’s understanding of digital culture and audiences and they added to my knowledge of the topic through their focus on practice, policy and theory (Walsh et al., 2014). Furthermore, my work as the research assistant of this project allowed me to closely follow the discussions that developed throughout the public programme and discussed across different disciplines.

Taking Tate as the core case under examination, the research aimed to map and understand how cultural value is produced, sustained or

⁶⁵ See Chapter 5.2.3.

⁶⁶ For the sake of abbreviation, I will henceforth refer to this research project as *Cultural Value and the Digital*.

challenged in cultural organisations in relation to the contemporary technological and networked conditions of operation. Building on the post-critical methodology established by the *Tate Encounters* research, the investigators invited academics, policy makers and practitioners from Tate and other organisations to contribute to the project. Following a series of eight public seminars and a final conference, the research isolated four modes of understanding and discussing the concept of the digital.

These approaches to the digital reflected the different directions taken by the museum across departments and over time. According to these findings, the digital can be seen as: (1) a tool that can be used to produce a specific practice or project; (2) a medium or media of art expression standing in contrast to the formats and representations established by the fine art tradition; (3) a technology which expresses contemporary conditions of innovation and connectivity; (4) a distinct culture that permeates people's lives on both a global and a local level of operation and interaction (Walsh et al., 2014: 11). One can identify a correspondence between these categories and the perceptions of the digital at Tate as described and discussed in the second chapter of this thesis through the history of media at Tate.

For instance, the first and third categories above correspond to Tate's idea of the digital as an instrument and a space in which to extend the museum's collection and expand its role as a content producer. The categories also correspond to the perception of the digital as an online space through which the museum can access and communicate with its audiences and extend its use of social media platforms – practices outlined by the Tate Online Strategy (Stack, 2010). In addition, through projects such as Intermedia Art (2011), there has been a movement at Tate to engage with net art and new media formats of art representation. This effort to incorporate the digital into art programming and online exhibits aligns with the second categorisation of the *Cultural Value and the Digital*. Finally, the Tate Digital Strategy (Stack, 2013a) is an indicative example of the appreciation of the digital as a culture with a variety of characteristics and capabilities that the museum should embrace. In particular, this strategy

communicates Tate's intention to focus on further exploration of digital spaces and engage with the communities that develop within and inhabit these spaces.

The above examples and findings reveal the different and overlapping conceptions of the digital that are in place at Tate. The *Cultural Value and the Digital* project revealed that despite enthusiasm for the digital and expanded engagement with digital activities in cultural institutions, a set of organisational disconnections continues to operate "across policy, planning and implementation". Corroborating and extending the findings of the *Tate Encounters* research that was presented above, the researchers suggested that these disconnections result from an inability to truly grasp the scale, speed and ecology of digital culture. Consequently, the potential for the digital to be influential 'across the fields of curating, acquisitions, communication and audience engagement' becomes restricted (Walsh et al., 2014: 14).

The *Cultural Value and the Digital* project fuelled this PhD thesis, providing an additional angle to my analysis of the *BMW Tate Live* case study⁶⁷ and allowing me to situate my research within the larger context of the production of cultural value in digital and networked settings. *BMW Tate Live* brought together a combination of the above approaches to the digital and it was therefore of interest to unpack how the programme addressed the idea of the digital as a culture at Tate and examine what dynamics, connections and disconnections this entailed and how they unfolded within the museum spaces.⁶⁸

⁶⁷ One of the public seminars organised as part of the *Cultural Value and the Digital* project was specifically focused on the *BMW Tate Live: Performance Room* programme with the curator of the programme involved in a discussion with Emily Pringle around the programme structure, the role of the audience as well as the challenges that it raised (Online Collectivities, 2014). See also Chapter 5.1.1.

⁶⁸ The phrase 'museum spaces' can be understood here in two ways: the physical spaces of the museum and the virtual spaces of the network that the programme takes place. The two spaces, of course, intersect with one another. The institutional spaces in which the Tate staff is located, in which they act and interact, is where the programme was discussed and where understandings of the digital and audiences influenced practices of production and operation. Corresponding to these physical spaces, influencing and being influenced by the interactions within them, were the network spaces of the programme's back-end dynamics and relationships with the audience.

Monitoring BMW Tate Live: Performance Room

Apart from conducting a preliminary PhD analysis and consulting the *Cultural Value and the Digital* study, there was another aspect to this stage of my research that involved the continued monitoring of the 'Performance Room' case study. Although my participant and fieldwork observations ended in February 2014, I still continued to be invited backstage to subsequent 'Performance Room' events as part of the Tate Media team. Maintaining this connection with the case study was important and useful in order to keep track of the development of the programme, particularly following structural changes in 2013 when the *BMW Tate Live* series⁶⁹ was expanded to include two more strands: the 'Performance Event' and the 'Thought Workshops'. This continued until the end of 2015 when the first round of sponsorship by BMW ended. Taking advantage of the familiarity and access that were established during my PhD fieldwork I thus attended the programme broadcasts and events (as can be seen in Appendix 2) in order to have a more holistic idea of how the project progressed after the end of the methodical participant observation.

The additional time spent backstage at the broadcasts allowed for a non-systematic monitoring of the field, with a focus on informal conversations as well as on the dynamics and challenges that emerged in the production of the programme. Although during this period I did not attend any meetings or formal project planning, my backstage presence and access allowed me to revisit⁷⁰ the main themes and concepts identified during my fieldwork. Consequently, I was able to trace the logic behind new structural

⁶⁹ This extension of the *BMW Tate Live* programme is analysed in more detail in Chapter 5.2.

⁷⁰ The term takes into account the sociological and anthropological practice of ethnographic revisits to research sites. According to Michael Burawoy (2003) the return of the ethnographer to the site of a previous study suggests a dialogue between a first and a second account of the same locus of examination. Burawoy considers the practice of focused revisit (2003: 650) as a constituent for a reflexive ethnography which recognises that the observer is part of the world (s)he studies and as a result (s)he accommodates the internal and external processes and forces that contextualise and transform the field of research (Burawoy, 2003: 648). In its very inception, the present work may be considered as a revisiting of Tate as a space for embedded research after the *Tate Encounters* project. In addition, my revisiting of part of the field of study during the research stage described in this section served not to replicate the fieldwork but to provide further insight into the body of the programme.

decisions in 'Performance Room' and the culmination of this strand of the programme after the end of the first round of BMW sponsorship.

This period of monitoring and subtle presence across the programme strands was fruitful to my analysis as it helped me frame the 'Performance Room' into a body of practices which, as will be further discussed in Chapter 6, reflect the ways in which the museum dealt with the challenges and opportunities posed by the digital network.

3.3.4. Stage Four: Reflexivity, translation and research as a narrative

The last stage of my research took place between January 2016 and April 2017 and primarily involved the writing-up of my thesis and the structuring of analytical points into a narrative form. This period also marked the end of my monitoring of the case study with my attendance – as a visitor – at two events held as part of *BMW Tate Live*, which reflected the programme’s turn away from the digital. As will be further discussed in Chapters 5 and 6, this can be seen as a return to the familiar curatorial and programming practices inside the museum, in contrast to the unfamiliar spaces of the network and its communities. As the *Cultural Value and the Digital* research project found, the digital is predominantly perceived at Tate as “an add-on to existing forms” (Walsh et al., 2014: 12) and there is difficulty embracing the particular cultural ecology of the network (Walsh et al., 2014: 16). The present study of the ‘Performance Room’ project reflects the issues posed by the primarily digital character of the programme and its networked audiences. Tate faced these issues with curiosity as well as perplexity and they were mainly handled through a risk-management process. On account of this strategy, upon the extension of the BMW sponsorship, the ‘Performance Room’ project was absorbed into Tate’s digital archive and the umbrella programme of *BMW Tate Live* continued with events performed, and enjoyed by audiences, in the physical spaces of the museum.

It was therefore of interest to attend events following these developments and consider what effect the ‘Performance Room’ experiment had had on Tate’s practices. In this way, the case study was conceived as a circuit of aspirations, ideas, questions, developments and practices that, over the period of implementation of the programme, produced and influenced different understandings of the digital and the museum’s perception of audiences.

Observing how the programme evolved over time also allowed for the unfolding of a process of reflexivity in my study. I approached the

empirical data as a way of telling a story through “a series of ‘moments’” (Jenness, 2008: 7) – a story that is illuminated through the voices that composed the field and people’s actions, as they expressed through different disciplines and institutional dynamics. Identifying the different dimensions of the research analysis and formulating a narrative of the ethnography (Macdonald, 1997) involved processes of translation. Translation is an important concept in the present work, both in terms of methodology as well as an analytical tool with which to approach the museum and the object of study.

On a methodological level, translation can be conceived of in line with Bruno Latour’s framing of this concept in Actor Network Theory, or what he calls a “sociology of translation” (2005: 106). The application of translation to the study of the social allows the tracing of associations between actors and their actions in a network. Translation is seen as “a connection that transports transformations” (2005: 108) and, as a method, invites sensitivity towards the variety of dimensions that are encapsulated in social connections. In this sense, Dewdney, Dibosa and Walsh also used Latour’s theory and applied processes of translation– translations that they positioned “between different registers of knowledge and dialogic iteration in which theory and practice are equally questionable” (Dewdney et al., 2013: 224).

In *We Have Never Been Modern*, Latour (1993) considers ‘translation’ central to the condition of being modern. Translation “creates mixtures between entirely new types of beings, hybrids of nature and culture” (Latour, 1993: 10). Twelve years later, Latour revisits the notion of translation in his ‘Actor Network Theory’ which he also calls “sociology of translation” or “sociology of associations” (2005: 106, 108). Here translation becomes a way of generating traceable associations within networks. Translation is therefore seen in this work, on the one hand, as a reflexive practice of interpreting the fieldwork material through theoretical references and, on the other hand, as an acknowledgment and exploration of the translations that take place in the field as a result of associations or disassociations between the actors. While the former form of translation

seems to happen at “the interface between the empirical material and its interpretation” (Alvesson and Sköldbberg, 2009: 276), the latter is located in the processes through which Tate mediates its professional practices and politics in the networks of action or through different media. Mediation and translation are therefore two concepts that are interconnected in the present work not only due to their etymological proximity but also because of the link that exists between the reflexivity of the method and the multi-dimensionality of the study, based as it is on the triptych of art museum-media-audiences.

The present research explored processes of mediation that took place in the production of the ‘Performance Room’ project. Mediation is proposed here in the context that Richard Grusin has described it (2015), as a continuation of the *remediation theory* he developed with Jay D. Bolter (Bolter and Grusin, 2000). Bolter and Grusin (2000) defined remediation as an inherent characteristic of media, where the representation and characteristics of one medium can be traced inside another. This analogy relates not only to the characteristics that a medium inherits from its technological ancestors, but also to a public fascination with media which, for the authors, implies a double logic of remediation: a desire for transparent immediacy combined with a state of hypermediacy (Bolter and Grusin, 2000: 21-44).

In *Against Remediation*, David M. Berry (2013) argues that the theory of remediation, although significant for media theory and medium specificity, fails to incorporate the empirical conditions of the experience and practice of media. He suggests that in order to grasp all dimensions of mediation one must think “beyond the screenic”⁷¹ (Berry, 2013: 33) and recognise the agency of media as a power that surpasses functionality and materiality. Revisiting the notion of mediation in 2015, Grusin seems to respond to this critique by going beyond the visual narratives of

⁷¹ For Berry, remediation theory is deficient in its inability to adequately account for the complexity of computational media and the role both human and non-human actors play in processes of mediation. It is his critique of the supposed one-dimensionality of the concept of computational media that Richard Grusin seems to particularly respond to in his later text. In Berry’s words: “I think remediation draws its force through a reliance on an ocularity, that is, remediation is implicitly visual in its conceptualization of media forms, and the way in which one media contains another, relies on a deeply visual metaphor” (Berry, 2013: 33).

containment and visibility. He proposes an ontological approach to mediation “as a process”, coining the term “radical mediation” to account for non-human forms of mediation and consider the ways in which human experiences are influenced by and become connected to computational systems of communication and exchange (Grusin, 2015: 126-127). Thus Grusin insists that “mediations are always remediations, which change or translate experiences as well as relating and connecting them” (2015: 128). The composite *live* experience of ‘Performance Room’ can be seen as a similar set of mediations.

Processes of remediation render media transparent; at the same time, mediation is itself also a transparent yet layered process. For this reason, paying attention to the mediations that took place in the case of ‘Performance Room’, served as a way of going beyond the mere “appearance of things” to investigate the dynamics that compose “their underlying reality” (Jameson, 1981: 24).⁷² Remediation theory was thus useful as a means of identifying the media formats and content that the ‘Performance Room’ programme employed in order to produce a live performance event on the network. For instance the production of video content, which was pivotal to the implementation of the programme and will be discussed further in this thesis, reproduces the set-up of a television production, while the broadcasting of live content has its roots in radio broadcasting of live events (Auslander, 2016).

However, a medium is not a neutral entity and it functions under specific strategies and practices, which can also be traced back to processes of mediation. In the case of the museum, practices of curation and content production established in its analogue history become mediated into the digital – practices which cannot be seen as separate from the organisational dynamics and politics that produce them and frame the museum’s relation to its public. In this context, the present work may be said to extend the

⁷² Fredric Jameson’s perspective of the concept of mediation as a means of cultural and literary analysis was influential for Richard Grusin (2015: 127) and is also relevant to the present work. For Jameson, mediation is a means for dialectical philosophy to decode the relations of production and the multiplicity of disciplines that lie behind the appearance of things (Jameson, 1981: 25). Following this logic of a multi-layered reality to be understood and reassembled through analysis, the notion of mediation is conceived here not only as the transference of images, information, and content into media formats but also as the experiences and practices that become relocated in this process.

concept of transmediation used by researchers on the *Tate Encounters* project to describe how, in their interaction with the museum, students/co-researchers used “one media to transcribe another”. This transcription does not consist of some process of interpretation between two media (such as using video to interpret painting); it also involves processes of mediation occurring at the level of the organisation and between the organisation and the participants. What emerged as important in the *Tate Encounters* project was how the experiences of a transcultural audience could highlight the ways that knowledge is recoded from one sign or value system to another (Dewdney et al., 2013: 203).

In my case study of *BMW Tate Live: Performance Room*, the focus of attention turns to Tate’s encounter with the spaces and audiences of the network. In order to produce knowledge and value under these conditions, the museum recodes and translates practices from its material-based history into the more open-ended structure of the web. As Victoria Young notes describing her embedded research at Tate, institutional “ways of thinking translate into ways of working” (Young, 2016). The extension of these ways of working into a digital environment – an unaccustomed process for many of Tate staff – invited a closer look into the background and the results of mediation and translation into new media.

Translation was therefore a significant methodological tool for understanding and explaining processes being enacted in the field, as the notion of translation helped alert me to the mediated nature of these processes, while also allowing me to reflect on the way my own research was at once forming and being formed by similar processes of mediation. It is, therefore, important to acknowledge that the narrative of the ethnography that follows is a *construction* of the elements that emerged as key during the interpretation and analysis of the case study. In the section that follows I will outline some specific directions as well as limitations in the research practice that affected the methodology of the study.

3.4. Research boundaries and limitations

Before moving on to the specificities of the ethnographic account at Tate and the ways that the embedded research was situated in Tate spaces, I will here delineate some of the boundaries and limitations of the study in relation to methods.

Anonymity

In terms of the use of the data collected during the research, I followed Tate's 'Employee Code of Conduct' (See Appendix 1) for Tate staff and research students. According to the code, members of staff, researchers, interns and volunteers at Tate 'should treat as confidential all details of, or concerning, any employees, customers, contacts or other matters which may come to [their] attention by reason of [their] employment with Tate'. In order to comply with these guidelines, I anonymised my fieldwork notes from the implementation meetings with Tate staff and categorised information and quotations by department rather than staff member (see Appendix 4).⁷³ In this way, all names and identifying characteristics were removed from the fieldwork notes in order to ensure that the observations could not be attributed to particular staff members. This categorisation of information is significant because it allowed reflection on the way that the concepts of the digital and of audiences can vary across different Tate departments depending on the assumptions brought to the field.

Although every effort was made to anonymise the research, it might nevertheless still be the case that a reader familiar with Tate staff or the *BMW Tate Live* programme, would be able to recognise some of the people who constitute the study's network of actors. In addition, I often quote statements that are available in the public domain, where one can find a reference to the name and occupation of the source. Although this factor poses a threat to the anonymity of the study, a methodological decision was

⁷³ The instances included in this appendix are non-edited fragments from my fieldwork notes that however do not necessarily depict sequential conversations but assisted in grasping the perspective of each department. Hence the quotation colon is essentially selective in order to reflect and emphasise quotes, ideas and perspectives as they emerged in the field.

taken to include such statements, as they reflect the ways that Tate staff present their work around the digital and their perception of audiences to the public. The use of such public statements also validates the front-end and back-end approach taken by my analysis (see Chapter 4.1) and highlights the pragmatic contradictions that take place in museums and cultural organisations between programming aspirations and organisational politics.

Audiences

Since my research focuses on Tate's understanding of its audiences that reside in networked environments it is necessary to clarify here that the perspective through which I follow the assumptions around audiences and I further discuss in the analysis of the thesis, is based on the institutional thinking as it emerged in the fieldwork period. Although I recognise the value that an audience research would have, allowing for a cross-examination of the ideas that circulated in the 'Performance Room' programme and the assumptions of participation that both the museum and the audience generated, this was beyond the length and scope of this research study. For this work I therefore decided to focus only on the tracing of the different assumptions of audiences that exist and emerge inside the museum and further reflect institutional politics in both a strategic and an implementation level.

Action-led research

As discussed in Chapter 2, this research is situated within a broader context of institutional reflexivity where the museum "comes to know itself better, questioning its own auspices and social function" (Prior, 2003: 67). Following on from *Tate Encounters* there was a change in the research culture at Tate with regard to audience practices and public programming. The present work aims to generate new knowledge for Tate and other contemporary art museums relating to their understanding of digital culture and engagement with audiences through digital and networked media. However, this work does not extend such knowledge in real-time yet it creates a space of contemplation for further reflection and future use.

Embedded organisational research is often part of the organisation's agenda (Wellin and Fine, 2001: 324) and, as a result, researchers are asked to put together an institutional evaluation based on their fieldwork or to regularly give the organisation feedback on their results. For instance, in her ethnographic study at the Science Museum, Macdonald (1997) shared fieldwork reports with the museum staff she was observing. Other examples of embedded research studies in criminology (Braga and Davis, 2014) or health research (Lewis and Russell, 2011) show that the situated researcher can directly affect the practices that he or she is studying by sharing the results of the study with the institution.

On the contrary, the present work may be said to be action-led but does not lead the action. By this I mean that my study examined the practices of the museum without influencing them, as I was present alongside the museum practitioners but did not interfere with their work. My research did not seek to fulfil any immediate formative purpose or to influence the professionals in an indirect yet transformative way. This was the reason behind my decision not to conduct interviews with the research participants. I limited my work to what has already been described as the laboratory of everyday museum practices so as to focus entirely on the processes that emerge naturally in the field and the paradoxes and questions raised by the dynamics of digital culture and the networked audience.

It is reasonable to assume that interviews would have provided additional support for this ethnographic study, particularly as they would have yielded a more detailed account of the actors' perceptions of how their practices are mediated in digital spaces and their understandings of the digital as a culture. I nevertheless decided not to affect the production of the programme or unintentionally feed questions and ideas to interviewees, choosing rather to share any outcomes of the research at a later point.⁷⁴ The main reason for this decision derives from my focus on experiencing the

⁷⁴ See also chapter 6.2 where, departing from Macdonald's account of her embedded experience at the Science Museum, I discuss the concept of the 'semantic load' that institutional actors apply on different aspects of their professional practice. I further reflect in this section on the lack of semantic load that the digital has for some of the departmental practices inside Tate and how this also defined the understanding that particular actors developed about my research project.

museum practices and institutional understandings of the digital in their emergence without any intervention to the way that actors think or approach these topics.

* * *

This chapter has delineated the methodological dimensions of this research and the core elements that affected and inspired its methodological decisions. As collaborative research at Tate, this PhD formed part of the organisation's research culture and of its history of research practice. This chapter therefore began with a presentation of the Collaborative Doctoral Award, the scheme to which the research belonged and under which the embedded research took place. In addition, the first part of the chapter introduced the *Tate Encounters* project, discussing how it was the main conceptual and methodological influence for the present research. The *Tate Encounters* project provided the context for conducting embedded research at Tate and problematised questions related to audiences and the production of knowledge in the art museum.

It was particularly the paradigm of embeddedness and participant observation that guided the methodology of this work as a way of observing and understanding the ideas about digital culture and audiences that circulate at Tate. In this direction the close examination of the *BMW Tate Live: Performance Room* case study allowed for a tracing of the practices and ideas as they unfolded in its programming and planning; while I remained attentive to and reflexive of the emergent themes and patterns. Furthermore, the chapter also depicted the stages of my research process and reflected on the methodological decisions as well as theoretical ideas that led each of these stages.

Having described the methodology behind this study of the *BMW Tate Live: Performance Room* project, the following chapter turns its attention to more specific elements of the case study that are important in order to understand (1) how Tate constructed the programme and (2) how my research was framed around these arrangements. In the next subchapter I will thus give an account of the structural details of the implementation of the 'Performance Room' programme, which will help the reader to grasp where and how the aforementioned habitual practices operated. I will also outline how these structural details were intrinsic to my situated inquiry

involving both the spaces where the practices took place as well as the actors that performed them.

Chapter 4: Framing the ethnographic account

This chapter serves as a bridge between the Methodology and my Analysis, providing a case-specific framework that outlines the characteristics of the *BMW Tate Live* programme and the particularities of my position at Tate during my study of this programme. These supporting elements are crucial to set out the groundwork for the debate on art museum, media and audiences that this work sets forward. In so doing, this chapter also responds to the need for a self-reflexive approach to such research, acknowledging my own ethnographic position as a researcher and allowing for connections to be drawn between the conditions of my embedded position in the museum and my analysis.

The *BMW Tate Live* programme concentrates on performance art and the possibilities of its *live* presentation in both the museum's physical and online spaces. I historically and contextually situate the *BMW Tate Live* programme as part of a wider turn in the presentation and inclusion of live art that took place in cultural institutions since the early 2000s. In March 2003, Tate organised for the first time in its history a four-day programme of live art performances, video installations and a series of discussions and debates titled 'Live Culture' (Heathfield, 2003). On the occasion of the event, Tate's director Nicholas Serota stated, "in a media-saturated, high-spectacle society, Live Culture represents a fresh take on our culture-wide lust for the live" (Serota in Heathfield, 2003: 2). This notion of a 'lust for the live' seems to encapsulate the perception of live practices in the museum both at the time and until today.

First, I want to clarify that Live Art is not perceived here as an art form with a singular, distinct character. As Lois Keidan and Daniel Brine, of the Live Art Development Agency, suggest, Live Art is "an umbrella term for intrinsically live practices that are rooted in a diversity of disciplines and discourses involving the body, space and time" (Keidan and Brine in Heathfield, 2003: 4). The term incorporates a variety of embodied practices that are primarily happening live, a notion that for the performance theorist Philip Auslander signifies a temporal relationship between the performer

and the audience, “a relationship of simultaneity” (Auslander, 2002: 21). In a similar rhetoric to Serota’s point above, Adrian Heathfield suggests that the “shift to the live” results from this desire for simultaneous experiences that today’s high-tech, spectacle-focused cultural production imposes (Heathfield, 2004: 7). Considering that performance and Live Art have in the past been marginalised practices, intrinsically concerned with public space interventions, the effect of shock as well as the opposition to established forms of representation (Heathfield, 2004; Bishop, 2012), it is relevant to consider here how these practices became part of the institutional framework of museum programming.

Tate, for instance, has staged performance works by individual artists and groups and presented performance documents and audiovisual documentation as part of group shows and thematic exhibitions since 1968 (*Timeline, Performance at Tate: Into the Space of Art*, 2016). It was not, however, until 2003 and the ‘Live Culture’ event that the museum organised a dedicated programming of Live Art, which involved a series of live performance events taking place in Tate Modern either as original commissions for Tate or as re-enactments of existent performance works.

Maria Chatzichristodoulou (2014) argues that beyond the extensive fascination with the live event, the performative shift in curatorial practices is a result of a heightened attention to the experience⁷⁵ as part of the museum’s cultural economy. To further designate this element, Chatzichristodoulou refers to the work of Joseph Pine and James Gilmore who defined the characteristics of ‘experience economy’, the commercial system in which experiences become products to be consumed (Pine and Gilmore, 1999). Performance and live art events presented as part of the museum visit therefore become part of this economy where experiences are “staged rather than delivered”, personalised and memorable for the visitor in the space (Chatzichristodoulou, 2014: 56).

Taking into account the corporate influence under which museums operate today, Chatzichristodoulou’s point further addresses museums’ attention to the branded experience and revenue generation across its

⁷⁵ See also Chapter 2.1.

spaces. By occupying the museum spaces for a certain period of time, performance and live art events create a short-term hub of attention and interest for returning and new visitors which supports the museum profile amongst the audience, the cultural market and its sponsors (Rectanus, 2002). In this direction, museums today increasingly program what could be described as franchising events of live art, examples of which are 'Late at Tate' or the Victoria and Albert's 'Friday Late' series, which succeeded earlier live event programmes such as the 'Whitney Live' (2006) or the 'ICA Live Weekends' (2010).⁷⁶ These events express the institutional appetite for "staging experiences" which offer, as Chatzichristodoulou mentions, "cultural entertainment" to the guests or participants (2014: 55) yet without necessarily focusing on the exhibition of performance art.

It is relevant to add here that these live events also comply with the public policy demands for institutions to have an "impact agenda" through which they can demonstrate "evidence of efficacy, requiring indicators for measuring social inclusion and learning" (Shaughnessy, 2012: 130). Jonathan Shaughnessy suggests that such policy requirements have led museums to sustain an open character and constantly embrace new ways of engaging with their audiences (2012: 130). On the one hand this strategic agenda could be a method of standardising participation and engagement in the museum under a quantitative imperative. On the other hand though, diversity and inclusion policies have given access and space to artists and collectives who create socially oriented and participatory art which approaches audiences as participants and often as co-producers of the final experience (Bishop, 2012: 2).

Overall, the shift towards performative practices as part of the museum programming entails a variety of elements that create a complex field of practice as well as consideration. As it will be further discussed in the thesis analysis, the *BMW Tate Live* programme reproduces some of the aforementioned dynamics particularly around its role in the institutional branding as well as the ways that the museum frames audience

⁷⁶ For more information on these live events see (Whitney Museum of American Art, 2017), (V&A, 2017) and (ICA, 2017).

participation. The strand of the *BMW Tate Live* programme that I specifically focus on here, the 'Performance Room', deals with the production of art for the digital space and the online museum audience. The research therefore of this case study provides the opportunity to explore how the above discussions and elements of live art in the museum are translated or challenged in the networked environment and under digital conditions.

As is explained in more detail in the following chapters, the 'Performance Room' programme poses a challenge for Tate as it combines traditional and established institutional practices – such as curatorship or media production – with spaces that lie beyond conventional methods of working and exhibiting art, such as via live streaming on YouTube. The initiative tests Tate's habitual understandings and perception of these spaces, namely the digital and networked, and provides a window onto the institution's adaptability and openness to unfamiliar practices.

The *BMW Tate Live: Performance Room* addresses the production of live art through a consideration of contemporary technological conditions and the position the audience inhabits under these conditions. As already mentioned above, it is not merely the relocation of existent museum practices into digital spaces that challenges Tate's work in the case of the programme but also the interaction with museum audiences that these spaces both facilitate and suggest.

At Tate, it was the Tate Media department that first acknowledged the necessity of addressing this social and media condition through the institution's practices. Consequently, Tate published its *Online Strategy* (Stack, 2010) and *Social Media Communication Strategy* (Ringham, 2011), both of which highlighted the need for Tate to have a durable online presence. The institutional website and social media platforms were seen as the core spaces where Tate could expand its visibility and reach online audiences.⁷⁷ During the same period, the museum established itself as a producer of media content, through projects such as Tate Shots, which was

⁷⁷ For a historical approach to Tate Media practices and development see chapter 2.1.

already available on YouTube by 2008.⁷⁸ This provided wider access to the art experience and helped engage web audiences (Maculan, 2008).

Soon, however, such established projects and Tate's social media activity did not seem sufficient to address expanding networked audiences and their digital habits (Ride, 2014). In light of rapid and permeating technological developments, the Tate Media department identified the need to further establish a digital understanding inside and across the institution. This viewpoint is thoroughly expressed in the institution's *Digital Strategy* (Stack, 2013), which recognised the importance of third party platforms like Facebook, Twitter and YouTube and the museum's responsibility to expand its activities to include these platforms. In order for this to happen, the strategy encouraged Tate to not only act on these platforms as a producer and as a brand but to also apply digital thinking across its organisation. This extended approach was suggested as a way of more broadly representing the institution's structure in this digital activity.⁷⁹

Due to my association with the Tate Media department I was exposed from the beginning of my research placement to the ideas and discussions that fostered the aforementioned Digital Strategy. As a Tate producer explained during one of my induction meetings at the department in March 2012, Tate had at the time the opportunity to rethink its engagement with its audiences through digital technologies. She recognised two key directions in which this opportunity could be fully explored: first, "a need for an understanding from different departments at Tate – for instance the current and future curators – of what digital media might be able to bring to a project in a physical space" and, secondly, the need to enhance Tate's production of content by orienting it "in the places where they [the audiences] expect to find it".⁸⁰ More specifically, the producer linked this comment with Tate's broader institutional mission (Tate, 2016) by noting

⁷⁸ *Tate Shots* is a programme that has been running at Tate since 2007 with the support of the communication company, Bloomberg. It constitutes a series of short videos, interviews and documentary films that present highlights from the Tate's exhibitions, collections, public events and performances. This series inaugurated the channel model of online content distribution but will be used in this chapter to exemplify the institution's broadcasting mode of interpreting and framing the art experience (see also chapter 2.1.2).

⁷⁹ For a more detailed presentation and analysis of Tate's digital strategy (2013-2015) see chapter 2.2.3.

⁸⁰ Personal communication during induction, Tate Britain, March 2012.

that: “Our mission is to increase public enjoyment and understanding of art. So that makes sense for us, to go to where the people are and audiences already are”.

The institutional moment, therefore, under which the *BMW Tate Live* programme was set up in 2012, seems to be a transitional one in terms of the museum’s understanding of digital media and audiences and its desire to adapt its practices to the networked conditions of cultural production and reception. But a number of pragmatic questions suggest themselves here: (1) What were the practical ways in which Tate’s values and mission could be extended into ‘spaces where audiences already are’? (2) Did Tate need to re-interpret its approach to digital culture and the network itself to understand the networked conditions in which people interact and produce cultural value? (3) If so, what were the ways in which it did this and, if not, what were the factors that impeded this process of re-interpretation and re-conceptualisation?

These questions underscore the complexity of the dynamics in place.⁸¹ It is this complexity that my study of *BMW Tate Live: Performance Room* investigates through multi-dimensional analysis and reflection. Having briefly outlined the problematic of the research, this chapter will go on to introduce the *BMW Tate Live* and my approach to this project, before examining more closely how the case study provides answers and allows for further contemplation of my research questions. As delineated in the Methodology, such a reflection on and acknowledgment of my methods of study and my embedded approach to Tate’s practices are an integral part of the research outcomes. For this reason, the following section will introduce the reader to the core elements of the programme structure and discuss how these elements guided my ethnographic study and data collection inside the museum.

⁸¹ These questions are further addressed in the next section, see more specifically sections 5.1.3 and 5.2.1.

4.1. BMW Tate Live: Performance Room – Introducing the programme

In October 2011, Tate and the BMW Group embarked on a four-year international partnership with the inauguration of the *BMW Tate Live* programme. In the press release for the programme, the *BMW Tate Live* was described as a series of events dedicated to “performance, interdisciplinary arts and curating digital space” (*Tate and BMW announce major new international partnership: BMW Tate Live*, 2011). As put into context by Dr. Uwe Ellinghaus, BMW’s Director of Brand Steering and Marketing, the partnership was part of the company’s involvement in cultural programmes of transnational setting, with a focus on intercultural dialogue. The dialogic aspect appeared to be a relevant point for Tate as well since the programme, in the words of Tate Modern director Chris Dercon, responded to the audience’s expectations for “interaction, participation and personalisation” in the art experience (*Tate and BMW announce major new international partnership: BMW Tate Live*, 2011).⁸²

It is important to note here that my research focus lies specifically with the *BMW Tate Live: Performance Room* project, which was the first strand of the series. First introduced in March 2012, the programme centres on the live streaming of performance art online. The ‘Performance Room’ consists of a series of commissioned, live performances, which take place at Tate Modern with no physical audience. The artists’ works covers a variety of performance practices from dance to conceptual art and music, which are broadcast on Tate’s YouTube channel with viewers watching live from across the world.⁸³

So, at first glance and in line with the aforementioned Tate mission, ‘Performance Room’ addresses ‘the spaces where the audiences already are’ with the use of YouTube as the core online platform on which the project developed. YouTube is part of the everyday lives of billions of users

⁸² The role of BMW as a sponsor and the museum’s marketing language and branded character are considered important elements in the examination of the case study and for that reason they are further analysed in chapter 6.

⁸³ See appendix 2 for an indicative list of the ‘Performance Room’ commissions per year and how they spread across the stages of my PhD research and fieldwork.

(YouTube, 2016) who have assimilated watching online videos into their daily routines (Lovink, 2008: 10). It is not just the popularity of the platform that rendered it appropriate for the programme but also the ways that it facilitates access to and the distribution of content (*Online Collectivities*, 2014). Apart from its expanded role as a channel for a variety of video types, YouTube is also validated by the users' participation. The 'You' of its title underlines the opportunity that this platform provides for one to broadcast oneself, while the option of commenting under the videos creates an additional space for expression and participation (YouTube, 2016).

In its use and management of this popular social media platform, the BMW Tate Live programme provided an opportunity for me to explore whether and in what way Tate's broadcasting character was being developed, transformed and expressed. How was the expansion of the museum's programme to an online platform influencing its production of media content, first established through programmes such as *Tate Shots*?

The *Tate Shots* films were already an accessible resource on Tate's YouTube channel by the time the *BMW Tate Live* programme was set up. However, 'Performance Room' seemed to suggest an alternative way for the museum to use the capabilities of this platform. Apart from being a repository for Tate's video productions, YouTube was used in this case as an operative space for the production of content. It was particularly the aspect of live streaming that was considered important and also innovative for Tate as, according to the programme press release, it allowed the audiences "to experience new work firsthand" (*Tate and BMW announce major new international partnership: BMW Tate Live*, 2011). Due to the performances being live-streamed on people's devices and screens via YouTube, the *BMW Tate Live: Performance Room* was introduced as "the first artistic programme created purely for live web broadcast".⁸⁴ This draws attention to the fact that the audiences for these live performances are only ever present in the online space (*Tate and BMW announce major new international partnership: BMW Tate Live*, 2011).

⁸⁴ The validity of this statement is further discussed on section 5.2.3.

The live-streaming feature made possible on YouTube was also seen as a way for Tate to offer a good visual experience to its audience. One of the objectives of staging 'Performance Room' on YouTube was thus the creation of a performance event that the viewer could watch in real-time and in high visual quality. As the assistant curator of the programme Capucine Perrot explains, the programme was intended to provide an escape from "all these performances you can watch on YouTube which have bad sound or [where] you can hear the sounds of the room [in which it] is taking place" (*BMW Tate Live Talks: On Mediation Experience: Transforming Performance*, 2014).

The aspiration of offering the audience a good quality video experience does not only illustrate the broadcasting competence of this institution, it also reflects the need to affirm the quality of the programme through a high-definition visual experience. The curator of the programme, Catherine Wood, also touched upon this detail in a public event for the 'Cultural Value and the Digital' research project, where she emphasised the importance of providing Tate audiences with a good quality performance experience that was not a fragmented or badly-recorded secondary documentation of an event (*Online Collectivities*, 2014). This aspiration for quality experience, as manifested in the curators' public statements, creates two interrelated impressions: on the one hand this online video experience is presented as being distinct from other YouTube videos of art performances where the technical and visual standards do not achieve Tate's standards of production and display; on the other hand, this visually mediated experience is intended to emulate the physical experience of performance events as they are usually presented at Tate.

Another locus of attention is therefore the creative process of the performance as it unfolds during the streaming. The live performance event is a distinctive feature of the 'Performance Room' and serves as an important factor in my own inquiry into Tate's practices around the digital. This feature provided me with the opportunity to study the tensions that arise between the established institutional approaches to performance art and the conditions for the production of cultural content that the online medium allows. As I discuss in more detail in the next chapter, I consider

'Performance Room' to be part of a history of programming of live art at Tate and, as such, it is influenced by the histories of art and traditions of representation established in the museum.

In the case of 'Performance Room' the digital space of YouTube and its broadcasting practices are integral to the production of art. But these spaces are, outside the scope of traditional art historical display. In order to reconcile these online practices with the histories that nurtured performance at Tate,⁸⁵ the programme was presented as a form of media experimentation that would simulate access to a unique experience of performance art in the physical space. This artistic exploration would stand along the tradition of artists experimenting with video and TV, such as Bruce Nauman and Dara Birnbaum (*Online Collectivities*, 2014). This analogy is encapsulated in the following explanation by Capucine Perrot: "if you think of the black and white footage of Bruce Nauman walking in his studio, recording his movements with a camera set up in a fixed position, you get a sense of how *Performance Room* operates" (*BMW Tate Live Talks: On Mediation Experience: Transforming Performance*, 2014).

In an article Perrot wrote for Tate's research journal, *Tate Etc.*, she also highlights how real-time access to an artist's studio at the moment of creation and experimentation was the original purpose of the programme. In order to further clarify this point she employs the triptych of "one room, one camera, and no post-production" (Perrot, 2014). This explanation follows Chris Dercon's introduction of the programme in 2012 in the series trailer, where he notes that the commissioned live performances were created for the camera, giving the audience an opportunity to watch the artist's idea realised on their screens 'first-hand', with no post-production. He goes on to emphasise this quality of genuineness, adding: "there is no filter, there is no such thing as editing, of course there is no censorship" (*BMW Tate Live Performance Room*, 2012).

It appears that the mediated interaction that the 'Performance Room' suggests and the absence of any audience from the physical space – the

⁸⁵ For a brief discussion on the role of performance art at Tate and how it associates to the programming of live art today, see chapter 5.2.

audience only witnesses the event by proxy – created the need for such an emphasis on the authenticity of the programme. Both these public statements by the curator and the director of Tate Modern give importance to the programme setting and highlight the lack of editing or post-production processes during the live event. Here the concept of *primary* access is stressed in an attempt to affirm the uniqueness of the audience experience as well as the artist's creative process. Such statements are intended to give the sense that the performers and the audience participate in an organic relation of action and spectatorship that develops in real-time.

With live-streaming performance art being a novelty for Tate, the institution also drew attention to the experimental nature of the programme and focused on the way the programme allows audiences to participate in the art pieces. In this way, in addition to its creative currency and broadcasting character, the programme was seen as responding to the expanded virtual communications and capabilities of audiences to “interact, participate and personalise” the art experience through technology (*Tate and BMW announce major new international partnership: BMW Tate Live*, 2011). Social media was thus presented as being integral to providing access to the programme as well as facilitating its participatory features.

To further explain this last point, the invitation to ‘Performance Room’ audiences was twofold: on the one hand live access to the performance event via Tate's YouTube channel, and, on the other, live participation in a post-performance Q&A with the artist and the programme curator. In order to access the live event the audience had to tune in to Tate's YouTube channel at a specific day and time, while in order to participate in the Q&A discussion they were asked to post questions and comments on social media platforms (mainly Twitter, Facebook and Google+) during or after the live act. At the end of the performance these questions were forwarded to the Q&A panel consisting of the artist(s) and the curator(s).⁸⁶ The “Tate social media team”⁸⁷ would forward the questions

⁸⁶ During the first year of the ‘Performance Room’ (2012) in three out of four performances the Q&A set-up included the artist and the two curators of the project at the time, Catherine Wood and Kathy Noble. After the first year of the programme, the Q&A sessions ran with the participation of just Catherine Wood, then Curator of Contemporary Art and Performance at Tate.

and comments to the curator / interviewer who would read them on an iPad tablet and then feed the discussion accordingly (*BMW Tate Live Talks: On Mediation Experience: Transforming Performance*, 2014).

It is thus noticeable that Tate assigned a particular value to the active role of the online audience in this project. During the *BMW Tate Live* press launch in 2012 it was suggested that the audience could also interact live with other users on social media platforms, while the performance was ongoing. This feature was highlighted both by Chris Dercon in the first series trailer⁸⁸ (*BMW Tate Live Performance Room*, 2012) as well as at the press release for the series which emphasised the audience's "opportunity to email chat with other viewers (or via social media channels) at the same time, or straight afterwards" (*Tate and BMW announce major new international partnership: BMW Tate Live*, 2011). In the end this idea was not implemented, at least in terms of the YouTube page interface that Tate provided for the 'Performance Room'. Instead, viewers were invited to send direct questions and comments, with the hashtag 'BMWTateLiveQ', for them to be discussed in the Q&A.

Whether this adjustment was due to the technical infrastructure of the YouTube interface or constituted a purposeful decision over what the format of the online experience should be, it is indicative of the decisions that had to be taken by the institution in its attempts to introduce itself into the 'spaces where the audiences already are'. The active role of the online audience was indeed promoted as a significant aspect of the series; however its application was more complex in practice. This particular 'activity' of the audience in the form of a real-time interaction with the artist and the curator was devised on the basis of the museum's talks and events' model. Despite what was described as an interest to initiate a space of broader

⁸⁷ At the backstage of the 'Performance Room' the *social media team* consisted of Tate Media and Tate Marketing staff, who were managing the social media platforms during the live broadcast. I further explain their position and I give examples of their role in chapter 5.

⁸⁸ Chris Dercon, then director of Tate Modern, was the presenter and narrator of the first *BMW Tate Live* series trailer. To further clarify, by *trailer* I here mean the promotional short film that Tate produced to introduce and advertise the *BMW Tate Live* series. The trailer was aired in March 2012, a few months after the official press release and few weeks before the first Performance Room commission by Jerome Bell. The film follows a tradition of short film productions by Tate Media, which advertise Tate's programmes and exhibitions. Often these films include key Tate staff as narrators of the museum's work. In chapter 2.1 I also referred to Chris Dercon's key contribution as the person to introduce the Tanks' festival programme (in the print version of the festival catalogue).

discussion among the online users that were watching the performance in real-time, the actual participation ultimately resembled the format of a Q&A discussion staged in the spaces of the museum.

It is interesting to also note that the chat feature that Tate wanted to include in the experience is already intrinsic in the participatory and discursive nature of social media. This was perhaps not quite taken into account in the initial plans for the series. Twitter in particular is a space that facilitates public discourse, with people creating and following specific threads of discussion with the use of hashtags, mentions and comments (*The Twitter Glossary*, 2017). Even if Tate's YouTube channel did not offer the interface for people to engage in discussions while watching the performance, the mentions '@BMWTateLive', '@BMWTateLiveQ' as well as '@TateLive' – and their corresponding hashtags – could direct the viewers and users in a discussion that occurs outside the Tate-designated space.

In their efforts to create familiar references from the history of performance art with the online features of the programme, Tate curators also sought to situate the 'Performance Room' in the context of the institution's relationship to the artists. Tate's approach to the digital and online capabilities of the programme was inspired by a curatorial exploration of how live communication with artists could in itself become a tool for artistic work. As the curator of the programme Catherine Wood explained, for 10 years Tate curators working in performance art had relied on digital tools such as Skype or email for their communication with artists. The series was seen as a way of bridging the gap between the performance art setting and the communication qualities of such contemporary media. In this sense, during the performances, the room serves as an "enclosed studio practice", while the single camera acts as an intermediate between the live action and the audience's gaze (*Online Collectivities*, 2014).

Consequently, the invitation to the participating artists was twofold (as indeed was the experience being offered to the audience). In the first part of the programme the artists presented a performance piece designed for the gallery room, for the camera and for the online audience. In the second part, directly after the end of their performance, the space was

transformed into a talk show format, with the artists and the curator of the programme engaged in a discussion about the performance and their work.

The 'Performance Room' was therefore an opportunity for the museum to examine how the processes of mediation that feature in forms of the museum's communication could directly affect the production of performance art and the experience of both the artist and the audience. In this sense, the series had to balance the aspirations and technical requirements of producing an 'innovative' and 'experimental' project on YouTube (*Tate and BMW announce major new international partnership: BMW Tate Live, 2011*) with the participatory qualities inherent in the media it used. As the analysis of the programme's development further illustrates, Tate's habitual institutional practices around the production of digital content were in force, but they were also challenged by the conditions and opportunities afforded by the medium.

4.2. Researching ‘Performance Room’ – Defining the research fieldwork

As outlined in the previous section and in chapter two, the department that produced digital content at Tate and was as such involved with digital media practices was primarily Tate Media. The ‘Performance Room’ series introduced a new dynamic into this tradition of content production, necessitating a more holistic institutional approach due to its complex and inter-disciplinary elements. The production of the series required the contribution of people from different Tate departments participating in the design and implementation of the programme. The programme was thus a cross-departmental collaboration between people from the Curatorial, Marketing, Media and Learning departments, as well as, occasionally, the Press, Online and Development teams, all working together in their various professional roles to address the programme’s composite structure: producing a live art piece, broadcasting it live online and addressing the online audience with a participatory Q&A. In addition to the Tate staff, the production of the programme also included an external media production company and a live-streaming company who were responsible for the technical details of the broadcast and streaming on the day of the performance.

It was not primarily the collaboration between these different departments and professions that was significant for my inquiry but rather the fact that this collaboration seemed necessary for Tate to be able to stage a programme in the unfamiliar space of the online network. This interconnected group of people from inside and outside Tate generated a conceptual space of discussion where they negotiated their ideas and conceptualisations of the programme and created a set of museum practices where the digital came into play. It is this space of negotiation around the digital and the enactment of the resulting digital practices that constitutes the main focus of this study.

To this end, my fieldwork concentrated on the spaces where the gathering of actors happened. The 'gathering' here is conceived on the one hand as the meeting point of actors and, on the other, in the way that Bruno Latour uses it (2005: 144) to describe the multiplicity of layers that exist in objects, humans and in the moments of their connections. The fieldwork spaces therefore were considered places where a variety of interactions happened, ideas took shape and institutional dynamics were performed.

There were two main locations that served as the focus of my observations: the meeting rooms, mostly in Tate Britain, where the implementation meetings⁸⁹ took place, and the Tate Modern gallery rooms where the 'Performance Room' was set, produced and live-streamed. Other institutional spaces at both sites, such as the staff café, offices and corridors, as well as the public museum spaces, complemented the research field as points of access to resources and to the institutional habitus (Bourdieu, 1984).

Since my embedded study concentrates on both the actors and the physical and conceptual spaces that their practices occupy, I would like to stress here the importance of the 'ethnos' and 'structure' of the programme in order to frame my ethnographic study at Tate. The 'ethnos'⁹⁰ includes first the multitude of Tate staff and professionals associated with the *BMW Tate Live* programme and involved in its production. In addition, the 'ethnos' of my study also includes the artists that created work for the series, as well the audience members who participated in the discussion that the programme generated. In my research, I closely observed the associations and disassociations that these different groups of professionals and individuals developed throughout the programme in order to understand the dynamics of cultural production and interpretation.

Furthermore, as already discussed in chapter 3.2, my analysis is based on a synthesis of both human and non-human agents and their traces in physical and online spaces. Thus, other elements also formed part of my

⁸⁹ The *Implementation Meetings* are the programme's planning and assessment meetings that during my fieldwork period were held approximately once a month. See more in chapter 3.3.

⁹⁰ This derives from the Greek word *éthnos* (<έθνος), which means a group of people that share the same culture, race or origin. The term is also used here as a reference to the word *ethnography* to describe the group of people that consisted the subjects and informants of my research study.

research: the programme's agenda and its various releases in the press; the video productions of Performance Room; the post-performance Q&A sessions between the artist and the curator; public statements about the programme by contributors;⁹¹ Tate's strategies, annual reports and evaluation documents; external reviews and mentions of the *BMW Tate Live* in publications and articles.

Considering my embedded position in the museum I adopted a multi-sited approach in my fieldwork in order to gain access to these agents and data from different perspectives and better grasp the dynamics in place. As a result, it was not only my navigation through, and position in, the actual architecture of Tate spaces that was instrumental to my analysis; my research approach in relation to these places was also of central importance. I was therefore able to access the field of Tate practices in action through processes of tracing and translation (Walsh et al., 2014: 20). Being attached to a course of reflexivity, I traced the associations and dissociations that the museum makes around digital culture and audiences and I translated the institutional language and the observed practices into analytical points and interpretations.

Of course, the museum also translates its own policies and strategies into practices and programmes. In order to then be able to trace the relations between the museum's practices and its theoretical frameworks, I approached the 'Performance Room' programme as being composed of a front-end/back-end structure. This concept, adapted from the patterns of software architecture, served as a useful paradigm with which to approach and understand the different levels and aspects of the *BMW Tate Live* programme.

The influence of anthropological thought on this division cannot be disregarded here. Particularly through Erving Goffman's work, 'The Presentation of Self in Everyday Life' (1971) where he recognises that people act and perform themselves in the social realm through front-stage and back-stage processes. Both these attributes are expressed with different

⁹¹ By public statements here I mean interviews by contributors, blog posts and any other statements made about the programme and available in the public domain – usually through a Tate platform or as part of a Tate event.

behaviour as well as through difference use of language and compose what Goffman calls “the techniques of “impression management” (1971: 132). In her ethnographic account from the Science Museum, Sharon Macdonald comments how Goffman’s theory is useful in order “to perceive the way in which participants may act differently in different contexts” during an ethnographic study (Macdonald, 2001: 86). In addition to that, she argues how the participants in a participant-observation context are more likely to concentrate on the front stage of their public presence and performance. For that reason she suggests that the ethnographer needs to be attentive and directed to the “interplay” of these two stages in order to understand the participants actions as well as reasoning.

In the case of software architecture, the front-end of a structure is the part that the user interacts with, while the back-end is the control point that determines the possibilities of that structure. Likewise, in the example of the ‘Performance Room’, the front-end of the programme is what the public sees and engages with, while the back-end can be thought of as the processes that shape the performance experience for the artists and the viewers. The front-end of the programme thus includes all features that are available in the public domain. These can be summarised into three main points of reference: (1) the audio-visual and written products of the series in Tate’s physical and online spaces; (2) the marketing, press and staff’s public statements around BMW Tate Live; (3) the discussions that the series generated which are available online as part of an interconnected network of sources and references.

Studying the ‘front end’ or active façade of the ‘Performance Room’ involved, primarily, a focus on the video content, including the live broadcasts of the performance art and the post-performance Q&A sessions. But in addition to these production outcomes and the events themselves, it also proved useful to audit the contributors’ public statements about the programme, related press releases, the development of Tate’s agenda, Tate’s strategic documents, relevant blog-posts and audio-visual material, as well as external reviews and mentions of the *BMW Tate Live* in various publications and articles. This front-end approach was not limited to an

analysis of the public manifestations and information, it also included a consideration of the concepts that the 'Performance Room' negotiated through them. I therefore also focused on the historical and institutional context that nurtured the 'Performance Room' at Tate and the ways that the programme's output and public representations reflected the relation of the museum to digital culture and to its audience.

It is, however, the study of the back-end of the programme that differentiates my research from a one-dimensional case study. The notion of the back-end, as I am using it here, relates to the themes and ideas that emerged and circulated during my situated observations. Conceiving of these ideas and concepts as forming the structural back-end of the 'Performance Room' provided a way of tracking institutional conceptions of the programme and of better understanding how these contextual elements influenced and fed into the programme itself. The combination of front-end and back-end sources of data thus allowed for a connection with the overall conditions, associations and disassociations that underlie Tate's relation to digital ecologies.

The production of the 'Performance Room' involved various different participants and locations, forming what Latour calls a "work-net" (Latour, 2005: 143) of actors in states of operation. As already mentioned, my situated research took place primarily across two locations: the meeting rooms in Tate Britain that hosted the implementation meetings and two gallery rooms in Tate Modern where the live productions took place. Both spaces can be considered containers⁹² of interaction and ideas through which I traced the articulation of institutional dynamics and observed institutional practices. But the different settings and atmosphere of the two locations also generated a variety of remarks revealing the divergent

⁹² My approach here is influenced and informed by Henri Lefebvre's study on the production of space (1974) and is more specifically centred on the argument that space "is not merely the passive locus (lieu) of social relations" (Lefebvre cited in Elden, 2004: 193). Instead, according to Lefebvre, physical forms, mental constructions as well as the processes that take place and modify these spaces over time affect the way people experience and understand space. With a particular focus on urban planning Lefebvre emphasises the notion of space as political (Brenner and Elden, 2009). In my case, I considered it useful to explore the politics that develop and unfold in the museum spaces and more particularly to examine the systems of thought and interactions enacted in these spaces.

conceptualisations that different actors formed and communicated in these spaces.

In order to address the diversity of these different settings and my own position and perspective within them, I developed two interrelated but distinct paradigms with which to approach my field observations, both of which were contingent on the spaces of this work-net. Accordingly, I conceived of my position vis-a-vis the activities and interactions that took place in the meeting rooms as that of an 'Observation Tower', while my interaction with the backstage activities of the programme occurred 'in media res'. In the following section I will recount the operational details of these spaces and paradigms so as to outline the flux of elements, actions and people in the structure under examination.

4.2.1 Spaces of action and approaches to the research practice

As previously noted, the cross-departmental and cross-disciplinary nature of the programme required that my ethnographic observations take place across different spaces and that my research be reflexive and responsive to the varying conditions of the institutional environment. The paradigm of the 'observation tower' points to the conditions under which I conducted my observations in the implementation meeting rooms. In these boardroom-structured spaces, I sat in silence at a corner of the room or at the edge of the long rectangular table, listening to the discussions while keeping hand-written notes. Soon after I started my fieldwork, people became familiar with my presence and I became part of the meeting environment. This impression intensified as the series developed and my presence went unnoticed due to the minor interactions I had with the participants and their interactions with me, as well as the increasingly intense focus of the meetings on planning and programming. Under these circumstances, I had the opportunity to be attentive to the ideas that people exchanged and to follow the discussions as they originated.

I also chose to maintain this detached approach in order not to interrupt the institutional processes or affect the *modus operandi*. The metaphor of the observation tower draws attention to the particular perspective opened up by this point of view and the kind of awareness that it allowed for. The metaphor is not intended to imply any sense of superiority or heightened position, but it does highlight how my position as a researcher was simultaneously embedded in and detached from the activities I was observing. From this observational point I followed the concepts, decisions, directions, selections and exclusions involved in the programming of the *Performance Room* project. I was also able to trace the currency of digital culture and the value placed on audiences when actors from different departments and disciplines gathered to work on this collaborative yet experimental project. The aforementioned research setting can be schematically expressed as follows (see figure 4.1.):

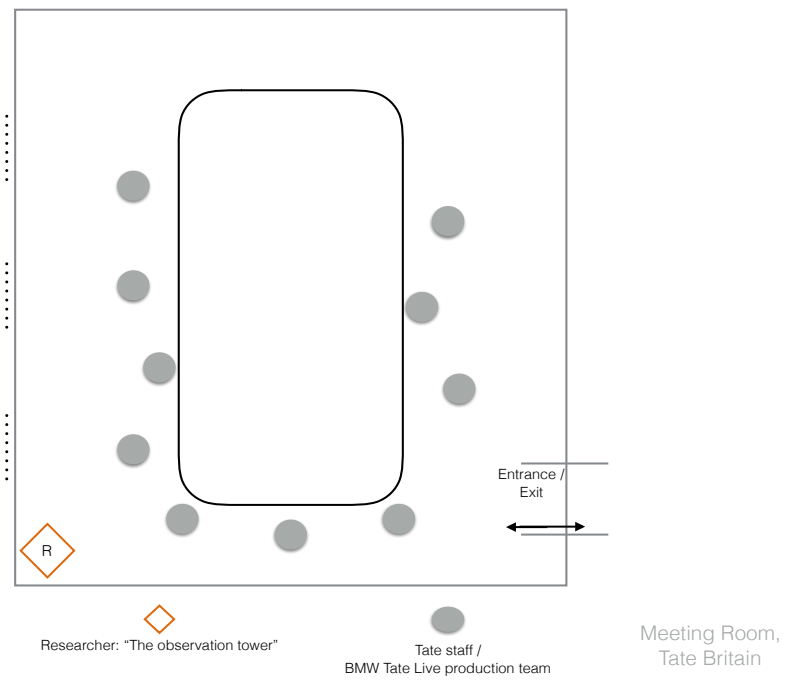


Figure 4.1.: The diagram represents the 'observation tower' perspective as it took place in the implementation meeting rooms at Tate Britain

In addition to direct observational work in the meeting rooms, my fieldwork also included spending time in the spaces and among the activities of the performance production and live broadcast. These second key set of observation spaces included the Clore Studio and the McAuley Gallery in the Tate Modern Level 0. The Clore Studio is a large room designed and used as a facility for learning workshops (Clore Learning Centre, 2016), but for the purposes of the Performance Room project this space was transformed into a production room. The room gave the distinct impression of a television studio, with all the necessary equipment, set-up and the spirit⁹³ of a live-broadcast. Apart from the technical infrastructure required for the broadcast to take place, the human infrastructure included staff from the Tate production team as well as professionals from the external production company: the director and producer, the camera crew, a floor manager, sound technicians and runners; all communicating via a wireless intercom headset (Figure 4.2.). It was also often the case that a part of the Clore studio was used as a dressing room for the artist and his or her collaborators.

⁹³ By *spirit* here I mean the atmosphere of preparation and anticipation, at the production backstage, before a live event (namely, with a programme of rehearsals and a countdown before the start). Under these settings people often had very little time to deal with unpredictable changes, last minute details or tech-related issues.



Figure 4.2. : The broadcasting point during a Performance Room live broadcast. On the left the director of the broadcast, wearing the intercom and speaking to the camera-person in the performance room (© Ioanna Zouli).

The broadcasting team occupied most of the space in the centre of the Clore Studio, while two other teams, responsible for the live streaming and social media elements of the programme, occupied two more zones of activity. One team consisted of the producers of 'Streaming Tank', the live streaming company that organised the live webcast on YouTube and was responsible for the technical settings of the live broadcast and the interactive elements on YouTube during the streaming (Streaming Tank, 2016). The other was the 'Tate social media team', which managed the social media platforms during and after the performance (See figure 4.3).

The 'Tate social media team'⁹⁴ included Tate Media and Tate Marketing staff. The team's role was to collect the audience's responses across social media platforms and feed the post-performance Q&A session between the artist and the curator with people's questions and comments. During every performance, one person from the Tate Media department acted as an intermediary responsible for the transmission of the questions from the online platforms to the curator in the room. The role of the 'Tate social media team' was significant for my work, as well as for the development of the live programme, due to the moderating tasks that it performed. In every live broadcast the intermediary Tate Media producer went through the incoming questions and comments, selecting material that would fit the discussion and would be appropriate to go 'on-air'. As I already mentioned in chapter 2.2.4 and I elaborate on further in my analysis,⁹⁵ this process of moderation was a notable Tate practice that served to contain audience participation and direct it in a specific way.

⁹⁴ The quotation marks are used here in order to indicate that this team was put together for the needs of the 'Performance Room' programme and the team-members did not necessarily work on social media in their regular professional occupation at Tate. 'Social media team' was the name given to the Tate staff receiving and dealing with the audience's questions and comments on the performance by the programme implementation team.

⁹⁵ See chapter 5.1.

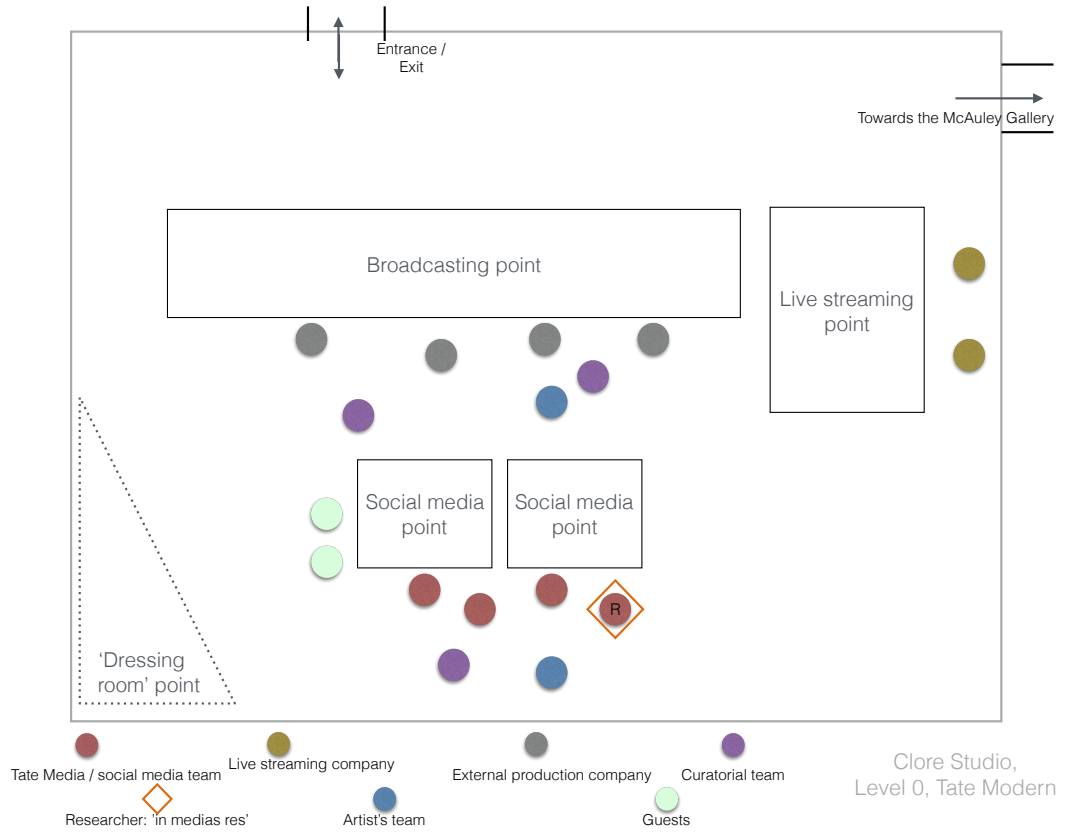


Figure 4.3. : A diagram representative of the Clore Studio during a *Performance Room* live broadcast. The 'in medias res' perspective.

Considering the set up of the room as well as my liaison with the Tate Media department, it made sense for me to be situated in the social media area among the Tate Media and Tate Marketing staff during the performances. This position allowed for a multidirectional perspective of the field: access to the live creation of the performance piece, to the stages of broadcasting and live-streaming, as well as the interaction occurring on the online platforms of YouTube, Twitter and Facebook. Apart from my own personal devices, I also had access to the YouTube interface from the 'social media team' laptops as well as the production monitors that broadcasted the direct image from the McAuley Gallery (see figures 4.4 and 4.5). In addition, I could witness the moderation practices the moment they occurred and also watch how the Q&A discussion developed under these circumstances.



Figure 4.4. : The view from 'the social media' point (© Ioanna Zouli).



Capucine Perrot @CapucinePerrot · 22 May 2014

90min to go. Watch live online Spatial Confessions tonight at 8PM bit.ly/1h1Qy7y
#BMWtateLive @Tate



Figure 4.5: The view from the 'social media' point in the room, captured by the assistant curator of the programme Capucine Perrot and uploaded on her twitter account in anticipation of the 'Performance Room' (© Capucine Perrot).

The difference between the two core observation spaces I occupied during my research is significant, particularly considering the discursive yet fixed format of the implementation meeting rooms and the variable patterns of action and interaction that took place backstage at the performance. The 'observation tower' perspective I occupied during the implementation meetings was transformed into a more rooted-in-the-action position in the Clore studio production set – a research position that I describe as occurring 'in medias res'. This phrase captures the sense of being in the midst of things, while also draws attention to the state of being in between (media) practices.⁹⁶ Backstage during the Performance Room I did not observe the field from a distance, with the detached perspective of the 'observation tower'; I was instead fully integrated into the production setting. The condition of 'being there'⁹⁷ in this case suggested being in the spaces of 'gathering', but also being in-between people and their intersecting practices.

Being situated amongst the 'social media team' was crucial for me to create collegial ties and establish familiarity with the network of people in place. The fact that the broadcasts happened outside museum working hours also helped to create a more casual atmosphere and allowed me to establish a more active presence as part of the Tate team. 'The working consensus' (Goffman, 1971: 4) in the Clore Studio was thus more convivial than in the implementation meetings. According to the sociologist Erving Goffman (1971) the 'working consensus' is the level of overall agreement and commitments that the participants in an interactional situation

⁹⁶ The term 'in medias res' is used here in full view of its Latin etymology, which means 'in the middle of things'. The word draws attention to the position I occupied in the room, in the middle of the backstage action. In addition, the term has also been used in connection with media philosophy (see for instance Jussi Parrika's 'In Medias Res: On Continental Media Philosophy', published in Finnish in 2008 or the introduction of John Durham Peters' 'The Marvelous Clouds: Toward a Philosophy of Elemental Media', 2015) and as a framework with which to understand the philosophical writings of Peter Sloterdijk (Schinkel and Noordegraaf-Eelens, 2011). The way that Schinkel and Eelens have interpreted Sloterdijk's work is also relevant to my study at the points where it meets Bruno Latour's actor network theory. According to the German cultural theorist, "being in-the-world is being-in-spheres" where spheres are considered as the networked micro-worlds that people share in social and spatial conditions. "Being-in-spheres itself always means being in-between, inside and outside: We are in an outside that carries inner worlds" (Sloterdijk cited in Schinkel and Noordegraaf-Eelens, 2011: 14). Although Sloterdijk adopts a more ontological approach to the conditions of social structures his theory relates to my research inquiry of understanding the conceptualisations (the 'inner worlds') that people share around digital culture and audiences at the level of institutional planning and programming.

⁹⁷ See chapters 3.2 and 3.3.

subscribe to, verbally or non-verbally. The characteristic that Goffman ascribes to 'working consensus', which is interesting for me here, is that it is not a fixed state and it changes even between the same participants in different professional settings or interactional conditions.

Under these circumstances, I often accompanied team members to dinner or I assisted in picking up media equipment and in testing the connectivity of the portable devices needed for the Q&A session. It was normal for people to exchange views and discuss issues or developments of the programme in my presence, while I, in line to Macdonald's research approach, "sometimes joined in the discussion mostly by asking questions" (Macdonald, 2001: 81). My questions were a way of clarifying particular practices and helped me understand how the institution functions under specific circumstances. I avoided asking any questions related to people's opinions or making comments that would direct the actors into a particular discussion that would feed my observations. At the same time, although I had access to the audience responses and I collected people's ideas posted on social media about the performance, I had no involvement in the produced discussion neither as an individual nor as part of the 'Tate social media team'.

The purpose of my presence and interaction with Tate staff was to trace the connections and disconnections that happened naturally in the institutional habitus. My observations in the Clore studio therefore happened from within a point of inclusion with the actors. These conditions of inclusion provided the opportunity to develop my research practice and reflexive interpretation as the programme was happening, having access to both the front-end and back-end structures and ideas. My research position 'in medias-res', integrated in the studio action, can be seen in figure 4.6: an image from Tate's official twitter account which was taken in advance of the artist Emily Roysdon's performance and shows me as part of the 'studio team' in action (Tate, 2012).

My presence in both of the spaces and the different perspectives they afforded was an asset in grasping the dynamics and systems of ideas and power circulating amongst the actors of my ethnography in the museum.

However, the fieldwork was also challenging and unpredictable, as is any process based on emerging and versatile actions. As further discussed in chapter 6, in the course of the planning and implementation of the 'Performance Room' project, my embedded position allowed me to also reflect upon the role that research can play in the organizational culture. More specifically, this led me to question how potent the role of the embedded researcher can be when conducting research around digital media and its audiences, a field that is still under scrutiny for the museum itself.



Tate @Tate · 31 May 2012

Studio team all ready for #bmwtatelive tonight. Tune in at 8pm BST (GMT +1) for Performance Room. [youtube.com/user/tate/tate...](https://www.youtube.com/user/tate/tate...)



12



Figure 4.6: An image from the Tate official social media account, which shows me (in the light blue shirt and the glasses) situated in the field as part of the 'studio team' (Image ©Tate).

* * *

This intersectional chapter has served to open a window onto the core elements of the structure of the *BMW Tate Live: Performance Room* and the ways that my research engaged with this structure. It introduced the programme and the curatorial and organisational contexts through which the case study emerged and then outlined the specific elements and conditions that formed the research fieldwork and have informed my analysis.

From the very beginning and in line with the museum's sponsoring philosophy (Rectanus, 2002: 40), the 'Performance Room' programme was presented as an 'innovative', 'experimental' and 'participatory' endeavour.⁹⁸ What was presented as being particularly innovative was the use of live-streaming to present performance art, while the production of a live performance event which could be experienced online with no physical audience in the space was deemed particularly experimental. The invitation to the online audience to participate in the event through the use of social media in discussions with the artist and the curator after the end of the performance gave the project a sense of inclusivity.

The format of the programme and the dynamics of the digital network itself however gave rise to a number of particular challenges for the museum. Through the course of my research it became interesting to observe how Tate responded to these dynamics and what happened when its established practices of broadcasting and its art historical traditions came together in an unfamiliar space for programming art: that of the network.

As I have shown, my fieldwork observations and the way that I approached Tate's understanding of digital culture and audiences were the result of my own embedded position in the museum. My field of

⁹⁸ Marc Rectanus' argument is relevant here (2002). He argues that it is common for institutions to approach their programming with terms like 'creativity' or 'innovation' as a way to articulate their sponsoring philosophy of success and, "in order to define and legitimise their participation in the cultural marketplace – both as producers and consumers" (2002: 40). See a further discussion on how Tate is using marketing language to promote the programme and the disparity between the aspirations and the realisation of the project in chapters 5 and 6.

ethnographic observation was formed through a collection of people and their practices, production processes and related products as well as the ideas and arguments circulating in online and physical spaces. The software architecture paradigm of a front-end and back-end structure that I have proposed in this chapter, allows me to approach the 'Performance Room' programme and the ethnographic field as a composition of elements to be studied relationally. To achieve a comprehensive account of the understandings, the dynamics and the challenges surrounding the production of 'Performance Room', I traced ideas and themes that emerged in the spaces where Tate staff planned as well as implemented the programme.

The last subchapter (4.2.1) illustrated in more detail the characteristics of the Tate spaces under observation and how my research approach transformed in order to align itself with different institutional settings and interactions. The diagrams and images presented above further demonstrate the setting of the rooms and my position as an observer. Reflecting on these positions, I have described my perspective as shifting from a distant and bounded position in the Tate meeting rooms – which I refer to as the view from 'the observation tower' – to a more active and assimilated 'in media res' state in the 'Performance Room' backstage rooms, where I was positioned in the middle of the programme production and its related media practices.

Drawing on the initial problematic outlined by this chapter the following chapter reflects upon the contrasting elements and complex character of the 'Performance Room' programme as a means of studying how Tate approaches the production of value under networked conditions. The practices of analogue media as well as the traditions of the museum as an analogue medium itself seem to affect and define the production of cultural value and the distribution of knowledge on the network. In addition, the relation to audiences which these analogue practices propose are challenged through the conditions of connectivity and interactivity that the online platforms accommodate. Through its analysis of 'Performance Room' and particularly the practices of mediation and the relation to the audience,

the following chapter will therefore examine how Tate dealt with the tensions, challenges and politics of the network, and how it did so *on* the network.⁹⁹

⁹⁹ The way the museum enacts its politics *on* the network and manages the politics *of* the network is discussed at the end of the next chapter. This duality reflects the already-established recognition that in order for museums to be more attuned to today's culture and audiences they have to embrace aesthetics and practices that are both "on the Web and of the Web" (Walsh, 2016).

Chapter 5: Case study analysis

This study historically and contextually situates the 'Performance Room' project in light of two institutional practices at Tate: the production and broadcasting of video content and the programming of live art. As discussed in Chapters 2 and 4, Tate's broadcasting activity is one of the core ways in which the museum engages with digital technologies. The broadcasting of video content online, in particular, occurs through an audiovisual archive on the network. Here, the museum offers various types of content from its past programmes¹⁰⁰ as well as further interpretations of and insights into its work. The *Tate Shots* series is the most characteristic example of this video collection and of the work of the in-house production team at Tate Media. With the 'Performance Room' project, Tate continued to expand its role as a producer of content. For this project, the museum did not merely create video content for distribution online on the Tate's channel; it developed content in the form of original live events streamed online in real-time that were accessible through a live stream on Tate's YouTube channel.¹⁰¹

The live element of 'Performance Room' is highly significant to this study as it signals a transition from art-related content to content-as-(live)-art. Of course, in these performances, the live element of the broadcast corresponded with the art piece itself being performed live, developing in real-time for the camera and the online audience. In the course of Tate's recent history, live art has found expression through embodied performance events that took place in the spaces of the museum (Heathfield, 2003). But in the case of 'Performance Room', the events were transferred to the online space of the network with the audience watching live online. It is thus

¹⁰⁰ Indicatively, as also mentioned in Chapter 2.2 as part of the 'TateShots' description, the online video content includes exhibition films, trailers, interviews with artists and / or curators of the exhibitions, visits to artists' studios as well as the documentation of Tate events like talks, lectures and performances (*Tate Blogs & Channels*, 2017).

¹⁰¹ As will be discussed later in this section, I distinguish here between the live broadcast of a performance and the recorded version of the piece which is later made available on YouTube and/or Tate's official website. This distinction relates, first of all, to the configuration of live-ness embodied by the first kind of performance, in which the online audience participates in real-time. But it is also greatly significant in the context of the writing (development?) of this very thesis, which, as an embedded ethnographic account, also occurred in real-time, so to speak as the series of live broadcasts developed.

pertinent to examine how 'Performance Room' exemplifies Tate's practices of programming and its presenting of live art events and to explore what happens in this transition from the physical space to a networked one. The amalgamation of museological practices and traditions in 'Performance Room' constituted an experiment for Tate and it is of interest here to further unpack the museum's reasons behind and responses to such experimentation and innovation, particularly in relation to the medium in which the programme is performed.

The staging of art online through live video production and real-time distribution is promoted by Tate to have been one of the programme's greatest strengths,¹⁰² offering an alternative and distinctive approach to performance art and digital spaces. The museum audience is invited to watch and respond to the broadcasted piece that is composed of an amalgamation of media, platforms and performance art unfolding on their screens. My approach to the live component of the programme included a consideration of three distinct but interconnected elements, namely live broadcast, live art and live audience participation. This allowed me to trace the associations that emerged in the field of research around digital culture and audiences and to examine how the museum frames the live experience on an online network. I was particularly interested in the way that established practices and preconceptions influenced and determined how the innovative elements of this programme were perceived and approached. For instance, despite widespread enthusiasm about the innovative digital nature of the programme, the museum nevertheless seemed to approach 'Performance Room' through already established practices of production, curation and interpretation that it applied to the programme.

For the museum digital culture therefore represents a space of potentiality while also embodying a certain risk. In this sense, the development of the 'Performance Room' series could be thought of as falling under Tate's "institutional management of risk" (Dewdney et al., 2013:

¹⁰² See Chapter 4.1

226).¹⁰³ As I show below in my discussion of the findings that emerged from my case study, although the museum actively wishes to participate in the digital moment, embrace elements of the network culture in its programming and welcome new audiences and different settings,¹⁰⁴ this desire is tempered by the museum's need to control the production of art and knowledge formation.

In previous chapters I referred to the concept of mediation and its dual direction it occupies in this work: first as a process of tracing the characteristics and logic of one medium into another (Bolter and Grusin, 2000; Grusin, 2015) and second as a process of translation of ideas from one context and network of associations to another (Latour, 2005).¹⁰⁵ In its encounter with the networked space of YouTube, Tate translates familiar media and practices from an analogue system into the networked space and, with them, the mechanisms that aim to safeguard these practices and the agency they represent. The management of risk¹⁰⁶ is therefore associated here with the preservation of two conditions which seem to be cohesive parameters in Tate's work: first the museum's authority as a generator of cultural value and, secondly, its thoroughly-constructed brand identity and public profile.¹⁰⁷

Dewdney, Dibosa and Walsh have identified a tension that emerges in the encounter of the museum with new media. Focussing on the forms and dimensions of knowledge production, they suggest that "the discussion of new media and the museum can be seen as a contestation between

¹⁰³ Monitoring risks to the institution's authority, reputation and public influence has been part of Tate's organisational culture since the early 1990s (Dewdney et al., 2013: 31). In this specific research inquiry, risk is approached in relation to the opportunities and challenges that digital culture poses to Tate's work.

¹⁰⁴ From my fieldwork observations and as I show in Chapters 5.1 and 5.2, Tate staff anticipated that part of the audience of the *BMW Tate Live: Performance Room* programme would consist of an existent segment of the Tate audience that would be interested in experiencing live art in a different setting.

¹⁰⁵ See Chapter 3.3.

¹⁰⁶ As a global brand (Stallabrass, 2013), Tate works under an enterprise and business culture mentality (Wu, 1998). Under this mentality the museum manages the risk on its reputation and identity, in order to support its brand impact on the art market as well as among funders, sponsors and ultimately, the audience. Risk here is approached as Abrahams (2016) discusses it, "an encapsulation of all the controllable and uncontrollable variability and volatility in a brand's performance" (2016: 21).

¹⁰⁷ As the *Cultural Value and the Digital* project highlighted, "networked culture is perceived to pose significant risks to brand value and asset management through the redistribution of cultural authority online" (Walsh et al., 2014: 17).

maintaining institutional knowledge developed through an analogue world and the aspiration to reconfigure knowledge based upon user experience in a digital one” (Dewdney et al., 2013: 177).

Examining this encounter even further, the *Cultural Value and the Digital* research project at Tate recognised new media not only as an extension “of mainstream media through digital technology” but also as a paradigm of cultural thought that affects the production of knowledge. (Walsh et al., 2014: 11-12). New media was seen as a platform for Tate to engage with new audiences and distribute its work through digital and networked environments. But this also posed challenges for the museum. As the aforementioned research project found, it has been difficult for Tate to embrace the digital as a culture,¹⁰⁸ partly because of its inability to perceive “the scale as well as the speed of network culture” (Walsh et al., 2014: 15). The discrepancy between the pace at which the museum operates and the speed, flexibility and sheer vastness of the network creates an inherent tension and a sense of uncertainty that often proves stronger than any desire to explore and experiment with the opportunities opened up by new media.

Finding and maintaining a balance between the museum’s organisational culture and the culture and ecology of the network is a complicated task for Tate and one which also reflects upon its relationship with the museum audience. The audience constitutes an important axis for this analysis as the interactive elements of the ‘Performance Room’ programme provided me with a space from which to explore questions of experimentation and control and the complex dynamics that arose out of tensions between the two. One of the core issues that Tate had to deal with during the development of the programme was that its YouTube audience, which constituted the main audience for the live streaming of the performance, was not necessarily the same audience that would regularly attend a live art event at the museum or watch its recording online.

¹⁰⁸ According to the *Cultural Value and the Digital* research project, Tate’s understanding of the *digital* is constituted by four “distinct yet overlapping” approaches: as a tool, as a medium, as technology and as culture (Walsh et al., 2014: 11). As previously discussed (see Chapters 3.3 and 4.1), what seems most difficult for the museum to achieve is a perception of the digital as a distinctive culture that must be understood and incorporated into its own histories and practices.

The unpredictability of the audience and its interpretation of the programme was further heightened by the viewers' ability to comment on the performance in real time. As the performance piece developed live, online viewers were invited to send questions and comments via twitter and other social media platforms and these were then used to fuel the Q&A discussion with the artist and the curator.¹⁰⁹ Since the invitation was extended to the vast audience of the entire YouTube network, neither the type nor the content of the questions and comments could be predicted.

This lack of predictability meant that Tate's conceptions and understanding of its new audiences were necessarily derived from and a product of its previous relationships with the audiences that frequented its more traditional museum spaces. The question that one must ask when trying to understand the museum's approach to a new viewership is therefore: how does Tate recognise and respond to its audiences in the spaces that they currently occupy. As I discuss in more detail below, the programme's creation of cultural content seems to have been shaped by the museum's practices of analogue media and art history, which were translated into the digital. In the course of my embedded research, it became clear that the museum's relationship to its audience at times also seemed to be arrested in an analogue mode of thinking, with Tate seeking to preserve the dynamics of museum control and audience agency that define the production of cultural knowledge in more 'established' (that is, non-digital and pre-digital) museum settings.

The complex dynamics and challenges outlined above become apparent as one traces the museum's relationship with the digital and with its audiences and looks at the way that the 'Performance Room' programme developed over time. The following detailed analysis of the programme reveals the full extent and significance of these observations and allows for further conclusions to be drawn on the tensions that mark Tate's relationship with the digital and the networked audience.

¹⁰⁹ To further clarify here, the comments by the audience arrived through social media platforms during the development of the performance but primarily in the duration of the Q&A discussion. The commissioned artist and the curator which took part in the Q&A did not have direct access to the questions and could only see the comments if they connected on social media themselves.

5.1. BMW Tate Live: Performance Room – Year 1: Dealing with the unexpected

5.1.1: Jérôme Bel's Shirtology: The effect of the first 'Performance Room' commission.

The first *BMW Tate Live: Performance Room* commission with work by the French choreographer Jérôme Bel served as a testing ground for Tate to explore the features and functionality of the *BMW Tate Live* programme. It also serves here as a foundation from which to unpack my analysis of the programme in relation to how Tate staged a live broadcast of performance art online and what the characteristics of this broadcast were. The elements on which I focus my account are the mediation of broadcasting and curatorial practices in the presentation of 'Performance Room' and the role of the audience in this first performance. My preliminary analysis of these elements lays the groundwork for further examination of the ways that the series transformed over time.

Before introducing and describing this inaugural performance it is necessary to clarify that for the purpose of this study the 'Performance Room' is conceived of as a live video broadcast in two parts: the first is the performance act in itself, the second the Q&A with the artist and the curator.¹¹⁰ It is the combination of these two parts both held in real time that characterises each piece as a live event held as part of the museum's programme. It is not the purpose of this analysis to give an in-depth review of the content and aesthetics of the performances or to analyse the Q&A discussions. My intention is rather to consider the processes that led to the staging of the performance and the resulting Q&A session as a combined experience as a way of reflecting on Tate's understanding and use of online media. As will be argued in further detail below, it is the duality of the

¹¹⁰ In accordance with this point, the artist Jérôme Bel himself noted that the live feedback comments "are part of the performance, not part of the artwork. The performance is when this artwork becomes public. The comments are part of the performance and that's why it's called 'Performance Room'. There is an audience and there is reactions" (*Jérôme Bell – BMW Tate Live: Performance Room*, 2012). So, apart from a broadcast in two parts, the 'Performance Room' commissions are also conceived of here as performance events in two parts.

broadcast that configures the live-ness of the event and that allows for an examination of both the dynamics and the problematics of the art museum producing and staging such an event online.

For his commission at Tate Jérôme Bel presented a variation of his 1997 piece 'Shirtology'. Bel's collaborator and dancer Frédéric Seguette (Corrieri, 2011: 217) performed the piece, which was live-streamed on Tate's YouTube channel on the 22nd of March 2012.¹¹¹ After few minutes of silence in the empty gallery space, the door opens and Seguette enters the room, slowly taking his position in front of the camera. He then presents what Claire Bishop has described as a "long striptease, in which the performer peels off shirt after shirt [...] allowing a long moment to elapse between the removal of each garment" (Bishop, 2009).

Jérôme Bel is considered an 'anti-dance' artist (Corrieri, 2011: 213) and a representative of conceptual choreography and it was his unconventional relation with the nature of performance that led him to being chosen to be part of 'Performance Room' (*BMW Performance Room – Curators on Jérôme Bel*, 2012). 'Shirtology' deals with the representations of popular culture and uses a humorous script as a means of commenting on the conditions and circumstances that influence contemporary dance today (Tate, 2013a: 5; Phelan, 2014: 117).

Wearing a total of 40 shirts, one on top of the other, Seguette removes the garments one by one, often pausing to interpret the shirts that display images, "gimmicky symbols" or logos. As Clare Gormley notes in her review of the piece, the performer conceives of these graphic elements as "performative instructions" which he reacts to and interacts with by moving, dancing or singing (Gormley, 2016). The performance ends with Seguette standing silent in the middle of the room, looking at the floor, in just a plain white shirt. After few breaths he turns his back to the camera and leaves the room (see figures 5.1 and 5.2).

¹¹¹ For the full 'Performance Room' see Jérôme Bell – BMW Tate Live: Performance Room, 2012.

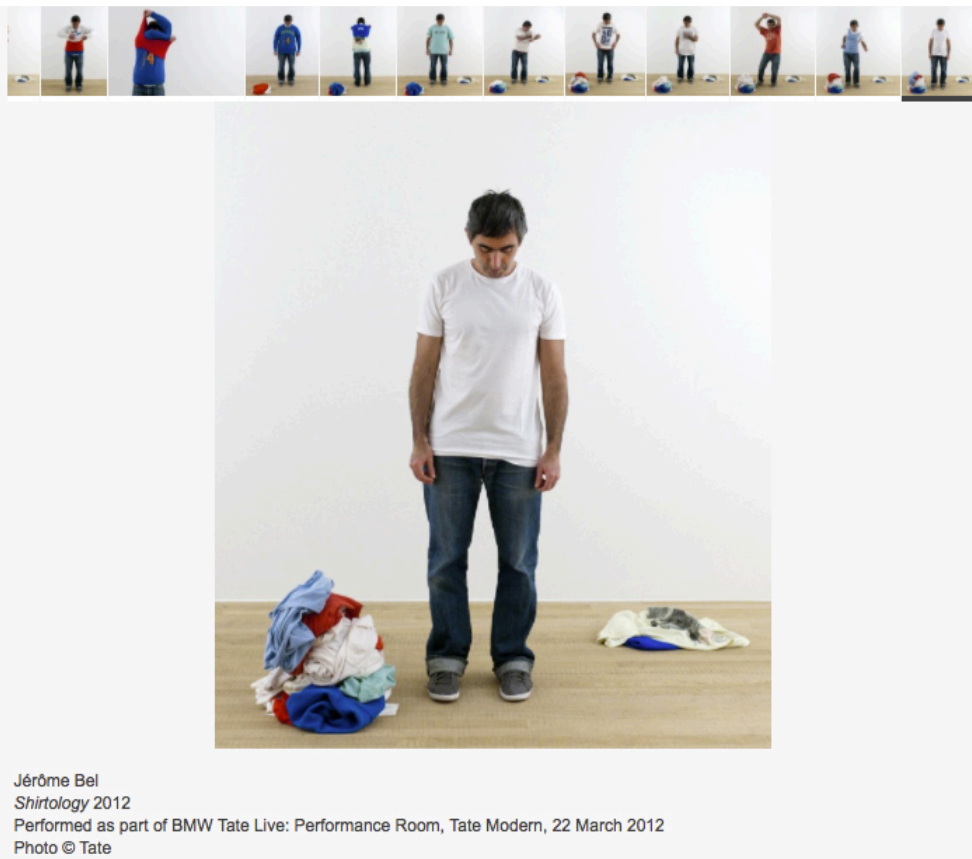


Figure 5.1: A screenshot from Tate's website (Gormley, 2016), depicting a set of instances from Bel's piece 'Shirtology' as performed at Tate Modern on the 22nd of March 2012 for BMW Tate Live: Performance Room. The image in the centre captures the end of the performance when the dancer Frédéric Seguette stood silent wearing only a plain white shirt and having the rest of his garment dropped around him (Screenshot - Image © Tate).

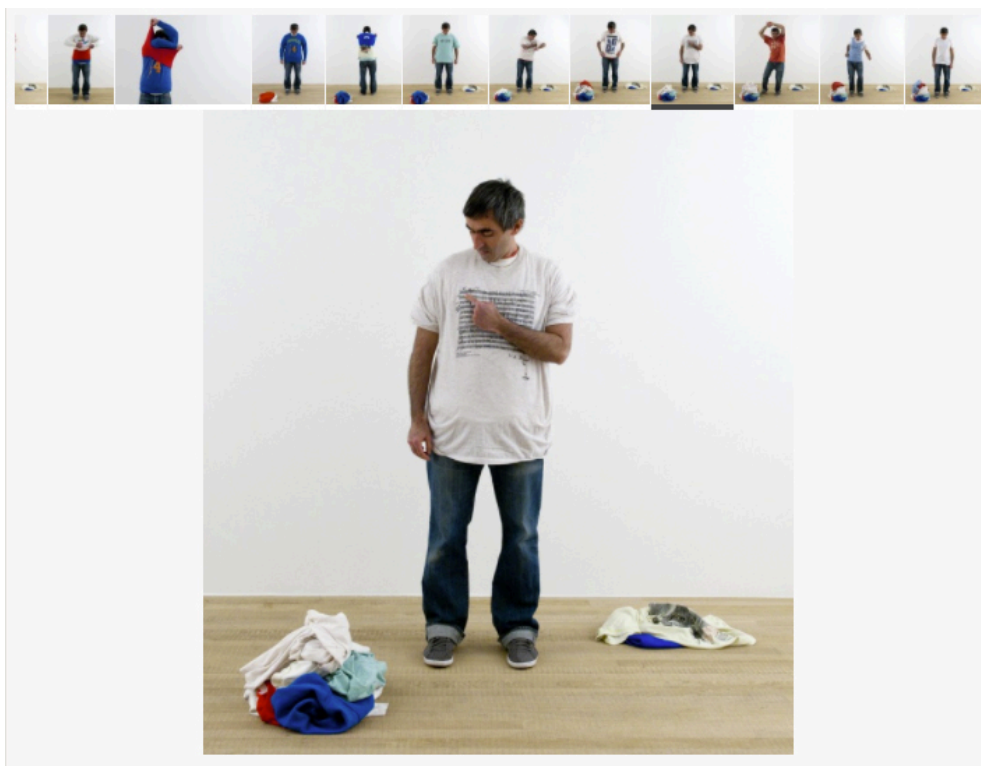


Figure 5.2: As a performative response to Mozart's Senenade in G Minor printed on one of the t-shirts, Seguette "sang each note as he traced the musical bars with his fingers" (Gormley, 2016) (Screenshot - Image © Tate).

Right after the end of the performance the video cuts to a close-up of Nancy Durrant, an art critic for *The Times* who acted as the event host. Durrant was situated in a different room to the one in which the performance took place and from there she welcomed the audience to the second part of the broadcast, which included the Q&A with Bel, herself and the curators of the programme (see Figure 5.3). This part of the live broadcast was also interlaced with two short pre-recorded videos that gave some context to Bel's work and to Tate's work with performance art (*Jérôme Bell – BMW Tate Live: Performance Room, 2012*).

Overall it was a well-choreographed broadcast that seemed more like a live television programme than a live art event. This is due to the inclusion of two crucial elements that derive from broadcasting culture: the presence of a host who facilitated and conducted the live broadcast, introducing the performer, providing cues and breaks, giving information about the performance and reading out questions from the audience, and the use of pre-recorded footage, which further framed the performance, providing context on the artist's background and the wider performance culture at Tate.¹¹² The first of the two videos served to bridge the performance and the Q&A discussion. It introduced the audience to the work of Jérôme Bel through short excerpts from interviews with the Tate curators and art professionals in the field of dance: namely, the Artistic Director of Sadler's Wells, Alistair Spalding, and Betsy Gregory, the then Artistic Director of Dance Umbrella festival. The second video was included just before the two Tate curators join the set-up to take part in the discussion. This short film included visual excerpts from the history of performance art presented live at Tate¹¹³ and, as Durrant pointed out, it served to highlight "the diversity of performance art" (*Jérôme Bell – BMW Tate Live: Performance Room, 2012*).

¹¹² The broadcast began immediately with the act performed at the McAuley Gallery (see Chapter 4.2.1 for more on this) and, as I have just outlined, was followed by some pre-recorded footage and information from the host.

¹¹³ The video focused on specific performances that took place in Tate spaces from 2001 to 2012.



Jérôme Bel – BMW Tate Live: Performance Room



Jérôme Bel – BMW Tate Live: Performance Room



Jérôme Bel – BMW Tate Live: Performance Room

Figure 5.3: Screenshot instances from the Jérôme Bel broadcast of 'Shirtology' (2012) that show the presence of the broadcast host, Nancy Durrant (*Jérôme Bel – BMW Tate Live: Performance Room*, 2012).

In addition to the above elements, the host affirmed the presence and contribution of the live audience¹¹⁴ and read out some of their questions on air. During the Q&A, Jérôme Bell discussed how the separation between the space of the performance and the space of the audience felt strange and experimental and raised questions about the way that the experience and role of the audience was being mediated by the technological conditions of the broadcast. Bell noted that although he could feel the presence of the audience through the stream of questions and comments, the set up drove him to further question how the project was being received (*Jérôme Bell – BMW Tate Live: Performance Room*, 2012).

The audience's reaction to the event was engaging as well as unexpected and it often served to divert attention away from the rigorously directed broadcast. Many of the questions and comments that arrived in real-time during the live broadcast were, according to Tate staff, "bizarre" and uncomplimentary to the event (Online Collectivities, 2014).¹¹⁵ The fact that Tate had advertised this first performance widely on YouTube, rather than targeting specific culture channels, meant that a large number of viewers were not from an "art audience" and were not used to viewing such content on their YouTube stream (Tate, 2013a: 18; Online Collectivities, 2014). A few people sent in questions before the start of the performance, asking for more information about *BMW Tate Live* (Lindblad, 2012). Once the act began, some members of the audience expressed confusion over what was taking place on their screens and commented on Segurette's movements and performance.

¹¹⁴ As the broadcast presenter, Durrant used several connecting lines that drew attention to the audiences' live presence. I indicatively cite her words here: "*There are lots of great questions coming through in the iPad from our audience watching on the Internet*", and "*We still have a lot of great questions coming through but I'm going to stop there for a minute because in a moment we are going to meet the two curators from Tate who are responsible for programming these series*" (*Jérôme Bell – BMW Tate Live: Performance Room*, 2012).

¹¹⁵ Many of the comments in this stream are still available on Twitter under the hashtag #BMWTateLiveQ. Some of these comments and questions were spontaneous reactions to the piece, expressed through direct questions, exclamations of curiosity as well as popular and often crude abbreviations. There were also some conversational comments as well as questions from audience members who were considered to be more knowledgeable. Overall, however, the retention rate of this 'Performance Room' was under 10%. Considering that the broadcast had a total of 2,200 live viewers, this meant that the drop-off was substantial (Tate, 2013a: 6).

Overall, Nancy Durrant hosted the discussion in a journalistic style, constructively integrating the audience's questions into the discussion. This meant that controversial reactions could be easily glossed over and were not immediately obvious to someone watching the Q&A session. These comments were also effectively excluded from the recorded version of the performance made available online for later viewing.¹¹⁶ However, this inconsistency surfaced in the discussion when Bel was asked whether he felt a sense of communication with the audience in the context of the 'Performance Room'. The artist expressed surprise¹¹⁷ over the openness of people's comments and said that he was interested in identifying the community of people who responded to his work. Bel compared the live online audience to the audience in a theatre space at a performance, an environment that he was well acquainted with through his earlier work (Corrieri, 2011). He noted that while in the theatre the audience shares the same time and space as the performers, in the case of the 'Performance Room' the audience is located in a different space that is more personal and more isolated. Bel added that he found it interesting that the 'rules' of the theatre do not apply in the online space and people are therefore able to type and express themselves while the performance is still ongoing (*Jérôme Bell – BMW Tate Live: Performance Room*, 2012).

Commenting on this further during the Q&A, the Tate curators suggested that this audience behaviour was the result of the freedom and anonymity afforded to Internet users. They also noted a collective desire and intention on the part of the audience to participate in a shared experience

¹¹⁶ As will be discussed in more detail below, the documented version of the 'Performance Room' only includes the video of the broadcast itself and does not include the question flow that appeared live on the side of the audience YouTube page. In 2013 and 2014 there was an effort to document the audience questions with dedicated Tate blog posts which accompanied the documented 'Performance Room' videos. Later on in this chapter I will explain how Tate's strategies for dealing with audience questions reflect the broader paradoxes and tensions that arose out of the museum's engagement with digital culture.

¹¹⁷ Since Bel did not participate in the performance himself he was able to watch the first flow of audience reactions and responses by sitting backstage with the Tate team. This was facilitated by the particular set-up of that evening backstage, which, as I explain later in this chapter, was arranged in the form of a drinks reception to inaugurate the first event of the series. During this reception, the people invited, along with Tate staff, could watch the performance broadcast live from a set of monitors. As a result, Bel could closely follow the audience reactions and the comments that arrived in the duration of the performance by watching these screens and devices set up by Tate for the purpose of public live streaming. This occasion did not happen again in the development of the programme and therefore Jerome Bel was the only commissioned artist who had this kind of immediate exposure to the audience's reactions.

comparable to that of the theatre. Expanding on this comparison, one of the curators suggested that the performance formed a “momentary online community” in which the theatre experience was transferred into an online space. Within the parameters of this space, members of the audience were able to express their thoughts about the performance during the performance itself (*Jérôme Bell – BMW Tate Live: Performance Room*, 2012).

Despite the host, curator and artist’s welcoming and inclusive attitudes towards the audience, one could detect a sense of confusion over how to fully grasp the audience’s intentions and behaviour and more specifically how to frame them within the planned format of the programme. Jérôme Bel seemed open to considering the ‘Performance Room’ invitation as a way of speculating on the potential offered by the online format and seemed eager to discuss how this online space could inspire new ways of mediating performance. For their part, the Tate curators reiterated that the programme sought to respond to contemporary states of connectivity and networks and conceived of performance as part of everyday technologies. They therefore approached the audience’s responses as the preliminary reactions of an online collective that was seeking to be part of this new artistic space. But not only did the behaviour of this collective not conform to the rules and conventions of the theatre, as Bel himself pointed out, the audience also did not comply with the forms of interaction that the museum is used to. The fact that this project was a new and experimental endeavour for Tate should therefore not be downplayed here and the online network should be recognised as an unexplored space for museum programming. Not only was the online space itself unfamiliar, organisers also had to contend with any unexpected and unplanned elements that cropped up either due to the live nature of the broadcast or as a result of the structural and participatory elements of the YouTube platform.

Analysing the way that these unpredictable behaviours were conceived of and managed by Tate provides a good opportunity to begin unpacking the programme’s internal structure. As mentioned in the methodology chapter, the *BMW Tate Live: Performance Room* was thoroughly discussed in one of the public sessions of the *Cultural Value and the Digital*

research project where Catherine Wood, one of the programme curators, featured in conversation with Emily Pringle, the Head of Learning research at Tate. Reflecting on the programme,¹¹⁸ they presented *BMW Tate Live* as a new opportunity for Tate to expand its practices, explore the potential of digital technologies and the network as tools for performance art, and use these new technologies to engage with existing and new museum audiences. Wood in particular highlighted the experimental nature of the programme, focussing on the encounter between performance art, people's perception of it and their interaction with "the texture" of the network (Online Collectivities, 2014). As the first experiment in this series, Jérôme Bel's work provides a snapshot of some of the opportunities and challenges that encompass this encounter.

Staging a performance online not as a secondary recording of a past event but as a primary and real-time experience for an online audience constituted a hybrid moment for the artists, as well as the curators and producers of the work. As already discussed, the YouTube audience that watched Bel's piece had mixed, and at times quite intense, reactions and questions. In the public session, both of the speakers from Tate referred to the puzzlement that this caused backstage and between Tate members of staff who were watching live. The curator in particular recounted the sense of discomfort caused by this torrent of comments and questions, some of which were deemed irrelevant to the purpose of the performance and the Q&A. Wood recounted this as follows:

Well, there were a lot of people saying 'what the ... is this?' and some of it was actually getting borderline abusive which was not good. But it really felt like putting art out in the Wild Wild West, in this no-man's land... (Online Collectivities, 2014)

The initial aspiration for the project was, as she described it, to stage the programme online "without any barriers" as a series of experiments. But the reality on the evening of the first performance went beyond what the

¹¹⁸ The session titled 'Online Collectivities' took place on the 2nd of June 2014 at a point when the *BMW Tate Live* programme had already been running for two years.

museum had expected and what it could control. As the curator explained, although comments were being moderated by one of the Tate Media producers (Lindblad, 2012), it was not possible to moderate all of the social media reactions (Online Collectivities, 2014). Many of the responses that appeared on social media were considered to be a distraction from the performance itself and were perceived as having originated from a non art-audience. As the comment flow appeared alongside the live stream of the performance (Figure 5.4), producers became concerned that people's disoriented comments would take attention away from the broadcast itself. For the curators, the main concern was a sense of responsibility towards the artist and his work and the desire to limit the risk of negative attention associated with this exposure on YouTube.

Discussing the way the comments were presented on screen, the curator explained that this had been an important part of their initial rationale of having the programme register the presence and co-presence of people watching the piece live. The producers wanted the comments on the YouTube page to appear alongside the performance as they thought that this would serve as proof of the live nature of the broadcast and also cultivate a sense of collectivity among the viewers. However, reflecting on way that events unfolded on the evening of the 22nd of March, Wood admitted that the plan "backfired" and despite these initial intentions the decision might have been naïve (Online Collectivities, 2014). This naivety that Wood drew attention to in her discussion of the programme, suggests that the producers and curators did not closely consider the nature of YouTube and its audiences. The way that the audience's questions and reactions unfolded was indeed indicative of the attention to the performance piece and people's online attendance to the platform. However, the responses to the invitation to feedback and participate in a discussion during the live event occurred under the conventions of the platform rather than Tate's promoted form of interaction.

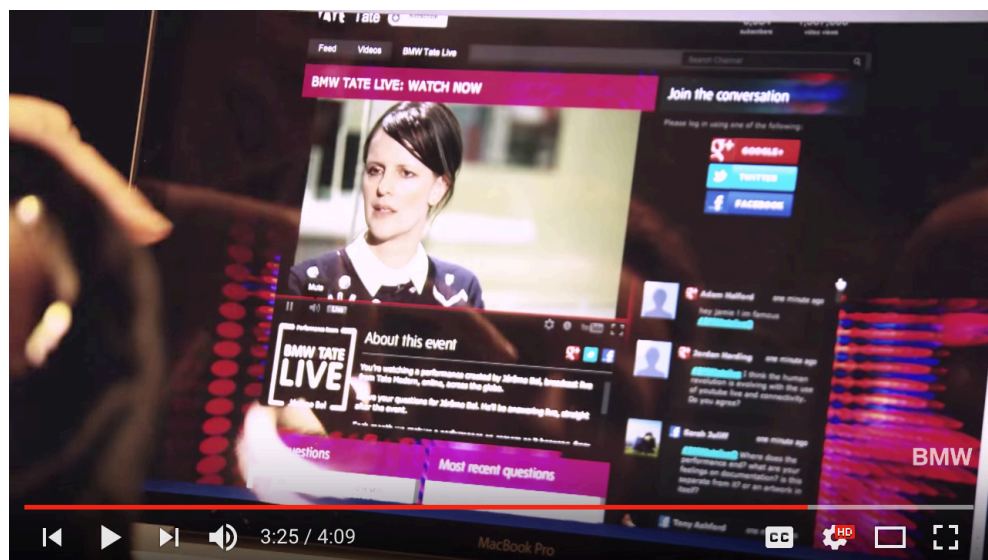


Figure 5.4: A screenshot from the short film that BMW made about the 'Performance Room' programme, that depicts how Tate's YouTube channel page was structured at the time of the live broadcast. The live comment stream is positioned on the right next to the video window (*BMW Tate Live*, 2012).

The way that the curator refers to the extraterritoriality of the network is also indicative of the challenge that the museum faced in staging art online. In the curator's comments, the space of the audience is presented as an unknown territory, which cannot be mapped¹¹⁹ or fully understood by the museum. Although they were presented online under the framework of Tate's YouTube channel, the performer and the artwork were perceived as being exposed to a fluid network of people and ideas. An audience member questioned Tate's ability to effectively engage with online collectivities when using the metaphor of the 'Wild Wild West'¹²⁰ to describe the internet. The question challenged Tate's mission to constantly engage with new and existing audiences (Tate, 2016b) when considering the complication that occurred in 'Performance Room' and its audience, which was said to position art in a "no man's land".

In response to this question, the curator acknowledged that despite Tate's expressed interest in expanding its art programming to new spaces and audiences, there was a particular need for a "protected space" where these types of online experiments could take place (Online Collectivities, 2014). The first 'Performance Room' commission provided the impetus for this notion of a need for protection, which was also described as a desire for a "community of sympathy" or "openness" on the level of reception of the art online.

The idea that Tate's art programming needed 'sheltering' in its migration to an online space is of particular interest for this analysis of the 'Performance Room' programme. This concept is clearly paradoxical when considered in the context of the general aspirations of the programme and its structure. As I argued in the previous chapter, 'Performance Room' was designed and intended to provide live access and facilitate live participation in a performance art experience online. The role of the audience in this

¹¹⁹ At the end of April 2012, with two of the 'Performance Room' commissions completed, Kirstie Beaven, (Producer of Interactive Media at Tate Media at the time) gave an interview in a weblog about how art organisations engage online art audiences in their work. In these early days of the programme, the producer also described the online space of YouTube as "uncharted territory" and indicated that the ways in which the audience valued this online experience were unpredictable for the museum (Lindblad, 2012).

¹²⁰ One might note here a pun in the acronym of this phrase: the WWW of the World Wide Web could also be applied to the phrase the 'Wild Wild West'.

setting was intended to not only be active but also decisive in presenting a dialogic approach to the staging of performance art for a global audience. But the curator's concerns about this set-up and the idea that this space of dialogue needed protecting from discouraging comments and interpretations that did not further the audience's comprehension of the work and of the artist's motives, reflects a desire to place boundaries on the networked nature of the 'Performance Room' project. The desire to stage the art programme online, in a way that would break down barriers and open up the museum to new audiences, soon transformed into a more defensive position under the perceived need to control and contain this experience and the interaction with the audience.

It is necessary to also observe here the contrast between the well-orchestrated broadcast and the erratic audience responses. This is particularly evident in the second part of the broadcast, which involved the Q&A discussion. Here, the museum's authority in interpreting the performance was asserted, particularly through the presence of the host who, in her capacity as an art critic for a publicly known English newspaper, guided the live aspects of the broadcast and praised the uniqueness of it. Moreover and in line with more traditional televisual practices, the two videos that interceded the discussion conveyed the opinions of specialists from other major cultural organisations, such as Sadler's Wells and the Dance Umbrella festival. Finally, the Tate curators that featured in one of the videos as well as in the real-time Q&A discussion also represented a specific curatorial and art historical expertise.

Despite the fact that these solid references to cultural knowledge did not appear to leave much room for the audience's own interpretations, this was challenged by the actual responses from the viewers. Naturally, some of the questions and comments were in line with the general tone of the discussion and the mode of expression that Tate both demonstrates and expects from its audience. However, there was also a sharp contrast that emerged between the formalized broadcast and scholarly panel discussions and the stream of spontaneous responses that appeared unrefined in comparison. This contrast created concern amongst museum staff over the

audience's appreciation of the artwork and the artist's intentions and suggested the need for further curation of the series in order to avoid similar uncomplimentary incidents in the future.

There was another factor, which put increased pressure upon Tate staff and caused added concern on the evening of the Jérôme Bel performance. In close proximity to the Tate Modern rooms where the broadcast was taking place, Tate and BMW, the programme sponsor, were hosting a drinks reception to celebrate the launch of the series. Invited guests were able to watch the live broadcast on large screens and laptops that were set up across the Tate Bankside café space.¹²¹ The guests included people from the art world as well as journalists and writers from the cultural sector (Tate, 2013a). This led to increased pressure for the inaugural 'Performance Room' broadcast to be a success as it effectively also formed part of a dedicated press event. It also explains the formalised and structured presentation of the first performance in the series and the presence of the host. The broadcast had to be well-designed and implemented in order to achieve what had been advertised by both Tate and BMW as a high quality, innovative experience of performance art (*Tate and BMW announce major new international partnership: BMW Tate Live*, 2011; *BMW Tate Live*, 2012) and also complement the celebratory tone of the press event.¹²²

When one considers this parallel event and the actual outcome of the performance broadcast, one sees that the curator's desire to create a protected online space for art programming is directly related to the museum's desire to safeguard the Tate brand and protect the interests of the sponsor, whose name appears in the title of the programme. The question

¹²¹ Since my embedded fieldwork did not start until the 11th of April 2012, my Tate facilitator Jane Burton retrospectively informed me about this launch event. The set-up and the space of the event could be seen in a short film that the BMW group made about the inauguration of the series with shots from the launch event at Tate Modern. The film is available on BMW's YouTube channel and it shows guests at the event watching the performance broadcast as well as reading the audience's questions as they appear live on social media platforms (*BMW Tate Live*, 2012).

¹²² The Tate Media producer Susan Holtham spoke about the different set up of the first 'Performance Room' in a seminar organised by the arts and culture agency Lighthouse in Brighton. She described how the set up of the first broadcast was expanded due to the specifications of the inaugural event: "For the first performance, we scaled up the team and it was quite a large operation. [...] We had a presenter and we cut it [the live broadcast] with VT [videotape] and live-video footage" (Lighthouse Arts, 2012).

that emerges here is thus not merely that of the reception of art in an online space, but of Tate's negotiation of its brand identity in the spaces of these online networks – spaces that other brands also inhabit together with a variety of different audiences.

These questions guide the following analysis of the way that Tate staff responded to these challenges after this first broadcast and the way that the programme was subsequently transformed and adapted in the first year of the series.

5.1.2 Pablo Bronstein's 'Constantinople Kaleidoscope': Confronting the audience

Tate addressed the challenges raised by the inaugural 'Performance Room' in two main ways: firstly in relation to the structure of the broadcast and, secondly, in relation to the audience. In a similar way that Jérôme Bel's performance was as a testing ground for the character and dimensions of the series, the second performance by the artist Pablo Bronstein also served as an opportunity for Tate to frame 'Performance Room' in a manner that best served its aspirations.

On the 26th of April 2012 Bronstein presented a new work for the 'Performance Room' series titled '*Constantinople Kaleidoscope*' (Pablo Bronstein – BMW Tate Live: Performance Room, 2012). For this work Bronstein used four dancers, a mirror wall and a set of rotating mirror panels. The dancers perform a sequence of movements, which are reflected in the shifting mirrors, creating a kaleidoscopic visual effect. Bronstein also forms part of the performance; situated in the corner of the room wearing the red and white striped dress of a Turkish prince of the Ottoman-era (Finbow, 2016) he moves at a slow pace performing baroque and ballet dance gestures, while sometimes standing still "as if posing for a portrait of the historical figure he represented" (Finbow, 2016) or as if posing for a photograph¹²³ (see Figure 5.5). Interested in architectural formations and in experimenting with the perspective of space (Fox, 2014; Finbow, 2016) Bronstein mixes different eras (Thatcher, 2014: 2) as well as different media in order to form what has been described as a "baroque trompe l'oeil stage set" (Perrot, 2014). In contrast to Jérôme Bel's commission that presented a static image and a singular perspective within the space of the room, Bronstein's performance intervenes in the space and opens up different points of view, using the rotating mirror panels to create visual illusions.

Through this reflection in the mirrors it becomes possible at times for the viewer to catch a glimpse of the camera itself, situated on a tripod at the back of the room (see Figure 5.6). As Garrett Lynch argues in a review of the

¹²³ This impression is intensified by the presence of the camera on a tripod in the room (see Figure 5.6).

piece (2012a), this visual trick serves as an effective way of bringing the distanced, online audience into the space of the performance. Bronstein confronts the networked gaze of the audience, mirroring it in the reflection of the camera and identifying the viewer's "initial point of view" (Lynch, 2012a). This self-reflexive mirroring also extends beyond the strict parameters of the performance itself, as at the end of the act the video does not cut but continues to show the room being prepared for the Q&A discussion between the artist and the curator (see Figure 5.7).

In the implementation meeting that preceded this second broadcast of the series the programming team agreed that the experience of the first performance had shown that live streaming was an experimental yet obscure area of practice for Tate staff.¹²⁴ In order to deal with the challenges that they had experienced and other that might potentially crop up, they applied a number of specific changes to the set up of the second performance. These changes reflected the managing of the broadcast as a live event while also considering ways of effectively incorporating the audience's live participation in the piece. As Susan Holtham has also delineated¹²⁵, the production team's first decision was to simplify the broadcast and make the experience more intimate by doing away with the host and the pre-recorded video footage (Lighthouse Arts, 2012). In this way the performance went straight from the actual performative piece to the discussion, eliminating the elements that made the first broadcast resemble a live television show. In addition, the Q&A discussion included just the artist and the curator and took place in the same room as the performance, drawing the audience into the spaces of the museum and the space of the performance itself. These alterations to the structure of the broadcast indicated a turn towards a more immediate experience for the audience, which corresponded to the tradition of staging live art events in the museum; a tradition that Tate invests on, as a significant way to attract audiences and to expand its exhibition and curatorial practices. At the same time though, this turn towards the example of the presentation of art in the physical space of the museum entails a level

¹²⁴ Implementation Meeting, Tate Britain, 11 April 2012.

¹²⁵ See also footnote 109.

of control over the experience and the way of experiencing live art, which is implied in the online example as well.



Figure 5.5: Screenshots from Pablo Bronstein's performance, 'Constantinople Kaleidoscope' (Pablo Bronstein – BMW Tate Live: Performance Room, 2012).



Figure 5.6: Screenshots from 'Constantinople Kaleidoscope' that show the presence and position of the camera in the room (Pablo Bronstein – BMW Tate Live: Performance Room, 2012).

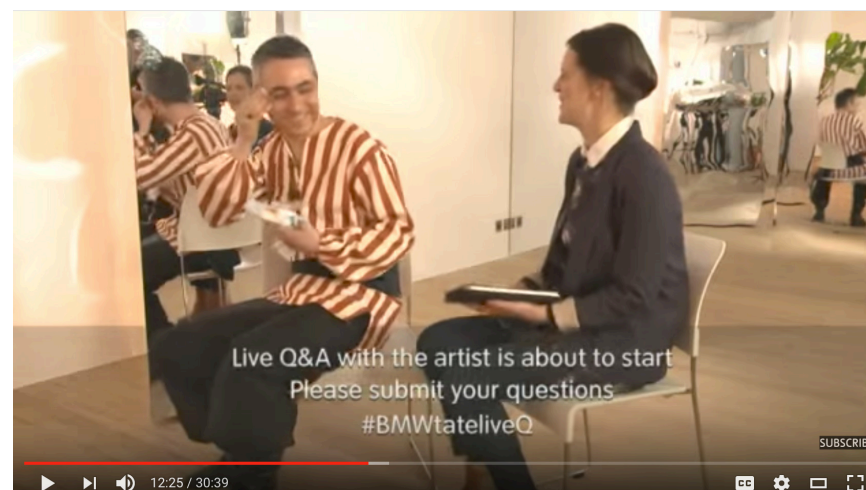
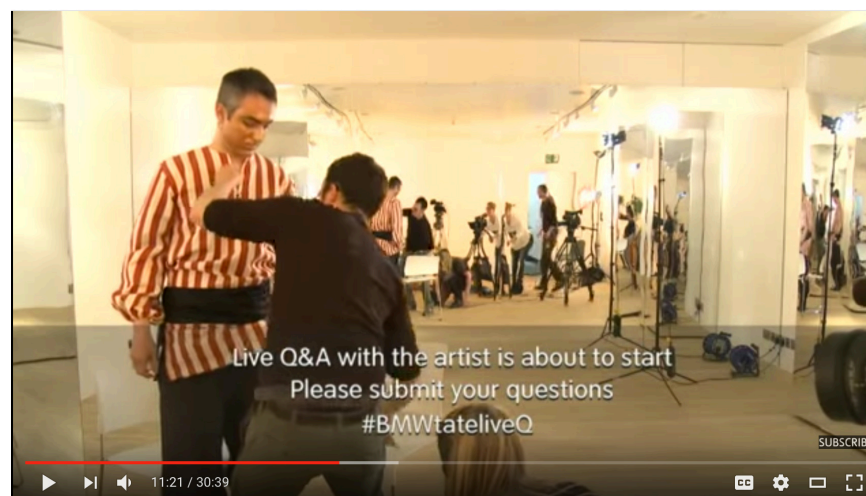
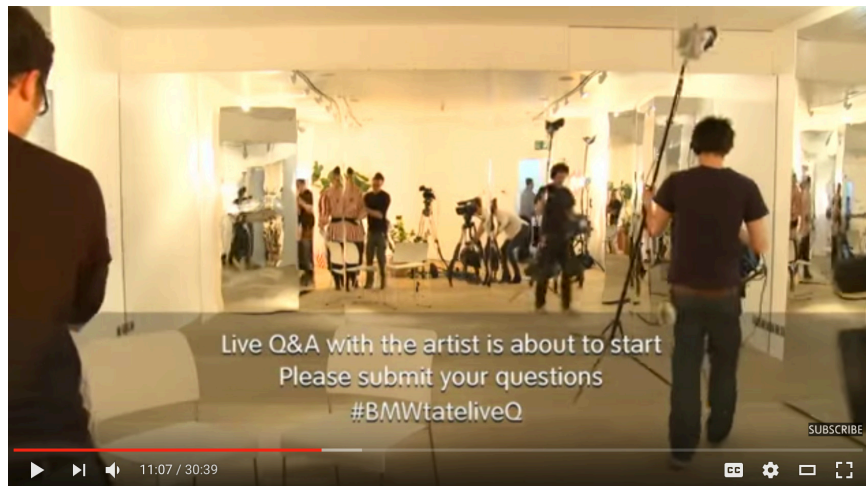


Figure 5.7: Screenshots from the transitional point between the performance and the Q&A discussion in Pablo Bronstein's 'Performance Room'. The shots show the process of setting up the room, the artist being miked up by a member of the production team as well as the artist removing his make up while preparing for the discussion with the curator (*Pablo Bronstein – BMW Tate Live: Performance Room*, 2012).

The alterations to the format of the broadcast therefore aimed to improve both the production of the programme and the audience experience. Following the experience of the previous event, it was important for the organisation to plan and implement this new programme in a way that would fulfil its aspirations, while still maintaining a level of control and agency over the production. As one of the producers noted in the preparatory meeting: “we [Tate] haven’t done it before and we should make sure how this is going to happen”. The fundamental characteristics of the programme with its three live features of live art, live broadcast and the live participation of the audience, needed to be mediated with a sense of agency expressed through the production practices and in the audience experience.

Thus, although the presence of a host was not considered necessary beyond the first celebratory event,¹²⁶ it was still essential for Tate to introduce the event to the audience and make sure that it was perceived in the right context. For this reason, a calling card was used, which appeared in advance of the broadcast on Tate’s YouTube channel (see Figure 5.8) and gave information on the live streaming to follow. The series logo featured prominently on this stand-by screen, legitimising the broadcast through the use of branding and emphasising the ‘live’ aspect of the programme. Viewers were given information about the format of the programme, namely the live performance and the live Q&A that was to follow, while also suggesting that the performance be viewed in full screen. This prompt aimed to enhance the visual experience for the audience but it was intended to limit possible distractions coming from the stream of questions next to the video window (Lindblad, 2012).

Another textual prompt followed the performance in the form of a banner at the bottom of the live video (see Figure 5.7). This time viewers were informed about the next stage of the broadcast and were invited to send in their questions using the designated hashtag. The integration of graphic elements as instructions to the viewers was deemed as a more subtle

¹²⁶ According to the Tate Media producer Susan Holtham, data the first ‘Performance Room’ showed that viewing figures dropped when the presenter was on screen and during the video packages as “the viewers were taken away from the live action” (Lighthouse Arts, 2012).

intervention on the part of the museum in the flow of the broadcast than that of having the performance presented by a host.

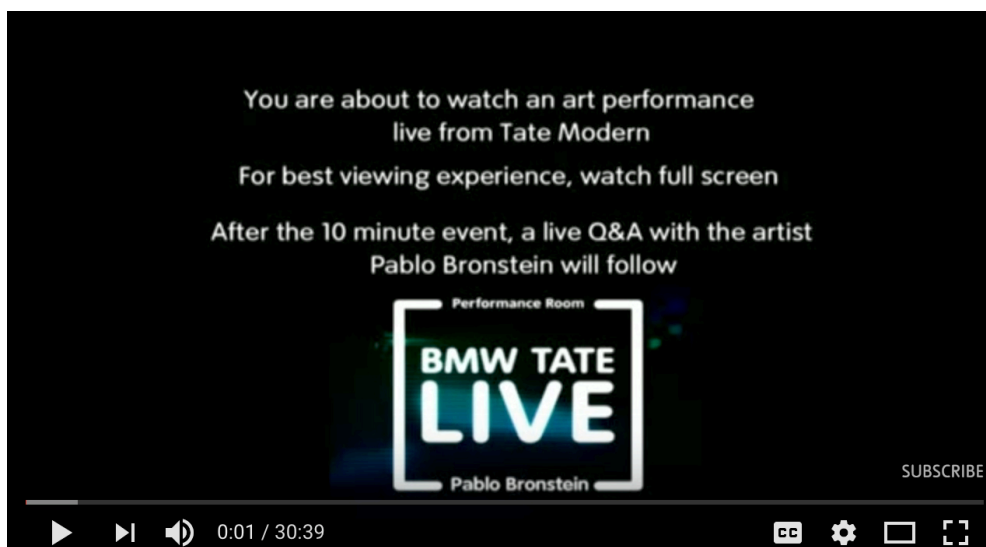


Figure 5.8: The calling card that appeared before the start of the second 'Performance Room' broadcast (*Pablo Bronstein – BMW Tate Live: Performance Room*, 2012).

The museum's response to the challenges of live streaming was therefore to structure the broadcast in a way that provided direction to the viewers without disrupting the immediacy of the experience. The absence of an intermediary host who addressed the online audience allowed for greater focus on the live experience per se, without the distractions of televisual and documentary cues and elements. The aim was to bring the audience closer to the creative process and the discussion developing live on screen and, indeed, viewing data showed that more of the audience watched this second broadcast in full (Lighthouse Arts, 2012). Despite the good retention rates (85%), however, the total number of people who watched the performance live was small (200 viewers), especially when compared to the first event of the series that reached a total of 2,200 live viewers (Tate, 2013a: 6).

Following the mixed stream of audience responses to the first 'Performance Room', with particular moments that troubled Tate staff, the role of the audience was a significant factor in planning the second commission. During the implementation meeting that preceded Bronstein's performance, the programming team debated the best way to build an audience through the *BMW Tate Live: Performance Room* project. The discussion took into consideration the online nature of the programme and particularly YouTube as the hosting platform. One part of the discussion focused on the fixity of an established platform like YouTube in terms of its design and capacities. By choosing to stage the performance programme on YouTube the museum had to embrace the original features of the page as well as the culture that it represents. Addressing the former point, one of the Tate Media producers pointed out that although Tate could rebuild the YouTube page from scratch there was the option of "turn[ing] things on and off" according to the specifications and requirements of each piece. An example of this was the position of the comments board on the YouTube page. Staff at the meeting suggested that this be moved from the side of the page to the bottom in order for it to be less visually distracting.

Apart from dealing with network culture, Tate staff also had decisions to make about who their audience could and should comprise of.

This was one of the issues that generated divergent views amongst the team. Comments made during the April 2012 implementation meeting are indicative of the different approaches each department had towards the programme itself and broader notions of what constitutes an audience in a digital setting. In response to the concerns that emerged from the Jérôme Bel performance, a member of staff from Tate Media argued that “the whole point of being on YouTube is to address the YouTube audience”. This comment reflects a general attitude of openness and the desire to embrace the opportunities afforded by the programme to expand Tate’s digital practices amongst wider audiences in a space with large online traffic from all over the world. In contrast to this point, a member of the Tate Marketing team questioned the adequacy of YouTube for providing space for the project as a whole and argued that the project was “not an audience development thing, it is addressing to people that already know about it”.¹²⁷

This short exchange from the planning stages of the programme shows flexibility on the side of the Tate Media department to embrace YouTube and its audiences. In line with its departmental practices and logic, Tate Media approached YouTube as an alternative platform¹²⁸ through which to share content and communicate with new and existing audiences. In contrast, the comments of the staff member from the Tate Marketing department reflect a more hesitant approach to the platform and a more selective attitude towards the audiences targeted for the programme.

Before the launch of the *BMW Tate Live* programme Tate’s YouTube channel functioned in a complementary manner to the official Tate website as an online archive for the organisation’s video productions. The transformation of the channel from a repository of short films and recorded events to a space of primary access to live art constituted unfamiliar territory even for the Marketing department. In contrast to all of the four Tate galleries in the UK, as well as the Tate website which functions as the main site for the museum’s branded and creative activities online, the space in which ‘Performance Room’ takes place is contained within that of another

¹²⁷ Implementation Meeting, Tate Britain, 11 April 2012.

¹²⁸By ‘alternative’ here I also mean ‘different’ to the official Tate website which also acts as a platform for the presentation and distribution of content.

brand – YouTube. It was perhaps for this reason that the Marketing department felt that the programme should not be an exercise in audience development but should function as an invitation for targeted viewers who wanted to follow Tate’s work on YouTube.

A number of the changes made to the set up of the programme for the second event in the ‘Performance Room’ series reflected the debates held during the implementation meeting. The main impetus for changes to the way that the audience participated in the broadcast was the disorienting experience of having to deal with a multitude of inappropriate comments during the ‘Shirtology’ event. The first change made by the team was that they stopped advertising the programme widely on YouTube and limited their promotion to specific cultural channels and mailing lists.¹²⁹ This served as a preliminary filtering of the audience and an attempt to ensure that the viewers who arrived at the page did so intentionally and with a specific interest in the programme.

The second change was to use a moderator control panel. This involved a panel at the back end of the content management system of the Tate social media pages through which moderators could choose which questions or comments appearing under the hashtag #BMWTateliveQ were appropriate to be posted on the YouTube page. This more automated and organised way of moderating the comments was introduced in order to avoid another situation in which unanticipated and inappropriate comments disrupt the visual experience and the reception of the performance.

Finally, as I have already mentioned, the audience was urged to watch the performance in full screen. If followed, this advice effectively meant that viewers were not able to comment or send in their questions while the performance was still ongoing.¹³⁰

All these changes were the result of an effort on the part of the museum to contain the audience and frame their responses under a specific

¹²⁹ This is confirmed by the artist Garrett Lynch on his blog ‘Network Research’ where he notes that the first ‘Performance Room’ by Jérôme Bel “seemed to go largely unnoticed in many networked / new media art circles”, but the second one “received a lot more publicity through a variety of mailing lists” (Lynch, 2012a).

¹³⁰ The ‘Performance Room’ first year evaluation report notes that “following the first Performance Room we limited YouTube advertising and also encouraged viewers to watch full screen, meaning the commenting was not visible whilst the performance was happening” (Tate, 2013a: 18).

context. But despite these attempts, the feedback from the audience on the evening of the performance was not what was expected. Despite the fact that there was consistency in the number of people watching live, in the first few minutes after the performance the social media team still had not received any questions. From my experience backstage at the broadcast, the atmosphere among the production team quickly became uneasy. This resulted in the social media team posting updates on Twitter and Facebook reminding viewers to send in their responses to the performance. In order to fill in some time while the Q&A had already started, the social media team also sent through a few questions that they themselves had formulated, as a starting point for the discussion. Soon after that, once the Q&A was already in progress, viewers did start to send in their questions, although the stream of responses was irregular. This caused further confusion in the transmission of the questions to the curator who had to improvise during certain parts of the broadcast in order to facilitate the discussion.

Despite these issues, the performance was considered successful in terms of the way that the artist interacted with the space and the medium (Lighthouse Arts, 2012; Lindblad, 2012; Lynch, 2012a). Paradoxically, for Susan Holtham, this success in the visual synthesis of the performance explained the low participation of the audience during the broadcast. As she explained:

I think because it was so easy to watch, a lot of people almost didn't know what to say about it. There wasn't a huge amount of deeply critical comments. But it was more questions on his [Bronstein's] technique, on his use of props, on his interest in architecture. So they [the questions] were [...] interesting and light (Lighthouse Arts, 2012).

It is significant that in these comments, the producer highlights the lack of "deeply critical comments",¹³¹ finding interest in the "light" questions instead. This reflects the museum's desire to avoid critical responses that

¹³¹ A reference to the Jérôme Bel's 'Performance Room' is implied here and particularly to the critical stance toward the programme that many of the comments took.

would have a negative effect on the reception of the performance and might reflect adversely on the Tate brand. A stream of positive and informed comments corresponds more closely to the concept of a 'community of sympathy' put forward by the curator Catherine Wood. These comments might give the impression that the staff's attempts to frame audience responses through a variety of means resulted in a relatively temperate and agreeable outcome: the event consisted of a visually engaging performance and an interesting and uncontroversial discussion between the artist and the curator with a 'light' contribution from viewers. However, from my observations backstage at the performance, the event still proved challenging for the museum due to a lack of sufficient responses from the audience. The responses that Holtham refers to, in the comments cited above, constituted a mixture of questions coming from the audience on social media as well as the producers backstage. Of course, these producers could also be said to constitute, in a sense, part of the audience. But, regardless of this, it is clear that what was at stake that evening was to achieve a positive Q&A session, regardless of the source of the responses and questions.

The experience of this second broadcast made it clear to the team that it was not only imperative to shield the museum from discouraging comments, they also needed to make sure that the comments and questions were "interesting" and constructive, while ensuring that there were actually responses from the audience in the first place. This experience constituted for the Tate team what Victoria Walsh has described as a "light-bulb moment" in the *BMW Tate Live* programme (Walsh, 2016: 6). Following the *Cultural Value and the Digital* findings (Walsh et al., 2014), Walsh used this metaphor to refer to the realization, which occurred early on in the 'Performance Room' programme, that the online audience did not behave in the way that the Tate team expected it to. As Walsh explained, "not only did online visitors not enter the space 'through the front door' like the physical museum, but when they did show up their audience profile was in stark contrast to the average Tate museum visitor" (Walsh, 2016: 6).

Walsh's comments indicate that there was an assumption amongst Tate staff that the online audience would interact in the same way that visitors do in the physical spaces of the museum. The first two broadcasts of 'Performance Room' made it clear that this was not the case and that the online space generated a more unsystematic response and form of attendance. For this reason it became important for Tate to register the presence and interaction of the audience through the Q&A. Despite the fact that the audience was not present in the room during either the performance or the Q&A session, it was deemed crucial to show that the programme had an audience that was informed and curious and whose members would send through comments and questions. The construction of a few of the Q&A questions by the organisation in the second broadcast occurred in reaction to an absence of feedback from the audience, which was not a usual or desired condition for the museum to find itself in.

Following the 'light-bulb moment' described by Walsh, in its first year the museum went on to commission two more performances by the artists Emily Roysdon and Harrell Fletcher. Although the last two performances of the first season did not challenge the museum as much as the first two, it is relevant to explore how they reproduced the moderation practices introduced earlier in the year. Harrel Fletcher's commission in particular serves as a way to further consider how both Tate and the artists relate to digital and the network as cultures in which the 'Performance Room' inhabits.

5.1.3. Evaluation of Year One: Setting the boundaries for art experience online

The third 'Performance Room' commission took place on the 31st of May 2012 with work by the artist Emily Roysdon (*Emily Roysdon – BMW Tate Live Performance Room*, 2012). In the performance 'I am a Helicopter, Camera, Queen', Roysdon explored the collective expression of queer identities¹³² directing a group of performers through a series of formations and movements in the McAuley Gallery space. More specifically, the piece involved the participation of 105 volunteers who created short moving sequences and shape arrangements in the space following a circulation which alternated between filling and emptying the room (see Figure 5.9). In order to achieve this sense of transition, the camera was not stable as it was in the two first commissions but moved around and followed the action instead.¹³³

The participation of the volunteers was a central factor in this 'Performance Room'; not only did they form the action of the piece, they also influenced the amount of attention the event attracted online. As one of the curators observed "the word was more out this time"¹³⁴ due to the circulation of volunteering invitations across Tate's social media channels and its website. In addition to this, the participants themselves also shared the event on their social media profiles and with their own networks and contacts. As a result, the live broadcast was successful in terms of both viewing numbers and audience participation, with numerous questions and comments coming in particularly at the time of the Q&A discussion (Tate, 2013a: 6).

Following the series of changes that were made to the programme as a result of the issues that emerged during the live streaming, an additional

¹³² For this commission Emily Roysdon held "an open call for volunteers who self-identified as queer or feminist" and she selected a total of 105 people to perform in Tate Modern (Finbow, 2016a).

¹³³ This was a change from the previous performances and was deemed necessary in order to deliver on the artist's requirements. As the external producer clarified to the programming team in the respective implementation meeting, it was not possible to create "the impression of squishiness" that Roysdon wanted with a fixed camera. For that reason they decided to have the camera mounted on the cameraman who would then be able to move around the space and capture the performance accordingly (Implementation meeting, Tate Modern, 17 May 2012).

¹³⁴ Implementation meeting, Tate Modern, 17 May 2012.

alteration was also made following Bronstein's performance. Ahead of the broadcast, the social media team had a brief conversation with Emily Roysdon in order to make note of the themes and questions that she was keen on discussing during the Q&A. The artist said that she was interested in the way that the audience would respond to and interpret the piece, yet she also suggested a few potential points for discussion, such as the title and the participation of the volunteers.¹³⁵

Although in the event the response from the audience was sufficient to feed the discussion, the decision to prepare a set of questions from beforehand shows how the team deemed it necessary to take precautions against a possible lack of interaction from the audience. Furthermore, this early framing of the key aspects of the piece by Roysdon allowed the social media team to categorise the incoming questions and contextualise them under already recognised themes.¹³⁶ In this way the team was able to manage the discussion, pushing it in a direction that accorded with the artist's intentions and supported the curators' views of how the work should be understood and appreciated. In addition to the process of dress rehearsals that preceded the live act on the day of the performance, these preparatory efforts can be described as a rehearsing of the topics for discussion.

These changes ahead of Roysdon's performance continue to highlight the way that Tate responded to the experience of engaging with an online audience through online streaming. Further changes made during the final performance of the first year of the series – a performance by the artist Harrell Fletcher – reflected an even more divergent approach that allowed for new ideas and questions to emerge.

Under the broader context of his artistic practice Fletcher regarded 'Performance Room' as an opportunity to research the relation between the local and the global. His specific aim was to explore how he could transfer

¹³⁵ See also the relevant entry in the fieldwork notes (Appendix 4, page 350).

¹³⁶ This is a detail I noticed at several points during my fieldwork when pre-formed questions were used by the social media team. I was able to observe this because I was sitting next to the team (see also Chapter 4.2) and I had access to a Google document to which all the questions from social media were being transferred before the Tate producer chose which ones to forward to the curator's iPad. The questions from the audience were often grouped under more specific themes and categories, which were pre-defined by the artist, the Tate curators or media producers.

the atmosphere from a local London Tube station¹³⁷ to the global audience of the Internet (Fletcher, 2012). He was therefore the first of the invited artists to derive inspiration for his performance from the actual culture of the network. Following a short period of research, Fletcher chose a busker, who he met at the Liverpool Street Tube station, to perform live at Tate on the 28th of June 2012 (*Harrell Fletcher – BMW Tate Live: Performance Room*, 2012). In a performance titled ‘Where I’m calling from’, the Caribbean musician Stanley Prospere – who uses the stage name Bill Jackson – performed his songs at the McAuley Gallery in a set-up similar to that of the London Tube (Guy, 2016: 161) (see Figure 5.10). Following each song Fletcher, who was situated out of the camera shot, asked Prospere questions about his life and his experience as a busker in London. The music performance was then followed by the usual Q&A session, which included the Tate curators, the commissioned artist as well as the invited busker.

There were two main and interrelated points that were raised backstage at the performance in relation to Fletcher’s commission. The first was related to the format of the performance, which comprised of a fixed camera position and the busker in a stable position singing and playing his guitar (see Figure 5.10).¹³⁸ This contrasted with prior uses of the camera and the space, particularly in the context of the two previous broadcasts by Bronstein and Roysdon. Although it was acknowledged that there was little time to prepare for the act due to the time needed by Fletcher to locate the invited guest, the set-up was considered insufficient to properly explore the dimensions of the space and the potential of the digital medium. This is reflected in a comment made by the external media producer of the programme who, earlier on the evening of the performance, asked me: “how does that [presentation format] differ from an MTV unplugged?”¹³⁹ This

¹³⁷ Tate made a video trailer in advance of the ‘Performance Room’, which includes a short interview by Harrell Fletcher. In the video, Fletcher speaks generally about his work and introduces his thinking behind the *BMW Tate Live* commission (*Harrell Fletcher – BMW Tate Live*, 2012). The use of a trailer, which served as another way of framing the programme in advance, was also included in this commission.

¹³⁸ The performance theorist Philip Auslander describes this as ‘conventional’ and ‘proscenium-bound’ staging which does not respond to the actual viewing conditions under which the audience could experience the music performance on the London Tube (Auslander, 2016: 121).

¹³⁹ MTV launched the *MTV Unplugged* television programme in 1989 and it soon became one of the most prominent examples of mediatized music performance, initially in the US and later further

comment shows that the piece was being associated with and viewed in the context of the broader cultural background of television, which has defined the analogue tradition of live performance broadcasting (Auslander, 2008). Although this was not the intention of the programme producers, it was clear that they had to follow the artist's framing and his decisions about his work.

The second point to emerge backstage, which was also flagged up by the audience in the Q&A, was related to this and had to do with the identity of the work. Whose performance was the audience watching? Despite the fact that Harrell Fletcher was commissioned for the 'Performance Room' piece, the work was implemented by and based on Stanley Prosperé's music performance. In addition, at the end of the performance the musician took part in the Q&A discussion along with Fletcher as a co-creator of the performance.

For Fletcher this blurring of the creative courtesy of the piece encapsulated his intentions for the work to "go beyond the normal parameters of who an artist included at Tate is" (*Harrell Fletcher – BMW Tate Live: Performance Room*, 2012). His response to the original invitation was to point out how the collaborative possibilities of the programme could give expression to more diverse artists. This implied curatorial mediation on his part – a role that he partly acknowledged in the Q&A, stating: "I'm good at appreciating things". Commenting on this point, the performance theorist Philip Auslander (2016) has characterised Fletcher's 'Performance Room' commission as being "on the thin borderline between artistic creation and curation" (2016: 121). He also suggests an additional interpretation of the artist's decision to stage Prosperé's busking at Tate. For Auslander, "Fletcher does what we all do" when posting content of personal interest on social media platforms. "Fletcher selects Prosperé to appear on his screen and then transmutes this expression of his personal taste / personal culture into a public expression by making Prosperé's performance available via the

abroad (Holt, 2010: 252). The programme involved the broadcasting of a live music event, where the invited artists played their music unplugged – that is in a non-electronically amplified setting. As Philip Auslander has emphasized, in the 1990s the series was "the apotheosis" of the "renewed emphasis within rock music on acoustic performance" (Auslander, 2008: 110).

Internet” (Auslander, 2016: 122). This interpretation positions the work squarely in the realm of network culture, particularly when one considers the way that the role of the curator has expanded. Curation online consists of pulling and organising content across different contexts (Robinson, 2017: 47) and spaces in order to create a personalised experience of and on the network. Expanding on this idea Auslander argues that “like Fletcher, all web users are curators who decide on a moment-by-moment basis what belongs in the frame of the PC (personal computer / personal culture) screen” (2016: 122).

Despite the relevance of such an interpretation to the overarching networked character of ‘Performance Room’, the Q&A discussion did not adequately address these dimensions of the work. Fletcher’s curatorial role was only referred to briefly as part of a discussion and reconsideration of the role of the artist as curator in contemporary institutional settings.¹⁴⁰ The possibility for further speculation on network culture and the networked audience remained unexplored, despite Fletcher’s intention to underline in this work the relation between the local and the global.

Garrett Lynch (2012c) observed in his blog review about ‘Where I’m calling from’ that despite the promising description of the piece on the performance press release, the actual implementation of the work did not reach its full potential. Indeed, Fletcher’s initial plan was to invite a number of buskers to perform in the gallery space, creating “a global online space” (Tate, 2012a). The press release described how “by moving these musicians from tube station, to gallery space, and then back out to the world through the web, Harrell Fletcher aims to question value, and the influence of the Internet” (Tate, 2012a). But, as the curator of the programme noted during the Q&A, the choice to include only one busker in the end, created “a portrait of Stanley rather than a texture of the people that play in the Tube”.

The curator’s comment was not intended to be critical towards the outcome of the performance or of Fletcher’s creative choice. On the contrary

¹⁴⁰ This approach reflects the merging of the role of the artist and the curator in hybrid formations as discussed and practiced by the followers of New Institutionalism (Farquharson, 2006; O’Neill, 2007). For instance, the notions of the meta-artist and the meta-curator (O’Neill, 2007: 22) are relevant here, considering Fletcher’s hybrid role in the ‘Performance Room’ piece of balancing between the artistic direction of the work and his occupation as an artist.

the curator praised Fletcher's decision to include just one busker, arguing that this allowed for an appropriate unfolding of the busker's story within the limited time and space of the performance. Nevertheless, as a result of this decision, the performance and the discussion that followed was not able to incorporate a sense of the *texture* of people that move from local to global spaces through networked technologies.¹⁴¹ Fletcher's initial intention to "take a localised practice [busking in the London Tube] and put it in front of a global audience" (*Harrell Fletcher – BMW Tate Live: Performance Room*, 2012) soon turned into a documentary about Stanley Prospero and "not at all about the mapping of a globalised local space into the global 'space' of the Internet" (Lynch, 2012c).

On the one hand, therefore, the performance was not able to account for the multiplicity of voices that constitutes the London Tube musicians and effectively foster a dialogue between the city of London and the global territories of the networked audiences. On the other hand, actual dialogue with such a networked global audience in the Q&A was limited since the work soon turned to broadcasting formats – such as the documentary or the talk show interview – which allowed little space for interaction and contribution by the viewers.¹⁴²

On this note, it is useful to mention that the broadcast had 400 viewers however only a small amount of questions and responses from the audience (Tate, 2013a: 6). After the end of the event and as the equipment was being packed away, a staff member from the Live Streaming company commented on the number of live viewers and the retention rate of the performance, stating: "it's YouTube...so that's the point of it, people to stay on it for a minute or so and then give up". A point that further draws attention to one of the challenges for Tate outlined earlier in this chapter –

¹⁴¹ This point can be related to several conceptualisations of the ways that the local and the global intersect under the influence and through the practices of digital technologies. For instance, this relation can be approached through David Harvey's concept of 'time-space compression' (1989) where the notions of time, distance and space shrink and converge under the acceleration of capitalist production. In addition the relation between the local and the global has been further enabled by the contemporary culture of mobility (Urry, 2006; Greenblatt, 2009) and circulation of both people and information. This is not only perceived as a geographical principle but also as a socio-cultural condition where, particularly through social media, people construct new experiences of sociality (Manovich, 2009; Van Dijck, 2013) between the local everyday and the global media ecosystems.

¹⁴²

that of dealing with unpredictable, fragmented and fleeting audience behaviors unlike anything it encounters in its other exhibitions and events.

Harrell Fletcher's performance, viewed particularly in relation to the first three performances that preceded it, posed a *conceptual* challenge to the museum. The implementation of the last performance did not involve any additional changes at the back-end production of the broadcast in response to unexpected reactions from the audience or the challenges of live streaming itself. The challenge here was that of responding to the opportunity that arose to further explore the notion of online culture. As Philip Auslander (2016) and Garrett Lynch (2012c) point to in their comments about this piece, the performance raised questions about the online culture of participation and curating as well as the convergence¹⁴³ of global and the local spaces and practices online.

In the case of this particular performance, this opportunity was not seized and, as was the case in the previous sessions, the discussion about digital culture and the dynamics of the networked audience in relation to that culture remained mostly superficial. In all the examples from the first year of the programme, there were three core topics that were relevant to the digital that were actually explored in the Q&A discussions between the curators and artists: (1) the network and more specifically the platform of YouTube as a space for presenting performance art, (2) the artist's view on the absence of the audience in the space and the effect this had on the experience of the performance by the distant audience, and (3) the nature of the live performance and its different manifestations with reference to theatre, television and performance art. However, none of these discussions examined at length any theoretical approaches to media and network culture or dealt with the media art and televisual background of the 'Performance Room' setting. This indicates that there was a conceptual distance between the medium being used in 'Performance Room' and the

¹⁴³ This word is used here with reference to Henry Jenkins' theory of the culture of 'convergence' (2006). For Jenkins, *convergence* is a process that takes place in both the production and consumption of media where old concepts, assumptions and practices become re-appropriated with new meanings in every new technological landscape. In this sentence convergence is also used to highlight the particular aspirations of the programme and point to the way that technologies of global connectivity allow for new ways of accessing the local spaces of Tate in London and experiencing performance art in networked settings.

way the culture and discourse surrounding this medium was being conceptualised and discussed. These discourses not only relate to theories and practices of media forms but also to the history of media art, which Tate also seemed to disregard in this case.¹⁴⁴

Returning to Fletcher's desire to diversify the opportunities for exhibition and presentation that Tate gives to artists, it is important here to consider how Tate chose its artists for the *BMW Tate Live* series. In the first year of the series, for example, all the commissioned artists had a focus on performance art, conceptual art, dance or visual culture. However, none of the four artists could be described as a practitioner of digital art¹⁴⁵ a fact that further underscores the paradoxical nature¹⁴⁶ of this programme outlined in my discussion in Chapter 4.

¹⁴⁴ See Chapter 2.2.4 for a primary discussion of the use and understanding of media art at Tate.

¹⁴⁵ Digital art is defined here after Christiane Paul (2003) as the art that involves digital technologies, interactive media, interfaces and computational processes as core means of its creation and presentation.

¹⁴⁶ Here the paradox lies in the fact that although the 'Performance Room' programme is advertised as an innovative exploration of performance art for the digital space and the networked audience, it does not address this exploration to practitioners familiar with digital media or networked performance. As Garrett Lynch mentions on his blog about Roysdon's performance: "All [the artists selected for 'Performance Room'] work with performance but to date they seem to have little if any experience of networked performance or indeed embrace the new technologies that it [Performance Room] represents" (Lynch, 2012b). See further reflection on that point in section 6.2.



Figure 5.9: Screenshots from Emily Roysdon's 'I am a helicopter, camera, queen' performance (*Emily Roysdon – BMW Tate Live Performance Room, 2012*).

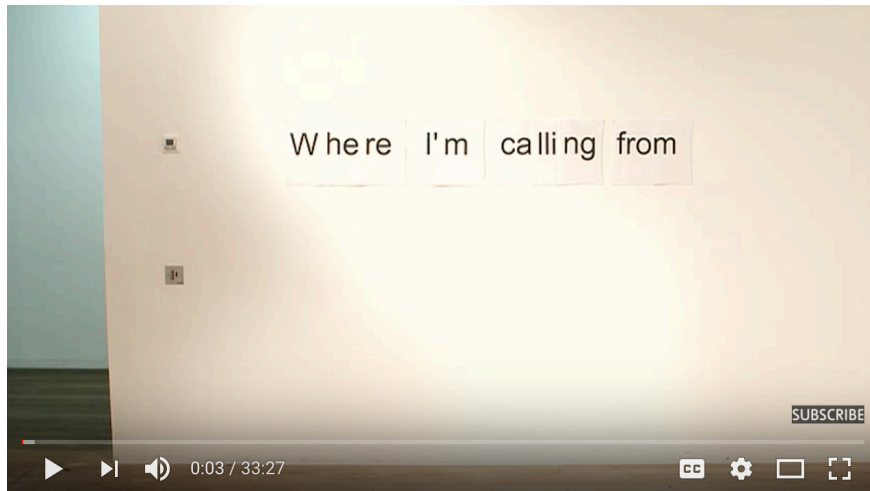


Figure 5.10: Screenshots from Harrell Fletcher's 'Where I'm calling from' featuring the busker Stanley Prospere a.k.a. Bill Jackson. The last shot pictures, starting from the left: the two Tate curators, the artist Harrell Fletcher and Stanley Prospere (*Harrell Fletcher – BMW Tate Live: Performance Room, 2012*).

My outline of the way that 'Performance Room' developed in the course of the first year and its first four commissioned works has drawn attention to the general structure and character of the programme and the challenges that Tate faced, particularly in the first few months. These challenges relate to two main factors: firstly, the nature of the live broadcast and live streaming as means of presenting live art online and, secondly, the audience's ability to respond to this online experience with comments and questions in real-time.

Before continuing this analysis of 'Performance Room' and examining how this first year of the series influenced the later development of the programme, I would like to dwell here on two points that have emerged out of the above discussions. The first has to do with the moderation features that were included as a means of safeguarding and directing the audience's interpretation of the performance event. The second derives from a conceptual distance between the medium used and the museum's understanding of digital culture and digital art as mentioned above.

Moderation in media engagement is not a new practice for Tate. In the second chapter of this thesis, for instance, I presented the example of the moderation queue that the videos of the AiWeiWei video booth went through before they got published.¹⁴⁷ For this event, Tate invited its audience – in the physical space of the gallery this time – to participate in a video dialogue with the exhibited artist. The museum acted as an intermediary to this dialogue choosing the 'appropriate' people to participate in it and then posted the outcome for others to watch. As might be expected, in this instance the interactivity and the dialogue were exhibited through recorded videos on display in the booth.

A year later, the 'Performance Room' programming team gradually established moderation processes which were used to control the Q&A discussion both on the levels of pre-production and production. This resulted in the establishment of a system of filtering through the

¹⁴⁷ To remind the reader here, in a similar participatory logic to the 'Performance Room' Q&A, Tate invited the visitors to the AiWeiWei exhibition in the Turbine Hall (2011) to submit a video with their comments and questions for the artist. Each video went through a moderation queue, which selected the interesting and appropriate ones to be posted in the booth as "recommended videos" or to be sent to the artist asking for his response (Filippini- Fantoni et al, 2011).

constituents of the discussion as a way of preventing unexpected responses to the live broadcast. Therefore, apart from the three live qualities identified above, namely live art, live broadcast and live participation, a fourth one element emerged in the first months of 'Performance Room': *live moderation*.

This point invites one to reconsider Chris Dercon's comment in the *BMW Tate Live* series trailer in 2012 where he emphasises that "there is no filter, there is no such thing as editing, of course there is no censorship" (*BMW Tate Live Performance Room*, 2012).¹⁴⁸ This initial description by Dercon certainly applies to the creative and performative part of the broadcast, but when one reflects on its participatory components the statement appears disingenuous. On the one hand, and as became evident through my observations of the meetings, Tate intended to accommodate the artists' needs and put the specifications of their work into practice while remaining faithful to the live format of the programme. As a result the performances were produced and presented in real-time to the online audience following the arrangement of "one room, one camera, and no post-production" (Perrot, 2014).¹⁴⁹ On the other hand though the participatory element of the broadcast proved challenging and thus a degree of filtering and moderation was considered necessary.

There is of course a level of filtering that takes place when the primary decisions about the programme are being taken, for instance, in decisions over which artists should be invited to participate, which spaces are suitable to use or how the broadcast should be directed and designed. Despite this preliminary filtering, the programme is designed and promoted as offering unique live events that unfold in real-time on the audience's screens. The same level of concern for uniqueness and authenticity was not however applied to the interaction between the audience, the museum and the artist. Although the museum did work to ensure that the audience had primary access to the artist's space and the performance piece and invited

¹⁴⁸ See also Chapter 4.1.

¹⁴⁹ As will be further discussed in the analysis, although post-production was not a process that Tate applied in the live streaming of the performances, it was used in the archived version of the works as part of the editing decisions for the documentation of the project.

viewers to actively contribute to the interpretation and reception of the work the process of direct participation was impeded by what Geert Lovink has defined as “editorialising selection mechanisms” (Lovink, 2014: 60).

Commenting is for Lovink a core element in contemporary network culture particularly as part of its participatory as well as discursive features. As an indication of the sociality of the Internet, comment culture encapsulates what he calls “the age of mass hermeneutics” (2014: 53). The elements of interpretation and interaction define the public discourse online. However, as the theorist suggests, “comment cultures are not self-emergent systems but orchestrated arrangements” (2014: 52). On the one hand, comments can be seen as a manifestation of the variety of voices and opinions that are expressed online, but, on the other hand, they are also a feature that is enabled by the software. For this reason, a significant amount of power is held by editors and moderators, who apply design decisions and impose institutional politics on these forms of feedback. These actual editorial mechanisms of power, Lovink suggests, are obscured and hidden behind the principles of wider participation and “all-inclusivity” that are intrinsic to the idea of commenting and interacting online. A similar point is made by Jose van Dijck (2013) who argues that online platforms often create the “common fallacy” that they “facilitate networked activities” instead of constructing them. For her, the social practices expressed on online platforms and the platforms’ functionalities are “mutually constitutive” (2013: 6).

Understanding the process of *construction* that took place at the back-end of the ‘Performance Room’ sessions is key for the present analysis. The museum’s editorialising mechanisms, or what has been described elsewhere as Tate’s “curatorial and editorial logic” (Dewdney et al., 2011: 177), were actively employed in framing and constructing the experience of the online audience. In terms of the live performance in the first half of the broadcast, these mechanisms included curatorial choices about the presentation of the performance and directorial decisions in the production of the streaming. When one considers the second part of the broadcast that involved the live Q&A discussion, these same mechanisms functioned more

directly as ways of constructing not only the interface of participation but also the process of audience participation itself.

The extent to which these mechanisms were at work in the 'Performance Room' series, and the way in which they actively constructed audience reception, can be highlighted through a comparison with the BBC television series 'Up for Hire Live' as analysed by Van Dijck and Poell (2015). 'Up for Hire' was a 5-episode series broadcasted in October 2011 on BBC 3 that explored the issue of youth unemployment in the UK. For Van Dijck and Poell this programme served as an example of how social media platforms have permeated and affected television both at the level of practice and as a cultural form. The BBC short series was thus described as an experiment of "Social TV", the result of an intertwining of public broadcasting and entertainment programming with "the conversational and creative strengths of network platforms" (2015: 149). In practice the format entailed a talk-show setting, where the hosts interacted both with the live audience in the BBC studio as well as the audience watching live from home. People's responses on Twitter were presented in the form of a comment stream, which appeared on "a big screen behind the studio hosts, who occasionally read some tweets aloud" (2015: 155). In an effort to create an accurate portrait of the circumstances and the challenges that young people face in the professional arena, the broadcast was also interspersed with video footage "featuring advice from industry experts and celebrities on how to boost your job seeking skills" (2015: 155).

There are a number of similarities between this BBC programme and the first Jérôme Bel broadcast. These include having the distant audience participate in the discussion via a twitter stream, the presence of a host in a studio setting and the intersecting video clips. This comparison is not intended to undermine the artistic context and creative value of Bel's 'Performance Room', but it does continue to highlight the televisual character of the broadcast. As already discussed, these televisual elements were significantly pared down in subsequent 'Performance Room' sessions in order to focus more closely on the live nature of the work and the direct experience of the audience. But the presence of these elements in the first

broadcast – and, indeed, the decision to subsequently eliminate them from the series – is nevertheless useful in highlighting the editorialising mechanisms that constructed these broadcasts.

In the BBC programme, the responses from viewers appeared on screen in the form of a flowing Twitter stream. The host appeared to be randomly selecting certain responses and reading them out on camera. But as Van Dijck and Poell show, the presented feed was actually very “carefully edited” with the intention of spotlighting “counter-voices” that were “not too critical, never outrageous or angry, and if desperate, only mildly so” (Van Dijck and Poell, 2015: 155). The selected comments were not necessarily representative of the audience’s reactions and opinions about youth unemployment, but they did accurately represent the tone and the purpose of the programme. The producers of the BBC programme directed and constructed the debate by “taming” (Van Dijck and Poell, 2015: 155) the twitter stream and filtering people’s responses to fit the spirit of the debate that the show wanted to create.

This *taming* process may be compared to the efforts of the ‘Performance Room’ producers to moderate the audience’s comments during the Q&A. In both cases comments were filtered to fit the scope and tone of the programme. Consequently, in both the ‘Performance Room’ and ‘Up for Hire’, the potential opened up by the inclusion of social media and online audiences in the structure of the live broadcast was curtailed. As Van Dijck and Poell explain, in ‘Up for Hire’, the BBC’s editorial logic outweighed “Twitter’s algorithmic logic” (2015: 155). Despite the opportunity offered by social media to open up the debate to wider public opinion on the topic,¹⁵⁰ the broadcaster’s priority remained that of presenting an informational *yet not too critical* overview of youth unemployment in the UK. The broadcast was considered of “hybrid and experimental” nature for combining the “editorial judgments of public TV” with social media structures (Van Dijck and Poell, 2015: 156), yet these editorial judgements may be said to have outweighed any real experimental potential.

¹⁵⁰ This comment is intended to draw attention to Twitter’s assembly of connected voices. This online platform is described by Van Dijck (2013) as “the online ‘town hall’ for networked communication – a mere amplifier of individual voices as well as collective opinions” (2013: 74).

The desire to limit the critical nature of the comments and reactions to this television debate echoes similar efforts by Tate curators to create a protected online space for the museum in which audience participation could take place. In both cases, the audience was invited to participate in the discussion and this participation was deemed as being central to the identity of the programme. Indeed, both of these programmes were presented as offering the audience unique and direct online access to the live performance/debate. But the moderation and taming of this participatory process reflects a rift between the aspirations of the two programmes and their actual editorial practices and final outcomes. Despite the supposed hybrid nature of these programmes, the agenda¹⁵¹ of the organisation continued to prevail over the inclusion of new media platforms and networked audiences.

The prioritising of the organisations' agenda is a product of the organisation's politics, values and ideas. It is therefore necessary to understand the cultural references behind these values and the way that they translate across organisational practices and the use of different media. This brings me to the first question posed in Chapter 4¹⁵² regarding the way that the museum extended its practices and mission from the physical space of the museum to an online space that is already occupied by an audience. My review and analysis of the first year of the programme shows that this was a complex process and the practice of moderating online comments was one of the ways that the museum responded to this challenge. This response can be interpreted both as a museological and curatorial tactic as well as a broadcasting editorial practice.

The televisual thus served as a strong cultural paradigm that influenced the organisation and production of the 'Performance Room' project. Television constitutes a "powerful centralising medium" (Williams,

¹⁵¹ The term is used here to designate not only the scheduled actions of the organisation but also the strategies behind these actions that helped define which topics were to be discussed and which practices could gain ascendancy. The term also has a specific association with televisual culture as Pierre Bourdieu notes in his book 'On Television' (1996). For Bourdieu "television more and more defines what the Americans call the *agenda*", which constitutes the topics and subjects that editors decide on and manage (Bourdieu, 1996: 50).

¹⁵² This question was: "What were the practical ways in which Tate's values and mission could be extended into spaces where audiences already are"?

1974: 49) that produces and disseminates information and knowledge, influencing the way that people perceive the world and relate to one another. Although advances in new media, particularly since the development of the Web 2.0, have facilitated and established two-way, de-centralised forms of communication with users and viewers, the culture of television still survives as a powerful paradigm for the way that knowledge is produced through this new media. By de-centralised communication I mean here the forms of communication that the Internet enables in its default format, which does not depend on a central hub that connects each of the nodes in a network of users. In contrast to television, which transmits information, the Internet functions as a distributed network of hubs and users through which information flow (Castells, 2010b; Stalder, 2006).

Jean Baudrillard (2005) has defined the infiltration of television culture into society as “telemorphosis” – a process of cultural and consensual “takeover” in the development of a society (2005: 190). The term emerged in Baudrillard’s study of the French reality show ‘Loft Story’. The show was launched in France in 2001 and it was an alternative version of ‘Big Brother’. The theorist argued that ‘Loft Story’ expressed the “total sociality” of our times, where the screen is no longer part of the television set but rather part of reality itself (Baudrillard, 2005: 199). According to Baudrillard, the force of television is so emphatic that this process of infiltration and influence has become normalised and almost transparent.

In addition, this influence forms a paradigm for the organisation of other political and social institutions which Bernard Stiegler (2010) calls “telecracy”. Using this term, Stiegler comments on the dominance of audiovisual media and particularly the influence of television on the political arena (2010: 173). For the philosopher, the outcome of telecracy derives from a tele-reality¹⁵³ but is also influenced by marketing techniques, which extensively use media tools to create a sense of “pseudo-participative interactivity” in social interactions. This pseudo-participation is based on a

¹⁵³ Tele-reality expresses for Stiegler (2010) the culture of talk shows and other studio-based programmes which control and influence public opinion as well as the way communication is structured and expressed. The philosopher’s idea of a reality formed by televisual formats and programmes connects here with Baudrillard’s notion of tele-morphosis.

“simulacrum of sociation”¹⁵⁴ – the illusion that people are participating and interacting in a process of decision-making or production.

The live participation of the audience in ‘Performance Room’ and in the BBC programme ‘Up for Hire’ constitute examples of pseudo-participation. As I showed above, in both of these cases the audiences did participate in the discussion and this featured as an integral part of the broadcast. But the filtering of the audience’s voices according to editorial or marketing criteria, effectively turned this into a pseudo form of participation – one that was only an imitation or *simulacrum* of real participatory interaction.¹⁵⁵ As will be discussed in more detail further on, the influence of marketing was of particular significance in this regard as promoting and protecting the Tate brand is one of the core principles of the organisation’s mission and practices and was given primary importance in the production of the ‘Performance Room’ programme.

The influence of television on Tate’s practices cannot only be seen in the structure of its broadcasting and in the production of video content, televisual paradigms also infiltrate its rhetoric of operation, particularly with regard to audiences. As I discussed at the beginning of Chapter 2, the museum of the 21st century is conceived of as a new mass medium immersed in media and social media practices that can reach ever larger, more global and more diverse audiences. Perceived in the sense, the *BMW Tate Live: Performance Room* constituted an opportunity to examine what media and practices this new mass medium and its a digital and networked disposition had to offer.

My review of the first year of the ‘Performance Room’ programme has pointed to the experimental qualities of the project as well as the main challenges faced by Tate. Up to this point I have used the term ‘experimental’ to denote the way that Tate advertised and conceived the

¹⁵⁴ Here Stiegler employs Baudrillard’s theory of the simulacrum (Baudrillard, 1994) – as the representation of the real – to elucidate the illusion of participation that marketing and other telecratic organisations generate as a form of power over audiences and consumers (Stiegler, 2010: 174).

¹⁵⁵ In a similar rhetoric about the potential and challenges of television programming, Raymond Williams has argued that “the best television arguments and discussions are in fact those which open themselves towards people not assumed in advance to be already represented [...] some of the worst, for all their internal skills, are those which *simulate a representation by their own criteria*” (Williams, 1974: 49).

'Performance Room' programme as an opportunity to explore untested ideas and practices for the museum in the spaces of the network. However in the progress of this chapter it became obvious that those experimental features, to which the programming team aspired were the same elements that challenged the museum and resulted in management and control techniques instead. Over the next chapter I discuss how the museum further framed and contained the programme under practices of marketing and branding; conditions which put the programme at further distance to any open-ended features and allowed little space for flexibility in its design and implementation. Hence, the use of the term 'experimental' is used in the subsequent sections to represent the potential that the networked spaces and communication offer by default in relation to interactivity and participation. I nevertheless recognise that this suggestion entails in itself the paradox of the pseudo-participation and the illusion of being experimental while mechanisms of control and editing are in place and tame these processes. I therefore re-visit this discussion at the end of chapter 6 where I suggest a different approach on how a programme like 'Performance Room' could be still be considered 'experimental' as part of Tate's work.

My analysis of the second year of the programme that follows will not focus directly on individual performances but will instead shift its focus onto one significant way in which the structure of the *BMW Tate Live* series was modified. After February 2013 the series was expanded to include two more strands, namely 'Performance Events' and 'Thought Workshops' which ran parallel to the 'Performance Room' online broadcasts. These changes served to enhance the programme and its visibility, but in addition to this, I argue here, they also constituted a direct response to the unpredictability of live streaming and online audiences encountered in the first year of the 'Performance Room' programme.

5.2. BMW Tate Live: Performance Room – Year Two: Unearthing museum practices

5.2.1: Introducing the ‘Performance Event’ strand

On the 10th of December 2012 I attended an implementation meeting at Tate Britain, which covered the expected progress of the *BMW Tate Live* series for its second year. Before the meeting started, one of the Tate Media producers informed me of the changes in the programme that were going to be discussed during the meeting. The series was adopting a new format, which involved two more strands apart from ‘Performance Room’: ‘Performance Events’, which would be live performances that would take place in the Tate Modern Tanks and the Turbine Hall, and ‘Transformations’,¹⁵⁶ a strand led by the Learning department which would be run by a number of creative researchers and develop through a series of themed open workshops. As was made clear to me by the producer and mentioned once again in the implementation meeting, the emphasis of the new format would lie on the separation between ‘Performance Room’ and ‘Performance Event’.

The meeting itself focused on the scheduled and potential line up of artists for both strands. Media producers explained that in the upcoming season the series would be “covered in more documentary style, with 3 minute films rather than a trailer”, while in some cases there would be no trailer at all. The decision to use a documentary style to promote and represent the series signalled a return to tried and tested practices of video content production. This occurred alongside the development of the ‘Performance Event’ strand and the reappearance of more established ways of presenting performance art in the museum. Following the unanticipated

¹⁵⁶ ‘Transformations’ was a working title, which later changed to ‘Thought Workshops’. The overall strand for that year dealt with the theme of transformation through workshops and discussions, hence the initial name of the programme.

challenges of the first year of *BMW Tate Live* series, this clearly reflected a desire by Tate to move the series back to more familiar practices and spaces.

In contrast to the online format of the 'Performance Room', the 'Performance Event' consisted of a series of live art events,¹⁵⁷ some ticketed and others free of charge, which took place in the physical space of the museum. This meant that the performers and their audiences were present together in the same space – a setting that is more in line with the history of Tate's engagement with performance and the production of live events. Tate has been presenting performance art since the 1970s and programming live art since 2003.¹⁵⁸ This demonstrates a particular interest on the part of the museum to promote and support live events, particularly by staging live performance art, exhibiting recordings and documentation of live performances, and producing other live events and public programmes that explore the nature of performance and live art.

These variations of *liveness* in the Tate programme culminated in 2012 with the temporary opening of the oil tanks on the ground floor of Tate Modern. The Tanks¹⁵⁹ opened for the first time in the summer of 2012, for a 15-week festival of performances, installations, talks and live events under the caption 'Art in Action'. The old oil tanks are located on the ground floor of Tate Modern and at the time of the opening were regarded as a space that could expand the capacity of the contiguous Turbine Hall for performance and live action (Serota, 2012: 37). As described by the Tate curators, 'The Tanks' functioned as a 'testing ground' (Noble et al., 2012: 65) to re-evaluate the nature of the museum of the 21st century and consider how Tate was moving in new directions and embracing innovation.

Live art was given a central role in the space while the parallel 'Undercurrent' festival for young audiences enhanced the live programming

¹⁵⁷ This was described in Tate's annual report in 2012 as a "series of in-gallery live performances" (Tate, 2013c: 7).

¹⁵⁸ See also introduction to Chapter 4.

¹⁵⁹ By 'The Tanks' here I refer to the festival programme that took place from the 18th of July to the 28th of October 2012 in Tate Modern and marked the first opening of the oil tanks space in the museum. This opening coincided with the first year of the *BMW Tate Live: Performance Room* programme and it is relevant to the concept of programming live art that I am tracing in this section. To remind the reader here, the last 'Performance Room' broadcast took place on the 28th of June 2012 so by the time The Tanks festival opened, the online project had completed its first year. As I will argue in the next section, the success of The Tanks festival was a considerable factor for the development of the second year of *BMW Tate Live* as confirmed by the changes to its format.

with workshops, performances and events. According to the Tate Annual Report for that year, more than 565,000 people visited the Tanks, with “a quarter experiencing live art for the first time” (Tate, 2013c: 7). The festival was therefore perceived as a way of attracting new and existing audiences and as a stage for art, events and discussions. Tate put particular emphasis on the role of the audience in this live experience and considered it an inherent part of the success of the festival. I will therefore explore in further detail here the interactive aspects of this festival and the way that the museum dealt with its audiences in this particular case.¹⁶⁰

In the fifteen weeks of festival activities, Tate invited the audience to explore different modes in which its collections could be presented and it encouraged visitors to participate in a discussion about the role of the museum, the audience and art in a space dedicated to this interaction. Working towards a discursive mode of relating with the audience, Tate installed a ‘comment wall’ in the foyer of the Tanks, which was a central engagement point for visitors. People were given the opportunity to leave their comments about the festival and respond to prompt questions either physically on the comment wall or via social media platforms. In the museum, they were encouraged to fill out stickers with their responses and place them on the wall (Figure 5.11), while also being able to participate in the discussion online using the hashtag *#thetanks* to either post their personal comment on social media or reply to one of the set questions. Their responses would then appear projected onto the physical wall “almost immediately” (Villaespesa, 2013a).¹⁶¹ The use of the adverb ‘almost’ here is noteworthy, because it draws our attention to the process of filtering that the online comments went through before appearing on the Tate wall. The filtering was done by the Tate Interpretation and Tate Digital teams, which were also responsible for collecting the stickers and making space for new ones (Digital Platforms, 2014).

¹⁶⁰ This interaction manifested itself in three main ways: with visitors attending the performances, cinema screenings and talks, young people taking part in the parallel events of the *Undercurrent* festival, and visitors participating in the ‘comment wall’ discussions. It is the latter feature that I will focus my attention on here.

¹⁶¹ In the words of the institutional report: “A space was created for visitors to share their thoughts about *Art in Action* through Twitter, Facebook and Google +. Their digital comments were projected onto the walls and more than 122,000 people took part” (Tate, 2013c: 7).

As discussed earlier in this thesis, Tate had previously used the comment board format during the Turner Prize exhibitions to provide visitors with a means of expressing their ideas (see Figure 5.12). In this case, the comment board was placed at the end of the Turner Prize exhibition route where visitors were invited to write down their opinions about the exhibition or about the winner and pin them onto the board (Whitley, 2013). When compared to the comment wall of ‘The Tanks’, the Turner Prize board followed a simpler concept and had a much simpler format and was restricted solely to the visitors of the particular exhibition. Positioned in the middle of the Tanks foyer, the comment wall was open to anybody in that space and not just the people attending the festival events. In addition, this interactive feature also included digital participation through the visual yet abstract connection to Tate’s twitter page. Indeed, it is interesting to note here how in the case of ‘The Tanks’, visitors did not pin their comments onto a *board* but onto a *wall* – a term that is more closely associated with social media platforms and that reflects the growing influence of digital culture during this time period.

Visitor and audience participation was presented as an integral part of ‘The Tanks’ festival both within the physical space of the museum and on the online spaces of networked platforms, with visitors being invited to share their experiences and discuss the enduring topics of art’s relation to social change, the characteristics of live art and the role of the audience in contemporary museums.¹⁶² But despite this emphasis on interactivity and audience participation, and the apparent spontaneity of visitor responses, this interactivity was being filtered and controlled by Tate staff. The actual percentage of tweets about the Tanks that were projected onto the comment wall was small,¹⁶³ with a large number of the comments being filtered out by

¹⁶² The questions that the museum addressed to the visitors through the stickers included the core question “What do you think?”, which acted as a general invitation for visitors to participate, and the sub-questions “How can art change society?”, “Does live art need to be experienced live?” and “What is the role of the audience?” (see Figure 5.13).

¹⁶³ According to the online audiences report by Elena Villaespesa, who was Tate’s digital analyst at the time, a total of 2,602 messages were projected on the wall out of a total of 13,000 tweets about ‘The Tanks’ during the festival period from the 18th of July to the 28th of October 2012 (Villaespesa, 2013b: 16). Villaespesa highlighted the significant impact of Twitter as a tool for reciprocal engagement between the museum and its audiences when compared to other social media platforms (Villaespesa, 2013a; 2013b). Overall, “88% of the twitter users were positive about their experience at The Tanks”,

Tate moderators. In addition, it is unclear whether the museum would actually be able to engage with the comments and responses from the audience in any real way. Although it placed great importance on the act of receiving visitors' suggestions and responses in a bid to better understand how audiences experience their visit, it is doubtful that Tate staff would have had the time to go through all the stickers and evaluate them for future use.

Once again here we see that, as was the case with 'Performance Room', the desire to create a platform for dialogue and interaction with the audience was subordinated to editorial control on the part of the museum. The processes of curation and moderation involved in the audience interactions at 'The Tanks' festival can be read, following my analysis in the previous section of this chapter, as a necessary background mechanism of editorial control on the part of the museum. Here, as was the case with the live Q&A sections of the 'Performance Room' broadcasts, the process of *constructing* the audience's experience and interaction was obscured by the apparent openness and spontaneity of the comment wall that got filled with stickers everyday and by the flow of social media comments that were projected onto it creating the illusion of participation and interaction.

The institutional practices surrounding the presentation and distribution of live art in the 'Art in Action' programme and the way that the role of the audience was perceived and constructed in relation to the live experience allows us to view the Tate festival as a series of well-framed events that, both literally and figuratively, were kept within the boundaries of the institution and its traditions. For fifteen weeks, Tate created a platform of cultural creation and participation that was institutionally contained through mechanisms of editorial and institutional control. Even when the museum appeared to open itself up to an online audience via Twitter, the content of this interaction was quite literally *returned* to the space of the museum through the projecting of networked responses onto the physical wall. The dialogic platforms of the comment wall, the twitter

while the 22% that was negative appeared disappointed with the artworks, which they found "incomprehensible", "pretentious", "creepy", or "boring" (Villaespesa, 2013b: 15-16). It is not evident from the report whether any of these negative comments were projected on the Tanks' wall.

hashtag and the participatory events,¹⁶⁴ were all framed under the branded experience of the festival, allowing the institution final control over the range of possible responses from visitors and limiting audience interaction to institutionally designated areas and modes of participation.

These processes of filtering and moderation reflect the very same organisational concerns and tensions at work in the production of 'Performance Room', which led to significant changes to the format of the programme after the first year. In both cases, despite the desire to engage with audiences and embrace the potential for openness offered by digital media, the need to control, contain and thus construct the audience's experience and its participation in the programme prevailed. The voices of the participants were thus filtered and tamed in order to better fit the aspirations of the programme and its marketing objectives. In the Tate annual report for the 2012-2013 season, for instance, the old oil tanks were described as a metaphorical source of energy at the core of the Tate Modern building. The festival was said to have revived this energy source, with the visitors being presented as having played an active part in this (Tate, 2013c: 7). Perceived from a marketing perspective, the comment wall and its apparent flow of responses could be thought of as an animating force that formed part of this flow of energy. Audience participation should thus be seen not merely as an actual aspect of the festival, but also as an important feature of its marketing, branding and promotion. One is reminded here of the comments by Chris Dercon which presented the 'Performance Room' programme as offering the audience primary access to a live event without any editing or post-production. In both the case of 'The Tanks' festival and 'Performance Room' the advertised audience experience seemed to take primacy over actual audience interaction.

Despite these similarities, there was one very significant difference between the 'The Tanks' and 'Performance Room'. In the case of the former, audiences experienced art in action within the institutional spaces of the

¹⁶⁴ I refer here not only to the talks, conferences and workshops that took place in the space during the festival but also participatory performances that involved interaction with the present audience. An example of this is Tania Bruguera's work "Immigrant Movement International" (Grant, 2012: 19) during which people queued to go through a lie detector, similar to one in a migration office, in order to enter the second phase of the performance.

museum itself and content from online platforms were also broadcast back into this physical space, while in the latter the performance was viewed exclusively online. This made the overall framing of 'The Tanks' more intuitive for the museum itself and it enhanced the impression of participation for visitors who were present within the actual performance space. In contrast to this, the 'Performance Room' programme offered a new opportunity for the museum to consider and contend with the different challenges and opportunities that arise when staging a performance on an online platform outside of this institutional geography.

Nonetheless, the changes made to the *BMW Tate Live* series in its second year of implementation with the introduction of the 'Performance Event' series reflects how the experience of 'The Tanks' strongly influenced the programming of live art at Tate. The subsequent programming of the *BMW Tate Live* events followed the same format and structure as that of 'The Tanks' and signalled a return to the physical – and easier to control – spaces of the museum. As I argue in the following chapters, 'Performance Room' continued as an experimental and hybrid project for Tate, however, the presentation of live art in the physical space of the museum was seen as a way of counterbalancing the challenges and flaws that could arise in the unfamiliar space of the network.



Figure 5.11.:The 'Comment Wall' in The Tanks foyer as part of the *Art in Action* festival, 2012 (© Ioanna Zouli).



Figure 5.12: The Turner Prize comment board, 2012 © Tate Photography (Whitley, 2013).

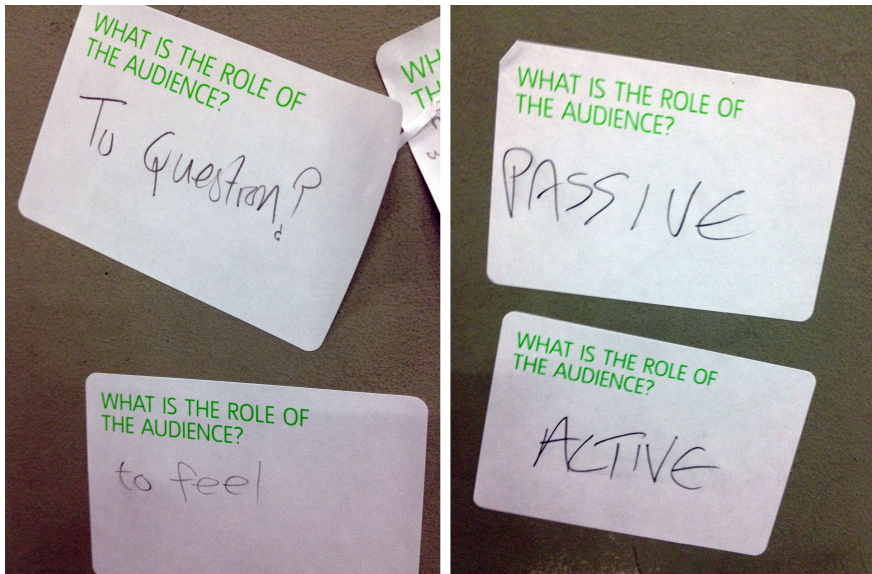
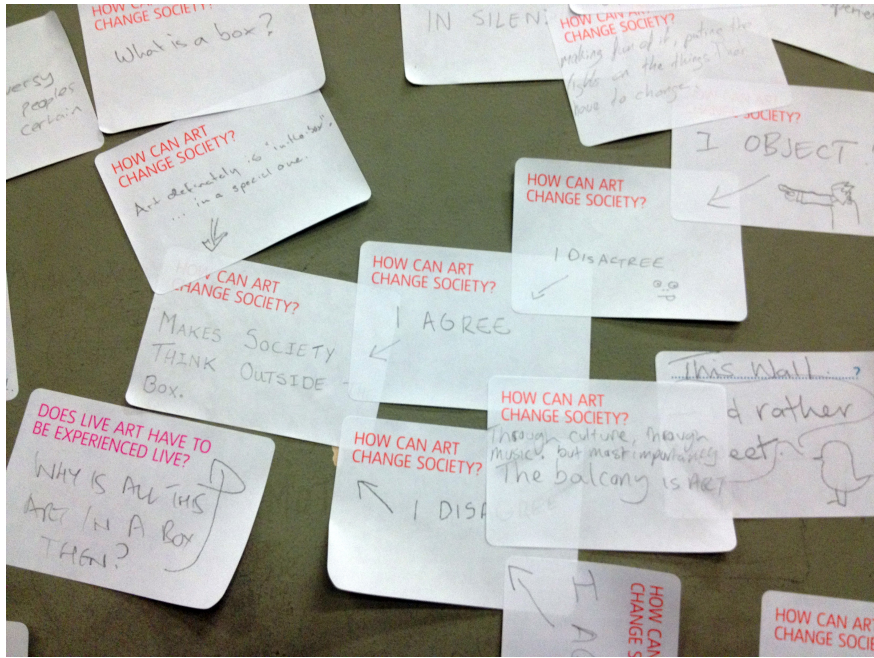


Figure 5.13.: Instances from people's interaction with the Tanks' comment wall, 2012 (© Ioanna Zouli).

5.2.2. The creation of an identity for *BMW Tate Live*

The success of the Tanks festival, both in terms of the number of attendees as well as audience engagement with the spaces and events, created a positive environment for the reception of performance art programming and proved highly influential in the planning and execution of the second year of the *BMW Tate Live Series*. Although no direct associations with the Tanks festival were made during the meeting of the 10th of December, the *BMW Tate Live* series was clearly perceived as offering an opportunity to extend the success of The Tanks and increase audience engagement¹⁶⁵ and visibility.

The 2013 season of *BMW Tate Live* launched with a 'Performance Event' by the artist Susanne Lacy titled 'Silver Action'. Lacy invited female activists over the age of 60 from across the UK to take part in a daylong public performance at the Tate Modern Tanks (*BMW Tate Live: Suzanne Lacy Silver Action*, 2013). During the performance the activists shared stories with one another stories and experiences from their activist years, occasionally also presenting these to the public through projections on the walls of the Tanks (see Figure 5.11).¹⁶⁶ In addition, Lacy invited female bloggers to tweet live from the space during the event, transferring the activists' stories onto an online space while also engaging with them in conversation.

Despite the size of the performance, the amount of people involved and the multiple points of attention that occupied the space, the role of the audience in this performance remained passive. According to Finbow (2016c), this event attracted only a limited number of visitors who "were incidental to the activities taking place before them, witnesses to the

¹⁶⁵ To this end, for example, at the end of the meeting of the 10th of December a Tate Marketing staff asked: "How are we going to get thousand people involved?"

¹⁶⁶ According to a detailed description of the event from the 'Performance at Tate: Into the Space of Art' research project, the women were split into groups of four and were invited to engage in a discussion with each other about their experiences in activism (see Figure 5.12). As the project explains, "at points during the conversations, stewards to the event would invite individual women to have their stories transcribed. The women would relay their stories to one of five typists, who would transcribe these and have them projected onto the walls of the Tank as they spoke" (see Figure 5.11) (Finbow, 2016c).

conversations into the spaces of the Tanks, which continued even without a public audience to spectate". In a sense, within the context of this event, the women activists were themselves the audience and they participated in the performance by circulating their experiences and stories of activism and writing a new collective history. But this led to a sense of frustration on the part of some members of the public who attended the event. As I observed on the day from my presence backstage with Tate staff and in the Tanks spaces during the performance, members of the general public were asking invigilators and members of Tate staff how they could participate in the event. In response few of the people appeared alienated from the event, based on the fact that they could not contribute to the discussions between the activists, save by tweeting a question under the event's hashtag on Twitter. The live tweeting from the Tanks served as a useful tool for the Lacy's intention to disseminate the activists' ideas to a wider public, but this sense of shared communication seemed unidirectional for those attending the performance in the physical space. In this context, Twitter seemed to be employed as a platform from which to promote ideas and publicise the programme itself, rather than serving as a means of communication with which to further engage with the event audience.

In itself, this did not prevent Suzanne Lacy's performance from being perceived as successful, and the event was very much discussed in these terms during the following implementation meeting. In the meeting held on the 27th of February 2013, staff discussed the outcome of this first 'Performance Event' and preparations for the upcoming 'Performance Room' session by the artist Joan Jonas. It was at this transition point¹⁶⁷ between the first and second sessions of the second year that the dynamics underlying the two major strands of the series began to take shape.¹⁶⁸

¹⁶⁷ This point at the beginning of 2013 occurred right after the first 'Performance Event' but before the first 'Performance Room'. This was a moment when the groundwork for the rest of the year was still being laid out and for this reason I was able to observe the transformations that took place during this period and the ideas that were circulating among Tate staff.

¹⁶⁸ It is worth noting here that from the beginning of the second year of the *BMW Tate Live* series the implementation meetings at Tate involved more staff members from each department (indicatively: Marketing, Media, Curatorial, Press, Online and Learning). This was due, first of all, to the expansion of the series and its inclusion of more strands, as well as to the need to establish a consistent character for the programme.

A significant moment during the meeting was when a representative from the Marketing team shared some feedback from BMW with the rest of the Tate staff. The feedback was generally positive and expressed satisfaction with the development of the programme, which was perceived as “having a character now”.¹⁶⁹ The series logo, marketing strategy and changes to the format of the programme with the addition of two new strands, were all seen as positive elements that helped give the project a distinct identity that fit into both the BMW and Tate brands. Out of this recognition of the distinctiveness of the series emerged further requirements in relation to the ways that Tate publicised the two performance programmes as well as to the means and channels through which they approached the series’ audience.

As part of this more targeted approach to marketing, the members of the Marketing team were clear about the importance of reaching the right audience for the programme. They stressed the need to reach a “quality audience” by connecting with other cultural organisations in London who could share and disseminate information about the series across relevant channels online. In addition, the marketing team advised that the series avoid “free YouTube advertising” so as to prevent and eliminate “the crappy comments” from the live stream. Consequently, the curatorial team also suggested for an e-flyer to be created that would be sent exclusively to their curatorial and artists’ mailing list.

For their part, Tate Media staff were tasked with producing video content that would effectively complement the promotion of the series and the general interpretation of the programme that the museum was seeking to portray. As one of the Tate media producers explained, the video footage was to include a short video trailer for the series,¹⁷⁰ a video trailer dedicated to ‘Performance Room’, a video advertisement which would feature on *The Guardian* online, and archived versions of the ‘Performance Room’ broadcasts being made “available almost directly after the live event”. In

¹⁶⁹ This update from the Marketing team came following a trip by the team to Munich where they met with the BMW cultural team and presented the new format of the programme.

¹⁷⁰ This format was used as a video ad, or an MPU (Mid page Unit) as the Tate producers used to call it, namely a moving image banner of 20 to 30 seconds of content.

addition to these audiovisual elements, the producers also agreed to begin running a series of blog posts on the Tate blog where they would post “all the great comments” from the online event, as a post-streaming compilation of the Q&A discussion.

What the above discussions pointed to was a demand for specificity, both in terms of defining the programme’s audiences and organising how the programme would be presented to these audiences. In this regard it is worth returning here to the questions posed in Chapter 4 on how Tate reacted to and approached digital culture and the networked audience throughout the ‘Performance Room’ Programme.¹⁷¹ There I questioned whether the programme led Tate to re-examine and adapt its approach to digital culture or whether, despite the opportunities posed by this new and experimental project, it continued to operate according to established conceptions and modes of practice.

The discussions I refer to here and the modifications to the second year of the *BMW Tate Live* series that they reflect, suggest that Tate was indeed unable to fully embrace the opportunities offered by these new spaces. The changes applied to the programme show the project moving away from the challenges of the digital network to return to the familiar space of the museum itself. In this sense, Tate’s approach was to combine the ‘Performance Room’ programme with pre-existing traditions of art representation and its pre-existing live event culture – as expressed, in fact, by the ‘Performance Event’ strand of the programme.

The merging of these different elements does show a certain measure of flexibility in Tate’s programming of performance art. However, I argue, the merging of the digital and the analogue dimensions of the programme was also the inevitable result of the complexity that arose when the museum attempted to operate solely in the space of the digital. Throughout the duration of the ‘Performance Room’ programme, this complexity was not adequately and productively harnessed by the programming team and the

¹⁷¹ These questions were: “Did Tate need to re-interpret its approach to digital culture and the network itself in order to understand the networked conditions in which people interact and produce cultural value?” “If so, what were the ways in which it did this and if not, what were the factors that impeded this process or re-interpretation and re-conceptualisation”?

ideas and challenges that emerged from the network and its cultures were not fully explored or embraced. Instead, the team sought to impose limits on what they perceived as potential liabilities for the programme.¹⁷²

My analysis of the 2012 season illustrated how editorial mechanisms were employed in the production of 'Performance Room' so as to shape the structure of the live broadcast and control audience participation in the Q&A discussion. While these editorial mechanisms continued to be used in 2013, the programme was further framed and constructed through its integration into a larger project that transformed it into part of a branded experience.

This experience was now split between the physical spaces of Tate Modern, one of the trademarks of the Tate brand (Stallabrass, 2013; Tzortzi, 2016; Gale, 2016), and Tate's YouTube channel. By staging an experience of performance art from the spaces of the network to those of Tate Modern, Tate offered a more personalised and dedicated experience of the museum itself. The institutional space is designed and presented in a way that it does not focus only on the art experience but on all the activities that this visit might entail. The idea of branding the museum experience is based here on Joseph Pine's and James Gilmore's model of the "experience economy" (1999) according to which experiences function as "memorable" moments of engagement and attain and generate value precisely through their function on a symbolic and personal level (1999:12). In this respect, Julian Stallabrass (2013) has used Tate as a case study to explore the branded character of museums, which he describes as evoking the atmosphere of a "lightly intellectual mall" (2013: 58) in which all activities, interior environments and products are branded with the Tate brand.

As evidenced by my observations from the meeting on 27th of February, it was only after the addition of the 'Performance Event'¹⁷³ strand that the sponsor considered the series to have character and that it was seen as having a more tangible impact. Ultimately, 'Performance Room', which

¹⁷² These limits also served to preserve Tate's public profile as "the most successful, innovative and professional branded museum" (Stallabrass, 2013: 149), both in terms of the museum's audience and, even more importantly, for the programme sponsor.

¹⁷³ The learning strand of 'Thought Workshops' was still at a vague stage at this point but it was still important for the organisation to show that there was an educational dimension to the programme. Hence this was part of the update to the sponsor but was mostly used as a reference.

started as the prototype of the *BMW Tate Live* series, was overshadowed by the live events until the programme's completion in 2015.¹⁷⁴ As a member of the 'Performance Room' programming team mentioned in an informal conversation backstage at the last performance of the programme in 2015, 'Performance Room' became "a side project" to their work.

In the months that followed the introduction of the new programme format in the beginning of 2013, the focus of the meetings shifted from structuring and producing the performance broadcast to peripheral details relating to how to best promote and present the series. As occurred in the meeting referred to above, each Tate department approached the question of the programme's identity according to its own interests and practices. The Media department, for instance, was responsible for the video content that accompanied the online presentation of the series while the Marketing and Curatorial departments directed their attention towards identifying and attracting the right audience for the series.

In line with the discussions that took place at the end of the first year of 'Performance Room' and in order to safeguard the profile of the *BMW Tate Live* series, the marketing of the programme became more targeted towards specific audiences and was designed to ensure that the audience was interested in the series and that it fit the expectations of the museum. In order to further reflect on this intensified turn towards building, safeguarding and promoting a specific identity for the programme, I turn my attention to a particular example from my fieldwork observations that raises additional questions and ideas about how Tate balanced its branding profile with the culture of the network. The 'Performance Room' commission of the Dutch artist Nicoline van Harskamp will serve as this example and will help frame my analysis of the various dynamics involved in Tate's programming practices and its interaction with the online network.

¹⁷⁴ I further discuss the life of the programme after its completion and how it relates to the dynamics of production and branding in Chapter 6.1.1.

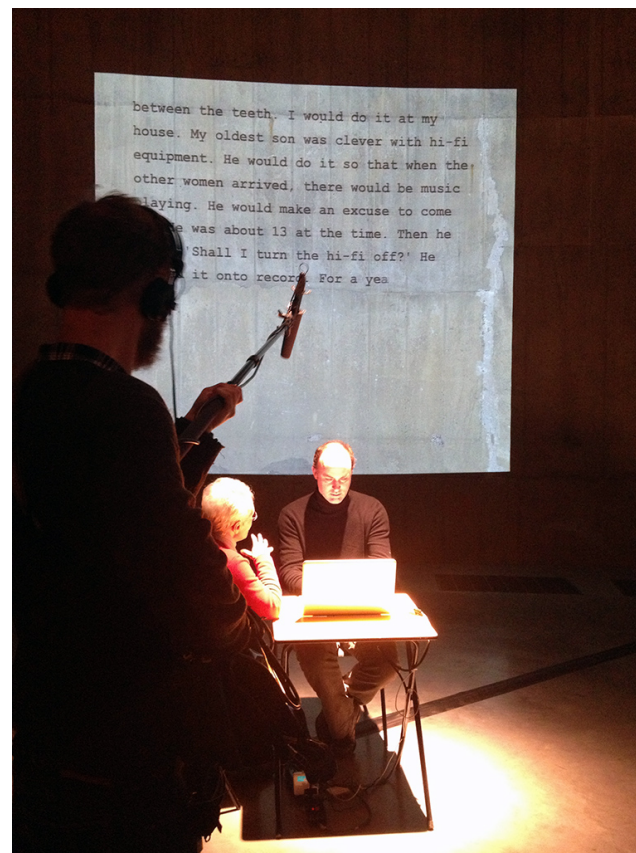


Figure 5.14: The set up of Suzanne Lacy's 'Silver Action' public performance at the Tate Modern Tanks (2013) (© Ioanna Zouli).

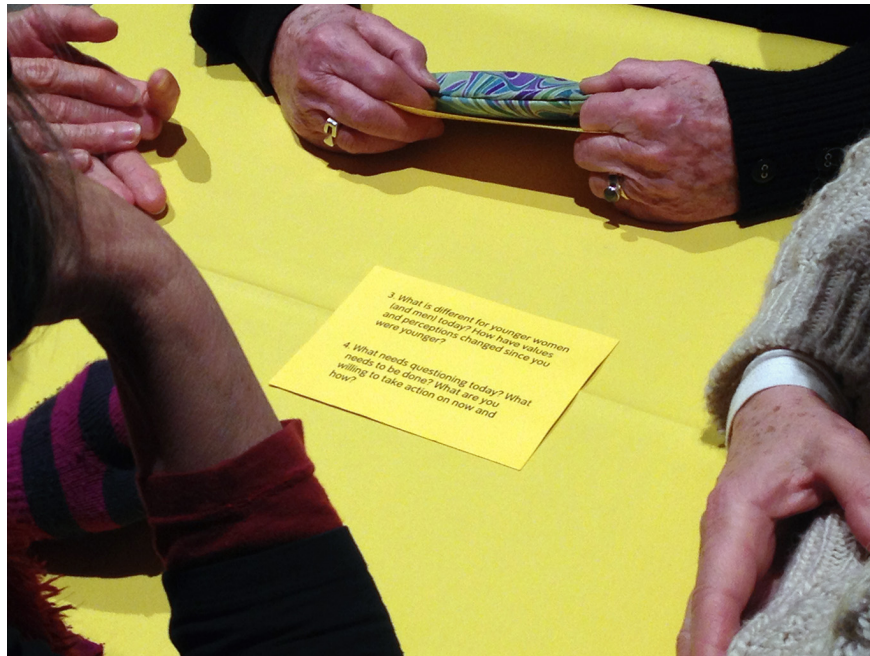


Figure 5.15: Another view of the Tanks space during 'Silver Action' (2013). On the right of the image the social media blogger can be seen, wearing a black shirt and the white badge (© Ioanna Zouli).

5.2.3 Nicoline van Harskamp's 'English Forecast': Reconsidering the framing of the programme

On the 19th of September 2013 the artist Nicoline van Harskamp presented the online performance 'English Forecast' as part of her 'Performance Room' commission.¹⁷⁵ For this work, as Gormley (2016b) explains in a review, van Harskamp created a piece that was, "part performance, part participatory exercise". In line with her explorations of language and the variations it occupies across cultures, van Harskamp invited a group of four actors to recite a sequence of English words pronounced in different international accents (see Figure 5.13). The script for the performance emerged out of an open call for interviews held at Tate Modern at an earlier stage with people who were not native English speakers. From these recordings, the artist created a narrative composed of a series of chapters, which served as the script for the performance. The live act included pauses¹⁷⁶ in which the viewers were invited to video or audio record themselves repeating certain words in their own accents. They were then encouraged to post these recordings on Twitter, Instagram or Vine and, if interested, to even send them to the artist via email for her to incorporate them in her future work (*Nicoline van Harskamp – BMW Tate Live: Performance Room*, 2013).

The performance lasted approximately 30 minutes and was followed by a Q&A of approximately the same length. It was therefore one of the longest broadcasts of the programme thus far. Due to the work's particular research focus, apart from the artist the Q&A also involved one of the actors and a linguist. Overall, it was a technically demanding performance that required absolute synchronisation between the actors on screen and the

¹⁷⁵ To provide some context here, van Harskamp's 'Performance Room' was the fourth commission out of 6 that year. Her work was preceded by Joan Jonas's 'Draw Without Looking' (28 February), Liu Ding's 'Almost Avant Garde' (16 May) and Meiro Koizumi's 'The Birth of Tragedy' (13 June). In addition to these online broadcasts, three 'Performance Events' had also taken place by that point: Suzanne Lacy's 'Silver Action' (3 February) which I mentioned earlier in the chapter, and two performances by Charles Atlas and his collaborators as part of Atlas's MC9 installation at the Tanks.

¹⁷⁶ The pauses were marked by an *R* that appeared on the top left of the performance screen as shown in Figure 5.13. This served as an invitation to the live audience at home to repeat and record the word or sound that was being shown on the screen. This interactive feature of the work was also the reason why at the beginning of the programme viewers were instructed to watch in full screen and with headphones on (*Nicoline van Harskamp – BMW Tate Live: Performance Room*, 2013).

artist backstage giving them the cues to speak, pause and re-start one at a time while still allowing time for the audience to record themselves from home. These details are significant in the context of my discussion here as the length of the performance, its complex structure and its scholarly nature were viewed by the programming team as factors that could impede audience reception and attention.

This issue was specifically discussed in the implementation meeting held on the 8th of October 2013 following the online broadcast. This meeting was crucial not only for the framing of *BMW Tate Live* but also for my analysis of the series as it elucidated some of the dynamics and tensions behind the digital programming practices at Tate. The critical point of this meeting was that apart from the usual programming team members, a senior member (SM) of staff from the Tate Media and Audiences division¹⁷⁷ also joined the discussion.¹⁷⁸ His contribution to the meeting concerned the identity of the series and, more specifically, how this identity is communicated to the audiences and the sponsor. From the discussion it was evident that the last ‘Performance Room’ had caused concern amongst the team due to the variety of elements included in the performance and the sparse contextualisation of the programme by the museum. As the SM argued, “there is an assumption of a lot of knowledge, we need something that needs very little knowledge... to be able to be understood”. He added that viewers who had not seen the marketing material ahead of the broadcast would have had difficulty understanding and contextualising the work.

The argument brought forward by the SM was categorical and was based on a certain doubt expressed by the sponsor of the series over the way that audiences accessed these performances. The solution that BMW suggested was for the series trailer to be broadcast at the beginning of each

¹⁷⁷ According to Tate’s departmental structure at the time of this research, the division of Media and Audiences was the directorate under which the departments of Tate Marketing, Tate Media and Tate Online, operated. During the 2014-2015 organisational changes at Tate this division was incorporated under the position of the Managing Director who is responsible for Tate’s business activities as well as leading the organisation’s strategy (Tate, 2017c).

¹⁷⁸ It was the first time during my fieldwork observations that a staff member from the organisation’s strategic level of decision-making attended one of these meetings and it was obvious that the discussion climate was more formal than usual.

stream so as to direct the audience towards the content. The need to avoid any dissatisfaction on the part of the sponsor was crucial to Tate and the presence and tone of the SM in the meeting underscored this point. Finding ways to frame the 'Performance Room' programme in a clear and informational way was considered high priority, particularly as a meeting with the sponsor has been scheduled soon after the meeting. An additional point that was underlined was the importance of not only presenting 'Performance Room' in a comprehensive, consistent way and to the right audience, but of also clearly presenting the content and the framework of the live series in general.

As specified by the SM, any uncertainties surrounding the planning and implementation of the *BMW Tate Live* series had to be resolved before the new season began. As he asserted at the end of the meeting: "it's not about the marketing campaign or the logo but it's about where this programme is going. We need to address this issue to everyone... Otherwise we are going to lose the sponsorship". What thus became very evident in this meeting was that the organisation's strategic priority at that point consisted of two, interconnected directions: first to guarantee that the programme had a consistent and uniform public identity which was easy for the audience to recognise and engage with and, secondly, to ensure that the sponsor was satisfied with this framing. To this end, it was suggested that the programme provide more context and information primarily via the production and inclusion of additional video content. A series trailer and a short video of the year's highlights were proposed as permanent features of the live broadcast that would, according to the SM, say to the audience: "You are going to see something like this".

In my personal fieldwork notes from this particular meeting I identified the content and atmosphere of the discussion as "hate-to-fail rhetoric". The museum's aspiration for success¹⁷⁹ and its need to affirm its authority upon the presentation, interpretation and reception of art were

¹⁷⁹ By success here I mean both financial success, with the stable generation of revenue across the Tate sites, as well as the success of receiving public recognition from the media and the cultural industry in general. This comment follows Marc Rectanus's theories about how the language and, more importantly, the "philosophies of management and corporate identity have penetrated within and between organisations" (Rectanus, 2011: 41).

clearly prevalent in the decision-making processes, as evidenced by this meeting. The art historical tradition and the establishment of the museum and the museum brand, in which the former is embedded nowadays, dominate the museological and organisational status quo. The need to clarify and provide additional framing for the programme reflect these concerns in the face of the uncertainty caused by the van Harskamp's performance. The length, technical requirements and audience participation in the performance suggested an alternative approach to the structure of the broadcast and it was precisely this suggestion that the museum might approach the programme differently that was deemed a threat to the success and influence of the programme.

The use of broadcasting features to construct and guide the audience's live experience of the performance re-appeared at this point in the programme as a centralising force. As noted at earlier points in this thesis, the central tension that marked the 'Performance Room' programme emerged as a result of a marked contrast between the concentrative character of such televisual and broadcasting traditions and the distributed forms of communication made possible by the network.¹⁸⁰

At the beginning of Chapter 1, I referred to Chris Dercon's suggestion that with its new approaches to live art and its emphasis on audience relations, the museum of the 21st century could be considered "a new kind of mass medium" (Dercon, 2012: 2). It is necessary here to consider this perspective, in light also of Grusin's mediation theory (2015), so as to question which elements from other media mediate in this 'new' mass medium. So far through my examination of the 'Performance Room' project I have discussed how the programme shares certain similarities with television and how the museum employs practices of editing and filtering that are also used by broadcasting media. But it is also necessary here to consider the role of the audience and its interaction with this medium.

¹⁸⁰ This tension incorporates the logic behind Sean Cubitt's idea that "the content of television is produced by professionals, but the content of telecommunications is produced by its users" (Cubitt, 2007; 1150).

Reflecting on the coupling of control and freedom in the operation of the Internet, Wendy Chun (2006) has identified a paradox in the structure of information and communication technologies today: namely that “without control technologies, there is no freedom” (2006: pviii). This paradox draws attention to a transformation in the ways that power relations are being exercised and obscured under the impression that technology has no boundaries, while it at the same time “leaves no outsides” (2006: 30). For Chun these conditions of operation lead to a constant yet effective tension “between freedom and control that underlies the Internet as a new mass medium: on the one hand, it enables greater freedom of expression; on the other hand, it facilitates greater control” (2006: 125-126).

This same tension and paradox can be observed in the case of the ‘Performance Room’ where the museum mediated itself and the digital medium it was engaging with through certain broadcasting practices and analogue ways of approaching its audience, but it simultaneously also assimilated the operation protocols of the Internet itself. This led to a freedom that was being invisibly controlled and constructed by the institution and its established conventions, preconceptions and practices. The comments stream and the live participation and interaction of the audience did, to a certain extent, allow for wider access and response to the staging of performance art. But, at the same time, this access and response could only happen within the limited spaces and opportunities created by the team behind the programme. The team controlled the structure of the broadcast and, most importantly, it filtered and intervened in the very communication processes that it worked to enable. The marketing language used by the museum is indicative of this complex dynamic of relative freedom and control and reflects a tension between the promotional aspirations of the programme and the reality of the actual experience.¹⁸¹

As exemplified by my observations of the meeting discussed above, the museum’s attempts to assert its authority over the framing and

¹⁸¹ The way that Wendy Chun incorporates Foucault’s theory of power in her argument of transition from discipline to control is also useful here. Examining the distribution of power, Chun cites Foucault’s ‘History of Sexuality’, and indicates that according to Foucault, “power is not something that exists abstractly, but only exists in its application” (Chun, 2006: 8 foot.)

production of the programme was conceived as a way of facilitating the experience of the audience. In itself this represents the paradox of control and freedom discussed by Chun, with freedom only coming into being through structures of control. In this way, Tate was able to construct and contextualise the experiences of its audiences, while simultaneously also contextualising itself through the Q&A discussion. As a result, what was suggested to the sponsor after the meeting on the 8th of October was a more fixed setting for the online performances, which would be more informative and relevant to the overall series.

In the implementation meeting that followed on the 28th of November 2013, the Tate Marketing staff enthusiastically confirmed that BMW had signed off on the new format and that they were happy with the changes being made to the series. Consequently, the programme's *profile* became a core theme of the meeting as reflected by the presence of two designers¹⁸² who were responsible for re-launching the programme logo in different formats and re-designing the promotional features both in digital and print format.¹⁸³ This focus on the profile of the programme manifested itself in the return to the physical spaces of the museum¹⁸⁴ and its own website. As one of the Tate Media producers noted, the aim was to be able to stream the performances live on the Tate site rather than through an external provider like YouTube. This would provide the producers with more control over the live production, while still allowing the use of certain features, such as the live twitter feed on the side of the page.

The proposed change was also seen as a way for Tate to draw more traffic to its website and to ensure that the viewers of the online series would be more attuned to Tate's work. This point was emphasised by a

¹⁸² This was the first time that these two members of staff attended a *BMW Tate Live* implementation meeting. Their work was focused on design and production as part of the Media and Audiences division.

¹⁸³ This was another change from previous years when the programme had been primarily advertised through digital channels and digital formats. This change could be attributed to the introduction of 'Performance Events' as well as a broader turn towards the physical experience in museum spaces, which continued over the next 3 years (see for instance in Figure 6.5 the poster of the *BMW Tate Live Exhibition* displayed on the London tube).

¹⁸⁴ An example of this was the proposal for the first commissioned artist of the new season to do both a 'Performance Event' and a 'Performance Room' piece. In response the artist Cally Spooner created two performances that were in dialogue with each other: a performance event at Tate Britain which was followed a few days later by a performance for the online space of 'Performance Room' (*Cally Spooner – BMW Tate Live Performance Room*, 2014).

member of staff from the Marketing department who noted that staging the programme on the Tate site would attract “quality people” and that, in contrast to YouTube, it would allow viewers to have a more holistic understanding of the work done by the museum.¹⁸⁵

It is evident through the examples from the implementation meetings cited here that the Marketing department played a principal role in the second season of the programme. Indeed, this remained the case throughout the development of the *BMW Tate Live* series and continues to influence the character of the programme to this day.¹⁸⁶ It is thus important to analyse how this department conceives of the museum audience and what kind of politics lies behind its decision-making processes. As evidenced by the comments and observations cited above, the department’s perception of the audience is based on politics of exclusion rather than one of inclusion.

Although the programme was presented and marketed as a way for the museum to reach a wide global audience through networked platforms and its embracing of the principles of interactivity and live communication, this audience was expected to fit a particular role and have certain qualities. The audience was expected to exhibit positive engagement with the programme¹⁸⁷ and be first and foremost a *consumer* of content. With increased emphasis being placed on the museum’s public profile, what emerged as most important was to ensure that the audience was able to demonstrate its appreciation and interest in the experience offered by Tate and, by extension, by its sponsor.¹⁸⁸ On a networked space like YouTube, the best way to ensure such a ‘quality’ or relevant audience for the programme, was to promote it on select channels and make it a distinguishable part of the Tate brand.

¹⁸⁵ The decision to concentrate the audience experience in Tate spaces, both physical and online, was a strategic move aimed at strengthening the branded experience and avoiding external and unexpected risks to the implementation and reception of the programme (see also chapter 6.1.).

¹⁸⁶ See chapter 6.1.

¹⁸⁷ This idea of positive engagement is in direct response to the unexpected comments received from viewers during the very first ‘Performance Room’ session. As one member of the department noted backstage at the performance in May 2013, “negativity doesn’t happen anywhere in the series, except for the time that it was advertised on YouTube” (see Appendix 4, 16.05.2013 [PR], page 388).

¹⁸⁸ It is important to recall here that in cases where audience participation was low, the social media team constructed questions and these were presented as having come from the online audience. The priority here was not so much ensuring audience engagement but maintaining positive public perception.

My reflections on Nicoline van Harskamp's 'Performance Room' session has drawn attention to the way that the museum sought to frame and structure the series in response to a perceived uncertainty over its identity. Such framing was considered necessary in order for the programme to present itself as informative and constructive to the audience's experience, while also complying with the sponsor's requirements and expectations. In addition, however, the van Harskamp performance also raised questions related to the notion of audience feedback and it is this particular point that I would like to turn my attention to in the rest of this analysis.



Nicoline van Harskamp – BMW Tate Live:
Performance Room



Nicoline van Harskamp – BMW Tate Live:
Performance Room

Figure 5.16: Screenshots from Nicoline van Harskamp's performance 'English Forecast'. The image below indicates the moment when the audience was invited to record themselves – hence the letter 'R' on the top left of the screen (Nicoline van Harskamp – BMW Tate Live: Performance Room, 2013).

As already noted, as part of 'English Forecast' audiences were invited to record themselves pronouncing scripted words that appeared on their screens. They could then send the recordings directly to the artist who would use them as material for her artistic projects on the variations and specificities of language. This meant that audiences could participate in the performance in real-time, but that, the result of this participation and interaction would not be immediately visible or accessible to them. Indeed, in a sense, the conversation between artist and audience would only continue if and when the responses were selected and included in a future work. This delayed interaction is significant: although the performance did offer the potential of interaction with the audience and allowed for a process of co-creation between audience and artist, this potential was nevertheless delimited by time delays and did not fully make use of the interactive qualities of the medium and platform itself.

Indeed, the participation that van Harskamp's work entailed was based on and structured by a broadcasting logic. As Philip Auslander notes, it corresponded to "broadcasters inviting their audiences to write letters in response to programming that may or may not be read on the air" (Auslander, 2016: 124). For Auslander, the "temporal co-presence" of the audience and the performers which constituted the "broadcast liveness" of the performance, was undermined by the lack of "spatial co-presence" necessary for the performance to take place as a shared experience (Auslander, 2016: 111).¹⁸⁹ Under these circumstances the artists and the audience shared an experience in which, for Auslander, the creative process and spectatorship met through the camera and on the viewers' screen instead of in the physical spaces of the museum (2016: 115).

¹⁸⁹ This is also an element that several artists in the series tried to incorporate or point out during their performances. For instance, the performance artist Joan Jonas (*Joan Jonas – BMW Tate Live: Performance Room*, 2013) began her performance by denouncing the time and space-coordinates of her work in front of the camera, while at the end of her piece she also gave the audience a directional statement of what was going to follow: "That's it. Don't go away, we'll be right back". In a similar logic to Jonas, the choreographer Daniel Linehan initiated his dance performance by reciting the following: "Sooo, I'm in London. It's 8pm and I am at Tate Modern. And you are not here with me; physically. I am going to do a dance now that lasts for about 18 minutes". Both these examples indicate how the commissioned artists, often not familiar with the online space particularly as a space or as a medium for their work, tried to contextualise their performances and configure the liveness of the piece even if the audience was not present.

Auslander's comments are of significance here. But it is important to also add that the screen through which these live performances took place was not the black box of a traditional television screen with its particular televisual format; it instead consisted of an interface that contained other active live elements apart from the live video itself. For this reason, I wish to suggest here, that the 'broadcast liveness' describes only partially the live elements¹⁹⁰ on the YouTube page where this performance was viewed and as such follows the institutional approach of transmitting content in a single direction. As a result, van Harskamp's invitation to the audience to participate in the performance remained confined to a sender-receiver logic and model of communication.¹⁹¹

My aim here is to use the example of van Harskamp's performance to further highlight how the broadcasting logic and structure of the programme allowed for certain possibilities and potentialities, while excluding others. Extending the argument that emerged from my analysis of the Harrell Fletcher performance earlier in the chapter,¹⁹² I would like to argue here that the structure and conceptual framing of 'Performance Room' did not merely reflect a failure on the part of the museum to fully engage with the discourse of digital culture, is also represented an inability to engage with the history of digital and networked art.

It is relevant to note here that when speaking about her work and her interest in 'Performance Room', the curator Catherine Wood clarified that she "wasn't trying to programme net art as such but thinking instead of how [the digital] is a social tool" (Online Collectivities, 2014). Wood's reluctance to relate the project and her curatorial work to net art corresponds here to what Maria Chatzichristodoulou (2013: 313) has described as the art world's fear of digital technologies – a fear that is both metaphysical (fear of

¹⁹⁰ I recognise here that viewers may have watched the performances in full screen – as the museum suggested that they do – which means that they would have experienced the programme in its full broadcasting capacity. However, the low retention rates recorded for the first season of the programme (Tate, 2013a) indicate that watching 'Performance Room' was part of an online browsing experience and not necessarily the result of a dedicated visit to the Tate YouTube page.

¹⁹¹ A reference to Shannon and Weaver's communication model (1949) is implied here. Although their model is restricted to the technical processes of communication, it is the schema of the chain in which communication happens and information flows that I find relevant here. See, for instance, a review of this communication model in Steinberg (2007: 53-55) as well as a semiotics' perspective in communication models in Nöth (1995: 174-180).

¹⁹² See section 5.1.3.

the “alien” characteristics of technology) and practical (fear of the transformational character of technologies which develop in high-speed when compared to the slower progress of the museum sector).

The digital artist Helen Varley Jamieson has particularly addressed Tate’s inability to connect the programme with a wider history of digital and networked art. In a short review of ‘Performance Room’ for the Furtherfield blog (Jamieson, 2012) Jamieson condemns the programme’s marketing maxim of “the first artistic programme created purely for live web broadcast”¹⁹³ as a false claim.¹⁹⁴

In its strong promotion of the programme Tate presented itself as a pioneering force in a field that was already well developed, ignoring, for instance, the history of digital performance and telematics. In her critique of the museum, Jamieson adds that Tate treats its audience “like a TV audience” and that the Q&A discussion shows how little attention is actually given to the online audience. “The chat feature” she explains, “does not promote and facilitate interaction between the people online” (Jamieson, 2012). In her text Jamieson gives examples of networked performance projects in order to question Tate’s claim over the uniqueness of its programme. She also refers to festivals and organisations that have a tradition of hosting art created for an online audience, such as the work ‘Transmittance’ by Maja Delak and Luka Prinčič, which “combines a live audio-visual stream with an Internet Relay Chat”, allowing the audience to participate in and guide the action by choosing what gets to be performed next by the artist (Jamieson, 2012).

In a comment which responds to Jamieson’s blog post, the artist Garrett Lynch¹⁹⁵ acknowledges these points and also notes that the ‘Performance Room’ commissions “have little or no relation to the online ‘site’” (Jamieson, 2012). He further questions the process behind the selection of commissioned artists chosen for this programme arguing that although the ‘Performance Room’ artists seem to represent for Tate leading

¹⁹³ See also chapter 4.1.

¹⁹⁴ See also Chatzichristodoulou (2012: 28).

¹⁹⁵ Lynch’s reviews of the first year of the ‘Performance Room’ project have already been discussed as part of the case study analysis that preceded in the first section of this chapter.

figures in performance art, their work does not necessarily fully explore the potential of the online network. Indeed, he claims although this aspect of the programme was exceptionally advertised, it remained unexplored (Jamieson, 2012).

The historical perspective that the programme seems to lack can be related to two different yet connected elements: the history of artists exploring communication systems and experimenting with telecommunications, and the history of art and performance itself in a networked setting. In this context it is important here to refer to the satellite broadcasts and telecasting that occupied the work of artists in the 1980s before the emergence of the Internet. Nam June Paik's *Good Morning Mr. Orwell* (1984) is an indicative example where the artist simultaneously transmitted a live satellite broadcast of a series of live acts and music performances from London and New York (Lee, 2010: 32-33). Kit Galloway and Sherrie Rabinowitz also engaged with art distributed through live satellite links establishing connections between different places and people. The three-day installation *Hole in Space* (1980), for instance, connected the 'Broadway' department store in Los Angeles with the 'Lincoln Centre for the Performing Arts' in New York (Dixon, 2007: 420), and their *Electronic Café* (1984) introduced the first "cybercafés" at the 'Museum of Contemporary Art' in Los Angeles (Zimbardo in Frieling, 2008: 140).

The expansion of the Internet allowed for further possibilities in the field of telematic arts and 'telepresence' (Ascott, 2003; Paul, 2003) as connectivity and multiple environments allowed artists to remotely inhabit or create immersive experiences in distant spaces. Telematic performance also emerged as a form out of these explorations with technology and connectivity in the 1990s, particularly in the field of dance performance (for a detailed historical review of telematic performance see Dixon, 2007: 423-435). It is clearly beyond the scope of this analysis to cover all the history and the artists that have defined the development of telematics and networked performance, but it is nevertheless important here to recognise and highlight the existence of these histories. It is not however only a matter of acknowledging these histories but also of considering live art presented

through and in an online space, a context in which the 'Performance Room' programme belongs yet is not presented as such by the museum.

The main point that therefore emerges from this discussion is that Tate's curatorial and marketing strategies, which in turn reflect the museum's collection practices and traditions, determine the presentation, contextualisation and interpretation of live art. It is, as a result, difficult for Tate to engage with art concepts and art histories that are not already represented in the museum collection. This could be also seen in earlier instances at Tate, such as in 2001 during the show *Art Now: Art and Money Online*, where the curator Julian Stallabrass intended to explore the relation and interaction between the art museum and online art. One of the challenges that Stallabrass encountered in his practice was the art world's difficulty in accepting the "ownership and status of online art works" particularly considering the museum's association with "traditional craft practices and habits of patronage" (Stallabrass, 2001a). The problematic aspect for Stallabrass was not the fact that a few of his Tate colleagues did not find the exhibition aesthetically pleasing but rather that they could not perceive these artworks as part of a process that responds to technological developments and new types of socialisation through web spaces.¹⁹⁶ It was this that further led him to question whether the museum was the right place for this type of art (Stallabrass, 2001b).

The example of 'Performance Room' shows the difficulties the museum faced in addressing both the characteristics as well as the history of the online spaces it inhabits – difficulties that remain very much present today. This online programme embodied the paradoxical tension that arises between control and freedom on the web. But beyond this it also reflects the particular challenge of attempting to embrace the logic and culture of the digital while still being tied to preconditions and preconception arising out of pre-digital conditions. Thus, as I have shown, while the museum attempts to engage with the spaces of the network as part of its live programming and to interact with the audiences that occupy digital platforms, it continues to

¹⁹⁶ This point draws a connection with the framing of new media by Graham and Cook (2010) as based on "process rather than [the] object" (2010: 5).

exclude the very features and elements that would reconfigure its institutional authority as established through analogue media and practices. This does not only result in a reluctance to incorporate digital practices and networked elements into its programming, it also represents an inability to think outside of the art historical traditions and museological conventions that have dominated the museum's history and development.

* * *

This chapter has developed the main analytical points that emerged during my fieldwork observations at Tate from 2012 to 2014. Following a detailed review of the 'Performance Room' programme structure, it outlined the changes made to the programme following the museum's encounter with the networked audiences and the various unexpected elements that these digital ecologies brought forth. In response to the perceived risks posed to the aesthetic, curatorial as well as public profile of the programme, the 'Performance Room' programming team employed editorial and filtering practices in order to contain the audience's responses and shape their interpretation of the series. These editorialising control mechanisms reflected the centralising logic of broadcasting technologies as well as the rhetoric of Internet protocols, which oscillate between providing freedom and exercising control.

This paradoxical condition was specifically addressed in the second half of the chapter in relation to Tate's strategic aspirations to facilitate the audience's experience by framing it under the specifications of its brand. While 'Performance Room' emerged out of the desire to create and present an innovative programme that would explore Tate's engagement with new media and practices and the related desire to reach and interact with a wider audience, the as the project developed it turned back to established practices and experienced difficulties incorporating the unfamiliar and challenging features of the network into a productive dialogue with audiences and across the programming team itself. Finally, as it will be further discussed in the next chapter, by prioritising broadcasting elements and editorial practices over the capacities of networked communication and the characteristics of the online space, the programme became the online constituent of a Tate branded set of experiences of performance art.

In the chapter that follows I take a retrospective look back at the programme from a current perspective to explore in more detail the cycle of *BMW Tate Live* and analyse how the challenges analysed in the present chapter were further addressed or managed as the series progressed. I then

move on to a reflexive discussion of my ethnography at Tate and the specific issues brought to light by this case study.

Chapter 6: Reflections from a 2017 perspective

6.1 The cycle of *BMW Tate Live*: Observations from the monitoring of the programme (2015-2017)

As noted in my Methodology chapter, although my fieldwork observations ended at the beginning of 2014, I continued to monitor the 'Performance Room' project until its completion in 2015. In addition, I also attended some of the *BMW Tate Live* events that took place at Tate in 2016 and 2017 so as to continue to trace the development and transformation of the series.¹⁹⁷

The following analysis draws on the insights gleaned from this additional monitoring period to reflect upon the way that the series continued to progress. I argue that the structure and format of the 'Performance Room' project in its final year, as well as the development of the *BMW Tate Live* programme after that, reflect Tate's inability to fully embrace digital culture and incorporate more hybrid and experimental elements into its practices. When incorporated into Tate's practices, the digital is contained and made part of the audience's participatory experiences, but clear limitations are set on the potential flexibility and openness that it can bring about. As I show in further detail below, even when there is a clear opportunity for the museum to enhance communication with the audience and sustain audience participation, its priority remains that of reinforcing traditional approaches to the production of knowledge and value and safeguarding its brand.

In the years that followed the end of the 'Performance Room' series, *BMW Tate Live* made the 'Performance Event' strand the core format of the series. But the expansion of 'Performance Event' began even earlier in 2015 with a two-day "occupation" of Tate Modern by the dancer and choreographer Boris Charmatz. Charmatz invited both the museum and the public to approach Tate's spaces through the question: what "If Tate was Musée de la danse?" (Wee, 2016: 185). With the Turbine Hall as the centre

¹⁹⁷ For a more detailed view of how my research was structured in each stage, see Appendix 2.

of the performance activities and performances also taking place inside the Tate galleries, Charmatz suggested a transformation of the museum through the lens of dance and live events. According to a summary report by the Tate Marketing department (Tate, 2015) *Musée de la Danse* was one of the most successful performance moments in Tate's history.

Following this two-day "experimental invasion" (Charmatz in Wee, 2016: 186), with performances occupying different spaces at Tate Modern and audiences being invited to watch and to participate, a similar celebration of performance art was staged to mark the opening of the new Tate Modern building in 2016. As part of these celebrations, which ran from the 17th of June to the 3rd of July 2016, a series of *BMW Tate Live* performances were organised, along with talks, workshops, music performances and late openings. The performances included re-enactments of previous works¹⁹⁸ as well as new commissions¹⁹⁹ performed in the public spaces of the museum as well as the Tanks and the gallery spaces (Tate, 2016d).

Finally, in 2017, *BMW Tate Live* concentrated on a 10-day event titled 'BMW Tate Live Exhibition: Ten Days Six Nights'. This event took place in the Tate Modern Tanks from the 24th of March to the 2nd of April and, as its title indicates, it consisted of 10 days of performances, installations and screenings, as well as six evenings of ticketed live performances in the Tanks.²⁰⁰ As the Tate website explains, these series of events aimed to mark "a new departure in the concept of the art exhibition: from a static presentation to an experience of art that unfolds through time" (Tate, 2017b).

¹⁹⁸ These included David Lamelas's 'Time' (1970) and Roman Ondák's 'Good Feelings in Good Times' (2003). As the Tate website informs its visitors, the latter was the first performance work to enter Tate's permanent collection in 2004 (Tate, 2017a).

¹⁹⁹ These included, for instance, Alexandra Pirici's and Manuel Pelmus' 'Public Collection' and Tarek Atoui's 'The Reverse Collection' (Tate, 2017a).

²⁰⁰ Ticketed live performances were not a new element in the *BMW Tate Live* series, as during the years there were other instances of ticketed 'Performance Events'. For example in 2013 as part of his MC9 installation at the Tanks, Charles Atlas presented two ticketed evening performances of dance and music with external collaborators. Furthermore, in 2015 Paulina Olowaska's installation at Tate Modern was accompanied by a theatre performance inside Tate's exhibition displays. The use of a ticketing system raised questions of audience access as well as the wider issue of revenue generation across Tate's practices. The fact that these events could be limited to ticketed access continues to highlight the distinction between the online approach of 'Performance Room', which was open-access and dependent on networked structures, and the other strands of the *BMW Tate Live* series.

Overall it is evident that Tate adapted its live programming to a more traditional format, which was rooted primarily in the physical spaces of Tate Modern. In addition, the programming served to re-brand previous live art events and performances, the most prominent of this being ‘The Tanks’ festival of 2012.²⁰¹ Indeed, the format of *BMW Tate Live Exhibition* in 2017 bares a striking resemblance to the structure of ‘The Tanks’ festival – considering also the above quote from the website that celebrates the event as a new departure - urged to question the marketing language used: what is a ‘live’ exhibition if not a festival?

In both *Musée de la Danse* and the Tate Modern new building opening, live streaming was employed as a secondary feature rather than it being the main focus of the event as it was with the ‘Performance Room’ series. In the case of the *Musée de la Danse*, for example, it is clear that digital media and networked audiences were conceived of as an ‘add-on’ to Tate’s established practices. On Saturday the 16th of May, the second of the two days of Charmatz’s residency at Tate, a daylong live streaming of the Turbine Hall performances was available for online audiences. The streaming was broadcast live on Tate’s website as well as *The Guardian’s* (2015) online page. But the live stream remained simply a peripheral element of the live performances in the spaces of Tate Modern, allowing distant audiences to experience the events that were occurring in the museum through their screens. The stream essentially constituted a live TV broadcast on Tate’s website (which was further embedded on *The Guardian* online page), rather than an online performance. The broadcast did not involve any commentary or interaction with the audience and the Q&A was located in the actual physical space without the incorporation of the networked audience.²⁰²

²⁰¹ See also Chapter 5.2.1.

²⁰² The Q&A took place when, following these performances in the museum, two of the acts that Charmatz staged at Tate Modern were transferred to the Sadler’s Wells theatre. *Musée de la Danse* was a collaboration between Tate and the dance organisation Sadler’s Wells which shared the programme with the museum spaces (Sadler’s Wells). There Charmatz took part in a pre-show conversation with the artistic director of the organisation, Alistair Spalding while audiences of the performance had to buy a separate ticket to attend the conversations (Sadler’s Wells, 2015) One may recall here that Alistair Spalding featured in one of the videos presented during the ‘Shirtology’ live broadcast in 2012. Spalding’s figure both in the video and as part of the institutional interpretation of

Musée de la Danse therefore centred around Tate spaces and the organisational spaces of other Tate collaborators, such as, in this case, Sadler's Wells. The reason that I present this 'Performance Event' as indicative of Tate's programming logic is that it entailed a series of elements that, throughout my study of 'Performance Room', emerged as significant for the museum. Firstly, the spaces of Tate Modern represented a 'protected space' in which the performances were staged in proximity with the local audience. Secondly, and in a similar vein, the audience that occupied the museum space was not only visible and quantifiable but also, to a large extent, eager to explore and participate in the experience offered. In addition, the collaboration with Sadler's Wells and the promotion of these events through cultural channels such as that of *The Guardian*, reinforced the argument made by the Marketing department that 'quality' audiences could only be attracted through the promotion of the programme in the right channels. Within the spaces opened up by these events, the *Musée de la Danse* was an open, inclusive and participatory experience for the audience; however, these spaces were already defined, delimited and predetermined by the centralised culture of the institution.²⁰³

In terms of their digital dimensions, the main connection between these events and those of 'Performance Room' was the use of live streaming. But there were two core differences: firstly, the live stream took place primarily on Tate's website and was then further embedded onto other channels, with YouTube only being used as a platform for archiving the recordings of the events. Secondly, while the physical audiences were able to participate in the events in the space of the museum, online audience were mere viewers. Of course the online viewers could use social media to comment or respond to the programme, however these comments did not form part of the presentation (or the interface) of the programme streamed in real-time.

Boris Charnatz's work is indicative of the brand collaboration that frames and determines the approach to the presentation of performance art.

²⁰³ Since the events lasted for two days, the audiences to *Musée de la Danse* were also seen as potential consumers of the Tate experience – by visiting for instance the Tate Café or the Tate Shop they could supplement their cultural experience with a Tate-roasted coffee or some Tate memorabilia.

Such use of digital platforms reflects the value placed on the experience of Tate audiences within the physical space of the museum and signals a turn on the part of the *BMW Tate Live* series towards a more museum-centred, analogue experience. Consequently, its digital activity centred primarily on the museum's online profile via the official Tate website, Tate's social media platforms and other forms of digital promotion, content placement and distribution in these online spaces. This approach to the website resembles a mix of previous approaches to the online and the digital, expressed for instance by the Tate Online Strategy (Stack, 2010) and the Tate Social Media Communication Strategy (Ringham, 2011). This augmented focus on content creation and distribution approximates that of the Will Gompertz era of Tate Media as a major producer of content (see Chapter 2), merged, however, with the use of social media as tools for the distribution of Tate-produced content and as a space for Tate to expand its brand visibility and agency.

An approach that was also in line with the new digital strategy update published by Tate in 2016 (Tate, 2016b), which valorised the creation of "rich" and "high quality" digital content as a way of exhibiting and promoting the museum's collection and programming and, more importantly, of reaching and maintaining both the museum's 'loyal fans' as well as new audiences. In this "audience first, content strategy", as it is described on the Tate website, the audience is presented as one of the museum's core priorities and the digital is seen as a means of enhancing the museum visit "before, during and after" (Tate, 2016b).

Apart from the in-gallery activities made possible through the use of mobile apps and digital installations (Tate, 2016b), the approach to content generation suggested by this latest digital strategy can be thought of as forming part of the contemporary broadcasting culture of TV 'on-demand'. As argued in the previous chapter, the museum's approach to mass media technologies echoes that of televisual culture. This new content-focused Tate strategy can therefore be analysed in relation to recent changes in the distribution of television programming. The practice of delivering content 'on demand' appeared for the first time in the mid-2000s (Lotz, 2014: 144)

as a new way for broadcasters to distribute content electronically based on the “viewers’ ability to access what, when, and where they wanted” (Lotz, 2014: 145). Video-on-demand has expanded since then and is now part of the mainstream broadcasting practices of television channels like BBC and Channel 4 (Video in Common, 2014: 6). According to a report by the digital video production unit ‘Video in Common’ (ViC) these ‘on demand’ practices respond to the tendency for people to view content on their personal devices (such as smart phones and tablets) and to the displacement of the television from a device fixed in time and space to a much more fluid medium (Video in Common, 2014: 7).

In the same report, online video is described as one of the main media for art organisations to present cultural content and as a way for them to access remote and diverse audiences. Tate’s ‘Performance Room’ is referred to as an example of this and is described as “an adventurous series” through which the museum “opened up the gallery space to an unknown, remote audience on YouTube and allowed them to interact with the performers and presenters via the comments feed” (Video in Common, 2014: 9-10). Although this description applies most accurately to the inaugural aspirations of the programme and the first ‘Performance Room’ piece by Jérôme Bel where moderation processes and targeted marketing were not yet fully in play, Tate is presented here as being part of a group of organisations that employ “networked and content-driven display of video” in their practices (Video in Common, 2014: 10).

In contrast to the experimental thinking behind the conceptualisation of ‘Performance Room’, Tate’s 2016 digital strategy was more centred towards extending the museum’s existent digital properties than experimenting with unknown features and elements. This can be seen in the turn towards an ‘on demand’ model of content distribution. Allowing people to watch whatever content they want, whenever and however they want it, is often interpreted as a means of providing an audience with agency. The Tate strategy suggests that the production of video content available to watch anytime, before, during or after a visit to the museum, is a way of enhancing the visitor’s cultural experience and knowledge. But, in contrast

to the interactivity suggested by the previous digital strategy, this approach to video production and 'on demand' content effectively eliminates the audience's participation in this cultural experience and the possibility of contributing to the knowledge offered to them in a networked setting.

Adding to the above, the 2016 digital strategy update needs to be seen in the context of an internal organisational restructuring at Tate during that time. In this regard, it is important to mention here the appointment of a new Tate Digital Director in 2015. Ros Lawler, who previously worked at Channel 4 and Ecommerce (MuseumNext, 2017), became responsible for the digital strategy and its focus on content, digital marketing and publicity. Lawler's background and interests concerning digital technologies align with those of Tate's Managing Director Kerstin Mogull who started working at Tate in 2014 after leading BBC's policy and strategy for 12 years (Tate, 2017d).

The reason I refer to these two strategic staff positions is to argue that it is unsurprising that the new digital strategy depicted a heightened focus on content generation and distribution as the policies and digital practices at Tate were mainly being defined by people with experience and expertise in the field of broadcasting. This of course contrasts with the previous structure where John Stack, as Head of Digital Transformation, introduced a more holistic approach to the digital as a way of thinking across the institution, rather than focusing on the work of one department and ultimately producing a restricted way of communicating and engaging with the museum audience (Stack, 2013a). For this reason, Stack proposed what he described in a personal communication with me as a "fish where the fish are" approach to the digital which entailed the museum extending its practices (and not only its content) to the spaces the audiences were already in. This logic allowed for the emergence of 'Performance Room' as an experimental endeavour through which to test some of these ideas around digital culture and audiences. The fact, however, that the directorship changed in the meantime and the strategic goals shifted since the beginning of the *BMW Tate Live* series is another background factor that

helps explain the more centralised, analogue and commercial approach adopted by the series from 2015 onwards.

Tate's role as a producer of content and of live art experiences in the museum was therefore reinforced in the development of the *BMW Tate Live* series. In the following sections I discuss how the last season of 'Performance Room' presented a different way of containing live audience participation. This led to questions over how to approach the documentation of the programme. As I argue below, the way that the 'Performance Room' series was dealt with in the period following the last commissioned performance in 2015 – what I refer to here as the 'afterlife'²⁰⁴ of the *BMW Tate Live* series – reflects a desire on the part of the museum to return to the validity of the object and its aesthetic as well as branded qualities.

²⁰⁴ I use the term 'afterlife' here to refer to the re-use and distribution of the recordings of the 'Performance Room' commissions after the end of the live streaming.

6.1.1 The last season of the ‘Performance Room’ series (2015): A discussion on live participation and documentation

In contrast to previous years, the commissioned works of the 2015 season of ‘Performance Room’ were not spread out across the entire year but occurred in the space of a four-week programme of performances. From the 19th of November to the 10th of December 2015 Tate invited four artists to perform on four consecutive Thursdays, creating work for the online space and the networked audience. These artists were, in order of appearance, Mary Reid Kelley, Otobong Nkanga Diaoptasia, Naufus Ramírez-Figueroa and Michael Smith. Although all four of the artists creatively explored the dimensions and characteristics of the Tate gallery space, it is not the purpose of my discussion to give a detailed description of this work and its artistic value and I will limit my discussion here to two particular features that were implemented in the space of this four-week programme.

Both of these features relate to the communication and interaction with the online audience during the live streaming. Firstly, for this series of online performances Tate activated the live chat feature on the YouTube page, thus allowing viewers to chat with each other as well as with the page host during the live event. In addition, a second feature was activated on Tate’s website and, more particularly, on the individual page of each ‘Performance Room’ session, to allow for the audience’s comments and questions to appear overlaid on the live video stream. Comments and questions posed by the audience during the live stream, either via the YouTube chat or Twitter appeared in speech bubbles as part of the live video itself (see Figure 6.2).

The addition of these two features meant that the task for the ‘Tate social media team’ was much more complicated than it had been before. Now the team had to keep up with the usual Twitter stream and the YouTube live chat, while also adding interesting or relevant comments to the embedded video on the Tate website. It is worth noting here that for this final year of the ‘Performance Room’ the lead Tate Media producer for the

online broadcasts was a freelance collaborator²⁰⁵ and not the usual Tate Media producer. This change in the staff was reflected in this fresh approach to the programme and its adoption of new features. The producer was active as the voice behind Tate's profile on the programme's YouTube page and during the broadcasts she interacted directly – under the handle 'Tate' – with the other participants in the chat (see Figure 6.1). The producer also selected questions from those that appeared on the YouTube chat and sent them through to the curator who included them in the Q&A. The people who participated in the chat seemed impressed by the directness of this approach and certain users consistently participated in this four-week programme.

Despite the fact that only a small number of people watched the live stream and even fewer participated in the live chat,²⁰⁶ this was the first time in the history of the programme that an actual dialogue was established between Tate and its audience. The live dialogue facilitated by the chat feature on YouTube differed from the comment stream that had been used in previous years. The comment stream has included responses from several different platforms²⁰⁷ that were being moderated and filtered by the museum. But in the 2015 broadcasts, the lead producer operated the chat herself with no additional filtering or intervention²⁰⁸ from any another Tate colleagues. This enhanced the 'liveness' of the programme. Nevertheless, one can question here the degree of freedom viewers and participants in the chat actually had in responding to the performance and the Q&A – both of which were ultimately being directed and led by Tate itself. The role played by 'Tate' in the chat may thus be described not merely as that of

²⁰⁵ At the time, the freelance producer was a temporary member of staff working at Tate Media as a maternity cover. Part of her job was to lead the social media team backstage at 'Performance Room' for the last four live broadcasts.

²⁰⁶ This is evidenced in the Figure 6.1 where, under the video, one can see the number of people watching the broadcast live.

²⁰⁷ The live audience could pose their questions using the hashtag #BMWTatelineQ on Twitter or Google+ and add their comments on the Tate Facebook page. The social media team collected these responses and decided whether they were suitable for further posting on the YouTube page and including in the live discussion. See Chapter 4 for further discussion of this.

²⁰⁸ It is relevant to note here that moderation was also an option in the case of the YouTube live chat. The live chat is an inherent feature of the YouTube interface for live streaming that can be deactivated by the individual channel host. A host can also chose to moderate the chat. This involves three levels of filtering: the identification of spam messages, the proactive blocking of specific words or links and the blocking of viewers (YouTube, 2017).

interlocutor, but also of a guardian tasked with ensuring that the discussion runs smoothly.

The second feature added to the live broadcast was that of the speech bubbles embedded in the video stream on Tate's website. On the one hand, these bubbles interrupted the visual experience of the work and distracted from the performance, but, on the other hand, they also emphasised the live nature of the event and encouraged viewers to participate in the discussion, directing traffic towards the YouTube and Twitter platforms by clearly indicating that there was a discussion happening elsewhere.²⁰⁹

It is important to point out here that the live chat conversations as well as the speech bubbles were temporary, live-only features. Both the features were active only during the live streaming and became inactive after the broadcast ended. In addition, the interactions on these live platforms were not documented or recorded in any way and were therefore untraceable. In line with the broader Tate understanding of 'Performance Room' as part of a tradition of live art presentation inside the museum, one could suggest that the transient nature of the above interactions validates Peggy Phelan's (1993) conception of presence and temporality as the fundamental qualities of live art. In the words of this performance theorist, "performance and live art belong to time – the present tense is all for these arts – and not to history" (Phelan, 2012: 116).

But I would like to argue here that with the absence of these features from the 'Performance Room' record and no trace of the live audience participation, an important part of the performance becomes erased instead of validated. As these performances took place primarily on the viewers' screen and their live version involved interfacial²¹⁰ and participatory elements, these should not have been disregarded either by the

²⁰⁹ One might recall here the use of Twitter in the Suzanne Lacy performance and at 'The Tanks' festival where the audience seemed to miss a conversation happening *elsewhere* but it was still possible to see traces of this conversation in the space they were in. The question that emerges from these examples is whether the experience of communication, or participation in a community of people with similar interests happens outside of the art programming at Tate. This question also reveals the underlying conception of audiences by the Curatorial and Marketing departments in comparison to the Learning department which supports a much more discursive practice, although this remains primarily educational.

²¹⁰ I refer here to the interface of the computer or mobile phone screen through which the viewers accessed and watched the broadcast and interacted with it via the chat in its real-time version.

programme's producers at the time or by future archivists. By 'live audience participation' here I do not merely refer to the participation of the audience in the Q&A discussions between the artists and the curators but I also refer to the conversations that took place on the YouTube chat between the users.²¹¹

Although it is not within the purpose of this study to examine Tate's collection practices,²¹² it is necessary here to remark on the way that the programme is archived as this provides another way of understanding how Tate presents art in digital ecologies. The video of each 'Performance Room' session is made available for audiences to watch on Tate's YouTube channel as well as on the museum's official website. The archived version of 'Performance Room' is primarily a documentary video that resembles a television show and follows the staging of the performance in the Tate gallery room. Once the 'Performance Room' series had come to an end, these documentary videos were treated as just another form of video content, following in the broadcasting tradition of video programmes like *Tate Shots* or *The Source*.²¹³

Philip Auslander (2016) has argued that watching the record of the *BMW Tate Live* performances on Tate's website places the series within the institutional context that it belongs to as the viewer has the opportunity to watch these sessions as part of a series of relevant videos (2016: 119). Tate's YouTube channel also hosts an online video playlist (*Performance and BMW Tate Live*, 2016), which includes all videos related to performance art.

²¹¹ This includes the original version of the chat and the questions posted directly from it onto YouTube, the comments transferred from other social media platforms, and the 2015 version of the chat that was described in this chapter.

²¹² As already mentioned briefly in Chapter 3, collection research is one of Tate's core research activities. Recently there has been a particular focus on the collection of time-based works and performance art. See for instance Laurenson, 2006; *Collecting the Performative*, 2014; Westerman, 2016a. The term time-based media works indicates "works that incorporate a video, slide, film, audio or computer based element" (Laurenson, 2006) and these works can often be found in the form of an installation in the space and entail one or more media elements. Overall the collection of time-based or media-based works at Tate relates primarily to an analogue format and the display of the aforementioned media.

²¹³ The setting of the *Performance Room* Q&A was reminiscent of "The Source" – a series of filmed conversations co-commissioned by Tate Liverpool and Sky TV and presented by the artist Doug Aitken in 2012. As part of that programme, Aitken visited artists, photographers, actors, architects and musicians across the world to discuss their approach to creativity and public art. In these videos, Aitken sits next to or across from his interviewees and engages in a relaxed but structured discussion. Bearing similarities to televisual productions and documentaries, the conversations were filmed 'on location' and they were broadcast both as an installation during the 2012 Liverpool Biennial and as a digital resource on Tate's website (*Sky Arts Ignition: Doug Aitken – The Source Trailer*, 2012).

Here, the 'Performance Room' commissions and other *BMW Tate Live* events and their trailers feature prominently. For Auslander, this contextualisation is "an important gesture considering the historically difficult relationship between performance art, frequently understood as anti-institutional, and [anti-] museums" (2016: 119).

Indeed, this is a significant move²¹⁴ towards including more diverse art forms in the museum's collection. However, what I would like to argue here is that with 'Performance Room' Tate could have additionally explored the hybridity of the programme, not only in terms of the *presentation* of live art online, but also in its *preservation*. An alternative way of approaching the archiving of the 'Performance Room' commissions would have been to also record the audience reactions as they unfolded during the streaming. This would have been possible, for instance, with a video capture of the screen that would have allowed for a time-coded recording of both the broadcast and the comments and questions emerging from the audience. Including audience comments in the archival recording of the piece would render the audience a co-producer of the performance unfolding on the screen. Instead, this live experience of the performance has been erased. In the recordings as they appear now, the participation of the audience is only referred to and represented in the questions selected for the Q&A. The element of connectivity and the influence of the online network that were so inherent to the 'Performance Room' project have thus been lost in the afterlife of the programme.

My argument is based here on a conception of the audience as forming part of the texture and the format of the live art broadcast. The exclusion of this inherent element of the programme from the recordings means that the archived videos resemble something between a documentation of a performance art piece and an interview in a talk show setting. In this context, it is worth recalling Catherine Wood's response to a question about the 'liveness' of 'Performance Room' (Online Collectivities, 2014) where she referred to the hybrid moment of the Q&A as a point of

²¹⁴ This move also highlights the instrumental role of digital technologies and online spaces in the work of museums today.

mutual presence²¹⁵ to the live event. More specifically, she described the Q&A as the moment where “the authenticity was displaced into”, since from the live streaming alone it would not have been clear to the audience whether the performance was a live or a pre-recorded event. According to Wood, the possibility of participating in the Q&A is what allowed the viewers to configure the liveness of the event by feeling “not interactive but, that [they had] some access that was live” (Online Collectivities, 2014). The question that emerges, therefore, is whether it would be possible to retain this distinguishable feature of liveness in the documented version of ‘Performance Room’.

As I have already suggested, including the live comment stream in the documentation of the event would be one way of retaining this sense of liveness and reflecting the agency of the audience during the broadcast. This suggestion is influenced by recent approaches to documentation research (Dekker, 2013; Rinehart and Ippolito; 2014; Graham, 2016; Sant, 2017), which take into account the developments in new media technologies as forms of art as well as means of accessing art. What has particularly influenced my perspective here is how Dekker, Giannachi and Van Saaze (2017) perceive the documentation of ephemeral, processual and performative work as a “complex, dynamic and above all, expanding environment” (Dekker et al., 2017: 77). The expanding character of documentation that the authors propose here emerges from a re-consideration of which elements constitute the museological documents of a performative artwork. As part of this re-consideration they suggest that the documents could incorporate “physical and digital attributes, as well as visual and textual documentation” which could “in time, become artworks” themselves (Dekker et al., 2017: 62).

The audience responses to ‘Performance Room’ are crucial complementary elements that allow the viewer to understand the nature of the programme and the ideas that each performance generated online. Following the guidelines that emerged out of previous research at Tate

²¹⁵ The points of reciprocation that Wood refers to here are herself and the artist from the Tate Modern room and the connected and distanced audience watching from home.

concerning the specifications for collecting live works (Collecting the Performative, 2014)²¹⁶ one might also consider it to be important to also include in the documentation of 'Performance Room' the page elements through which the audience encountered the work. Although the audience was not present in Tate Modern, they accessed the performance through the YouTube page and, for this reason, the page interface should be considered as part of the performance environment, as should the audience's questions and comments in the live stream.

Discussing the comments stream and the moderation and filtering of these comments by the museum, I argued in the previous chapter that the audience's experience and response to these live events was very much constructed through specific editorial mechanisms in line with certain editorial strategies. These processes are inherent to Tate's practices: they underlie its encounter with new audiences and structure any kind of open interpretation of art that occurs within the organisational premises.²¹⁷ But despite these mechanisms of control and their delimiting of the audience experience, the comment stream on the 'Performance Room' YouTube page and on Twitter nevertheless still contained actual questions and ideas from the audience. In contrast, the live Q&A that formed part of the performance broadcast and which is therefore documented as part of the event, often included questions created directly by Tate's social media team to help the flow of the broadcast. Incorporating the participatory features of the programme as it unfolded on social media platforms into the archived versions of 'Performance Room' would thus be a crucial step on the part of the museum to truly embrace the online audience and the culture of the network.

Although the technical details involved in such an approach to the documentation of 'Performance Room' lie outside of the scope of this

²¹⁶ In 2014 the *Collecting the Performative* research network at Tate created a list titled 'Live List: What to consider when collecting Live Works'. This was the result of research conducted by a network of Dutch and British academics and museum professionals who examined "the conceptual and practical challenges related to collecting and conserving artists' performance" (Collecting the Performative, 2014:1). Considering the audience's role in the performance, the list outlined the following questions: (1) What type of interpretation is required for this work? (2) How does the audience encounter the work? (3) Are the audience participants in the work? If so how? (Collecting the Performative, 2014: 5).

²¹⁷ As discussed in chapter 5.2.1, this included, for instance, the comment wall at the Tanks.

study,²¹⁸ I would like to briefly discuss here the conceptual challenges and practical questions that such an approach would entail. A short excerpt from one of the *BMW Tate Live Talks* will help draw attention to the nature of these questions. Discussing the challenges that he encountered in the staging of his performance online, the artist Pablo Bronstein notes that he perceived the comment stream on the YouTube page as an impediment to the audience's experience of his work.²¹⁹ He goes on to argue that the shared experience that was thus created between the artist, his work and the audience was "really annoying to deal with". As the artist further explained, as a result of his traditional fine art training he instinctively gives priority to the square frame in which the art is contained, is viewed and appreciated from. According to Bronstein, this is disrupted by the computer screen and the audience's comments and opinions, which he characterised as nonsense (*BMW Tate Live Talks: On Mediation Experience: Transforming Performance*, 2014).

Responding to this in a curious tone, the new media theorist Lev Manovich asked Bronstein to further elaborate on this point and asked on what ground he saw fit to devalue the audiences' comments. The artist's answer, reproduced below, encapsulates how the traditional art historical rhetoric of art presentation and reception clashes with the more disordered and fluid structure of the network:

I'm not saying that the comments were less interesting. I think I would have liked that to happen in a separate visual arena. I'm not saying it shouldn't be commented, but when for example you are asked as a visual maker to deal with a particular space, then all of a sudden having a person's comment is also a way of having not only that comment but a particular logo... it's a way of a particular text being presented in a particular way. This isn't just random text, it's got a font to it, it's got a background colour... all of these things already come created and in relation

²¹⁸ This topic could prove to be a subject of interest and discussion for future online projects at Tate as well as for the Collection Care research department at Tate.

²¹⁹ The talk titled *BMW Tate Live: On Mediated Experience: Transforming Performance* took place in the Tate Modern Auditorium on the 27th of October 2014. The invited panel comprised of the artist Pablo Bronstein (see also Chapter 5.1.2 for a discussion of his 'Performance Room' commission), the artist Lynn Hershman Leeson, the new media theorist Lev Manovich and the Assistant Curator for Performance at Tate Modern, Capucine Perrot. The discussion was chaired by the co-founder and director of the 'Live Art Development Agency' Lois Keidan. Overall, this was an intriguing talk that drew attention to the different mind-sets and cultural backgrounds of the Tate curator, the 'Performance Room' artist and Lev Manovich.

to a whole built visual language and that's what I found... [annoying]. I don't mind people talking to the computer screen or calling each other up or tweeting to each other or even going to another screen but on my screen.... [a 'no way' gesture follows this]

(BMW Tate Live Talks: On Mediation Experience: Transforming Performance, 2014).

This short excerpt from the 'Tate Live Talk' reflects the artist's view of the audience and its participation in the performance through the online interface of 'Performance Room'. According to Bronstein, this is not only difficult to deal with, it is also an unnecessary feature.²²⁰ For Bronstein, the YouTube page constituted the frame in which his work was presented and anything else that entered this frame without his artistic intention was, as the chair Lois Keidan noted later in the discussion, "white noise". The audience's ideas and opinions thus appear unimportant for Bronstein when they are imposed upon what he perceives of as 'his screen'.

This short reflection on Bronstein's perception of audience participation allows me to argue that Tate's approach to the recording of the series follows a similar logic, with the video frame being given priority over the screen interface. The museum dealt with the 'Performance Room' video recordings as compositions of performative artworks followed by a Q&A discussion, both contained within the shared space of the video frame. The live comment stream of the audience responses was not considered to be part of this frame as, being fluid, chaotic and of a different visual format, it does not follow the structural characteristics of stillness and flatness of the fine art tradition.²²¹

²²⁰ Despite his expression of discontent, Bronstein gave credit to the curators of 'Performance Room' for trying to control this stream to a level that would still value the artist's work – "and artistic narcissism" as he added with a sense of sarcasm. One of the ways that the curators tried to control the comment stream was, as Capucine Perrot confirmed and as discussed in Chapter 5.1.2, by encouraging viewers to watch the live performance in full screen (*BMW Tate Live Talks: On Mediation Experience: Transforming Performance, 2014*).

²²¹ Bronstein's approach reflects what Victoria Walsh describes as "the ontological security of the [modernist art] object" (Walsh, 2016). The security of the art object of Modernism (Greenberg, 1965) is located in the flatness of its surface – a characteristic unique to painting, which allows for a visual experience that is the essence of the object itself. Furthermore, this perspective demarcates the models of both curating and artistic practice with a focus on the art object and its appreciation. This by extension makes it complicated for media based creative formats to enter the collection and the

For this reason, the suggestion of a more visually complex archival recording of 'Performance Room' poses a number of conceptual challenges for both the artist and the museum. What this approach proposes is a perception that Lois Keidan pointed to in the above-mentioned talk: that the artist's work does indeed attract the attention on the viewer's screen but it is also contained within a larger *work* which is the 'Performance Room' itself. This comprises of the artist's performance, the discourses emerging from people's responses and the composition of the page and its visual elements. It is this broader and more hybrid understanding of a work of art that appears problematic for the museum and this is reflected in the difficulties faced by the Tate programming team in dealing with and framing a hybrid programme like 'Performance Room'.

Taking Tate as a case study, the media theorist Charlie Gere argued in 2004 that museums are occupied with "things, objects, whose very materiality would seem to make them resistant to the transformations wrought on other discourses by electronic and digital media".²²² More specifically, he observed that at Tate Modern "art is still very much a matter of producing such objects, paintings, sculptures and so on" (Gere, 2004: 5/14). Thirteen years later, Gere's account is still valid and it resonates with my analysis of 'Performance Room'. Tate's apparent inability to recognise the networked features of the programme as new opportunities for art presentation or to consider the audiences' interpretations and ideas as part of the work reflect such an emphasis on the work of art as object, with the 'Performance Room' commissions acquiring the status of objects in the spaces of Tate Modern. In order to manage the unexpected risks and challenges that emerged from the culture and the structure of the digital network, the museum transformed the programme into something that it could contain and control, namely an object in its collection.

spaces of the museum, not only due to the technologies that are often seen as external from the context of modernist aesthetics but also due to the lack of a shared language and history with which to understand and interpret them. As Christiane Paul (2008a) argues, "the cultural heritage that has 'trained us' in approaching certain art forms, such as painting, has not necessarily provided us with a vocabulary to understand others, such as new media" (2008a: 67).

²²² I refer here to an article at *Tate Papers*, published in October 2004 with the title 'New Media Art and the Gallery in the Digital Age'. See also Chapter 2 for more on this.

During the opening of the new Tate Modern building in 2016, it was possible for visitors to watch the 'Performance Room' commissions in the Tanks on screens in the foyer (see Figure 6.3).²²³ The displacing of the performances from the online space into the physical space of the museum created a new context from which to watch these works and, in so doing, transformed the performances into *documents* of live art. The only way that the audience could recognise that the video they were watching was of a live event streamed online was from the Q&A discussion that followed the performance and not from the actual performance itself.²²⁴ This relocation of the work into a physical space and its recontextualisation as a video installation, effectively transformed these performances into objects of art contained within Tate's art historical tradition. In this sense, Tate was indeed able to contain 'Performance Room' in its display culture and create a protected space for which the performances could be viewed.

In the spaces of the museum no interaction with or participation in the artworks is possible, unless this is allowed by the work of art itself and the organisation. Relocated into this space and transformed into an *object* of art, the 'Performance Room' recordings lost their interactive and participatory features. In addition, by being displayed in the transitional space of the Tanks' foyer, the videos became nearly decorative. In general, screens are located across the public spaces of Tate Modern to fulfil different functions, depending on the floor and the building they are situated in. But regardless of whether they serve an informational, interactive or educational purpose, these screens are ultimately intended to enhance the visitors' experience within the museum. Displayed on a set of these screens, the 'Performance Room' video installations thus served primarily as a way of adding to and enhancing the branded experience of the museum.

²²³ It is relevant to note here that earlier in 2015 Jérôme Bel's 'Shirtology' was performed in the galleries of Tate Modern – with live audience in the space – as part of Boris Charmatz's *Musée de la Danse*. The fact that this specific performance was re-exhibited as part of the *BMW Tate Live* series draws the attention to the way that the organisation used this alternative institutional context to give additional credibility to a work that when performed live online was subject to an onslaught of commentary from the YouTube audience.

²²⁴ The screen installations included a headphone set for viewers to listen to the video of the broadcast. It is however doubtful that the average visitor would have spent approximately 30 minutes watching the whole of the video.

Overall, after 2015, following the organisational decisions and ideas discussed in the previous chapter, the *BMW Tate Live* programme moved away from online programming and the challenges that this raised to embrace a more branded character rooted in the physical spaces of the museum. The following section further expands on this return to a spatial experience through a view into the *BMW Tate Live Exhibition* in 2017.

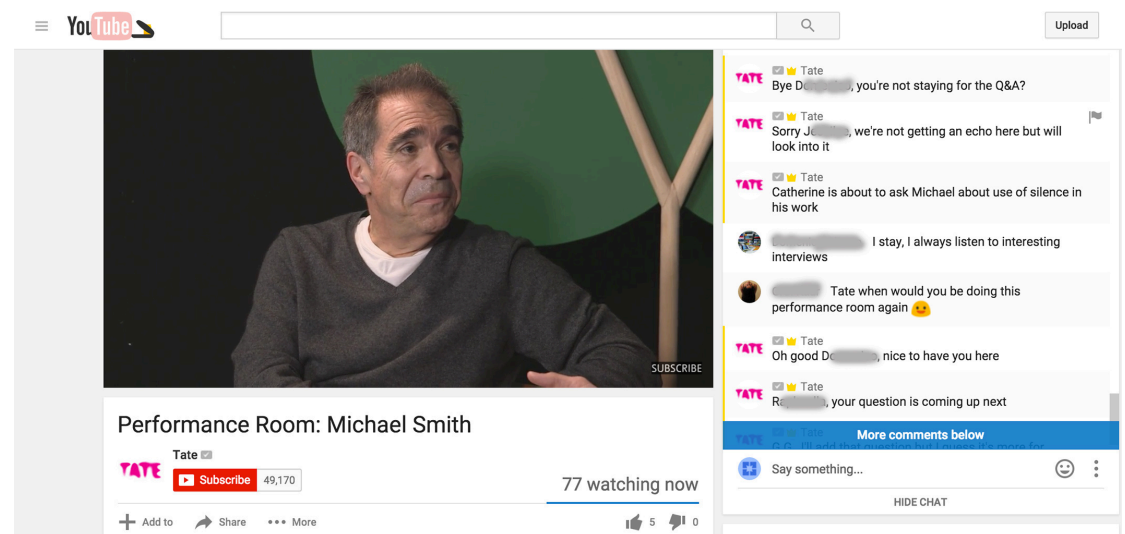
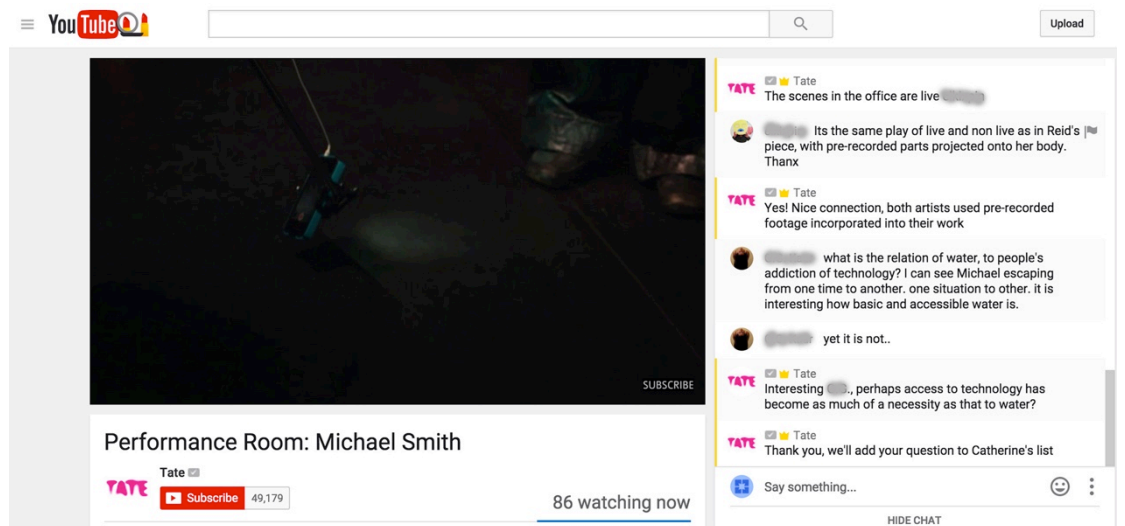
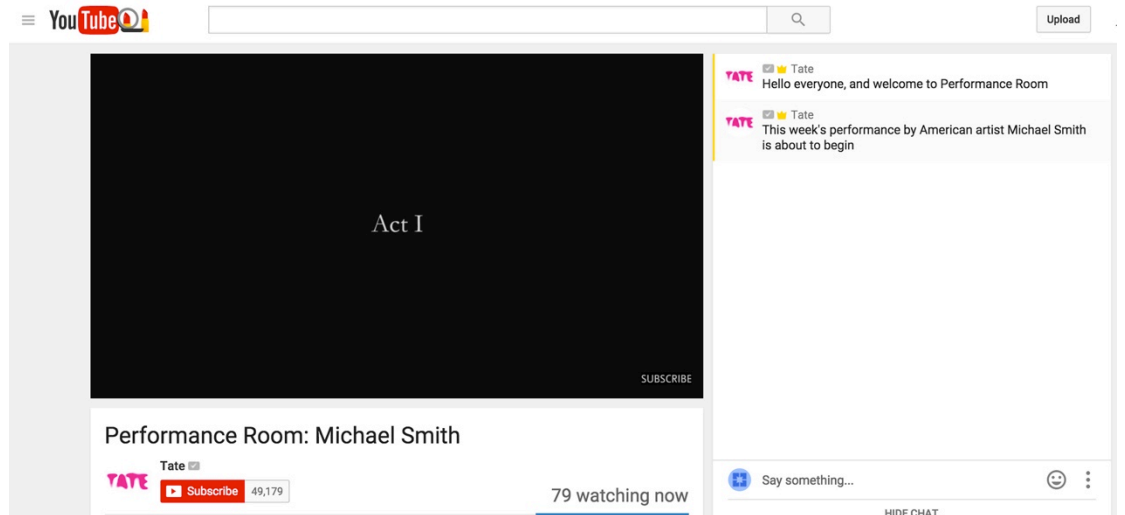


Figure 6.1: Shots from Michael Smith's 'Performance Room' (2015) where the live chat can be seen on the right side of the screen (online users' names have been blurred for the sake of anonymity) (*Michael Smith – Performance Room | BMW Tate Live, 2015*).

absurd and humorous approach, fails to conceal the force of history that precedes it.



Ramírez-Figueroa has participated in various solo and group exhibitions including

For this new commission Ramírez-Figueroa further explores the Guatemalan civil war (1960–96), a recurring subject in his work, which although often softened by an absurd and humorous approach, fails to conceal the force of history that precedes it.

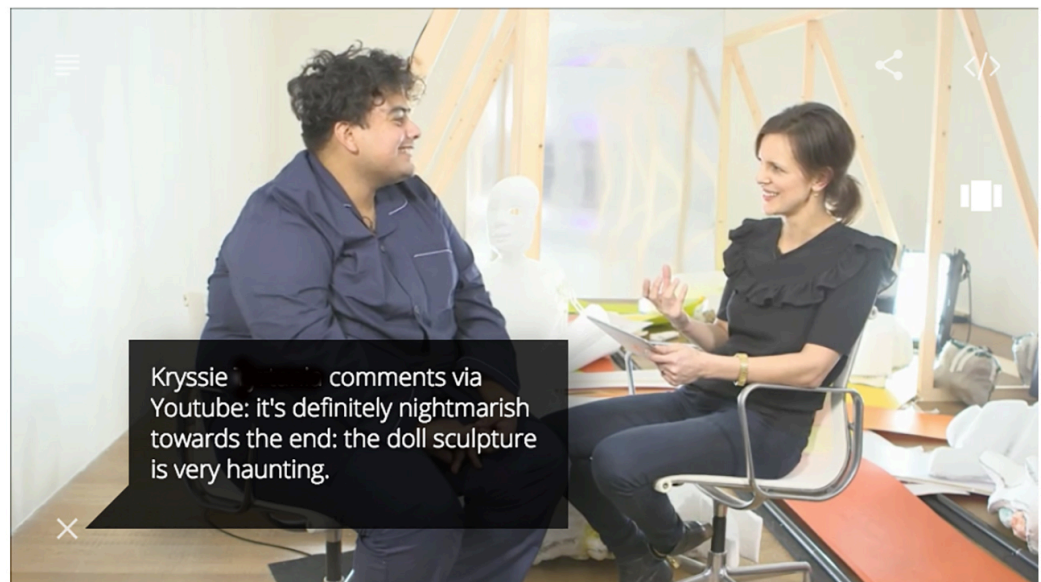


Figure 6.2: Shots from the Q&A with the artist Naufus Ramírez-Figueroa, following his 'Performance Room' live performance in 2015. In this screenshot one can see the 'speech bubbles' feature as it appeared on screen (*Naufus Ramírez-Figueroa – Performance Room | BMW Tate Live, 2015*).



Figure 6.3: The 'Performance Room' videos available to watch at the Tanks space in Tate Modern during the opening of the new building extension in 2016. On the left, the image depicts the Q&A session from Mary Reid Kelley's 'This is Offal' (2015), and on the right Alexandra Bachzetsis' *From A to B via C* (2014) (© Ioanna Zouli).

6.1.2. *BMW Tate Live* as part of a lifestyle ‘on demand’.

As the title of this chapter suggests, my study of the *BMW Tate Live* series exposes a certain circular pattern in the trajectory of ‘Performance Room’: the study begins with an analysis of this online experimental project and its attempt to depart from established ways of presenting performance art, and it ends with an examination of the way that, by the end of the programme, ‘Performance Room’ had returned to the familiar physical spaces of the museum as well as the art historical and branded framework of the organisation.

This circular trajectory, or this movement of return, allowed Tate to frame ‘Performance Room’ by incorporating it into a certain brand identity that was constructed and reaffirmed over the years through the organisation’s use of digital culture and its interactions with its audiences. The first and last seasons of the programme, in 2012 and 2015 respectively, provide ample evidence of the opportunities and the challenges faced by the museum in its encounter with the culture of the network. As the preceding analysis has shown, being able to manage and mitigate these challenges became more important for the institution than the opportunities for experimentation and innovation opened up by the digital. As a result, the programming team adopted mechanisms and processes of control in the production of ‘Performance Room’ as a way of safeguarding the organisation’s agency over cultural knowledge. Although the live participation of the audience was presented as one of the foundational elements of the programme and one of its greatest strengths,²²⁵ this participation was subject to processes of filtering that served to ‘construct’ audience interaction according to the agenda of the institution itself. The importance of this interactive element was further curtailed and negated in the ‘afterlife’ of ‘Performance Room’, where any true record of the live

²²⁵ In comparison to the traditions of presenting live art in the museum (see also Chapter 5.2.1), the online and networked character of the ‘Performance Room’ commissions allowed for further exploration of the interactivity and connectivity of digital platforms as well as diversity in the audience that inhabited those platforms.

participation of the online audience was effectively excluded from the archived documentation of the programme. Here, the live interactive element of the programme became a fleeting quality that is merely gestured towards in the Q&A discussion and can only be traced back through an extended search of the programme hashtags on Twitter.

In 2017 the *BMW Tate Live* series centred around a 10-day 'live exhibition' which included art installations during the day and 6 evenings of ticketed live performances, all of which were held in the spaces of the Tate Tanks. When I attended one of these evening performances I noticed that the 'Performance Room' videos had been removed from the foyer of the Tanks and the entry to the Tanks gallery spaces had been split into two by a long ribbon so as to cordon off the performance area which, for the whole duration of the *exhibition*, one could only enter with a wristband. The wristband (see Figure 6.4.) was an access prerequisite and indicated that the visitor had paid to be part of the live performance experience, but it also acted as a form of Tate memorabilia that made its holder part of a performance experience. Although it is not unusual for wristbands to be given to event ticket-holders, in this specific case I suggest that the wristband is seen as an indication of the change in the character of the BMW Tate Live series. Primarily because it contrasted with the more open and free access afforded to the audience during the live streaming of the 'Performance Room' programme.

The audience's agency in participating in the development of the live performance experience²²⁶ was here not only reduced to the mere act of *viewing* the performance, it was also displaced into the act of *purchasing* the experience offered. Furthermore, this experience did not simply consist of the performance event itself, but included the overall branded experience that Tate Modern provides to the visitor. Experiencing the *BMW Tate Live* series thus amounted to participation in a Tate 'lifestyle': a constellation of experiences and objects available for the visitor be part of, consume and ultimately own by purchasing. As Naomi Klein notes in her prognosis for the

²²⁶ This agency was offered by default through the commenting features available as part of the programme. Despite the editorialising mechanisms adopted, the audience was still able to contribute to the texture of the live programme with their ideas, questions and interpretations.

future, “the products that will flourish in the future will be the ones presented not as ‘commodities’ but as concepts: the brand as experience, as lifestyle” (Klein, 2001: 21). Transcending the status of mere brand²²⁷ across different spaces and platforms, Tate is able to form part of its audience’s everyday life and become part of a household: marking the mugs that they drink out of, the Tate roasted coffee that they sip, the furniture they use at home and the honey from the beehives on the Tate Modern rooftop that they consume.

The developments of *BMW Tate Live* after 2015 contributed to the museum’s experience economy (Pine and Gilmore, 1999) and to an extension of its branding to audiences interested in live art.²²⁸ Indeed, the ‘Performance Room’ videos available on the Tate website and Tate’s YouTube channel also served (and continue to serve) as part of the Tate lifestyle, constituting cultural content that can be consumed ‘on demand’. In the comfort of their own homes, surrounded by other Tate branded objects and memorabilia, audiences can enjoy high quality video content at any time.

In its online form the museum brand is transformed almost into a creed of sorts that people ‘follow’ on social media, ‘subscribing’ to its content and ‘engaging’²²⁹ with the offered experiences. Stiegler’s concept of pseudo-participation is useful here in understanding the notion of an illusion of authentic experience that is created by marketing and branding practices. Hybrid projects, like ‘Performance Room’ as it was conceived in its initial form, seem difficult to sustain as part of the programming of mega-brand museums like Tate without moderating them to fit into the frame of the museum and its brand strategy.

²²⁷ This point also follows Naomi Klein’s (2001) argument that “branding, in its truest and most advance incarnations, is about corporate transcendence” (2001:21).

²²⁸ It is relevant to add here that the *BMW Tate Live* series also materialised into a book designed and published by the Tate learning department as a result of the series’ development from 2012 to 2015. The book includes contributions from a variety of participants in the series as well as theorists and Tate staff. In line with the above discussion about owning by purchasing, the book is available to buy from the Tate online shop as well as in the museum bookshops (see Figure 6.6.) An Augmented Reality App also accompanies the book. This can be purchased and is available to be used as an add-on to the physical text until January 2018 (see Figure 6.7). Finally, for a discussion on experience economy and its relation to the performative turn in museum curation of events see the introduction to Chapter 4.

²²⁹ The scare quotes point to the marketing language that is frequently used in this context.

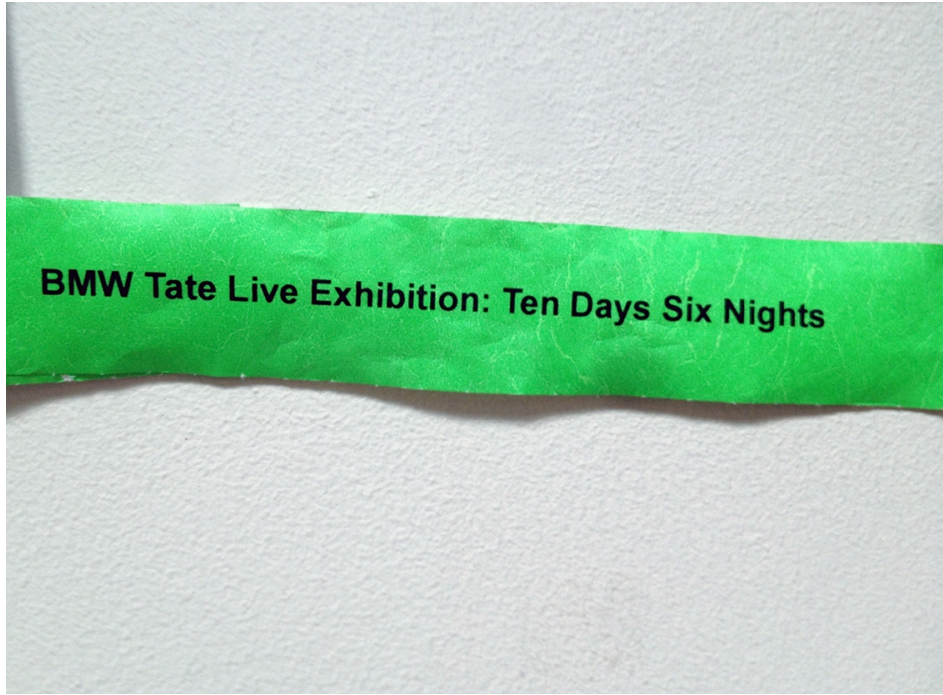


Figure 6.4: The wristband that provided me with access to one of the evening performances of the 'BMW Tate Live Exhibition', 2017 (© Ioanna Zouli).



Figure 6.5: The image was taken on the 2nd of March 2017 and shows the print ad of the *BMW Tate Live Exhibition* in the London tube (© Ioanna Zouli).

TATE [Tate](#) > [Shop](#) > [Books](#) > [Exhibition books](#)

Tate Shop Customer service: +44 (0)20 7887 8869 [Shop login/register](#)

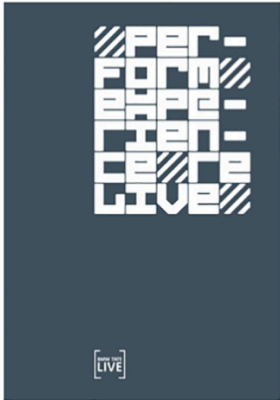
0 Items Total: £0.00 [Checkout](#)

[Gifts](#) | [Prints](#) | [Limited editions](#) | [Children](#) | [Books](#) | [Exhibition products](#) | [Art materials](#) | [Offers](#)

Sign up to our newsletter
Receive 10% off your first order

Free UK delivery when you spend £50
Select UK standard delivery at the checkout

Search the Tate Shop



BMW Live: Perform, Experience, Re-Live
by Tate
£19.99

Qty: [Add to Basket](#)

Item code: 19766

Description | [Details](#) | [Reviews](#) | [Delivery & refunds](#)

Perform, Experience, Re-Live is a limited edition book exploring how performance art is made and understood in the digital age. Taking inspiration from the *BMW Tate Live Performance Events, Room and Talks* series, it introduces key ideas in performance today.

Artists, curators and writers including Liu Ding, Tim Etchells, Adrian Heathfield, Suzanne Lacy, Chantal Pontbriand, Claire Tancons and Catherine Wood examine performance from different perspectives, and explore what it can tell us about contemporary life. Readers are also encouraged to perform the book using the accompanying augmented reality app, which is available to download for free via iTunes or Google Play.

Designed by Brody Associates.

[Close](#)

Rollover image above to zoom | [View large image](#)




Figure 6.6: A screenshot from the Tate website where one can purchase online the *BMW Tate Live* publication (Wee, 2016).

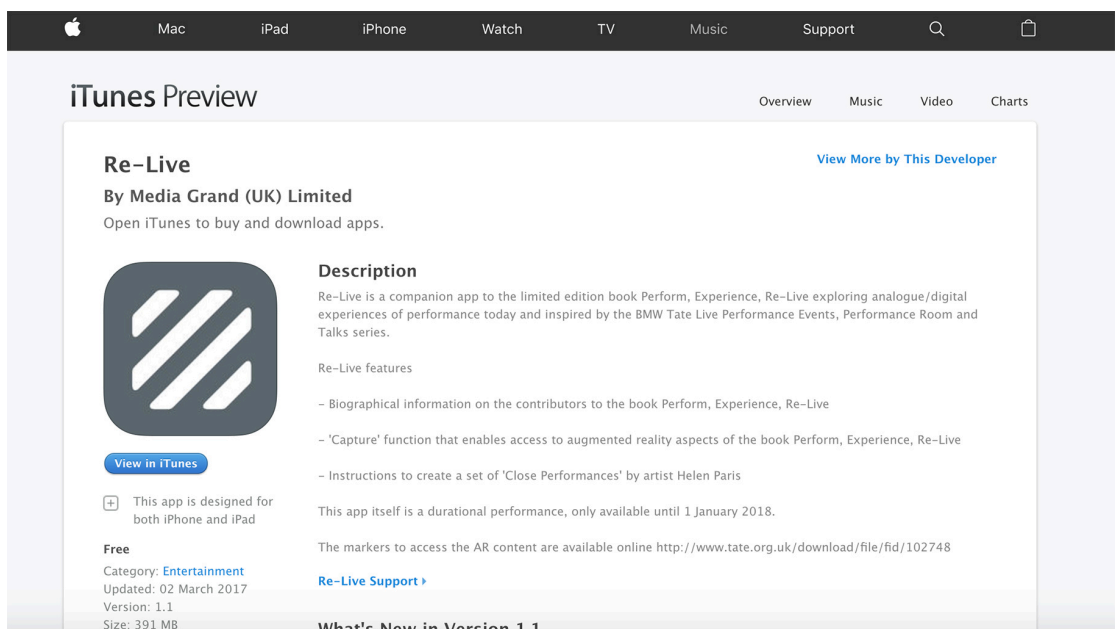


Figure 6.7: A screenshot from the iTunes website where one can download (for free) the app that accompanies the Re-Live publication (*iTunes Preview*, 2016).

6.1.3 Parallel projects: live broadcasting culture

In May 2012 the Guardian, as part of a web-chat hosted by the culture professionals network page (*Guardian Professional Networks*, 2017) presented a discussion around live video streaming as a way for cultural organisations to expand their practices of performing arts and reach wider audiences. In a review article that followed the chat, UK cultural practitioners responded to the topics that emerged from that discussion, particularly focusing on the importance of digital technologies and digital content. Live-streaming video practices were seen as a way to present theatre, dance and other art forms in remote and broader audiences at a moment when the creation of online channels and platforms for content collection and sharing was increasing.

Among the practitioners, the Tate curator Catherine Wood presented the *BMW Tate Live: Performance Room* programme as the museum's relevant initiative, which aspired to offer an art experience to the online audience only²³⁰ (Caines, 2012). She recognised in the programme an opportunity for the audience of live art to reclaim the access to a creative experience through live streaming. As presented in her own words:

“I have felt frustrated in the past watching 'live' events online but knowing the real audience is in the physical space and I'm looking on. We wanted to invite artists to respond directly to the idea of a one-to-one relationship with an online viewer, or an invisible network of viewers, and see what happened – Jerome Bel, the first artist in the series described not being able to see the audience as like 'throwing a message in a bottle into the sea'” (Caines, 2012).

The curator's statement above is in line with the public and press presentation of 'Performance Room' that has already been discussed in the previous chapters. It is interesting though to also consider Wood's contribution in the aforementioned article taking into account how the article represents, in its majority, practitioners from performing arts organisations, such as *The Place* and the *Shakespeare's Globe Theatre* or

²³⁰ The curator gave particular emphasis on this word, manifested in the article by the catchphrase: “Make the online audience the ONLY audience” (Caines, 2012, emphasis in the original).

broadcasting platforms like *The Space*. It was actually the launch of the latter, a digital arts service established by the BBC and the Arts Council England, that prompted the Guardian discussion and indicated the growing interest across the UK cultural sector in the capabilities of digital video performance (Caines, 2012).

The 'Performance Room' is presented in this context as part of a general current at the time of its emergence when cultural organisations explored the applications of digital technologies – and particularly digital video streaming – in their practices and programme. The Guardian article serves here as a point of departure to discuss the directions that the digital video activities in arts and culture programming were developing at the time of the research initiation. Despite the fact that I studied Tate in isolation during the fieldwork period I want to acknowledge the existence of other projects that happened in parallel to 'Performance Room' and assist here in order to position the case study in a wider context of live broadcasting cultural programmes.

The first direction that the Guardian article covered concerned the live broadcast of theatrical performances in cinemas, while the second one related to the cross-platform or cross-channel distribution of digital cultural content online. These activities constitute different models of content distribution and audience experience while they often function in a complementary way to each other in an organization's programme.

The *BMW Tate Live: Performance Room* programme seems to be situated in-between these strands of digital experience and to embrace a variety of characteristics that render it a hybrid project for Tate. As it has been discussed in the analysis, the hybrid character of the project was a point of challenge for Tate relating both to the established museological and curatorial paradigms of art programming as well as to the division of art content and content-as-art. It would be useful here to consider few examples from parallel projects and further locate whether Tate followed these examples or not, specifically through the 'Performance Room' programme. This is necessary in order to clarify how and under what context Tate

responds to the different ways that online broadcasting technologies are applied in cultural organisations and their programming.

The first orientation to consider here is the livecast of theatrical productions in cinemas and the surrounding culture of event cinema.²³¹ The interest for this type of live broadcast in the UK initiated in 2009 when the Royal National Theatre in London introduced *NT Live*: a programme of live cinema screenings of theatrical performances across the UK and worldwide. The programme mirrored the *Live in HD* programme of live opera broadcasts that the Metropolitan Opera in New York launched in 2006 as part of an “effort to win new audiences” (*Our Story: The Metropolitan Opera*, 2015).

In a similar process to the one that the Metropolitan Opera established in the US, the *NT Live* productions are captured by a multi-camera set, while taking place in the London South Bank venue, and broadcast live in cinemas with audiences watching live in both spaces (Barker, 2013; Beattie, 2013). According to research conducted by NESTA²³² in 2010 on the impact and capabilities of *NT Live* to drive innovation in the cultural industries it was found that: the project addressed a specific “appetite for live cultural experiences” and that the ‘live’ element was crucial for the audience experience in both the theatre and cinema settings (Bakhshi et al., 2010: 2). As presented in the research report, *NT Live*’s pilot screenings²³³ were considered successful and innovative endeavours while the use of digital technologies allowed for the organisation to extend its audiences and enrich their experience of the content under offer.

²³¹ For an extensive analysis of the functionalities, the aesthetics and the value of livecasting, see Martin Barker’s ‘Live To Your Local Cinema’ (Barker, 2013).

²³² NESTA stands for the National Endowment for Science, Technology and the Arts and is a foundation that targets innovation in many industries and public services including education and arts and creative industries. In February 2010 NESTA published a research briefing of a 2 year research study they conducted on the two first *NT Live* pilots that broadcast in 2009 in order to evaluate the programme and particular assess the ways that it could become a paradigm for digital innovation and audience in performing arts organisations. It was found that digital technologies could support digital distribution of cultural content as well as expand and diversify the organisations’ audience. Although the experience of the audience was a central element of the report, the analysis was also based on consumer behaviour criteria and aimed to provide suggestions in strategic level for organisations to increase revenue and avoid risks in innovation in digital environments (Bakhshi et al., 2010).

²³³ The first *NT Live* broadcast took place on the 25th of June 2009 and it was the production ‘Phèdre’ directed by Nicholas Hytner. Following a successful broadcast and screening which was seen by approximately 50,000 people on the day, the second broadcast happened on the 1st of October 2009 with the play ‘All’s Well That Ends Well’ directed by Marianne Elliot (Bakhshi et al., 2010: 6).

Tate also introduced live cinema streaming in its programme for the first time in 2014 when it broadcasted in cinemas a live tour of the exhibition *Henri Matisse: The Cut-Outs*; “the most popular exhibition in Tate’s history” according to the museum’s annual report for that year (Tate, 2014: 9). Interestingly, Tate did not broadcast live in cinemas a performance act following the example of the National Theatre or the ‘Performance Room’ programme that was already established by then. Directed more towards the museum’s practices of exhibition-making, the tour was advertised as a “private view to this must-see exhibition” (*Matisse Live from Tate Modern: Trailer*, 2014).

The live-cast tour reproduced the narrative of the exclusive access to a private experience, offering a “one-off” event which involved: the director of Tate, Nicholas Serota, who acted as the exhibition guide, a BBC arts correspondent who hosted the broadcast as well as actors, musicians and dancers who interacted live with Matisse’s works (Barnard, 2014). The tour was also interlaced with pre-recorded content such as archival footage, interviews as well as content produced by the Museum of Modern Art in New York, which had previously hosted the exhibition. On the one hand these recorded elements contextualised Matisse’s work yet on the other they blurred the boundaries of the live experience and constructed what reviews have described as, “a moving-live film” (Cobby, 2014) or “an insightful art documentary” (Barnard, 2014).

The above details and descriptions of the Matisse live-cast tour present similarities to elements from the ‘Performance Room’ broadcasts. For instance, the interweaving of pre-recorded footage is a feature that appeared at the Jérôme Bel performance while the Harrell Fletcher performance also created the impression of a documentary film about the busker Stanley Prospero. The televisual paradigm is again pertinent in the case of this live-cast for which Tate, in contrast to the *NT Live* broadcasts, managed the live cinema broadcast as an institutionally framed content.

The institutional framing is an idea to further consider in the case of the live streaming of Marina Abramović’s piece ‘The Artist is Present’ presented at MoMA in 2010. Over the course of her performance

retrospective at MoMA, Abramović performed a durational piece based on the artist's engagement in a mutual gaze with the visitors. For this, she seated silently across an empty chair, which was occupied by visitors in turns for 8 hours every day (MoMA, 2017). The performance was live streamed on MoMA's website, a process that the museum's media producer David Hart (2010) described as an unusual and technically complicated idea. The live streaming run throughout the day in a static shot, making the happening available to remote audiences through the MoMA website however its incorporation in the experience did not receive positive comments from critics (Buckley, 2016: 41).

In these examples, Tate, MoMA and the National Theatre, all large and important organisations in the fields of contemporary art and theatre respectively, employ live broadcasting as a way to present a performance (or act, in the case of the tour) that takes place in their physical spaces to remote audiences. In this context, the cinemagoers -or online visitors in the case of the Abramović stream- are pure viewers of the event without having any agency in the interpretation of the piece through a real-time commenting or intervention.

Examples that could be contrasted with 'Performance Room' are the live streaming events organised in 2013 and 2014 by the theatre company 'Forced Entertainment'. The company live streamed its durational performances *Quizoola*, *12AM: Awake & Looking Down*, *And on the Thousand Night...* and *Speak Bitterness* in different dates and from different places in Europe (Forced Entertainment, 2015). During the live broadcast of each of the performances, the company director Tim Etchells chatted with the online audience over Twitter via the hashtag under the performance title, for instance #12am (Buckley, 2016: 36). According to Jennifer Buckley's research (2016), the audience's engagement with the pieces was significant both in terms of the numbers that watched in real-time as well as in the sharing of a sense of community with other users. As she indicates, Etchells "welcomed the tweeting spectators as co-creators of an 'unfolding event'" pointing to the importance of digital engagement through a parallel performance happening on the users' Twitter stream (2016: 39 -45).

In the duration of my study at Tate, from 2012 until 2016, live broadcasting projects were a common practice in cultural organisations as a way to address the public appetite for live cultural experiences as well as a way to promote their programme in wider audiences. In the majority of the cases, live broadcasting, either on the cinema or on online platforms, takes place in a closed schema of transmission, viewership and reception. In this framework it seems important for the cultural organisations to act as conductors of the live experience as well as to sustain the cultural authority they have in their physical spaces into the online and mediated experiences they offer. The comparison with 'Forced Entertainment' illuminates the difficulty for bigger institutions and larger scale projects to engage and interact with communities of interest in a more open and reciprocal way. Smaller scale endeavours seem to allow for a degree of flexibility in interpretation and participation beyond the "narrative-based way" (Maculan, 2008: 122) of staging the art experience. Although curatorial and directing decisions are still in place as part of the broadcasting logic, the presentation of a live performance as a networked stream creates new possibilities and challenges, which cultural organisations have yet to explore.

6.2. A (self-) reflection on the museum ethnography

So far, this study has looked at the progression of the *BMW Tate Live* series to analyse the different dynamics, tensions and paradoxes that drove the production and development of the programme. This has allowed me to reflect on organisational attitudes towards the digital and to comment on the museum's inability to embrace digital culture and position itself within a preexisting history of digital art practices. What I have not as yet fully reflected upon, however, is my own position within the programme and the way that, as an embedded ethnographer, I also formed part of the subject of my own analysis. In Chapter 4.2 I discussed my approach to ethnographic study in the museum and I described the spaces in which the action took place and from within which I was able to make my observations. I now shift my perspective to reflect upon the way that Tate approached my embedded position and how my ethnographic study was perceived during the fieldwork period. Indeed, as I show below, the way that research actors (members of the Tate programming team for 'Performance Room') approached my research project very much reflected their more general approach to digital culture and networked audiences and betrayed a certain level of reserve. This was to be expected, as my project aimed at addressing precisely the very concepts that the team found challenging in the implementation of the programme, rather than, for example, focussing on an analysis of hard facts and quantitative data.

My embedded position in the museum was welcomed by the programming team, however the actors seemed to struggle when it came to defining and classifying my research project under a specific strand of activity.²³⁴ This was hinted at in several specific instances, where fleeting

²³⁴ My research association, as I have explained previously, was established through the work of the Tate Media department and as such I was often considered part of the media team. However, my work as a researcher-observant did not fit into the work of the Media department but was related more closely to that of the Research and Learning departments. The concurrence of these two different positions and the distinction between them – what I referred to in chapter 4.2 as the position of “the observation tower” and “in medias res” – appeared difficult for the staff to grasp. Indeed the former position required a more detached participant observation mode, while the latter had a more integrated and informal character. These examples demonstrate how, despite the familiarity I had gained with my presence in Tate spaces, my position in the museum was a composite one, which the museum staff was not familiar with.

comments by Tate staff revealed certain preconceptions about the role and position, of my study. The complexity of this role and of the position my research occupied within the institution was signalled by a comment made by a member of the Tate Online department during an implementation meeting held on the 23rd of July 2013. Here, the member of staff challenged the rest of the team by asking why the research conducted on the programme was not being taken into consideration when planning and discussing the programme.²³⁵ As a mere observer it was not my place to comment or intervene in the meeting and the discussion swiftly moved in another direction, leaving the question unanswered.

It is relevant to note here that Tate Online was, at the time, the department that led Tate's digital strategy (Stack, 2013), pushing for a more holistic approach to the practice and understanding of the digital across the organisation. The above comment was in line with the department's approach to the digital and identified the relation between my work and the subjects and issues being dealt with as part of the *BMW Tate Live* series. The reaction of the rest of the group demonstrated a broader tendency towards relative inactivity with respect to any practical or applied engagement with emergent theories on digital culture. Furthermore, these reactions also suggested the confusion amongst Tate staff about what they could do with the research in progress. It is relevant to also highlight here that staff from Tate Online did not often participate in the implementation meetings and were only present when changes and developments to the web pages of the programme needed to be applied. Coming from a staff member who attended the meetings only infrequently, this comment then further underscored a position and dynamic that dwelled in the meetings, yet remained unaddressed.

Apart from the online team, staff from the Tate Media department also showed an interest in and understanding of my work. Backstage at a 'Performance Room' session in 2014,²³⁶ one of the Tate Media producers

²³⁵ This question arose as part of a discussion about the learning strand of the *BMW Tate Live* series, which at that point of development addressed the theme of 'digital transformation'.

²³⁶ This brief dialogue took place on the 22nd of May 2014 during a snack break in advance of the 'Performance Room' session by Bojana Cvejić. Although the instance occurred at the beginning of my

asked me whether I was going to include in my thesis the fact that the social media team was moderating the audience's questions and comments. Following my affirmative response the producer recognized the importance of containing the comments' moderation in my research, and the implications of this practice to the principle of audience participation. The producer's comment, although more focused on the practice of moderation than on the politics behind it, further validated my approach of identifying and examining Tate's editorial mechanisms when dealing with audience participation.

There was a stark distinction in the way my research was perceived and approached by staff from departments whose work encompassed some form of digital content production or construction (like the Online and Media departments mentioned above), and other departments that merely utilised online content or online structures. This becomes clear when one considers two more instances from my field observations in which members of the Curatorial team showed a lack of clear understanding about the nature of my work. In the course of the 'Online Collectivities' (2014) session²³⁷ there was a question from the audience to the programme curator on whether she had a sense of the kind of demographics of the 'Performance Room' audience and whether the team traced this information through data analytics. The curator responded, rather uneasily, that the team did indeed look at data and that the audience was very broad, spread internationally, and not a regular "Tate audience" (Online Collectivities, 2014). Unable to recall any exact statistics, the curator then turned to me, sitting in the audience, to ask whether I had knowledge of these statistics. After I responded in the negative, the curator explained to the rest of the audience that I was conducting research on the programme.

This assumption of my awareness of audience statistics was perhaps rooted in the fact that during the performances I sat backstage alongside the

case study monitoring period (see section 3.3.3.), I considered it an important point to take note of when the team and I returned to the studio space.

²³⁷ This session from the *Cultural Value and the Digital* research project has already been discussed at earlier points in the thesis, namely chapters 4 and 5. The significance of this session for the present work lies on the fact that the curator of the programme, Catherine Wood, gives a detailed account of the *BMW Tate Live* series and the logic behind the decisions taken during the programme's development.

Tate social media team who dealt with audience engagement in real-time. It was indeed the case that backstage during the 'Performance Room' broadcast I had access to the shared Google doc²³⁸ and the social media platforms and that at the end of each season I was forwarded the excel documents which Perrot mentioned in her response,²³⁹ but the data in these documents was peripheral to my work and was used simply to better understand how Tate's editorial and marketing practices affected audiences' presence and participation during the live broadcast.

A similar situation occurred few months later at the *BMW Tate Live Talk: On Mediation Experience* referred to in the previous section. During the Q&A, Lev Manovich asked the Tate curator Capucine Perrot which software Tate used to track the audience's engagement with 'Performance Room' and referred to Google analytics as an example of this. His question was based, as he said, on the acknowledgment of how today "we live in the age of empirical audience studies", which has created an industry for the study of audiences (*BMW Tate Live Talks: On Mediation Experience: Transforming Performance, 2014*). The curator seemed at a loss and for an instant gazed at me sitting in the auditorium as if to ask for help. She finally responded that she could not identify the specific software used but affirmed that after each performance there was a large amount of statistics that circulated among the team in what she described as "a huge excel document".

In both these instances the Tate curators showed a vague understanding of the way that the museum evaluates online audience participation as part of a wider culture of capturing digital metrics (Tate, 2017c).²⁴⁰ Questions about audience engagement and demographics seemed

²³⁸ See also Chapter 5.1.

²³⁹ The documents included the number of live viewers, the retention rates, their origin as well as how many people watched the recorded version of the 'Performance Room' after the live event. This data was collected by members of the Tate Marketing team who composed the excel documents and circulated them amongst the programming team without, however, applying any further analysis. The only time there was an evaluation document looking in more detail at the viewership figures and audience's online behaviour was at the end of the first year (Tate, 2013a) which, as noted in chapter 5, served to identify and further limit the unexpected and challenging elements that had emerged during that season.

²⁴⁰ Digital metrics was another feature, which emerged from the 2013 *Tate Digital Strategy* and *Digital Transformation* project (see Chapter 2). Ever since, metrics at Tate have been associated with the work of the Digital Analyst at the time, Elena Villaespesa. Villaespesa was the first to establish a system of measuring the behaviour and performance of users on Tate's digital platforms and although she has now left the organisation Tate still uses the tools that she introduced as templates for

beyond their knowledge and they responded hesitantly giving a more general impression rather than precise facts and statistics. But beyond this, in their reactions the curators also showed a lack of any real understanding of the nature of my own research. Indeed, their reactions suggested that the curators had the impression that I was not only aware of viewership statistics but that my work was also directly related to the process of generating these figures.

While the Online and Media departments seemed able to recognise the nature of my research within the broader context of an understanding of digital practices across the museum, the Curatorial team's comments give the impression of a far more limited conception of my work as being more quantitative than qualitative, empirical or theoretical. My research seems to have been regarded as having a mere *instrumental* function as a way of measuring and understanding the audience. This impression of my research echoes the museum's own instrumentalisation of digital networks and its perception of the digital as a mere tool with which to reach diverse audiences, rather than as a culture and a set of practices that can be embraced as well as studied.

These diverse interpretations of my project by Tate staff, as observer during the above fieldwork instances, raise further questions about the role of embedded research at Tate. It is particularly relevant to consider this since my research does not directly relate to an art-historical or learning approach²⁴¹ and it also does not serve the marketing evaluation of the examined case study. Indeed, this study aims to understand Tate's digital practices from the perspectives of video production, online spaces and networked audiences. Located at the level of production and the

understanding the motivation and traffic of online users. As delineated on the Tate website (Tate, 2017c), the next goal is now for the museum to start using Google Analytics across its departments in order to have a more comprehensive understanding of how audiences engage with different aspects of the online experience on offer. As the examples above show, however, this was not the case in 2014 when the curators seemed unfamiliar with the process of data analysis as well as the logic behind it.

²⁴¹ As discussed in chapter 3.1.1, the majority of the research projects at Tate were related to the research work of the Curatorial department (focusing on enquiries of art-historical significance), the Learning department (looking at the history and the effect of public programming as well as young people's engagement with the museum) and the Collection Care department (with a focus on methods and tools to enhance the collection and preservation of art). Although my study was conducted in collaboration with the Tate Research department, it primarily emerged out of the work of Tate Media and was the first collaborative PhD project at Tate to embark on a Tate Media-related study.

programming of a performance art series online, it was specifically rooted in the value of observing everyday practices.

In her reflexive account of the embedded research conducted at the Science Museum (1997; 2001b; 2002), Sharon Macdonald outlines the challenges she faced when writing her analytical account. These challenges oscillated for her between an “ethnographic dilemma of trust” and an “awkward process of negotiation and expression” (Macdonald, 2001b: 92). She identifies the dilemma of trust as being the result of the time she spent with the research actors that made her feel “a sense of protectiveness towards them”. At the same time, as she recounts, hosting her study with the museum meant that the actors required reading its outcomes, and further suggesting changes according to their expectations and ideas. This was described as a challenging process for Macdonald, as she had to negotiate different agendas and manage expectations. This conflicting process was also indicative of the different politics and representational paradigms that exist in a complex organisation like a museum.

There is however one particular element that emerges from Macdonald’s account, which is important to the framing of my own research at Tate. According to Macdonald (1997), attempts by different groups within the museum to influence her position and her ethnographic study with comments and suggestions was the result of what the “semantic load” (1997: 164) that her research represented for the museum staff. This *semantic load* was directly proportionate to the significance the exhibition she was observing had both at a curatorial and managerial level.

To give some additional context here, Macdonald conducted an ethnographic study on the production of the exhibition ‘Food for Thought: The Sainsbury Gallery’, an exhibition that as she argues was a “flagship for future directions of Science Museum exhibitions” (Macdonald, 1998: 120). One of the reasons for this was that the exhibition was part of a new managerial restructuring of the museum and the most expensive exhibition presented until then. Supported by food industry sponsors, primarily the Sainsbury Family Charitable Trust (a trust linked to the supermarket chain Sainsbury’s), the exhibition cost £1.2 million, excluding the staff costs

(Macdonald, 1998: 119-120). The exhibition combined a variety of elements and technologies, “mixing interactive exhibits with displays of artefacts, audiovisual-technologies and reconstructed scenes, all connected by the theme of food”, as Macdonald describes it (1998: 122). Overall, it was an exhibition that the Science Museum assigned particular attention to, which resulted not only in the testing of new directions for the museum’s exhibitions but also to an institutional tension during its production between museum staff that had to accommodate different politics and agendas.

In the case of ‘Performance Room’, my study reflected a different ‘semantic load’, related to the complex dynamics of the digital as used in the museum’s programming practices. As already discussed in my analysis, it was only during the first year of ‘Performance Room’ that the digital nature of the programme and its online structure were the primary context for the *BMW Tate Live* series. After that first year, the series was extended to include the physical spaces of the museum and the digital aspect of the programming gradually became peripheral to the series until it was virtually erased in the archive documentation of the programme. The difficulty that the museum faced in engaging with digital culture in its programming and in incorporating the challenges that an online programme like ‘Performance Room’ put forward, reflects a complex relation between the museum and digital technologies and culture, and the conflicting desire to engage but at the same time control the digital space. While there were clear efforts on the part of the organisation to conceptualise the digital as part of contemporary culture, politics and everyday life²⁴² this was not fully a priority either at the level of programming or at a strategic level.²⁴³

Under these circumstances and in light of the above reflections on my fieldwork, my research project became part of the object of my study. The

²⁴² The workshops and talks organised by the Learning department represented efforts in this direction. However, they were also a side project to the series with a more traditional set-up such as the auditorium talks or analogue outcomes like the ‘Perform, Experience, Re-Live’ book (see figure 6.6).

²⁴³ It seems to be the case that particularly after the recent update in Tate’s digital strategy (Tate, 2016b) towards strengthening the museum’s capacity as a content producer and broadcaster, the museum is moving away from the idea of the digital as a way of thinking that reflects all aspects of organisational activity (Stack, 2013).

difficulty Tate staff faced in understanding my methodological and conceptual approach to digital culture, as seen in the above examples, was part of the wider challenges the museum faced in dealing with the digital as a culture and as a field of study. The fact that the Tate programming staff did not assign a high semantic load to the 'Performance Room' programme is precisely the reason why the programme was of value for further research and could serve as an indicator of the museum's attitudes and conceptions of digital culture. The research actors did not attempt to intervene in my ethnographic writing, as in the examples cited by Macdonald, the reason for this being, perhaps, that my study did not directly relate to their main priorities and interests (as the development of the 'Performance Room' itself shows). This gave me the opportunity to observe the actors in their ordinary habitat without them trying "to manage the impressions", a tendency that Macdonald observed in the Science Museum staff during her fieldwork (Macdonald, 2001b: 89).

What became important for me in the process of composing this ethnographic account was to bring to light the problems that emerged in the field and identify them as part of wider institutional understandings of the production of cultural knowledge in and through digital ecologies. In the case of Tate this is these understandings are influenced by the centralising contexts of traditional museology and the analogue broadcasting cultures in brought to the space of the digital. My embedded position in the museum allowed me to conceive these contexts not just as emergent in the programming of live art online or as they were applied to audiences' practices but also as intrinsic protocols in the processes of knowledge production by the museum.²⁴⁴

There is one last point that it is necessary to make here in relation to my analysis of the 'Performance Room' project and my reflexive account of

²⁴⁴ This point is informed by a recent presentation by Irit Rogoff (2017) at the ZKM Centre of Arts and Media in Karlsruhe where she stated that work within the art world as part of a public study should place emphasis on the process rather than the product and as such start "in the middle" of things. Although Rogoff is attuned to the field of *practice as research*, that contains similarities to my approach of *practice-led* research but remains different, it was particularly the following point that I found relevant to my speculation on my research project: It is through this position *in the middle* that Rogoff suggests that it is possible to understand and create a "communicative exchange with the protocols of knowledge" (Irit Rogoff: "The Way We Work Now", 2017).

this ethnographic study. Throughout my analysis I have shown how Tate was unable to engage with the experimental qualities of the network and the audiences that inhabit it. Indeed, the museum contained and confined its online programme and audience responses through editorial mechanisms and filters. What was advertised as an experimental and innovative project was thus soon transformed into a Tate live television on YouTube, which today continues to exist as an 'on demand' version of a performance video archive. Such a translation of an established broadcasting culture into online programming practices reflects what Ramon Lobato (2016) has defined as "television's ongoing metamorphosis into an online medium" (2016: 13). For Lobato, the fact that television has recently migrated into the online landscape through streaming services and the distribution of 'on demand' content, has brought "Internet theory and broadcast history" closer to each other (2016: 14).

Taking into consideration Wendy Chun's understanding of the internet as a paradoxical space of freedom and control – a space in which freedom for users cannot exist without the forces that control it – the Internet can be conceived here as another localised form of power that is, like television, "locally configured and globally networked" (Lobato, 2016: 14). In the light of this, it is pertinent to ask her what is it in the extending of Tate's art programme to the network that can prove to be truly experimental?

As I argued earlier in my analysis, in the case of 'Performance Room', Tate acted as a mass medium in itself, borrowing editorialising practices from broadcasting media as well as the architectural logic of the Internet in order to safeguard its art historical authority as well as its brand identity online. These conditions appear to be ingrained in the intrinsic politics and institutional practices of the museum and they are unlikely to change in the near future.²⁴⁵ Nevertheless, I would like to suggest here that Tate's programming can still engage with the network in an experimental manner.

²⁴⁵ This assumption is made on the grounds of the recent organisational changes at Tate, which produced a more centralised and broadcasting-based digital strategy, as well as the recent opening of the second Tate Modern building which acts as a central pole of attraction for the Tate brand (See also Section 6.1).

Indeed, as I understand it, experimentation in Tate's online programming hinges on the question of what kind of art history Tate represents and wants to represent in the future.²⁴⁶ As I argued at the end of Chapter 5, the centralising and informational logic of broadcasting that permeates the production of 'Performance Room' effectively excluded it from the history of digital art and telematic performance. If the term 'experimental' be understood as referring to something that is not yet established or in the process of being tested, then projects that address the gap in historical continuity with art forms that are currently being excluded from the museum would indeed be experimental for Tate.²⁴⁷

Indeed, the network offers the museum the opportunity to engage with different art forms and audiences that are not part of the usual art historical canon or its "target-audience" rhetoric. In order to comprehend the digital as a developing and expanding culture not only of today but also of the future, Tate must become conscious of this culture as part of a historical, social and technological process.

* * *

This chapter has reviewed and analysed the developments of the *BMW Tate Live* series after the end of the 'Performance Room' programme in 2015. The strategic importance of a consistent branding identity, identified in the previous chapter as being crucial to the planning and implementation of 'Performance Room', was a central factor in the development of the series in the years that followed. The series therefore

²⁴⁶ This point here returns to the question that has already been posed in chapter 2.2.4, in the words of the curator Christiane Paul, "what kind of art history are we writing if we are not bringing that kind of work [*digital art*] into the museum?" (*Challenges of Digital Art for our Society – Lecture by Christiane Paul*, 2016).

²⁴⁷ It is relevant to consider here the fate of projects like *Intermedia Art* (2008-2010), which has already been discussed briefly in chapter 2.2.4 as an example of Tate's early new media art programme. Similarly to Harwood@Mongrel's project (see same chapter) those projects and commissions offered, in their emergence, the potential for Tate to experiment with media and practices that the museum was not familiar with and attract audiences from diverse fields and ultimately make a case about incorporating online and new media art not only to its collection of practices but also to its mentality. In both those cases the experimental capacity was tamed and the projects were overshadowed. Finally, with the migration of all content to the new Tate website in 2012, the projects can only be found in archived pages outside of the Tate main website.

continued to organise big performance events at Tate Modern, focusing on the creation of experiences contained within Tate's physical and online spaces. In response to the challenges that the 'Performance Room' programme posed for the programming team, digital technologies gradually became a peripheral add-on to the series rather than a space for staging live art.

This return to the physical spaces and offline practices of the museum was supported by an intensification of the organisation's broadcasting capacity through an updated digital strategy (Tate, 2016b) with heightened focus on the creation of content experiences for Tate visitors. This development affected the 'afterlife' of 'Performance Room' which continues to be available as a series of 'on demand' videos on Tate's website as well as on its YouTube channel. As noted in my analysis, in their recorded version as video files the performances do not include the audiences' comments and questions as they appeared on the YouTube page during the live version of the programme.

This chapter closed with reflection of n parallel broadcasting projects that happened at the same time as 'Performance Room' as well as a discussion of my ethnography at Tate. The latter reflected on the issues that emerged in the process of my research and how they affected my understanding of the method and object of my work. The discussion questioned in particular my understanding of the notion of experimentation and reflected on what experimentation might mean for the future of Tate practices.

Chapter 7: Conclusion

This thesis stands in between the fields of the academy and museum practices and explores the potential for a common space of contemplation between the two. This potential is based on the idea that often museums do not have time to speculate and reflect on their practices while the academy approaches museum practices with a degree of detachment necessary for sustaining critical distance, however at the same time dissociated from the realities of the museum operation (Macdonald, 1997; Hein, 2000; Dewdney et al, 2013).

My research was the first collaborative PhD study at Tate to associate with the work of Tate Media and it recognises the value of access to the level of museum practice. The originality of the present work consists in the combination of conducting an ethnography embedded in Tate practices with focusing on a topic that has not been researched in depth previously; that of the museum's understanding of digital culture. More specifically, this access and embeddedness in the level of Tate's work was a way to understand how the museum perceives and conceptualises digital and its audiences in the context of art programming and art production online. I suggest that concepts like the 'digital' and the 'audience' are elusive and complex subjects for the museum to manage, and for that reason they should be studied in a processual setting. The focus is therefore put on processes of emergence, as a way to approach these key concepts in the context and moment of their questioning and in relation to the organisational, technological and cultural conditions that nurture or challenge them. My contribution to knowledge therefore arrives from both the topic of my thesis as well as the methodology of my research enquiry.

The case study of the *BMW Tate Live: Performance Room* programme was the specific route through which I explored the dimensions of the two concepts as well as the museum's responses to them. The conditions that the programme proposed were for Tate to: use YouTube as a space for live art production and programming, to broadcast performance art live in this platform and to offer the opportunity to the online and networked

audiences to contribute to the live broadcast by responding and sending their questions live through a social media stream.

From my fieldwork observations it was found that the main conceptualisations about the digital and audiences are cultivated and circulate between the Media, Marketing and Curatorial departments – departments that express different sides of the institutional agenda and have a distinct role across the organisational dynamics. The role and purpose that each department has inside the organisation also defines the ways that the above conceptualisations are formed and expressed. For that reason it was important to study the networks of practice and the places where different actors met to plan and programme the ‘Performance Room’ project.

From the beginning of my observations it became evident that the digital was primarily conceived as a tool to produce the programme as well as a space to promote the activities of the Tate brand. The development of the programme exhibited on the one hand Tate’s difficulty in embracing the distinctive participatory culture of the digital and on the other a strong tendency of the museum to incorporate digital practices as part of its marketing logic. Through an analysis of both the front-end and the back-end structures of the programme production this thesis unearthed the different ways that Tate tried to control and contain the digital as a culture and to conform it to a set of production and distribution practices.

Overall, out of the three main departments that were responsible for the implementation of the programme the Tate Media staff approached the digital as a set of practices through which they could exercise their capacity as producers of content. The tradition of webcasting was a strong paradigm in their work and they saw the programme as another opportunity to produce high quality cultural content and reach wider audiences. Tate Media was nevertheless the department that demonstrated conceptual affinity with the digital as an opportunity for the museum to test new things and create dialogue with its audience and enable participation.²⁴⁸ Should one take into account the moderation and editorialising processes exercised

²⁴⁸ See for instance in chapter 6.1.1 and the discussion on the YouTube live chat feature.

by Tate Media staff during the live Q&A discussion in 'Performance Room' though, the concept of dialogue and the relation with the audience appears paradoxical. This paradox is driven by the contradiction between the technical and conceptual understanding that people in Tate Media have about their subject matter and the lack of flexibility and agency they have inside the strategic guidelines and institutional profile. As a result, despite the department's role to facilitate and often stage an interaction with the museum audience the way this is practiced cannot escape the policies of communication and of framing the public institutional profile.

The Marketing team was the team that addressed these guidelines in the entirety of their practices during the programme development and they were the intermediaries between the museum and the programme sponsor. Throughout the research fieldwork it became evident that the digital was for the marketing team an opportunity to extend the Tate brand influence and increase the online audience numbers. In addition, the marketing language that was used in the promotion of the programme created a disparity between the advertised aspirations and the enacted reality of the programme, which was not as innovative or pioneering as it was presented. The use of digital platforms was part of the museum's sponsoring philosophy expressed in the expansion of Tate's performance art programming. In this process, the participation of the networked audience functioned for the team as a catch-line to attract the attention of viewers and press, to sustain a positive and original public profile and above all to satisfy the sponsor.

The encounter of the Curatorial team with the digital spaces and the culture of the network during 'Performance Room' demonstrated the tension between, on the one hand, the art historical traditions that nurtured the museum and its curatorial practices and, on the other, the fluidity and immateriality of digital infrastructures as spaces for art production and programming. The curators were hesitant towards working in digital settings and they perceived the digital as an unknown territory where art could be exposed to risks of misinterpretation; a risk that institutional boundaries had to limit and protect from. With the artist and the work of art

as their priority, they responded to the challenges that the programme's digital and networked nature raised with a need for a 'protected space'.

The concept of the 'protected space' emerged as a significant observation during my fieldwork as it resembled the agency upon the art experience that the museum has in its physical spaces and expressed the institutional fear to trust any unfamiliar systems of representation. Furthermore and in the light of the aesthetic traditions of museological display, the curators approached the YouTube page, where the performances were staged, as a flat space and disregarded the interfacial elements that composed the performance, such as the audience participation.

Despite the fact that the programming team used the YouTube back end architecture to turn on and off features from the page and define the broadcasting experience, they failed to recognise the software interface as part of the programme texture and of the audience's experience of the piece. I argue that this misrecognition also resulted to a limited documentation format on the basis of the already established route of video as a series of documentary films available for webcasting.

The distant and online-only audience of the 'Performance Room' programme was seen as another potential risk to the programme and the museum's public profile. Despite the fact that the programme's promotional statements acclaimed the live participation of the audience via social media platforms as a fundamental feature of the online works, this participation was moderated as a way to prevent any unexpected or inappropriate responses. The processes of moderation, although not new in Tate's media and video practices, served in this case as a way to filter the live audience's responses in order to create the above-mentioned 'protected space', where a positive and relevant discussion could happen. Furthermore, Tate's editorialising mechanisms in action, as have been described in this thesis after Geert Lovink (2014), reflect what was described by members of the Tate team as a need for 'quality audience' in Tate's programmes.

This quality translated differently for each department: for the Curatorial department, for instance, it signified an art-educated audience

that could appreciate the performance and participate in the live discussion with sophisticated questions. For the Marketing department 'quality' represented the audience participation in a positive tone that could reinforce Tate's social media profile. Lastly, for the Media team that translated in the viewers that watched live and / or engaged with the works and had a consistent online attendance in the broadcasts.

Each team therefore approached the concept of the online and networked audience with the ideas and working assumptions that define their departments. Adding to that, it is important to add that across these concepts and assumptions there was a common expectation of a specific behaviour on the side of the audience that would resemble the usual interaction of the museum visitors within the institutional boundaries of either the Tate physical spaces or the official website. The networked character of the programme however challenged this expectation since the programme attracted people that were identified by the museum as 'not the usual Tate audience'.

Overall, both the notions of 'digital' and 'audience' acquired different connotations and approaches for the museum in the course of this research. What was however clear in both cases was that these terms and their related practices studied in this thesis were instrumentalised and framed under established routes that evoked the cultural authority of the museum and its brand. The progress of the *BMW Tate Live* series as an umbrella programme demonstrated that Tate responded to the unfamiliar qualities of the network with a return to the familiar spaces of the institution and the dominant culture of broadcasting.

In the live version of the 'Performance Room' the Tate programming team applied broadcasting practices and editorial processes in the nature of television. However, I argue that the museum also embraced the cultural and architectural logic of the Internet itself in order to deal with the networked audience and their live participation. Under the latter logic, the museum is considered to find itself in the paradoxical situation, inherent in the power protocols of the Internet, where it offers freedom to its audiences to participate in the interpretation of the work of art, which at the same time

it controls it. Under these circumstances, the museum creates not only the illusion of open participation in its online audience but also an impression that the production of art and knowledge online can be a process of co-creation with this audience. It is however difficult for Tate to incorporate elements of co-production of knowledge, even if they are afforded by digital infrastructures and might be familiar to networked audiences.

It is rather the case that Tate sees the production of knowledge on the network as a content production practice which does not essentially allow for models of co-production and for flexibility in authorship, while the audience's agency on interpretation of this content is also limited. As a 'new mass medium', therefore, Tate borrows elements from other (mass) media to produce and distribute knowledge online, in a centralised schema. Under this closed schema of producing and broadcasting content and knowledge, there is also little space for the representation of histories of media and digital art that would further allow for a consideration of digital as a culture in historical continuity.

The two main ideas that surfaced from my fieldwork observations, the notion of the 'protected space', against or as part of the digital, as well as the need for 'quality audience' under networked circumstances, imply the overarching influence of the brand upon the production of knowledge at Tate. The significance and pressure of the brand in the level of programming as well as decision-making was expressed in my field-notes by the phrase 'hate-to-fail rhetoric'. Under this rhetoric the museum's responsibility to its brand and to its sponsor becomes the ultimate priority, which leaves little or no space for failure, confusion or uncertainty in the public domain. Hence, instead of trying to understand the digital and the network as independent ecologies that it could be part of, the museum is trying to colonise them for its own strategic purposes.

The question that emerges though is what defines failure in the context of the museum, and why is it important for research to understand this rhetoric? In the example of the 'Performance Room' what was manifested was the fear of losing the sponsor's support and this is a pressure that applies to many cultural institutions under corporate funding

today. I consider the value of my embedded research to lie in this inquiry of embracing and understanding the rhetoric of failure: first because it reflects the complexity of contemporary museums and the challenge they face having to attune to a variety of different dynamics, both inherited from their past as well as constantly changing in a globalised world in flux; secondly, because at the level of everyday practice museums fail, or may appear confused and uncertain – as the actors composing the museum work-net often are. It is therefore my contention that in order to map out how the museum operates on a conceptual and practical basis, future research needs to be sensitive to this nexus of complex relationships and to pose questions that cut both ways: inwardly, toward the structure of the museum as it stands, rather than as an imposed, conceptual framework that independently determines best practice, and outwardly, where the museum's operation becomes the basis for the formulation of pragmatic research questions.

LIST OF REFERENCES

N.B. Unless specified, all webpages cited in this work have been accessed on 15 August 2017.

Bibliography

About Tate Papers (2016) Available from:

<http://www.tate.org.uk/about/our-work/tate-research/tate-papers>.

Abrahams, A. and Jamieson, H.V. (eds.) (2014) *CyPosium: the book*. Brescia: Link Editions.

Abrahams, D. (2016) *Brand Risk: Adding Risk Literacy to Brand Management*. Abingdon and New York: Routledge.

Adorno, T. (2012) *Critical Models: Interventions and Catchwords*. Translated by H.W. Pickford. New York: Columbia University Press.

AHRC Student Funding Guide (2015) Available from:

<http://www.ahrc.ac.uk/documents/guides/training-grant-funding-guide-2015-16/>.

Alvesson, M. and Skoldberg, K. (2009) *Reflexive Methodology: New Vistas for Qualitative Research*. 2nd edition. London: Sage.

Antin, D. (1975) Television: Video's Frightful Parent, *Artforum*, 5, December, pp. 36 – 45. Available from:

<http://www.vasulka.org/archive/Contributors/PeterCrown/FrightfulParent.pdf>.

Ascott, R. and Shanken, E.A. (2003) *Telematic Embrace: visionary theories of art, technology, and consciousness*. Berkeley and Los Angeles: University of California Press.

Atkinson, P. (ed.) (2001) *Handbook of Ethnography*. London: Sage Publications Ltd.

Auslander, P.

- (2002) Live from Cyberspace: Or, I Was Sitting at My Computer This Guy Appeared He Thought I Was a Bot, *PAJ: A Journal of Performance and Art*, 24 (1), January, pp. 16 – 21. DOI: [10.1162/152028101753401767](https://doi.org/10.1162/152028101753401767)
- (2006) The Performativity of Performance Documentation, *PAJ: A Journal of Performance and Art*, 28 (3), pp. 1-10. DOI: [10.1162/pajj.2006.28.3.1](https://doi.org/10.1162/pajj.2006.28.3.1)

- (2008) *Liveness: Performance in a Mediatized Culture*. 2nd Edition. Abingdon and New York: Routledge
- (2012) Digital Liveness: A Historico-Philosophical Perspective, *PAJ: A Journal of Performance and Art*, 102, pp. 3-11. Available from: <https://muse.jhu.edu/article/483962>.
- (2016) The Liveness of Watching Online: Performance Room, in: Wee, C. (ed.) *Perform, Experience, Re-Live*. London: Tate Publishing, pp. 111-126.

Bakhshi, H. (2012) Measuring Cultural Value, in: *Culture Count: Measuring Cultural Value Forum*, Sydney, Australia, 20 March. Available from: http://www.nesta.org.uk/sites/default/files/measuring_cultural_value.pdf [Accessed 13 May 2017].

Bakhshi, H. and Throsby, D. (2013) New technologies in cultural institutions: theory, evidence and policy implications, *International Journal of Cultural Policy*, 18(2), pp. 205-222, DOI: <http://dx.doi.org/10.1080/10286632.2011.587878>.

Bakhshi, H., Mateos-Garcia, J. and Throsby, D. (2010) *Beyond Live: Digital innovation in the performing arts*. London: NESTA.

Barker, M. (2013) *Live To Your Local Cinema: The Remarkable Rise of Livecasting*. London and New York: Palgrave MacMillan.

Barnard, I. (2014) Review: Tate's 'Matisse Live', *Apollo Magazine*, 6 June. Available from: <https://www.apollo-magazine.com/review-matisse-live-cinema-tate/>.

Barniskis – Crawford, S. (2013) Embedded, Participatory Research: Creating a Grounded Theory with Teenagers, *Evidence Based Library and Information Practice*, 8(1), pp. 47 – 58. DOI: <http://dx.doi.org/10.18438/B8HK6J>.

Bate, S.P. (1997) Whatever Happened to Organisational Anthropology? A Review of the Field of Organisational Ethnography and Anthropological Studies, *Human Relations*, 50 (9), pp. 1147 – 1175. DOI: [10.1177/001872679705000905](http://dx.doi.org/10.1177/001872679705000905).

Baudrillard, J. (1994) *Simulacra and Simulation*. Translated by S.F. Glaser. Ann Arbor: The University of Michigan Press.

Baudrillard, J. (2005) *The Conspiracy of Art: Manifestos, Interviews, Essays*. New York and Los Angeles: Semiotext(e).

Bauman, Z. (2000) *Liquid Modernity*. Cambridge and Malden, MA: Polity Press.

Beattie, D. (2013) The Distribution of Knowledge as Cultural Content: A case study pilot to live audiences in six regional venues simulcast from a major performing arts centre, *The International Journal of Technology, Knowledge and Society*, 9(3), pp. 27-34. Available from: https://research-repository.griffith.edu.au/bitstream/handle/10072/54755/89165_1.pdf?sequence=1.

Bech, H., Borch, C. and Larsen, S.N. (2010) Resistance, Politics, Space, Architecture: Interview with Nigel Thrift, *Distinktion: Journal of Social Theory*, 11(2), pp. 93-105. DOI: 10.1080/1600910X.2010.9672765.

Beck, U. (1992) *Risk Society: Towards a New Modernity*. London: Sage Publications.

Benjamin, W. (1936) *The Work of Art in the Age of Mechanical Reproduction*. Trans. J.A. Underwood. London: Penguin.

Bennett, T. (1988) The Exhibitionary Complex, *New formations*, 4 (Spring), pp. 73 -103 [Online] Available from: http://banmarchive.org.uk/collections/newformations/04_73.pdf.

Bennett, T. (1995) *The birth of the museum: history, theory, politics*. London and New York: Routledge.

Berry, D.M. (2013) Against Remediation, in: Lovink, G. and Rasch, M. (eds.) *Unlike Us Reader: Social Media Monopolies and Their Alternatives*, Amsterdam: Institute of Network Cultures, pp. 31-49.

Bishop, C.

- (ed.) (2006) *Participation*. London: Whitechapel Gallery and the MIT Press.
- (2009) *Deskillin' Dance*. Available from: <http://www.jeromebel.fr/index.php?p=5&cid=217>.
- (2012a) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso.

- (2012b). Digital Divide: Contemporary Art and New Media. *Artforum*, September, [Online]. Available from: http://www.corner-college.com/udb/cproob2RNIDigital_Divide.pdf.
- (2013) *Radical Museology: or What's 'Contemporary' in Museums of Contemporary Art*, London: Dan Perjovschi and Koenig Books.

Bmazwick, I. and Morris, F. (2000) Showing the 20th Century, in: Blazwick, I. and Wilson, S. (eds.) *Tate Modern: The handbook*. London: Tate Gallery Publishing.

BMW Group (2015) *Part Of*. Available from: https://www.bmwgroup.com/content/dam/bmw-group-websites/bmwgroup_com/responsibility/downloads/en/2015/BMW_Group_CulturalEngagement_en.pdf.

BMW Tate Live 2014: Talks (2014) Available from: <http://www.tate.org.uk/whats-on/tate-modern/bmw-tate-live-2014-talks>.

BMW Tate Live (2015) Available from: <http://www.tate.org.uk/whats-on/tate-modern/eventseries/bmw-tate-live-2015>.

BMW Tate Live: Suzanne Lacy Silver Action (2013) Available from: <http://www.tate.org.uk/whats-on/tate-modern/performance-and-music/bmw-tate-live-suzanne-lacy>.

Boltanski, L. and Esquerre, A. (2016) The Economic Life of Things, *New Left Review*, 98 (Mar-Apr), pp. 31-53. Available from: <https://newleftreview.org/II/98/luc-boltanski-arnaud-esquerre-the-economic-life-of-things>.

Bolter, J.D. and Grusin, R. (2000) *Remediation: Understanding New Media*. Cambridge, MA: The MIT Press.

Bouquet, M. (ed.) (2001) *Academic Anthropology and the Museum: Back to the future*. New York and Oxford: Berghan Books.

Bourdieu, P. (1984) *Distinction: A Social Critique of the Judgement of Taste*. 2nd edition. London and New York: Routledge.

Bourdieu, P. (1996) *On Television*. New York: New York Press.

Bourriaud, N. [(1998) 2006] Relational Aesthetics, in: Bishop, C. (ed.) (2006) *Participation*. London and Cambridge, MA: Whitechapel Gallery and The MIT Press.

Braga, A. and Davis, E. (2014) Implementing Science in Police Agencies: The Embedded Research Model, *Policing: A Journal of Policy and Practice*, 8(4), pp. 294-306. DOI: [10.1093/police/pau039](https://doi.org/10.1093/police/pau039).

Brenner, N. and Elden, S. (eds) (2009) *State, Space World: Selected Essays Henri Lefebvre*. Minneapolis and London: University of Minnesota Press.

Briggs, S. (2007) Fresh eyes: Attracting and sustaining young visitors to Tate, *Museum Management and Curatorship*, March, 22 (1), pp. 5-9. [Online]. Available from: <http://dx.doi.org/10.1080/09647770701264390>.

Brine, D. (ed.) (2008) *The Live Art Almanac*. Leeds: University of Leeds.

Bruns, A. (2006) Towards Prodosage: Futures for User-Led Content Production, in: Sudweeks, F., Hrachovec, H. and Ess, C. (eds.) *Proceedings Cultural Attitudes towards Communication and Technology*, pp. 275- 284. Available from: https://eprints.qut.edu.au/4863/1/4863_1.pdf.

Bruns, A. (2008) *Blogs, Wikipedia, Second Life, and Beyond: From Production to Prodosage*. New York: Peter Lang Publishing.

Buchanan, D., Bobby, D. and McCalman, J. (1988) Getting in, Getting on, Getting out and Getting back, in: Bryman, A. (ed.) *Doing Research in Organisations*. London and New York: Routledge, pp. 53-67.

Buckley, J. (2016) Long “Live” Theatre: Feeling Time and Togetherness in Forced Entertainment’s Livestreamed Durationals, *Theater*, 46 (2), pp. 34-53. DOI: [10.1215/01610775-3547659](https://doi.org/10.1215/01610775-3547659).

Budd, A. (2013) Artists at Work: Joan Jonas, *Afterall*, 28 June. Available from: <http://www.afterall.org/online/artists-at-work-joan-jonas/#.V1H20L4rK1s>.

Burawoy, M. (2003) Revisits: An Outline of a Theory of Reflexive Ethnography, *American Sociological Review*, 68 (5), pp. 645 – 679. Available from: <http://www.jstor.org/stable/1519757>.

Burton, J. (2012) *RE: Ioanna Zouli - Collaborative Phd Meeting re Programme Schedule*. Personal email to: I. Zouli, 15 March.

Caines, M. (2012) Where performance meets video: 11 tips for art organisations, *The Guardian*, 8 May. Available from: <https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2012/may/08/performance-video-live-streaming-theatre-tips>.

Calonje, T. (ed.) (2014) *Live Forever: Collecting Live Art*. London: Koenig Books.

Campanelli, V. (2010) *Web Aesthetics: How Digital Media Affect Culture and Society*, Rotterdam: Institute of Network Cultures.

Carbonell, Messias B. (ed.) (2012) *Museum studies: An Anthology of Contexts*, Oxford: Blackwell Publishing Ltd.

Castells, M.

- (2010a) Museums in the Information Era: Cultural Connectors of Time and Space, in: Parry, R. (ed.) *Museums in a Digital Age*. London: Routledge, pp. 427 – 434.
- (2010b) *The Rise of the Network Society*. Chichester: Wiley – Blackwell. 2nd edition.
- (2013) *Communication Power*. Oxford: Oxford University Press.
- (2015) *Networks of Outrage and Hope: Social Movements in the Internet Age*. 2nd ed. Cambridge and Malden, MA: Polity Press.

Catlow, R. (2013) Ruth Catlow speech, in: *Nam June Paik Conference, 'The Future Is Now: Media Arts, Performance and Identity after Nam June Paik'*, FACT and Tate Liverpool, Liverpool, 18 February 2011. Available from: <http://ojs.gold.ac.uk/index.php/lea/article/view/40>.

Chatzichristodoulou, M.

- (2012) Cyberperformance? Digital or Networked Performance? Cybertheatres? Virtual Theatres? ... Or All of the Above?, in: Abrahams, A. and Jamieson, H.V. (eds.) *CyPosium – the book*. Brescia: Link Editions. Available from: http://www.cyposium.net/wp-content/uploads/2012/09/maria_text.pdf.
- (2013) New Media Art, Participation, Social Engagement and Public Funding, *Visual Culture in Britain*, 14(3), pp. 301-318. <http://dx.doi.org/10.1080/14714787.2013.827486>.

- (2014) Exhibiting Performance, Staging Experience, in: Remes, O., MacCulloch, L. and Leino, M. (eds.) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang., pp. 43-64.

Chun, W.H.K. (2006) *Control and Freedom: Power and Paranoia in the Age of Fiber Optics*. London and Cambridge, MA: The MIT Press.

Chun, W.H.K. and Keenan, T. W. (eds.) (2006) *New media, old media: a history and theory reader*. New York and Abingdon: Routledge.

Clifford, J. (1997) *Routes: Travel and Translation in the Late Twentieth Century*. London and Cambridge, MA: Harvard University Press.

Clifford, J. and Marcus, G.E. (eds.) (1986) *Writing Culture: The Poetics and Politics of Ethnography*. London: University of California Press, Ltd.

Clore Learning Centre (2016) Available from:

<http://www.tate.org.uk/visit/tate-modern/clore-learning-centre>.

Cobby, H. (2014) Matisse Live: Tate Modern, *Trebuchet Magazine*, 9 June. Available from: http://www.trebuchet-magazine.com/matisse-live-tate-modern/?utm_source=rss&utm_medium=rss&utm_campaign=matisse-live-tate-modern.

Collecting the Performative (2014) *The Live List: What to Consider When Collecting Live Works*. Available from:

<http://www.tate.org.uk/download/file/110756>.

Comer, S. (ed.) (2009) *Film and Video Art*. London: Tate Publishing.

Connolly, M. (2014) *TV Museum: Contemporary Art and the Age of Television*. Bristol and Chicago: Intellect.

Connolly, M. (2015) The Museum as TV Producer: Televisual form in Curating, Commissioning, and Public Programming, in: Henning, M. (ed.) (2015) *Museum Media*. Chichester: Wiley Blackwell, pp. 121- 143.

Cook, S. (2008) Immateriality and Its Discontents: An Overview of Main Models and Issues for Curating New Media, in: Paul, C. (ed.) *New Media in the White Cube and Beyond: Curatorial Models for Digital Art*. London: University of California Press. pp.26-49.

Corrieri, A. (2011) Watching People in the Light: Jérôme Bel and the Classical Theatre, in: Finburgh, C. and Lavery, C. (eds) *Contemporary French Theatre and Performance*. Hampshire: Palgrave Macmillan, pp. 213-223.

Couldry, N. (2011) More Sociology, More Culture, More Politics, *Cultural Studies*, 25 (4-5), pp. 487 – 501. DOI: [10.1080/09502386.2011.600528](https://doi.org/10.1080/09502386.2011.600528).

Cramer, F. (2016) When Claire Bishop Woke Up in the Drone Wars: Art and Technology, the nth Time, in: Bishop, R., Gansing, K., Parikka, J., Wilk, E. (eds.) *Across and Beyond – A transmediale reader on Post-digital Practices, Concepts and Institutions*. Berlin: Stenberg Press. pp.122-134.

Crapanzano, V. (1986) Herme's Dilemma: The Masking of Subversion in Ethnographic Description, in: Clifford, J. and Marcus, G.E. (eds.) *Writing Culture: The Poetics and Politics of Ethnography*. London: University of California Press, Ltd, pp.51-76.

Crimp, D. (1980) On the Museum's ruins, in: Foster, H. (ed.) (1983) *Postmodern Culture*, London: Pluto Press, pp.43-56.

Crossick, G. and Kaszynska, P. (2016) *Understanding the value of arts & culture: The AHRC Cultural Value Project*. Swindon: Arts and Humanities Research Council. [Online report] Available from: <http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>.

Cubitt, S.

- (1993) *Videography: Video Media as Art and Culture*. Hampshire and London: Macmillan Education Ltd.
- (2007) Media Art Futures, *Futures*, 39, pp. 1149 – 1158. DOI: [10.1016/j.futures.2007.05.001](https://doi.org/10.1016/j.futures.2007.05.001).

Cultural Value Project (2015) Available from: <http://www.ahrc.ac.uk/research/fundedthemesandprogrammes/culturalvalueproject/> [Accessed 1 May 2017].

Cuno, J, (2012) How art history is failing at the Internet. *Daily Dot*, [Online]. 19 November. Available from: <http://www.dailydot.com/opinion/art-history-failing-internet/> [Accessed 01 November 2014].

Czarniawska, B. (2007) *Shadowing and Other Techniques for Doing Fieldwork in Modern Societies*. Malmö: Liber.

Dale, G. (2016) *Karl Polanyi: A Life on the Left*. New York: Columbia University Press.

De Angelis, A., Ianniciello, C., Orabona M., and Quadraro M. (2014) Introduction: Disruptive Encounters – Museums, Arts and Postcoloniality, in: Chambers, I. (ed.) *The Postcolonial Museum: The Arts of Memory and the Pressures of History*, London: Ashgate, pp.1-21.

Dean, J. (2009) *Democracy and other neoliberal fantasies: Communicative capitalism and left politics*. London: Duke University Press.

De Certeau, M. (1988) *The Practice of Everyday Life*, London: University of California Press.

Dekker, A. (ed.) (2013) *Speculative Scenarios: or what will happen to digital art in the (near) future?*, Eindhoven: Baltan Laboratories.

Dekker, A., Giannachi, G. and Van Saaze, V. (2017) Expanding Documentation, and Making the Most of ‘the Cracks in the Wall’, in: Sant, T. (ed.) *Documenting performance: the context & processes of digital curation and archiving*. London: Bloombury Publishing, pp. 61-78.

Demos, T.J. (2002) The Tate Modern Effect, *Art Monthly*, 252 (December – January), pp. 15.

Dercon, C. (2012) An Open Manifesto: 15 Weeks of Art in Action, in: Grant, S. (ed.) *The Tanks: Programme Notes*. London: Tate and Pureprint Group pp.2.

Dewdney, A. (2010) Lost in Translation: Interpretation, Theory and the Encounter with the Art Museum, *Tate Encounters: [E]dition 6*, June. Available from: http://www2.tate.org.uk/tate-encounters/edition-6/pdf/papers-andrew_dewdney-lost_in_translation.pdf.

Dewdney, A. and Ride, P. (2014) *The Digital Media Handbook*. 2nd edition. London: Routledge.

Dewdney, A. Dibosa, D. and Walsh, V.

- (2010) Tate Encounters: The View from 2011, *Tate Encounters: [E]dition 6*, June. Available from: <http://www2.tate.org.uk/tate-encounters/edition-6/>.
- (2011) *Tate Encounters: Britishness and Visual Culture Report*, London: Tate Publishing.

Digital R&D Fund for the Arts 2012-2015 (2015) Available from: <http://www.artscouncil.org.uk/creative-media/digital-rd-fund-arts-2012-15>.

Dixon, S. (2007) *Digital Performance: A History of New Media Art in Theatre, Dance, Performance Art and Installation*. Cambridge, MA and London: The MIT Press.

Elder, S. (2004) *Understanding Henri Lefebvre: Theory and Possible*. London and New York: Continuum.

Elwes, C. (2005) *Video Art: A Guided Tour*, New York: I.B. Tauris & Co Ltd.

Emerson, R.M., Fretz, R.I. and Shaw, L.L. (2001) Participant Observation and Fieldnotes, in: Atkinson, P. (ed.) *Handbook of Ethnography*. London: Sage Publications Ltd, pp. 352 – 368.

Enwezor, O. (2008) Mega-Exhibitions: The Antinomies of a Transnational Global Form, in: Huyssen, A. (ed.) *Other Cities, Other Worlds: Urban Imaginaries in a Globalising Age*. Durham: Duke University Press, pp. 147-178.

Etchells, T. (2008) Nothing flows but everything follows. Available from: <http://timetchells.com/nothing-flows-but-everything-follows/?month=1&year=2008>.

Falk, J.H. and Sheppard, B.K. (2006) *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions*. Oxford: AltaMira Press.

Farquharson, A. (2006) Bureaux de change, *Frieze Magazine*, Issue 101, September [Online] Available from: http://www.frieze.com/issue/article/bureaux_de_change/.

Farquharson, A. (2013) Institutional Mores, in: Gielen, P. (ed.) *Institutional Attitudes: Instituting Art in a Flat World*. Amsterdam: Valiz, pp. 219-228.

Filippini-Fantoni, S., Beaven, K., Rubinstein, B. (2011) 'One-to-one: supporting artist-visitor dialogue'. In: Trant, J. and Bearman, D. (eds). *Museums and the Web 2011: Proceedings*, Toronto: Archives & Museum Informatics. Available from:
https://www.museumsandtheweb.com/mw2011/papers/one_to_one_supporting_artist_visitor_dialogue.html.

Finbow, A.

- (2016a) Emily Roysdon, I am a helicopter, camera, queen 2012: case study, *Performance At Tate: Into the Space of Art*, Online publication, <http://www.tate.org.uk/research/publications/performance-at-tate/case-studies/emily-roysdon>.
- (2016b) Pablo Bronstein, Constantinople Kaleidoscope 2012: case study, *Performance At Tate: Into the Space of Art*, Online publication, <http://www.tate.org.uk/research/publications/performance-at-tate/case-studies/pablo-bronstein>.
- (2016c) Suzanne Lacy, Silver Action 2013: case study, *Performance At Tate: Into the Space of Art*, Online Publication, <http://www.tate.org.uk/research/publications/performance-at-tate/case-studies/suzanne-lacy>.

Fletcher, H. (2012) *Where I'm Calling From*. Available from:
<http://www.harrellfletcher.com/projects/1>.

Flides, E. and Villaespesa, E. (2014) *Digital Blog: Getting the art to our users*. [Tate Blog entry] Available from:
<http://www.tate.org.uk/context-comment/blogs/digital-blog-getting-art-our-users>.

Forced Entertainment (2015) Livestreaming. [Online] Available from:
<https://www.forcedentertainment.com/livestreaming/>

Foster, H. (2015) After the White Cube, *London Review of Books*, 37(6), March, pp. 25-26. Available from: <https://www.lrb.co.uk/v37/n06/hal-foster/after-the-white-cube#fn-asterisk>.

Foucault, M. (1970) *The Order of Things: An archaeology of the human sciences*. London and New York: Routledge.

Foucault, M. (1971) Orders of discourse: Inaugural lecture delivered at the Collège de France, *Social Science Information*, 10: 7, pp. 7-30. DOI: [10.1177/053901847101000201](https://doi.org/10.1177/053901847101000201)

Fox, C. (2014) *Magnificent Obsession: Time-Travelling with Pablo Bronstein*. Available from: <https://www.frieze.com/article/magnificent-obsession>.

Fraser, A. (2006) "A museum is not a business. It is run in a businesslike fashion", in: Montmann, N. (ed.) *Art and its Institutions: Current Conflicts, Critique and Collaborations*. London: Black Dog Publishing, pp. 86-98.

Frieling, R.

- (1997) VT / TV – The Beginnings of Video Art, *Media Art Net*. Available from: <http://www.mediaartnet.org/source-text/63/>.
- (2004) Form Follows Format, *Media Art Net*. Available from: http://www.mediaartnet.org/themes/overview_of_media_art/museum/print/.
- (ed.) (2008) *The Art of Participation: 1950 to Now*, exhibition catalogue. New York and London: Thames & Hudson.

Fuller, M.

- (2000a) Art meet Net, Net meet Art, *Intermedia Art*. [Online] Available from: <http://www2.tate.org.uk/intermediaart/entry15618.shtm>.
- (2000b) Breach the Pieces, *Intermedia Art*. [Online] Available from: <http://www2.tate.org.uk/intermediaart/entry15470.shtm>.
- (2005) *Media Ecologies: Materialist Energies in Art and Technoculture*. Cambridge, MA and London: The MIT Press.

Gale, M. (2016) *Tate Modern: The Handbook*. New York: Harry N. Abrams.

Galloway, A.R. (2004) *Protocol: How Control Exists after Decentralisation*. London and Cambridge, MA: The MIT Press.

Galloway, A.R. (2011) Something About the Digital [Online Blog entry] Available from: <http://cultureandcommunication.org/galloway/something-about-the-digital>.

Gansallo, M. (2010) Curating New Media, in: Parry, R. (ed.) *Museums in a Digital Age*, London and New York: Routledge, pp. 344-350.

Garrett, M. (2012) Disrupting the Gaze: Art intervention and the Tate Gallery, *Furtherfield*, 12 December. Available from:

<http://www.furtherfield.org/features/disrupting-gaze-art-intervention-and-tate-gallery>.

Geertz, C. (1988) *Works and Lives: The Anthropologist as Author*. Stanford: Stanford University Press.

Gellner, D.N. and Hirsch, E. (eds.) (2001) *Inside Organisations: Anthropologists at Work*. Oxford and New York: Berg.

Gere, C,

- (2004) New Media Art and the Gallery in the Digital Age, *Tate Papers*, Issue 2 [Online] Available from: <http://www.tate.org.uk/research/publications/tate-papers/new-media-art-and-gallery-digital-age>.
- (2006) Network Art and the Networked Gallery, *Intermedia Art*. [Online] Available from: <http://www2.tate.org.uk/intermediaart/entry15617.shtm>.
- (2008a) *Digital Culture*. 2nd edition. London: Reaktion Books Ltd.
- (2008b) 'New Media Art and the Gallery in the Digital Age' in: Paul, C. (ed.) *New Media in the White Cube and Beyond: Curatorial Models for Digital Art*. London: University of California Press, pp. 13-25.

Gerring, J. (2007) *Case study research: Principles and Practices*. Cambridge: Cambridge University Press.

Giannachi, G. (2014) Performance at Tate: The Scholarly and Museological Context, *Tate Blog*, 19 December. Available from: <http://www.tate.org.uk/context-comment/articles/performance-at-tate-scholarly-museological-context>.

Giannachi, G. and Kaye, N. (2011) *Performing Presence: Between the live and the simulated*. Manchester and New York: Manchester University Press.

Giannachi, G., Sinker, R., Stack, J., Locatelli, C., Carletti L., Price, D., McAuley, D., Coughlan, T., and Benford, S. (2015) Art Maps: A Technology for Looking at Tate's Collection, *Leonardo*, 50 (1), pp. 20-26.
DOI:[10.1162/LEON_a_01078](https://doi.org/10.1162/LEON_a_01078).

Gielen, P. (ed.) (2013) *Institutional Attitudes: Instituting Art in a Flat World*. Amsterdam: Valiz.

- Gillespie, T. (2010) The politics of 'platforms', *New Media & Society*, 12 (3), pp. 347 – 364. DOI: [10.1177/1461444809342738](https://doi.org/10.1177/1461444809342738).
- Given, L. M. (ed.) (2008) *The SAGE Encyclopedia of Qualitative Research Methods*, Volume 1&2, London: Sage.
- Goffman, E. (1971) *The presentation of self in everyday life*. Harmondsworth: Penguin.
- Goffman, E. (1989) On Fieldwork, *Journal of Contemporary Ethnography*, 18 (July), pp. 123 – 132. DOI: [10.1177/089124189018002001](https://doi.org/10.1177/089124189018002001).
- Gormley, C. (2016a) Jérôme Bel, Shirtology 2012: case study, *Performance At Tate: Into the Space of Art*, Online publication. Available from: <http://www.tate.org.uk/research/publications/performance-at-tate/case-studies/jerome-bel>.
- Gormley, C. (2016b) Nicoline van Harskamp, English Forecast 2013: case study, *Performance At Tate: Into the Space of Art*, Online publication. Available from: <http://www.tate.org.uk/research/publications/performance-at-tate/case-studies/nicoline-van-harskamp>.
- Goriunova, O. and Shulgin, A., (2010) From Art on Networks to Art on Platforms, in: Krysa, J. (ed.) *Curating Immateriality: The Work of the Curator in the Age of Network Systems*. New York: Autonomedia, pp. 237 – 265.
- Graham, B. (2015) Open and Closed Systems: New Media Art in Museums and Galleries, in: Henning, M. (ed.) (2015) *Museum Media*. Chichester: Wiley Blackwell, pp. 449 – 471.
- Graham, B. (ed.) (2016) *New Collecting: Exhibiting and Audiences After New Media Art*. London and New York: Routledge.
- Graham, B. and Cook, S. (2010) *Rethinking Curating: Art After New Media*, Cambridge, MA and London: The MIT Press
- Granovetter, M. (1985) Economic Action and Social Structure: The Problem of Embeddedness, *American Journal of Sociology*, 91 (3), November, pp. 481-510. Available from: <http://www.jstor.org/stable/2780199>.
- Granovetter, M. (2017) *Society and Economy: Framework and Principles*. Cambridge, MA and London: Harvard University Press.

- Grant, S. (ed.) (2012) *The Tanks: Programme Notes*. London: Tate and Pureprint Group.
- Grau, O. (ed.) (2007) *Media Art Histories*. Cambridge, MA and London: The MIT Press.
- Greenberg, C. (1965) Modernist Painting, in: Fascina, F. and Harrison, C. (eds.) (1982) *Modern Art and Modernism: A critical anthology*, London: Harper & Row Ltd pp.5-10.
- Greenblatt, S., Zupanov, I., Meyer-Kalkus, R., Paul, H., Nyiri, P. and Pannewick, F. (2010) *Cultural Mobility: A manifesto*. Cambridge: Cambridge University Press.
- Griffin, J. (2010) New Romantic, *Frieze Magazine*, 130 (April). Available from: <https://frieze.com/article/new-romantic>.
- Groening, S. (2016) Introduction: The Aesthetics of Online Videos, *Film Criticism*, 40 (2), June.
DOI: <http://dx.doi.org/10.3998/fc.13761232.0040.201>.
- Groys, B. (2009) Comrades of Time, *eflux journal*, 11 (December). Available from: <http://www.e-flux.com/journal/11/61345/comrades-of-time/>.
- Groys, B. (2016) *In the Flow*. London: Verso.
- Grusin, R. (2010) *Premediation: Affect and Mediality After 9/11*. London: Palgrave Macmillan.
- Grusin, R. (2015) Radical Mediation, *Critical Inquiry*, 42(1), Autumn, pp. 124-148. Available from: <http://www.jstor.org/stable/10.1086/682998>.
- Guardian Professional Networks* (2017) Available from: <https://www.theguardian.com/guardian-professional>.
- Guy, G. (2016) *Theatre, exhibition, and curation: displayed and performed*. New York and London: Routledge.
- Habermas, J. (1980), Modernity – An Incomplete Project, in: Foster, H. (ed.) (1983) *Postmodern Culture*, London: Pluto Press.

Hall, D. (1977) Video Report, *Studio International*, January / February, pp. 19 – 22 [Online] Available from:
<http://www.rewind.ac.uk/documents/David%20Hall/DH067.pdf>.

Harman, G. (2014) *Bruno Latour: Reassembling the Political*. London: Pluto Press.

Hart, D. (2010) Live-Streaming Marina Abramović: Crazy or Brave?, *Inside / Out Blog*, 15 March. Available from:
https://www.moma.org/explore/inside_out/2010/03/15/live-streaming-marina-abramovic-crazy-or-brave/.

Harvey, D. (1989) *The Condition of Post-Modernity: An Enquiry into the Origins of Cultural Change*. Oxford: Blackwell.

Heathfield, A. (ed) (2003) *Live Culture*, London: Tate Publishing.

Heathfield, A. (ed.) (2004) *Live: Art and Performance*. London: Tate Publishing.

Hein, H. S. (2000). *The museum in transition: A philosophical perspective*. Smithsonian Institution Press.

Hein, H.S. (2006) *Public Art: Thinking Museums Differently*. Lanham, MD: AltaMira Press.

Henning, M.

- (2006) *Museums, Media and Cultural Theory*. Maidenhead: Open University Press
- (2011) New Media, in: Macdonald, S. (ed.) *A Companion to Museum Studies*. Chichester: Blackwell Publishing Ltd, pp.302 – 319.
- (2015) Museums and Media Archaeology: An interview with Wolfgang Ernst in: Henning, M. (ed.) *Museum Media*. Chichester: Wiley Blackwell, pp. 3-22.

Hess, M. (2004) 'Spatial' relationships? Towards a reconceptualization of embeddedness, *Progress in Human Geography*, 28 (2), pp. 165 – 186. DOI: [10.1191/0309132504ph479oa](https://doi.org/10.1191/0309132504ph479oa).

Hetherington, K. (2015) Foucault and the Museum, in: Witcomb, A. and Message, K. (eds.) *Museum Theory*. Chichester: Wiley Blackwell., pp. 21-40.

Heyer, P. (2008) Live from the Met: Digital Broadcast Cinema, Medium Theory and Opera for the Masses, *Canadian Journal of Communication*, 33, pp. 591-604. Available from:
<https://doi.org/10.22230/cjc.2008v33n4a2090>.

Higgins, P. (2015) Total Media, in: Henning, M. (ed.) *Museum Media*. Chichester: Wiley Blackwell., pp. 305-326.

Hilderbrand, L. (2007) YouTube: Where cultural memory and copyright converge, *FILM QUART*, 61 (1), Fall, pp. 48-57. DOI:
[10.1525/fq.2007.61.1.48](https://doi.org/10.1525/fq.2007.61.1.48).

Hirsch, E. and Gellner, D.N. (2001) Introduction: Ethnography of Organisations and Organisations of Ethnography, in: Gellner, D.N. and Hirsch, E. (eds.) *Inside Organisations: Anthropologists at Work*. Oxford and New York: Berg, pp. 1-18.

Holt, F. (2010) The economy of live music in the digital age, *European Journal of Cultural Studies*, 13 (2), pp. 243-261. DOI:
<https://doi.org/10.1177/1367549409352277>.

Holtham, S. (2013a) Tate Debate: Do you need to experience a performance 'Live'?, *Tate Blog*, 28 February. Available from:
<http://www.tate.org.uk/context-comment/blogs/tate-debate-do-you-need-experience-performance-live>.

Holtham, S. (2013b) Tate Debate: Does seeing art on screen change the way you see it in real-life?, *Tate Blog*, 3 May. Available from:
<http://www.tate.org.uk/context-comment/blogs/tate-debate-does-seeing-art-on-screen-change-way-you-see-it-real-life>.

Hooper-Greenhill, E.

- (1992) *Museums and the Shaping of Knowledge*, London: Routledge.
- (ed.) (1995) *Museums, Media, Message*. London: Routledge.
- (2012) Changing Values in the Art Museum: Rethinking Communication and Learning, in: Carbonell, B.M. (ed.) *Museum Studies: An Anthology of Contexts*, 2nd edition. Chichester: Blackwell Publishing Ltd., pp. 517 – 532.

Huyssen, A. (1995) *Twilight Memories: Marking Time in a Culture of Amnesia*. New York and London: Routledge.

Huyssen, A. (ed.) (2008) *Other Cities, Other Worlds: Urban Imaginaries in a Globalising Age*. Durham: Duke University Press.

ICA, (2017) Live Weekends: Performance etc. [Online] Available from:
<https://www.ica.art/whats-on/live-weekends-performance-etc>

Intermedia Art (2011) *New Media, Sound and Performance Archive* [Online]
Available from: <http://www2.tate.org.uk/intermediaart/>.

iTunes Preview (2016) Re-Live. Available from:
<https://itunes.apple.com/gb/app/re-live/id1095650567?mt=8>.

Jameson, F. [(1981) 2002] *The Political Unconscious: Narrative as a socially symbolic act*. London: Routledge.

Jameson, F. (1984) Postmodernism, or The Cultural Logic of Late Capitalism, *New Left Review*, 1 / 146, July-August, pp. 54-92. Available from:
<https://newleftreview.org/1/146/fredric-jameson-postmodernism-or-the-cultural-logic-of-late-capitalism>.

Jamieson, H.V. (2012) *we are making art to view at home...* Available from:
<http://www.furtherfield.org/blog/helen-varley-jamieson/we-are-making-art-view-home>.

Jenkins, H. (2006) *Convergence Culture: Where Old and New Media Collide*. New York and London: New York University Press.

Jenkins, H., Ford, S. and Green, J. (2013) *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York and London: New York University Press.

Jenness, V. (2008) Pluto, Prisons, and Plaintiffs: Notes on Systematic Back-Translation From an Embedded Researcher, *Social Problems*, 55(1), pp. 1-22. [Online] Available from:
<http://www.jstor.org/stable/10.1525/sp.2008.55.1.1>.

Jennins, M.W., Doherty, B. and Levin, T.Y. (eds.) (2008) *Walter Benjamin: The work of art in the age of its technological reproducibility and other writings on media*. Cambridge, MA and London: Harvard University Press.

Jones, A. and Heathfield, A. (eds.) (2012) *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect.

Jones, J. (2015) Tate Modern at 15: Still delivering the shock of the new, *The Guardian*, 10 May. [Online] Available from: <http://www.theguardian.com/artanddesign/2015/may/10/tate-modern-at-15-shock-of-the-new-art>.

Joselit, D. (2007) No Exit: Video and the Readymade, *October*, 119 (Winter), pp. 37-45. DOI: [10.1162/octo.2007.119.1.37](https://doi.org/10.1162/octo.2007.119.1.37)

Kholeif, O. (ed.) (2014) *You are Here: Art After the Internet*. Manchester and London: Cornerhouse and SPACE.

Kim, J. (2012) The institutionalization of YouTube: From user-generated content to professionally generated content, *Media, Culture & Society*, 34(1), pp. 53-67. DOI: [10.1177/0163443711427199](https://doi.org/10.1177/0163443711427199).

Klein, N. (2001) *No Logo*. London: Harper Perennial.

Knell, S.J. (2010) The Shape of Things to Come: museums in the technological landscape, in: Parry, R. (ed.) *Museums in a Digital Age*. London and New York: Routledge, pp: 435 – 453.

Krauss, R. (1976) Video: The Aesthetics of Narcissism, *October*, 1 (Spring), pp. 50-64. Available from: <http://www.jstor.org/stable/778507>.

Krauss, R. (1990) The Cultural Logic of the Late Capitalist Museum, *October*, 54 (Autumn), pp. 3 -17 [Online] Available from: <http://www.jstor.org/stable/778666>.

Larsen, L.B. (ed.) (2014) *Networks*. London and Cambridge, MA: Whitechapel Gallery and The MIT Press.

Lash, S. (2007) Power after Hegemony: Cultural Studies in Mutation?, *Theory, Culture & Society*, 24 (3), pp. 55-78. DOI: [10.1177/0263276407075956](https://doi.org/10.1177/0263276407075956).

Laurenson, P. (2006) Authenticity, Change and Loss in the Conservation of Time-Based Media Installations, *Tate Papers*, 6, Autumn [Online] Available from: <http://www.tate.org.uk/research/publications/tate->

[papers/06/authenticity-change-and-loss-conservation-of-time-based-media-installations.](#)

Latour, B.

- (1987) *Science in Action: How to follow Scientists and Engineers through society*. Milton Keynes: Open University Press.
- (1993) *We Have Never Been Modern*. Cambridge, MA: Harvard University Press.
- (2005) *Reassembling the social*, New York: Oxford University Press.

Law, J. and Urry, J. (2004) Enacting the social, *Economy and Society*, 33 (3), pp. 390 – 410. DOI: [10.1080/0308514042000225716](https://doi.org/10.1080/0308514042000225716).

Lee, S-K. (2010) Videa ‘n’ Videology, in: Lee, S-K. and Rennert, S. (eds.) *Nam June Paik*. London: Tate Publishing.

Lewis, S. J., & Russell, A. J. (2011). Being embedded: A way forward for ethnographic research. *Ethnography*, 12(3), pp. 398-416. DOI: [10.1177/1466138110393786](https://doi.org/10.1177/1466138110393786).

Lijster, T. (2013) Where is the Critic? In: Gielen, P. (ed.) *Institutional Attitudes: Instituting Art in a Flat World*. Amsterdam: Valiz, pp. 35 – 53.

Lindblad, J. (2012) Kirstie Beaven of Tate, *If We Are Digital blog*, 3 April. Available from: <http://ifwearedigital.tumblr.com/post/42595910606/kirstie-beaven-of-tate> [Accessed 1 May 2016]

Lipovetsky, G. (2005) *Hypermodern Times*, Cambridge, UK and Malden, MA: Polity Press.

Lister, M., Dovey, J., Giddings, S., Grant, I., Kelly, K. (2009) *New Media: A critical introduction*. 2nd edition. Abingdon and New York: Routledge.

Lobato, R. and Meese, J. (eds.) (2016) *Geoblocking and Global Video Culture*. Amsterdam: Institute of Network Cultures.

Lotz, A. D. (2014) *The Television Will be Revolutionised*. 2nd edition. New York and London: New York University Press. 2nd edition.

Lovink, G.

- (2008) The Art of Watching Databases: Introduction to the Video Vortex Reader, in: Lovink, G. and Niederer, S. (eds.) (2008) *Video Vortex Reader: Responses to YouTube*. Amsterdam: Institute of Network Cultures, pp. 9 -12.
- (2008) *Zero Comments: Blogging and Critical Internet Culture*. NY: Routledge.
- (2014) *Networks Without a Cause: A Critique of Social Media*. Cambridge and Malden, MA: Polity Press.

Lovink, G. and Niederer, S. (eds.) (2008) *Video Vortex Reader: Responses to YouTube*. Amsterdam: Institute of Network Cultures.

Lovink, G. and Somers Miles, R. (eds.) (2011) *Video Vortex Reader II: moving images beyond YouTube*. Amsterdam: Institute of Network Cultures.

Lynch, G.

- (2012a) Pablo Bronstein's Constantinople Kaleidoscope @ BMW Tate Live, *Network Research Blog*, 26 April. Available from: <http://www.asquare.org/networkresearch/2012/pablo-bronsteins-constantinople-kaleidoscope-bmw-tate-live>.
- (2012b) Emily Roysdon's I am a Helicopter, Camera, Queen @ BMW Tate Live, *Network Research Blog*, 31 May. Available from: <http://www.asquare.org/networkresearch/2012/emily-roysdons-i-am-a-helicopter-camera-queen-bmw-tate-live>.
- (2012c) Harrell Fletcher's Where I'm Calling From @ BMW Tate Live, *Network Research Blog*, 29 June. Available from: <http://www.asquare.org/networkresearch/2012/harrell-fletchers-where-im-calling-from-bmw-tate-live>.

Macdonald, S.

- (1997) The Museum as Mirror: Ethnographic reflections, in: James, A., Hockey, J. and Dawson, A. (eds) *After Writing Culture: Epistemology and Praxis in Contemporary Anthropology*, London: Routledge, pp. 161 – 176.
- (1998) Supermarket science? Consumers and 'the public understanding of science', in: Macdonald, S. (ed.) *The Politics of Display: Museums, science, culture*. London: Routledge, pp. 118-138.
- (2001a) Behind the Scenes at the Science Museum: Knowing, Making and Using, in: Bouquet, M. (ed.) *Academic Anthropology and the Museum: Back to the future*. New York and Oxford: Berghahn Books.

- (2001b) *Ethnography in the Science Museum*, London, in: Gellner, D.N. and Hirsch, E. (eds.) *Inside Organisations: Anthropologists at Work*. Oxford and New York: Berg, pp. 77-96.
- (2002) *Behind the Scenes at the Science Museum*. Oxford and New York: Berg.
- (ed.) (2011) *A Companion to Museum Studies*. Chichester: Blackwell Publishing Ltd.

McLuhan, M. (1959) *Myth and Mass Media*, *Daedalus*, 88(2), pp.339-348
 [Online] Available from: <http://www.jstor.org/stable/20026500>.

McLuhan, M. (1994) *Understanding Media: The Extensions of Man*. 2nd edition. Berkeley: Gingko Press Inc.

Maculan, L. (2008) *Researching podcasting in museums: Can new broadcasting models of publication make art more accessible?* PhD Thesis, University of Leicester. Available from: <http://hdl.handle.net/2381/4015>.

Manasseh, C. (2007) *Changing Museum Environments : Global Articulations of the 'Video Text' (1968-1990)*, *Electronic Melbourne Art Journal*, 2, pp. 1-13
 [Online] Available from:
<https://emajartjournal.files.wordpress.com/2012/08/cyrus.pdf>.

Manasseh, C. (2009) *The problematic of video art in the museum: 1968-1990*. Amherst, New York: Cambria Press.

Manovich, L. (2001) *The Language of New Media*. Cambridge, MA and London: The MIT Press.

Manovich, L. (2009) *The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?*, *Critical Inquiry*, 35(2), pp. 319 – 331 [Online] Available from: <http://www.jstor.org/stable/10.1086/596645>.

Marcus, G.E. (1995) *Ethnography In/Off the World System: The Emergence of Multi-Sited Ethnography*, *Annual Review of Anthropology*, 24, pp. 95 -117.
 DOI: [10.1146/annurev.an.24.100195.000523](https://doi.org/10.1146/annurev.an.24.100195.000523).

Mathur, S. (2012) *Museums and Globalisation*, in: Carbonell, B.M. (ed.) *Museum Studies: An Anthology of Contexts*. Chichester: Blackwell Publishing Ltd. 2nd edition, pp. 510-516.

May, J. and Thrift, N. (2003) *Timespace: Geographies of Temporality*. London: Routledge.

McClellan, A. (ed.) (2003) *Art and Its Publics: Museum Studies at the Millennium*. Oxford: Blackwells Publishing

McPherson, T. (2002) Reload: Liveness, mobility and the web, in: Mirzoeff, N. (ed.) *The Visual Culture Reader*, 2nd edition, London: Routledge, pp. 458-470.

Miller, D. (1997) *Capitalism: An Ethnographic Approach*. Oxford: Berg

Miller, G. and Fox, K.J. (2004) Building bridges: The possibility of analytic dialogue between ethnography, conversation analysis and Foucault, in: Silverman, D. (ed.) *Qualitative Research: Theory, Method and Practice*. London: Sage Publications. 2nd edition, pp. 35-55.

MoMA (2017) Marina Abramović: The Artist Is Present. [Online] Available from: <https://www.moma.org/calendar/exhibitions/964?locale=en>.

Montmann, N. (ed.) (2006) *Art and its Institutions: Current Conflicts, Critique and Collaborations*. London: Black Dog Publishing.

Murawska – Muthesius, K. and Piotrowski, P. (eds.) (2015) *From Museum Critique to the Critical Museum*. Surrey: Ashgate.

MuseumNext (2017) Ros Lawler: Digital Director, Tate. Available from: <https://www.museumnext.com/speakers/ros-lawler/>.

Nedelkopoulou, E. (2016) Reconsidering Liveness in the Age of Digital Implication, in: Reason, M. and Lindelof, A. M. (eds) *Experiencing liveness in contemporary performance: interdisciplinary perspectives*, London: Routledge, pp. 215-228.

Negri, A. and Henninger, M. (2007) Art and Culture in the Age of Empire and the Time of the Multitudes, *SubStance*, Volume 112, 36 (1), pp. 48-55. DOI: [10.1353/sub.2007.0020](https://doi.org/10.1353/sub.2007.0020).

Newkirk, T. (1996) Seduction and Betrayal in Qualitative Research, in: Mortensen, P. and Kirsch, G.E. (eds.) *Ethics and Representation in Qualitative Studies*. Urbana: National Council of Teachers of English.

Noble, K., Wood, C., Comer, S. and Pringle, E. (2012) *An Open Manifesto*, *Tate Etc.*, 25, pp. 60-65. Available from: <http://www.tate.org.uk/context-comment/articles/tates-curators-reveal-their-vision-tanks>.

Nöth, W. (1995) *Handbook of Semiotics*. Bloomington, Indiana: Indiana University Press.

Obrist, H.U. (2016) *What Is the Future of Art?*, *Artsy* [Online] Available from: <https://www.artsy.net/article/hans-ulrich-obrist-the-future-of-art-according-to-hans-ulrich-obrist>.

O'Neill, P. (2007) *The Curatorial Turn: From Practice to Discourse*, in: Rugg, J. and Sedgwick, M. (eds.) *Issues in Curating Contemporary Art and Performance*. Bristol and Chicago: Intellect Books.

One-to-One With the Artist (2012) Available from: <http://www2.tate.org.uk/aiweiwei/>.

Our Priorities (2016) Available from: <http://www.tate.org.uk/about/our-work/our-priorities>.

Our Story: The Metropolitan Opera (2015) Available from: <http://www.metopera.org/About/The-Met/>.

Palmer, M. (2014) 'Erratic Movements: A conversation with Geert Lovink', *Institute of Network Cultures*. [Online] Available from: <http://networkcultures.org/geert/2014/09/25/erratic-movements-a-conversation-with-geert-lovink/>.

Parry, R. (2007) *Recoding the Museum: Digital Heritage and Technologies of Change*, London: Routledge.

Parry, R., (ed.) (2010) *Museums in a Digital Age*, New York: Routledge.

Paul, C.

- (2003) *Digital Art*. London: Thames & Hudson Ltd.
- (2008a) 'Challenges for a Ubiquitous Museum: From the White Cube to the Black Box and Beyond', in: Paul, C. (ed.) *New Media in the White Cube and Beyond: Curatorial Models for Digital Art*. London: University of California Press, pp. 44-73.

- (2008b) *New Media in the White Cube and Beyond: Curatorial Models for Digital Art*. London: University of California Press
- (ed.) (2016) *A Companion to Digital Art*. Chichester: Wiley Blackwell.

Pearce, S. (ed.) (1990) *Objects of Knowledge*. London and Atlantic Highlands: The Athlone Press.

Pepi, M. (2014) Is a Museum a Database?: Institutional Conditions in Net Utopia, *eflux*, Issue 60. [Online] Available from: <http://www.e-flux.com/journal/is-a-museum-a-database-institutional-conditions-in-net-utopia/>.

Perel, M. (2013) Toward a Possible Body: An interview with Emily Roysdon, *Art21 Magazine*. Available from: <http://magazine.art21.org/2013/01/11/toward-a-possible-body-an-interview-with-emily-roysdon/#.WYDykdPyto4>.

Perez, E. (2014) Meaningful connections: Exploring the uses of telematics technology in performance, *Liminalities: A Journal of Performance Studies*, 10 (1), May. Available from: <http://liminalities.net/10-1/meaningful-connections.pdf>.

Timeline, Performance at Tate: Into the Space of Art (2016) Available from: <http://www.tate.org.uk/research/publications/performance-at-tate/timeline>.

Perrot, C. (2014) 'Here, I knew I was being watched': BMW Tate Live Performance Room, *Tate Etc.*, 30 (Spring). Available from: <http://www.tate.org.uk/context-comment/articles/here-i-knew-i-was-being-watched> [Accessed 10 June 2016]

Phelan, P. (1993) *Unmarked: The Politics of Performance*. New York and London: Routledge.

Phelan, P. (2014) On the Difference between Time and History, *Performance Research*, 19(3), pp. 114-119. DOI: [10.1080/13528165.2014.935186](https://doi.org/10.1080/13528165.2014.935186).

Pike, A., Lagendijk, A., en Vale, M. (2000) Critical reflections on 'embeddedness' in economic geography: labour market governance in the North East region of England, in: Giunta, A., Lagendijk, A. en Pike, A. (eds.): *Restructuring industry and territory: the experience of Europe's regions*. London: The Stationary Office. pp. 59-82.

Pine, J.B. and Gilmore, J.H. (1999) *Experience Economy: Work is Theatre & Every Business a Stage*. Boston, Massachusetts: Harvard Business School Press

Polanyi, K. (2001). *The Great Transformation: The political and economic origins of our time*. 6th edition. Boston, MA: Beacon Press.

Pollock, G. (2011) What if Art Desires to be Interpreted? Remodelling Interpretation after the 'Encounter Event', *Tate Papers*, 15 (Spring). Available from: <http://www.tate.org.uk/research/publications/tate-papers/15/what-if-art-desires-to-be-interpreted-remodelling-interpretation-after-the-encounter-event>.

Pollock, G. and Zemans, J. (eds.) (2007) *Museums after Modernism: Strategies of Engagement*, Oxford: Blackwell Publishing.

Pook, S. (2002) Writing is on the wall for Tate's dirty words, *The Telegraph*, 1 November. Available from: <http://www.telegraph.co.uk/news/uknews/3585215/Writing-is-on-the-wall-for-Tates-dirty-words.html>.

Preziosi, D. (2003), *Brain of the Earth's Body: Art, Museums and the Phantasms of Modernity*, London and Minneapolis: University of Minnesota Press.

Prior, N. (2003) Having One's Tate and Eating it: Transformations of the Museum in the Hypermodern Era, in: McClellan, A. (ed.) *Art and Its Publics: Museum Studies at the Millenium*. Oxford: Blackwells Publishing, pp. 51-73.

Prior, N. (2011) Postmodern Restructurings, in: Macdonald, S. (ed.) *A Companion to Museum Studies*, Chichester: Blackwell Publishing Ltd. pp. 509- 524.

Rancière, J. (2011) *The Emancipated Spectator*. London: Verso.

Rectanus, M.

- (2002) *Culture Incorporated: Museums, Artists, and Corporate Sponsorships*. Minneapolis and London: University of Minnesota Press.
- (2011) Globalisation: Incorporating the Museum, in: Macdonald, S. (ed.) *A Companion to Museum Studies*, Chichester: Blackwell Publishing Ltd. pp. 381-397.

- (2015) Moving Out: Museums, Mobility, and Urban Spaces, in Henning, M. (ed.) *Museum Media*. Chichester: Wiley Blackwell, pp. 527-552.

Remes, O., MacCulloch, L. and Leino, M. (eds.) (2014) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang.

Rinehart, R. and Ippolito, J. (2014) *Re-Collection: Art, New Media, and Social Memory*. Cambridge, MA and London: The MIT Press.

Research at Tate (2016) Available from: <http://www.tate.org.uk/about/our-work/tate-research/research-at-tate>.

Rellie, J. (2004) One Fits all, in: *Museums and the Web*, Arlington, Virginia / Washington DC, March 31-April 3. Available from: <http://www.museumsandtheweb.com/mw2004/papers/rellie/rellie.html>.

Rellie, J. (2007) Bringing Video Art Online, *The Guardian*, 18 January. Available from: <http://www.theguardian.com/artanddesign/artblog/2007/jan/18/shareandsharealike>.

Rhizome (2017) Domestic Tension: Wafaa Bilal, 2007. [Online] Available from: <https://anthology.rhizome.org/domestic-tension>.

Ride, P. (2010) Shiny and New: Reflections on 'Resolutely Analogue' Art Museums in Digital Culture, *[E]dition 5*, July. Available from: <http://www2.tate.org.uk/tate-encounters/edition-5/Peter-Ride-Shiny-and-New.pdf>.

Ride, P. (2014) Case study: Networking the art museum, Interview with John Stack in: Dewdney, A. and Ride P. (eds.) *The Digital Media Handbook*. 2nd edition Abingdon: Routledge, pp. 85-98.

Ringham, J. (2011) Tate Social Media Communication Strategy, *Tate Papers*, Issue 15 [Online] Available from: <http://www.tate.org.uk/research/publications/tate-papers/15/tate-social-media-communication-strategy-2011-12>.

Rogoff, I. (2008) Turning, *e-flux Journal*, 00 [Online] Available from: <http://www.e-flux.com/journal/00/68470/turning/>.

Rogoff, I. (2010) Practicing Research: Singularising Knowledge, *MaHKUzine*, 9 (Summer), pp. 37-42 [Online] Available from: <http://research.gold.ac.uk/20621/1/MAkuZine%209%20-%20Practising%20Research%20Singularising%20Knowledge%20IR%20online.pdf>.

Robinson, MJ. (2017) *Television on Demand: Curatorial Culture and the Transformation of TV*. London and New York: Bloomsbury Academic.

Rosler, M. (2004) *Decoys and Disruptions: Selected Writings, 1975-2001*. Cambridge, MA and London: The MIT Press.

Rowland, N. J., & Rojas, F. (2006). Bringing technology back in: a critique of the institutionalist perspective on museums. *museum and society*, 4(2), 84-95. [Online] Available from: <http://www2.le.ac.uk/departments/museumstudies/museumsociety/documents/volumes/rowlandrojas.pdf>.

Sadler's Wells (2015) Musée de la danse in London. [Online] Available from: <http://www.sadlerswells.com/whats-on/2015/musee-de-la-danse-in-london/>.

Sandell, R. (2003) Social inclusion, the museum and the dynamics of sectoral change, *Museum and society*, 1(1), pp. 45-62 [Online] Available from: <http://www2.leicester.ac.uk/departments/museumstudies/museumsociety/documents/volumes/mands4.pdf>.

Sanjek, R. (1990) A Vocabulary for Fieldnotes, in: Sanjek, R. (ed.) *Fieldnotes: The Makings of Anthropology*. New York: Cornell University Press.

Sanjek, R. (ed.) (1990) *Fieldnotes: The Makings of Anthropology*. New York: Cornell University Press.

Sant, T. (ed.) (2017) *Documenting Performance: Context and Processes of Digital Curation and Archiving*. London and New York: Bloomsbury Academic.

Schinkel, W. and Noordegraaf-Eelens, L. (eds) (2011) *In Medias Res: Peter Sloterdijk's Spherological Poetics of Being*. Amsterdam: Amsterdam University Press.

Scholder, A. and Crandall, J. (eds.) (2001) *Interaction: Artistic Practice in the Network*. New York: Eyebeam Atelier.

Schubert, K. (2000) *The Curator's Egg: The evolution of the museum concept from the French Revolution to the present day*, London: One-Off Press.

Serota, N.

- (2011) *A taste of the digital future for museums*. [Tate Blog entry]. Available from: <http://www.tate.org.uk/context-comment/blogs/taste-digital-future-museums>.
- (2012) *New Spaces for Art*, in: Grant, S. (ed.) *The Tanks: Programme Notes*. London: Tate and Pureprint Group, pp. 36-37.
- (2013) *On Global Citizenship: a reminder of art's role in society*. [Tate Blog entry] Available from: <http://www.tate.org.uk/context-comment/articles/nicholas-serota-on-global-citizenship-a-reminder-of-arts-role-in-society>.

Shaughnessy, N. (2012) *Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice*. New York: Palgrave Macmillan.

Sheikh, S. (2006) *The Trouble with Institutions, or, Art and its Publics*, in: Montmann, N. (ed.) *Art and its Institutions: Current Conflicts, Critique and Collaborations*. London: Black Dog Publishing, pp. 142- 149.

Sinclair, M. (2015) *From stage to screen*, *Creative Review*, 1 March. Available from: <https://www.creativereview.co.uk/from-stage-to-screen/>.

Sinker, R., Giannachi, G. and Carletti, L. (2013) *Art Maps – Mapping the Multiple Meanings of Place*, *International Journal of Art & Design Education*, 32 (3), October, pp. 362-373. DOI:10.1111/j.1476-8070.2013.12025.x.

Sluis, K. (expected Oct 2017) *'Desperately Seeking Audience: Analytics in the Twenty-First Century Museum'* In: Kaplan, Z (ed). *Rhizome: 20 Years of the Born Digital Art Institution*, New York: Sternberg Press.

Snickars, P. and Vonderau, P. (eds.) (2009) *The YouTube Reader*. Stockholm: National Library of Sweden.

Spalding, F. (1998) *Tate: A History*. London: Tate Gallery Publishing.

Stack, J.

- (2010) *Tate Online Strategy 2010-2012*, *Tate Papers*, Issue 13 [Online] Available from: <http://www.tate.org.uk/research/publications/tate-papers/tate-online-strategy-2010-12>

- (2013a) Tate Digital Strategy 2013–15: Digital as a Dimension of Everything, *Tate Papers*, Issue 19 [Online], Available from: <http://www.tate.org.uk/research/publications/tate-papers/tate-digital-strategy-2013-15-digital-dimension-everything>
- (2013b) *Art Maps and the museum as platform*. Available from: <http://www.tate.org.uk/context-comment/blogs/art-maps-and-museum-platform>.

Stalder, F. (2006) *Manuel Castells: The Theory of the Network Society*. Cambridge and Malden, MA: Polity Press.

Stallabrass, J.

- (2001a) Art Now: Art and Money Online. [Online] Available from: <http://www.tate.org.uk/whats-on/tate-britain/exhibition/art-now-art-and-money-online>.
- (2003) *Internet Art: The Online Clash of Culture and Commerce*. London: Tate Publishing.
- (2010) Can Art History Digest Net Art?, in: Daniels, D. and Reisinger, G. (eds.), *Netpioneers 1.0 - Contextualising Early Net-based Art*, Berlin: Sternberg Press, pp. 165-179.

Steinberg, S. (2007) *An Introduction to Communication Studies*. Cape Town: Juta & Co.

Steyerl, H.

- (2006) The institution of critique, *transversal*, 1, January [Online] Available from: http://eipcp.net/transversal/0106/steyerl/en/base_edit.
- (2009) Is a Museum a Factory, *e-flux journal*, 7 (June). Available from: <http://www.e-flux.com/journal/07/61390/is-a-museum-a-factory/>.
- (2011) Too much world: Is the Internet Dead?, *e-flux journal*, 49 (November). [Online] Available from: <http://www.e-flux.com/journal/too-much-world-is-the-internet-dead/>.

Stiegler, B. (2010) Telecracy Against Democracy, Translated by: C. Turner, *Cultural Politics*, 6 (2), pp. 171-180. Available from: <https://muse.jhu.edu/article/584274>.

Streaming Tank (2016) *Portfolio: BMW Tate Live*. Available from: <http://www.streamingtank.com/industry/brand-other/bmw-tate-live>.

Studentships (2016) Available from: <http://www.tate.org.uk/about/our-work/tate-research/research-posts/studentships#Braybrooke>.

Tate,

- (2007) Tate launches pioneering videocast programme, TateShots. [Online] Available from: <http://www.tate.org.uk/about/press-office/press-releases/tate-launches-pioneering-videocast-programme-tateshots>.
- (2009) Art Now Lightbox: Raqs Media Collective. [Online] Available from: <http://www.tate.org.uk/whats-on/tate-britain/exhibition/art-now-lightbox-raqs-media-collective>.
- (2012a) BMW Tate Live Performance Room Harrell Fletcher: Where I'm Calling From. [Online] Available from: <http://www.tate.org.uk/about/press-office/press-releases/bmw-tate-live-performance-room>.
- (2012b) *Tate Report: 2011/2012*. London: Tate Publishing [Online] Available from: <http://www.tate.org.uk/download/file/fid/20451>.
- (2013a) *BMW Tate Live Evaluation 2012*. Unpublished Internal document.
- (2013b) IK Prize: Experience art through digital innovation - new annual prize at Tate Britain supported by the Porter Foundation announced. [Online] Available from: <http://www.tate.org.uk/about/press-office/press-releases/ik-prize-2014-experience-art-through-digital-innovation-new-annual>.
- (2013c) *Tate Report: 2012/2013*. London: Tate Publishing [Online] Available from: <http://www.tate.org.uk/download/file/fid/55015>.
- (2014) *Tate Report 2014/2015*. London: Tate Publishing [Online] Available from: <http://www.tate.org.uk/download/file/fid/56701>.
- (2015) *Case study: BMW Tate Live*. Unpublished Internal document.
- (2016a) Funding. Available from: <http://www.tate.org.uk/about/who-we-are/funding>.
- (2016b) Digital. Available from: <http://www.tate.org.uk/about/our-work/digital>.
- (2016c) Our Priorities. Available from: <http://www.tate.org.uk/about/our-work/our-priorities>.
- (2016d) The New Tate Modern Opening Weekend: Brought to you by Uniqlo. Available from: <http://www.tate.org.uk/whats-on/tate-modern/special-event/new-tate-modern-opening-weekend>.
- (2017a) BMW Tate Live. Available from: <http://www.tate.org.uk/whats-on/tate-modern/performance/bmw-tate-live>.
- (2017b) BMW Tate Live Exhibition: Ten Days Six Nights. Available from: <http://www.tate.org.uk/whats-on/tate-modern/exhibition/bmw-tate-live-exhibition-ten-days-six-nights>.

- (2017c) Digital Metrics. Available from:
<http://www.tate.org.uk/about/our-work/digital/digital-metrics>.
- (2017d) Tate structure and staff: Managing Director. Available from:
<http://www.tate.org.uk/about/who-we-are/tate-structure-and-staff/managing-director>.
- (2018) Late at Tate Britain. Available from:
<http://www.tate.org.uk/whats-on/tate-britain/late/late-tate-britain>

Tate and BMW announce major new international partnership: BMW Tate Live (2011) Available from: <http://www.tate.org.uk/about/press-office/press-releases/tate-and-bmw-announce-major-new-international-partnership-bmw-tate>.

Tate Blogs & Channel (2017) Available from:
[http://www.tate.org.uk/context-comment/audio-video/search?f\[\]=im_vid_46:1856](http://www.tate.org.uk/context-comment/audio-video/search?f[]=im_vid_46:1856).

Tate Shop (2016) *BMW Live: Perform, Experience, Re-Live*. Available from:
<http://shop.tate.org.uk/exhibition-books/bmw-live-perform-experience-re-live/inv/19766>.

Terranova, T. (2004) *Network Culture: Politics for the information Age*, London, UK and Ann Arbor, MI: Pluto Press.

Trant, J. (1998) When all You've Got is "The Real Thing": Museums and Authenticity in the Networked World, *Archives and Museum Informatics*, 12, pp. 107-125. DOI: [10.1023/A:1009041909517](https://doi.org/10.1023/A:1009041909517)

Thatcher, J. (2014) Oddball-ness: Pablo Bronstein interviewed by Jennifer Thatcher, *Art Monthly*, 380 (October), pp. 1-4.

Tryon, C. (2013) *On-demand Culture: Digital Delivery and the Future of Movies*. New Brunswick, New Jersey and London: Rutgers University Press.

The Twitter Glossary (2017) Available from:
<https://support.twitter.com/articles/166337>.

Thrift, N. (2008) *Non-Representational Theory: Space, Politics, Affect*. New York: Routledge.

Thrift, N. (2011) Lifeworld Inc – and what to do about it, *Environment and Planning D: Society and Space*, 29, pp. 5-26. DOI: [10.1068/d0310](https://doi.org/10.1068/d0310).

Treske, A. (2013) *The Inner life of video spheres: Theory for the YouTube Generation*. Amsterdam: Network Notebooks (Institute of Network Cultures).

Tzortzi, K. (2016) *Museum Space: Where Architecture Meets Museology*. London: Routledge.

Understanding how Tate conceptualises their audiences, a PhD (2016)
Available from: <http://www.lsbu.ac.uk/case-studies/understanding-tate-audiences-phd>.

Urry, J. (1995) *Consuming Places*. London: Routledge.

Urry, J. (2007) *Mobilities*. Cambridge and Malden, MA: Polity Press.

V&A, (2017) Friday Late. [Online] Available from:
<https://www.vam.ac.uk/info/friday-late>

Vacche, A.D. (ed.) (2012) *Film, Art, New Media: Museum Without Walls?*, Hampshire: Palgrave Macmillan.

Van Dijck, J. (2013) *The Culture of Connectivity: A Critical History of Social Media*. Oxford: Oxford University Press.

Van Dijck, J. and Poell, T. (2015) Making Public Television Social? Public Service Broadcasting and the Challenges of Social Media, *Television and New Media*, 16 (2), pp. 148 – 164. DOI: [10.1177/1527476414527136](https://doi.org/10.1177/1527476414527136).

Vergo, P. (ed.) (1989) *New Museology*, London: Reaction Books Ltd.

Video in Common (2014) *A report on a Multi Channel Network (MCN) for the Arts*. London: Video in Common (ViC). Available from:
<http://mcn.incommon.org.uk/>.

Villaespesa, E. (2013a) Diving into the Museum's Social Media Stream. Analysis of the Visitor Experience in 140 Characters, in: *Museums and the Web 2013*, N. Proctor & R. Cherry (eds). Silver Spring, MD: Museums and the Web.
<http://mw2013.museumsandtheweb.com/paper/diving-into-the-museums-social-media-stream/>.

- Villaespesa, E. (2013b) *The Tanks: Art in Action: Online audiences report*, Online report. Available from:
<http://www.tate.org.uk/download/file/fid/38767>.
- Walsh, V. (2015) The Context and Practice of Post-critical Museology, in: Murawska – Muthesius, K. and Piotrowski, P. (eds.) *From Museum Critique to the Critical Museum*. Surrey: Ashgate, pp. 195-214.
- Walsh, V. (2016) Redistributing knowledge and practice in the art museum, *Stedelijk Studies*, 4. Available from:
<http://www.stedelijkstudies.com/journal/redistributing-knowledge-practice-art-museum/>.
- Walsh, V., Dewdney, A., Pringle, E. (2014) *Modelling Cultural Value within New Media Cultures and Networked Participation*, Online report, Available from: www.rca.ac.uk/documents/433/Cultural_Value_Final_Report_.pdf
- Wee, C. (ed) (2016) *Perform, Experience, Re-Live*. London: Tate Public Programmes.
- Welchman, J.C. (ed.) (2006) *Institutional Critique and After*. Zurich: Jrp/Ringier.
- Wellin, C. and Fine, G.A. (2001) Ethnography as Work: Career Socialisation, Settings and Problems, in: Atkinson, P. (ed.) *Handbook of Ethnography*. London: Sage Publications Ltd, pp. 323-338.
- Westerman, J. (2016a) 'Project Overview', Performance at Tate: Into the Space of Art [Online publication] Available from:
<http://www.tate.org.uk/research/publications/performance-at-tate/project-overview> .
- Westerman, J. (2016b) 'The Dimensions of Performance', Performance at Tate: Into the Space of Art [Online publication] Available from:
<http://www.tate.org.uk/research/publications/performance-at-tate/dimensions-of-performance>.
- Westgeest, H. (2016) *Video art theory: A comparative approach*. Chichester: John Wiley & Sons, Inc.

What is the museum of the future? (2015) *Tate Etc.*, 35 (Autumn) [Online] Available from: <http://www.tate.org.uk/context-comment/articles/what-museum-future>.

Whitley, Z. (2013) What is an artist's film or video?, *Tate Blog*, 12 December. Available from: <http://www.tate.org.uk/context-comment/blogs/what-artists-film-or-video>.

Whitney Museum of American Art, (2017) Performance. [Online] Available from: <https://whitney.org/Exhibitions/Performance>.

Wikipedia (2015) *Tate*, Available from: <https://en.wikipedia.org/wiki/Tate>.

Williams, E. (2011) Branding the art world, *Creative Review*, September 30, Available from: <https://www.creativereview.co.uk/branding-the-art-world/>.

Williams, R. (1961) *The Long Revolution*. Peterborough, Ontario: Broadview Press.

Williams, R. (1974) *Television: Technology and Cultural Form*. 2nd edition. London and New York: Routledge.

Williams, R.K. (2016) A Mode of Translation: Joan Jonas' Performance Installations, *Stedelijk Studies*, 3. Available from: <http://www.stedelijkstudies.com/journal/a-mode-of-translation-joan-jonass-performance-installations/>.

Wolcott, H.F. (2005) *The Art of Fieldwork*. Walnut Creek, CA: AltaMira Press. 2nd edition.

Wolff Olins, (2011) *Tate*, Available from: <http://archive.wolffolins.com/work/tate?ghost=1>.

Wood, C. (2014) In Advance of the Broken Arm: Collecting Live Art and the Museum's Changing Game, in: Calonje, T. (ed) *Live Forever: Collecting Live Art*. London: Koenig Books, pp. 123-146.

- Wookey, S. (2016) Multimedia and Performance: On Encountering Dance, Live Art and Performance as a Space of Change, in *ArtReview, Tate Modern: Nought to Sixteen, a History*. London: ArtReview Ltd, pp. 52-53.
- Wright, P. (2006) The Quality of Visitors' Experiences in Art Museums, in: Vergo, P. (ed.) *New Museology*, London: Reaction Books Ltd, pp. 119-148.
- Wright, S. (ed.) (1994) *Anthropology of Organisations*. London: Routledge.
- Wu, C-T. (1998) Embracing the Enterprise Culture: Art Institutions Since the 1980s, *New Left Review*, 1/230, July – August. pp. 28–57. Available from: <https://newleftreview.org/1/230/chin-tao-wu-embracing-the-enterprise-culture-art-insitutions-since-the-1980s>.
- Wu, C-T. (2002) *Privatising Culture: Corporate Art Intervention since the 1980s*. London: Verso.
- Wu, C-T. (2004) Dining room for the fat cats, *New Statesman*, August 2. [Online] Available from: <http://www.newstatesman.com/node/160283>.
- Yin, R.K. (2009) *Case study research: design and methods*. 4th edition. London: Sage.
- Young, V. (2016) Tate, Prison and The Pentagon, in: *MuseumNext*, New York, USA, 14-16 November. Available from: <https://www.museumnext.com/insight/tate-prison-pentagon/>.
- YouTube (2016) *Statistics*. Available from: <https://www.youtube.com/yt/press/en-GB/statistics.html>.
- YouTube (2017) *Manage Live chat*. Available from: <https://support.google.com/youtube/answer/2524549?hl=en-GB>.
- Zielinski, S. (1999) *Audiovisions: Cinema and television as entr'actes in history*. Amsterdam: Amsterdam University Press.
- Zielinski, S. (2013) *[...After the Media]* Minneapolis: Univocal.

List Of Audiovisual References

Art and Money Online Symposium – Video Recordings (2014) [Online Video]

Available from:

<http://www.tate.org.uk/context-comment/video/art-and-money-online-symposium>.

BMW Performance Room – Curators on Jerome Bel (2012) [Online Video].

Available from: <http://www.tate.org.uk/context-comment/video/bmw-performance-room-curators-on-jerome-bel>.

BMW Tate Live (2012) [Online Video]. Available from:

https://www.youtube.com/watch?v=h7ogGLx2rH0&list=PLa5S6UwF22ILcBcyK9gltVmwP92E_ogia&index=10.

BMW Tate Live Performance Room (2012) [Online Video]. Available from:

<http://www.tate.org.uk/context-comment/video/bmw-tate-live-performance-room>.

BMW Tate Live Talks: On Mediation Experience: Transforming Performance (2014) [Online Video]. Available from: <http://www.tate.org.uk/context-comment/video/bmw-tate-live-on-mediated-experience-transforming-performance>.

Cally Spooner – BMW Tate Live Performance Room (2014) [Online Video].

Available from: <https://www.youtube.com/watch?v=Kznk2KNmfrI>.

Challenges of Digital Art for our Societies – Lecture by Christiane Paul (2016) [Online Video]. Available from:

<https://www.youtube.com/watch?v=283LtZNmy5M>.

Cultural and the digital: practice, policy and theory – audio recordings (2014)

[Online audio playlist] Available from: <http://www.tate.org.uk/context-comment/video/cultural-value-digital-audio-series#open301277> .

Daniel Linehan – BMW Tate Live: Performance Room (2013) [Online Video]

Available from: <https://www.youtube.com/watch?v=Z-Tk7z692hM>.

Digital Platforms (2014) *Cultural value and the digital: practice, policy and theory – audio recordings* [Online audio recording] Tate, 21 May. Available

from: <http://www.tate.org.uk/context-comment/video/cultural-value-digital-audio-series#open301271>.

Documenta 6 – Satellite Telecast: Joseph Beuys, Douglas Davis and Nam June Paik (1977) [Online Video]. Available from: <http://ubu.com/film/documenta6.html>.

Emily Roysdon – BMW Tate Live Performance Room (2012) [Online Video]. Available from: <https://www.youtube.com/watch?v=YQpgOmNeLlw>.

Harrell Fletcher – BMW Tate Live (2012) [Online Video]. Available from: <https://www.youtube.com/watch?v=gYTWU3rWbZg>.

Harrell Fletcher – BMW Tate Live: Performance Room (2012) [Online Video]. Available from: <https://www.youtube.com/watch?v=nuXXOkCoLPw>.

Jérôme Bel – BMW Tate Live: Performance Room (2012) [Online Video]. Available from: <https://www.youtube.com/watch?v=l0TmUQmKpDg>.

Joan Jonas – BMW Tate Live: Performance Room (2013) [Online Video]. Available from: <https://www.youtube.com/watch?v=exARgsB0pkM>.

Lighthouse Arts (2012) *Streaming Out 1 – Tate (Susan Holtham)* [Online Video]. Available from: <https://www.youtube.com/watch?v=ehFvNUsNiX8>.

Lovink, G. (2014b) State of the Art: Media Theory After Snowden, in: *Cultural Value and the Digital: Conference and Final Event*, London, 7 July. [Audio recording] Available from: <https://www.rca.ac.uk/research-innovation/research/funded-research/cultural-value/>.

Matisse Live from Tate Modern: Trailer (2014) [Online Video]. Available from: <http://www.tate.org.uk/context-comment/video/matisse-live-tate-modern-trailer>.

Meiro Koizumi – BMW Tate Live: Performance Room (2013) [Online Video] Available from: <https://www.youtube.com/watch?v=7vpL5oax9DM>.

Michael Smith – Performance Room | BMW Tate Live (2015) [Online Video] Available from: <https://www.youtube.com/watch?v=c6Q3fjDnV-I>.

Naufus Ramírez-Figueroa – Performance Room | BMW Tate Live (2015) [Online Video] Available from: <https://www.youtube.com/watch?v=1RUS9XXkbNE>.

Nicoline van Harskamp – BMW Tate Live: Performance Room (2013) [Online Video]. Available from: https://www.youtube.com/watch?v=qpQzzW0_yqs.

On Liveness: Pre/During/Post (2014) [Online Video]. Available from: <http://www.tate.org.uk/context-comment/video/on-liveness-preduringpost>.

Online Collectivities (2014) *Cultural value and the digital: practice, policy and theory – audio recordings* [Online audio recording] Tate, 2 June. Available from: <http://www.tate.org.uk/context-comment/video/cultural-value-digital-audio-series>.

Pablo Bronstein – BMW Tate Live: Performance Room (2012) [Online Video]. Available from: <https://www.youtube.com/watch?v=N1im8R-z7rk>.

Irit Rogoff: “The Way We Work Now” (2017) [Online Video] <https://www.youtube.com/watch?v=7vpRyBoksB4>.

Selma & Sofiane Ouissi – BMW Tate Live: Performance Room (2014) [Online Video] Available from: <https://www.youtube.com/watch?v=rgWlUvyxOuY>.

Sky Arts Ignition: Doug Aitken – The Source Trailer (2012) Available from: <http://www.tate.org.uk/context-comment/video/sky-arts-ignition-doug-aitken-source-trailer>.

Suzanne Lacy – Silver Action | BMW Tate Live (2013) [Online Video] Available from: <https://www.youtube.com/watch?v=LMO-o9zZWC0>.

Performance and BMW Tate Live (2016) [Online Video Playlist]. Available from: <https://www.youtube.com/playlist?list=PL5uUen04IQNIXgsP0RTwak6fxHbVL8ovW>.

Performances from BMW Tate Live: If Tate Modern was Musée de la danse? [Online Video Playlist]. Available from: <http://www.tate.org.uk/context-comment/video/musee-de-la-danse-video-series#open343065>.

Stallabrass, J. (2001b) Curating New Media Seminar: Julian Stallabrass presentation “Art and Money Online”. [Online audio recording]. Available from: <http://balticplus.uk/curating-new-media-seminar-05-julian-stallabrass-presentation-art-and-money-online,-tate-discussion-c7330/>.

Tate Encounters Public Programme Recordings (2009) Available from:
http://process.tateencounters.org/programmes_ABCD/tate_encounters_mp3_list.html.

The Guardian (2015) Watch live: Tate Modern is transformed into Musée de la Danse. [Online] Available from:
<https://www.theguardian.com/stage/2015/may/15/watch-live-tate-modern-musee-de-la-danse-boris-charmatz>.

Appendices

Appendix 1

STUDENTSHIP AGREEMENT

THIS AGREEMENT dated <16 August 2017> is made **BETWEEN:**

- (1) **THE UNIVERSITY OF** <London South Bank>, whose address is at <103 Borough Rd, London SE1 0AA> (the "University");
- (2) **THE BOARD OF TRUSTEES OF THE TATE GALLERY**>, whose address is at MILLBANK, LONDON, SW1P 4RG> ("the Independent Research Organisation - IRO"); and
- (3) <Ioanna Zouli> of <London> (the "Student")
- (4) [ACADEMIC SUPERVISOR], whose address is at <Professor Andrew Dewdney> (the "Academic Supervisor")
- (5) [NON-ACADEMIC SUPERVISOR], whose address is at <Dr Rebecca Sinker> (the "Non-Academic Supervisor")

WHEREAS

- (A) The Parties wish to enter into this Agreement in order to record their collaboration on a post graduate studentship [scheme under the rules laid down by the Arts and Humanities Research Council (AHRC) for the Council's Collaborative Doctoral Partnerships ("CDP" Awards).]
- (B) The Parties acknowledge that the terms of this Agreement are to govern the conduct of a studentship, to enable the Student to carry out a research project and submit a related thesis for examination in accordance with the University's regulations governing post graduate study in fulfilment of the requirements of a higher degree of the University. The Parties further acknowledge that the research may lead to academic publications relating to the results of the studentship in furtherance of the Student's career.
- (C) The Parties further acknowledge that in the course of the studentship the Parties may be exposed to proprietary and commercially valuable information or materials of the Independent Research Organisation and/or the University. All Parties recognise the importance of holding in confidence such information or materials.

1. DEFINITIONS

- 1.1 In this Agreement the following expressions shall have the following meanings:
 - 1.1.1 "Academic Supervisor" means Professor Andrew Dewdney or his or her successor, appointed under Clause 9.2.
 - 1.1.2 "Affiliate" means any organisation which directly or indirectly through one or more intermediaries controls, is controlled by or is under common control with the Independent Research Organisation.
 - 1.1.3 "Arising Intellectual Property" means any inventions, designs, information, know-how, specifications, formulae, data, processes, methods, techniques, and other technology obtained or developed

in the course of the Project and the Intellectual Property Rights therein.

1.1.4 "Background Intellectual Property" means any inventions, designs, information, know-how, specifications, formulae, data, processes, methods, techniques, and other technology, other than Arising Intellectual Property, used in, or disclosed in connection with the performance of, the Project and the Intellectual Property Rights therein.

1.1.5 "IRO Supervisor" means Dr Rebecca Sinkler or his or her successor, as appointed from time to time by the Independent Research Organisation.

1.1.6 "Intellectual Property Right" means any patent, registered design, copyright, database right, design right, trade mark, application to register any of the aforementioned rights, trade secret, right in unpatented know-how, right of confidence and any other intellectual or industrial property right of any nature whatsoever in any part of the world.

2. THE PROJECT

2.1 The "Project" shall be the programme of work entitled "*Digital Tate: The use of video and the construction of audiences*" which is undertaken by the Student and is described in the First Schedule to this Agreement; and any modifications, deletions or expansions approved in writing by all parties in accordance with the provisions of clause 7.2.

2.2 The Project shall run for the period (the "Project Period") from 1st October 2011 and including 30th November 2017 for a period of five years.

2.3 The Project will be conducted mainly in premises of the University, under the supervision of the Academic Supervisor, and partly in the premises of the Independent Research Organisation, under the supervision of the IRO Supervisor.

2.4 The University will use its reasonable endeavours to provide adequate facilities; to obtain any requisite materials, equipment and personnel; and to carry out the Project diligently. Although the University will use its reasonable endeavours to perform the research described in the First Schedule, the University does not undertake that the work carried out under or pursuant to this Agreement will lead to any particular result, nor is the success of such work guaranteed.

2.5 The Independent Research Organisation will allow the Student to attend one or more of its research establishments for a minimum of three months during and for the purpose of the Project. The periods of such attendance will be scheduled by mutual agreement. The Student undertakes to comply with all work and safety rules and other regulations communicated to him/her by the Independent Research Organisation and which the Independent Research Organisation may reasonably prescribe during those periods. For the avoidance of doubt, the Student will not be an employee of the Independent Research Organisation during such periods and the Independent Research Organisation will not require the Student to sign any contract of employment or other such legally binding agreement. However, the Independent Research Organisation may require the Student

to sign a confidentiality agreement which does not conflict with the terms of this Agreement.

- 2.6 The University, through the Academic Supervisor and the Student, shall keep the Independent Research Organisation informed of the progress of the Project at meetings held at intervals of not more than six (6) months, or as otherwise agreed by the University and the Independent Research Organisation. At the reasonable request of the Independent Research Organisation, the University, through the Academic Supervisor and the Student, shall supplement the meetings with written reports, and the Student shall provide the Independent Research Organisation with a bound copy of any thesis prepared by the Student on the Project (the "Thesis").

3. SUPPORT FROM THE INDEPENDENT RESEARCH ORGANISATION

- 3.1 The Independent Research Organisation agrees to support the student and the project in kind and as agreed in the submitted AHRC Collaborative Doctorate application form. The Independent Research Organisation will not be liable for any financial contribution other than agreed in the application form.

4. INTELLECTUAL PROPERTY

- 4.1 All Background Intellectual Property belonging to one Party is and shall remain the exclusive property of the Party owning it (or, where applicable, the third party from whom its right to use the Background Intellectual Property has derived).
- 4.2 Each Party grants the other Parties a royalty-free, non-transferable, non-exclusive, licence to use its Background Intellectual Property for the sole purpose of the performance of the Project.
- 4.3 Arising Intellectual Property shall vest and be owned as follows:
- 4.3.1 To the extent that the Arising Intellectual Property is generated or developed by the Independent Research Organisation alone, then it shall vest in and be owned absolutely by the Independent Research Organisation;
- 4.3.2 To the extent that the Arising Intellectual Property is generated or developed by the Independent Research Organisation jointly with the University and/or the Student, then it shall vest in and be owned jointly by the Independent Research Organisation and the University;
- 4.3.3 To the extent that the Arising Intellectual Property is generated or developed by the University and/or the Student, without the Independent Research Organisation's intellectual contribution, then it shall vest in and be owned absolutely by the University.
- 4.4 In the event that it is or may be possible to obtain any registered Intellectual Property Rights in any jointly owned Arising Intellectual Property, the University and the Independent Research Organisation agree to be responsible for the joint filing and prosecution in their joint names of applications for registration, and the maintenance and renewal of any registrations, in such countries as the Parties agree in writing, subject to

both parties co-operating in the provision of all necessary assistance, information and instructions, with respect to the same, provided that:

- 4.4.1 if the University but not the Independent Research Organisation wishes to apply for registration in any country or countries, the University may do so at its sole cost and expense on behalf of both Parties and in their joint names, and the Independent Research Organisation shall provide the University with all necessary assistance, information, and instruction;
- 4.4.2 if the Independent Research Organisation but not the University wishes to apply for registration in any country or countries, the Independent Research Organisation may do so at its sole cost and expense on behalf of both Parties and in their joint names, and the University shall provide the Independent Research Organisation with all necessary assistance, information, and instruction;
- 4.4.3 neither Party shall amend or abandon any registration in respect of which the Parties are jointly registered as owners unless, in the case of an amendment, the other Party shall have given its prior written consent or, in the case of abandonment, the other Party shall be given the opportunity to maintain the registration at its own cost.
- 4.4.4 the Party making an application for registration shall consult with the other Party at reasonable intervals concerning the application for and maintenance of such registration.
- 4.5 The University hereby grants to the Independent Research Organisation and its Affiliates, a royalty-free, irrevocable, non-transferable, non-exclusive, right and licence to use its Arising Intellectual Property for the sole purpose of internal research and development.
- 4.6 The Independent Research Organisation hereby grants to the University and the Student a royalty-free irrevocable, non-transferable, non-exclusive licence to use its Arising Intellectual Property for their own non-commercial activities such as teaching and research.
- 4.7 The University hereby grants to the Independent Research Organisation and the Student a royalty-free irrevocable, non-transferable, non-exclusive licence to use its Arising Intellectual Property for their own non-commercial activities such as teaching and research.
- 4.8 The terms of any licence agreement provided for in Clauses 4.6 and 4.7 above shall be negotiated in good faith by the Independent Research Organisation and the University and shall contain all such terms and conditions which are usual and customary in a licence agreement, including but not limited to liability, audit provisions, termination, governing law provisions. The financial terms of any licence will be fair and reasonable in the circumstances and will be negotiated on a case-by-case basis taking into account the various contributions of the Parties to the Arising Intellectual Property being licensed and the subsequent contributions of the Parties that will be necessary to commercially exploit such Arising Intellectual Property.

5. CONFIDENTIALITY

5.1 The Parties each undertake to use reasonable endeavours to keep confidential and not to disclose to any third party (other than an Affiliate) or to use themselves other than for the purposes of the Project or as permitted under Clauses 4, 6 and 7 of this Agreement any confidential or secret information in any form directly or indirectly belonging or relating to the other, its Affiliates, its or their business or affairs, disclosed by one and received by another pursuant to or in the course of the Project, including without limitation any Background Intellectual Property or Arising Intellectual Property of the other or any jointly owned Arising Intellectual Property ("Confidential Information").

5.2 Each of the Parties undertakes to use reasonable endeavours to disclose Confidential Information of the other only to those of its officers, employees, students, agents and contractors, (and those of its Affiliates) to whom and to the extent to which, such disclosure is necessary for the purposes contemplated under this Agreement and to ensure that all such personnel are bound by terms of confidentiality equivalent to those contained herein.

5.3 The obligations contained in this Clause 5 shall survive the expiry or termination of this Agreement for any reason but shall not apply to any Confidential Information which:

5.3.1 is publicly known at the time of disclosure to the receiving Party;

5.3.2 after disclosure becomes publicly known otherwise than through a breach of this Agreement by the receiving Party, its officers, employees, agents or contractors;

5.3.3 can be shown by reasonable proof by the receiving Party to have reached its hands otherwise than by being communicated by the other Party including being known to it prior to disclosure, or having been developed by or for it wholly independently of the other Party or having been obtained from a third party without any restriction on disclosure on such third party of which the recipient is aware, having made due enquiry;

5.3.4 is required by law, regulation or order of a competent authority (including any regulatory or governmental body or securities exchange) to be disclosed by the receiving Party, provided that, where practicable, the disclosing Party is given reasonable advance notice of the intended disclosure and provided that the relaxation of the obligations of confidentiality shall only last for as long as necessary to comply with the relevant law, regulation or order and shall apply solely for the purposes of such compliance; or

5.3.5 is approved for release, in writing, by an authorised representative of the disclosing Party.

6. PUBLICATIONS

6.1 The Project will form part of the actual carrying out of a primary charitable purpose of the University; that is, the advancement of education through teaching and research.

6.2 In accordance with normal academic practice, all employees, students, agents or appointees of the University (including the Student and any

others who work on the Project) shall be permitted, following the procedures laid down in Clause 6.3, to publish Arising Intellectual Property or discuss Arising Intellectual Property in internal seminars, and to give instructions within the University on questions related to such work.

- 6.3 All proposed publications (including, but not limited to, academic publications, patent applications and non-confidential presentations), shall be submitted in writing to the other of the Independent Research Organisation and the University for review at least thirty (30) days before submission for publication or before presentation, as the case may be. The reviewing Party may require the deletion from the publication of any Background Intellectual Property of the reviewing Party, or an amendment to the publication through which commercially sensitive Background Intellectual Property is disguised to the satisfaction of the reviewing Party. The reviewing Party may also request the delay of the publication if in the reviewing Party's opinion the delay is necessary in order to seek patent or similar protection to Arising Intellectual Property owned by the reviewing Party. Any delay imposed on publication shall not last longer than is reasonably necessary for the reviewing Party to obtain the required protection; and shall not exceed six (6) months from the date of receipt of the proposed publication by the reviewing Party. Notification of the requirement for delay in publication must be received by the publishing Party within thirty (30) days after receipt of the proposed publication by the reviewing Party, failing which the publishing Party shall be free to assume that the reviewing Party has no objection to the proposed publication.
- 6.4 Each Party agrees that any publication in a academic journal shall give due acknowledgement to the intellectual contribution of the others in accordance with standard academic practice.
- 6.5 Clause 6 does not apply to the submission of the Thesis, which is governed by Clause 7.

7. THESIS

- 7.1 This Agreement shall not prevent or hinder the Student from submitting for degrees of the University Theses based on results generated within the scope of the Project, as outlined in the First Schedule to this Agreement, as amended from time to time in accordance with clause 7.2; or from following the University's procedures for examination and for admission to postgraduate degree status (such procedures to include provisions to place the thesis on restricted access within the University's library).
- 7.2 During the Project Period, the Academic Supervisor, the Independent Research Supervisor and the Student shall identify at the progress meetings any Background Intellectual Property of the Independent Research Organisation which the Student may wish to incorporate into the Project. The Independent Research Organisation shall decide whether or not to allow the identified Background Intellectual Property to be used in the Project. If this decision gives rise to a requirement to amend the description of the Project, as outlined in the First Schedule, such amendment shall be mutually agreed in principle between the Academic Supervisor, the Independent Research Supervisor and the Student and forwarded to the contracting authorities of the University and the Independent Research Organisation for authorisation.

- 7.3 The Student shall follow the University's regulations for the submission of the Thesis or Theses for examination. In any event the Student shall submit a draft Thesis to the Academic Supervisor and Independent Research Supervisor at least thirty (30) days prior to the date for submission for examination.
- 7.4 The Student may not, without the Independent Research Organisation's express written consent, include in any Thesis any Background Intellectual Property or Arising Intellectual Property belonging solely to the Independent Research Organisation, which is not directly related to the Project, as outlined in the First Schedule, as amended.

8. TERMINATION

- 8.1 This Agreement may be terminated by either the Independent Research Organisation or the University for any breach of the obligations set out in this Agreement, by giving ninety (90) days' written notice to the other Parties of its intention to terminate. The notice shall include a detailed statement describing the nature of the breach. If the breach is capable of being remedied and is remedied within the ninety-day notice period, then the termination shall not take effect. If the breach is of a nature such that it can be fully remedied but not within the ninety-day notice period, then termination shall also not be effected if the Party involved begins to remedy the breach within that period, and then continues diligently to remedy the breach until it is remedied fully. If the breach is incapable of remedy, then the termination shall take effect at the end of the ninety-day notice period in any event.
- 8.2 The University agrees to notify the Independent Research Organisation promptly if at any time the Academic Supervisor is unable or unwilling to continue the supervision of the Project. Within sixty (60) days after such incapacity or expression of unwillingness the University shall nominate a successor to the Academic Supervisor. The Independent Research Organisation will not decline unreasonably to accept the nominated successor. However, if the successor is not acceptable to the Independent Research Organisation on reasonable grounds, then the Independent Research Organisation may terminate this Agreement by giving ninety (90) days' written notice to the University.
- 8.3 Except as set out in this clause the Independent Research Organisation may not terminate this Agreement before the expiry of the Project Period.
- 8.4 Clauses 4 to 7 inclusive, 10 and 12 shall survive termination, for whatever reason, of this Agreement.

9. LIMITATION OF LIABILITY

- 9.1 Neither the University nor the Student makes any representation or warranty that advice or information given by the Student, the Academic Supervisor or any other of the University's employees, students, agents or appointees who works on the Project, or the content, works or information provided in connection with the Project, will not constitute or result in infringement of third-party rights.
- 9.2 The University and the Student accept no responsibility for any use which may be made of any work carried out under or pursuant to this Agreement, or of the results of the Project, nor for any reliance which may

be placed on such work or results, nor for advice or information given in connection with them.

9.3 The Independent Research Organisation undertakes to make no claim in connection with this Agreement or its subject matter against the Student, the Academic Supervisor or any other employee, student, agent or appointee of the University (apart from claims based on fraud or wilful misconduct). This undertaking is intended to give protection to individual researchers: it does not prejudice any right which the Independent Research Organisation might have to claim against the University.

9.4 The liability of any party for any breach of this Agreement, or arising in any other way out of the subject matter of this Agreement, will not extend to any indirect or consequential damages or losses.

9.5 For the avoidance of doubt, nothing in this clause 9 of this Agreement shall be deemed to exclude or limit in any way the liability of the University for intentional wrongdoing or the University's statutory liability in respect of death or personal injury caused to any person as a result of the University's negligence, wilful acts or omissions.

10. NOTICES

The University's representative for the purpose of receiving Project-related notices shall until further notice be:

The Academic Supervisor Professor Andrew Dewdney

The University's representative for the purpose of receiving legal notices shall be:

Professor Andrew Dewdney

The Independent Research Organisation's representative for the purpose of receiving Project-related, legal and financial notices shall until further notice be:

The Independent Research Supervisor

with a copies to:

The Research Manager, Ailsa Roberts

Research Department
Tate
Millbank
London
SW1P 4RG

11. GENERAL

11.1 No party shall be liable for delay in performing or for failure to perform obligations hereunder if the delay or failure results from any cause or

circumstance whatsoever beyond its reasonable control, including any breach or non-performance of this Agreement by the other party (hereinafter "Event of Force Majeure"), provided the same arises without the fault or negligence of such party. If an Event of Force Majeure occurs, the date(s) for performance of the obligation affected shall be postponed for as long as is made necessary by the Event of Force Majeure, provided that if any Event of Force Majeure continues for a period of three (3) months or more, the University and the Independent Research Organisation shall have the right to terminate this Agreement forthwith by written notice to the other parties. All parties shall use their reasonable endeavours to minimise the effects of any force majeure.

- 11.2 Clause headings are inserted into this Agreement for convenience only, and they shall not be taken into account in the interpretation of this Agreement.
- 11.3 Nothing in this Agreement shall create, imply or evidence any partnership or joint venture between the University or the Student and the Independent Research Organisation or the relationship between them of principal and agent or employers and employee.
- 11.4 Neither the University nor the Independent Research Organisation shall use the name, crest, logo or registered image of the other or the other's Affiliates in a press release or promotional materials, without the prior written consent of the other; provided, however, that publication of the sums received from the Independent Research Organisation in the University's Annual Report and similar publications shall not be regarded as breach of this clause.
- 11.5 Except as expressly provided in this Agreement, nothing in this Agreement shall confer or purport to confer on a third party any benefit or any right to enforce any term of this Agreement.
- 11.6 This Agreement and its two Schedules (which are incorporated into and made a part of this Agreement) constitute the entire agreement between the parties for the Project. Any variation shall be in writing and signed by authorised signatories for both parties.
- 11.7 This Agreement shall be governed by English Law. The English Courts shall have exclusive jurisdiction to deal with any dispute which may arise out of or in connection with this Agreement.
- 11.8 If any one or more clauses or sub-clauses of this Agreement would result in this Agreement being prohibited pursuant to any applicable competition law then it or they shall be deemed to be omitted. The parties shall uphold the remainder of this Agreement, and shall negotiate an amendment which, as far as legally feasible, maintains the economic balance between the parties.


IN WITNESS WHEREOF this Agreement has been signed by the duly authorised representatives of the Independent Research Organisation and the University, and by the Academic Supervisor and the Student to the extent stated below.

For and on behalf of The Board of Trustees of the Tate Gallery

Signature 

Name: Ailsa Roberts
Title: Research Manager
Date: 16th August 2017

For and on behalf of the University of London South Bank

Signature 


Name: Professor Andrew Dewdney **Title:** Professor of Educational
Development
Date: 16th August 2017

By the Student

Signature: 

Name: Ioanna Zouli
Date: 16th August 2017

I, Professor Andrew Dewdney, acknowledge that I have read and understood the terms and conditions of this Agreement and accept to be bound personally by Clauses 2.6, 4, 5, 6 and 7. I also agree to use all reasonable endeavours to enable the University to comply with its obligations under this Agreement.

Signature  Date: 16th August 2017

I, Dr Rebecca Sinker, acknowledge that I have read and understood the terms and conditions of this Agreement and accept to be bound personally by Clauses 2.6, 4, 5, 6 and 7. I also agree to use all reasonable endeavours to enable the Independent Research Organisation to comply with its obligations under this Agreement.

Signature  Date: 16th August 2017

PP

FIRST SCHEDULE

PROJECT TITLE: "Digital Tate: The Use of Video and the Construction of Audiences"

Description of the Project

Supervised by Andrew Dewdney, Professor of Educational Development, London South Bank University, Victoria Walsh, Tate Research, and Jane Burton, Head of Content and Creative Director, Tate

October 2011 –

Ioanna Zouli's research seeks to investigate the hypothesis that the modes and practices through which museums embrace new media technologies are changing the way visitors engage with and experience the museum and its display of objects. The research seeks to establish whether, and how, aesthetic experience as traditionally conceived is changing as a result of contemporary network culture and the use of digital technology. It also investigates how this relates to Tate's own understanding, strategy and deployment of new media in communication and educational design, and what kinds of correspondence there might be between the museum's and audiences' digital habits. The research is framed by the question of whether digital technology is rapidly bringing about a convergence between producers and consumers of cultural content.

The research seeks to produce new understandings about the use of digital video in the mediation of the experience of and value for the art museum and to draw upon the conceptual insights of the AHRC/DMI-funded Tate Encounters research programme (2007–10).

More specifically, this study's desired outcome is to contribute to knowledge via a new understanding of how digital video is deployed in Tate as a powerful medium, through which meaning is constructed and communicated in different contexts across the institution. It will draw attention to a narrative account of the working assumptions about the use of video as a medium across and within Tate's departments, as well as reflecting the institution's approach to digital technology.

The BMW Tate Live programme has been chosen as the core case study to observe Tate working with digital technologies. The project's observations and its development may illuminate the ways in which digital projects are delivered and how the institution perceives the concept of curating digital spaces and platforms. Moreover, the dissertation aims to explore how new audiences are created through Tate's video production and other media-based projects.



Tate Research
Millbank
London SW1P 4RG

T +44 (0)20 7887 4295
www.tate.org.uk/research
@TateResearch

16 August 2017

To whom it may concern:

Ioanna Zouli, CDA doctoral candidate, collaboration between Tate and London South Bank University

I can confirm that Ioanna started her doctorate with us on 1 October 2011. She has continued her studies with us to date and we expect her to submit her final thesis to London South Bank University on 1 September 2017.

Yours faithfully

Ailsa Roberts
Research Manager

Tate
Millbank
London SW1P 4RG
ailsa.roberts@tate.org.uk

Tate Code of Good Practice in Research

Contents

1. The Principles of Good Research Practice
 - 1.1 Introduction
 - 1.2 The Code
 - 1.3 Definition of research

2. Management of Research
 - 2.1 Professional standards
 - Honesty
 - Fairness and ethical considerations
 - Openess
 - Conflicts of interest
 - 2.2 Leadership and organisation in research groups
 - 2.3 The needs of new researchers
 - 2.4 Accountability
 - 2.5 Legal requirements
 - 2.6 Purchasing and expenditure for research
 - 2.7 Contractual disputes
 - 2.8 Undertaking research projects outside of Tate

3. Results of Research
 - 3.1 A Self-critical approach
 - 3.2 Evaluating research
 - 3.3 Documenting results; storing primary data
 - Record keeping
 - Storage of records
 - 3.4 Acknowledgements
 - 3.5 Rights
 - Clearing copyright
 - Intellectual property
 - Rights of participants in research projects

4. Observance of the Code
 - 4.1 Familiarity with the Code
 - 4.2 Monitoring the conduct of research
 - 4.3 Misconduct

Acknowledgements

1. The Principles of Good Research Practice

1.1 Introduction

Tate has a responsibility to ensure that the research it supports is carried out in conformity with the law and in accordance with best current practice.

Tate expects all those engaged in research to act with the highest standards of integrity, whether they are employees or students or researchers associated with Tate, and irrespective of the source from which their posts or research is funded. Tate also expects these standards to be maintained by those involved in setting research priorities and in assessing research.

1.2 The Code

The Code provides guidelines on the issues involved in the proper conduct of research and on the standards of research conduct expected at Tate. It supplements the code of practice described in the *Employee Handbook*, which is given to all members of staff.

The Code is intended specifically for: staff employed by Tate and other individuals carrying out research on behalf of, or in association with, Tate; students and their supervisors associated with Tate; individuals involved in the peer review and evaluation of research at Tate. It is made available internally to Tate employees on the Research Team intranet site and external researchers are sent paper or electronic copies.

The Head of Research is responsible for ensuring that all those engaged in research at, or in association with, Tate have access to a copy of the Code or know where they can consult one. As explained below (section 4), Divisional Directors and Heads of Departments are responsible for ensuring compliance with the Code.

1.3 Definition of research

Definitions of research can vary according to context but typically research is understood here to mean ‘original investigation undertaken in order to gain knowledge and understanding’, and this is the definition accepted here.²⁴⁹ Concepts of research that focus on the processes of research emphasise in addition:

- the research questions or problems that the research project seeks to address
- the research context to which the project seeks to make a contribution
- the particular research methodology chosen.²⁵⁰

Research includes:

- scholarship (the analysis, synthesis and interpretation of ideas and information, and the creation, development and maintenance of the intellectual infrastructure of subjects and disciplines, in forms such as scholarly editions, catalogues and contributions to major research databases);
- the invention and generation of ideas, concepts, exhibitions, images, performances and artefacts where these lead to new or substantially enriched insights;
- the use of existing knowledge in experimental development of products or processes.
- basic research (work undertaken to acquire or establish new knowledge without a particular application in view);
- strategic research (work which is carried out to discover new knowledge which might be of use to future applications)
- applied research (work which is undertaken to discover new applications of existing or new knowledge).

²⁴⁹ Research Assessment Exercise 2001 and thereafter.

²⁵⁰ Arts and Humanities Research Council, *Research Funding Guide June 2005*, p.15, (<http://www.ahrb.ac.uk/ahrb/website/images>).

It excludes the development of materials that do not embody original thinking or new information, and an uncritical gathering of information undertaken without a view to developing from it original insights.

A further distinction can be drawn between those activities whose goals are outputs that embody new knowledge, enhance understanding, or enrich the creative and intellectual infrastructure, and those whose outputs that are primarily instrumental and not open-ended. The boundaries between these activities are sometimes blurred but it is helpful to try to be clear about the different natures of these two types of outputs when defining the character and goals of any research project.

The quality of research can be defined in terms of its:

- significance (the degree to which the work has enhanced, or is likely to enhance, knowledge, thinking, understanding and/or practice in its field);
- originality (the degree to which the work has developed new formulations or data and/or initiated new methods and/or forms of expression);
- rigour (the degree of intellectual precision and/or systematic method and/or integrity embodied in the research).

Other criteria involve the research environment (strategy, people, structure) and esteem indicators (recognition, influence, benefit).²⁵¹

2. Management of Good Research Practice

2.1 Professional standards

- **Honesty**

At the heart of all research, regardless of discipline or institution, is the need for researchers to be honest in respect of their own actions in research and of their responses to the actions of other researchers or other participants. This applies to the whole range of work, including experimental projects, generating and analysing data, publishing results, and acknowledging the direct and indirect contributions of colleagues, collaborators and others.

All individuals in Tate's employment, or working with Tate, must refrain from plagiarism, infringement of intellectual property rights or the fabrication of results. Committing any of these actions is regarded as a serious disciplinary offence (see section 4).

- **Fairness and ethical considerations**

Researchers should observe fairness in their research and scrupulously avoid expressions of personal prejudice with respect to gender, religion, national or ethnic origin, age, sexual preference, race, physical or cognitive disability or health condition.

They should also abide by the ethical and legal standards required by Tate (see section 2.4) or other bodies associated with or directly relevant to, the research project, including, for example, funding bodies and collaborating partners.

More generally, researchers should be guided by the principles of non-maleficence and beneficence, indicating a systematic regard for the rights and interests of others in their academic relationships and activities. Non-maleficence is the principle of doing, or permitting, no foreseeable harm, including infringement of rights, as a consequence of the research. It is the principle of doing no harm in the widest sense. Beneficence is the requirement to serve the interests and well being of others, including respect of their rights. It is the principle of doing good in the widest sense.

²⁵¹ See Higher Education Funding Council for England et al, *RAE 2008, Panel Criteria and Working Methods: Panel O*, January 2006 (www.rae.ac.uk: RAE 01/2006), quoted in Marcia Pointon, 'A Report on the Strategic Direction and Management of Tate's Research Programme', Tate 2006.

- **Openness**

While recognising the need for researchers to protect their own research interests in the process of planning their research and obtaining their results, Tate encourages researchers to be as open as possible in discussing their work with other researchers and with the public.

Once results have been published, researchers should make available relevant data and materials to others on request for appropriate purposes.

- **Conflicts of interest**

Researchers must be honest about any possible conflicts of interest, whether real, potential or perceived. Conflicts of interest include but are not restricted to personal or close family affiliation to or financial involvement with any organisation sponsoring or providing financial support for a project undertaken by a researcher. Disclosure of a potential conflict of interest should be made to both the research project leader and the Head of Department/ Divisional Director as soon as reasonably possible (see *Employee Handbook*, section 4.4).

2.2 Leadership and organisation in research groups

The culture and tone of procedures within any organisation must be set by individuals in authority. Within Tate, it is the responsibility of the Trustees, the Director, the Directors of the four Tate sites, the Head of Research and the Head of Collection Research to ensure that a climate is created which allows research to be conducted in accordance with good research practice.

Within a research group, responsibility lies with the project leader. Project leaders should create a research environment of mutual cooperation, in which all members of a research team are encouraged to develop their skills and in which the open exchange of ideas is fostered. They should consider using the training opportunities provided by Tate to help develop the skills of particular individuals. They must also ensure that appropriate direction of research and supervision of researchers and research students is provided. Responsibilities should be clearly allocated and understood.

Research misconduct is least likely to occur in an environment where good research practice (e.g. documentation of results, peer review of research, regular discussion and seminars) is encouraged and where there is adequate supervision at all levels.

2.3 The needs of new researchers

Researchers who are inexperienced may face particular difficulties. Responsibility for ensuring that new researchers understand good research practice lies with all members of a research project group, but particularly with research project leaders, the Head of Research and the Head of Collection Research. Good practice includes mentoring less experienced researchers in their new environment.

2.4 Accountability

Researchers, and in particular those named as principal investigators or grantholders, must ensure that the research that they are undertaking is consistent with the terms and conditions as defined by the sponsoring body and / or covered by agreements between Tate and the sponsor (e.g. a research funding body).

This includes, but is not restricted to, ensuring that the research programme carried out is as defined in the original proposal submitted to the sponsor, unless amendments have been agreed in writing; that finance is used solely for the purpose that it was intended; that reports are both accurate and produced on time; and that conditions relating to publication and ownership of Intellectual Property are adhered to.

Tate employees engaged on research are also accountable to Tate for the use of their time to deliver research projects. They need to agree a delivery schedule with their project manager. There should be regular reviews of the project (typically, monthly or quarterly) at which the project's progress or any slippages in the timescale need to be reported. Timescales may be adjusted in the light of changes in

circumstance or in the direction of the project. If this needs to happen, it is the responsibility of the researcher to address this with the appropriate project or line manager. The manager should in turn report this to, and have any revised timescale approved by, the Head of Department/Divisional Director, who in turn is accountable to the Director for the use of staff time and the delivery of the research project.

2.5 Legal requirements

Researchers should comply with relevant legislative requirements. These include: The Data Protection Act, The Computer Misuse Act, The Equality Act 2006, The Obscene Publications Act and The Human Rights Act, along with relevant legislation on age, disabilities, The Health and Safety at Work Act and the Safety Regulations approved under this Act. Specifically, Tate must conform to government rules and legal requirements on access to information under the Freedom of Information Act. Please note that all research and research documents, even research notes, generated by researchers working for Tate, may be made available to the public under the provisions of this Act.

Staff can access further information about the operation of The Freedom of Information Act and The Data Protection Act on the Library and Archive intranet site, under Gallery Records Documents, and also under Data Protection in Guides on the intranet. Advice on these issues can also be obtained from the Head of Archive, Tate's Legal department and the Human Resources department.

2.6 Purchasing and expenditure for research

Purchasing and expenditure of funds should take place in accordance with the terms and conditions of any grant or contract held for the research and Tate's own practices. Advice on compliance can be obtained from Tate's Finance department.

2.7 Contractual disputes

If any contractual dispute arises between Tate and a research partner, it is envisaged that this should be settled informally by negotiation within around twenty-one days. However, in the event that an informal settlement cannot be reached by negotiation between the parties, there will normally be some contractual provision for the settlement of disputes by mediation. Any such mediation would be conducted in accordance with the CEDR Model Mediation Procedure, with mediation taking place in London under the guidance of a trained mediation professional.

2.8 Undertaking research projects outside of Tate

Employees should seek permission from their line managers to undertake research projects out of work hours and, in the case of major publications, they should inform Tate Publishing. This should be done to ensure that the line manager is able to assess whether there might be any conflicts of interest between the individual's Tate responsibilities and the needs of the external project, or any potentially damaging consequences to Tate arising from the project. The line manager should ensure that the Head of Department or Divisional Director is aware of major projects.

3. Research Results

3.1 A Self-critical approach

Researchers should always be prepared to question the outcome of their research. While acknowledging the pressures – of time and resources – under which researchers often have to work, Tate expects research results to be checked by the individual researcher before being made public.

Equally, it is important that researchers or research groups should not become subject to such pressures that the normal processes of research inquiry cannot be enforced (for example, by constraints imposed by the source of funding of the research or by the late commissioning of a piece of research in relation to a fixed deadline).

3.2 Evaluating research

For each piece of research, and for each research project, there should be a clearly defined process by which the research will be evaluated in terms of its quality and its conformity with both the objectives of the project and the principles of good practice in research. Individuals engaged in the research need to be clear from the outset what the process of evaluation will be, what the specific criteria of evaluation will be, and, as far as possible, who will be involved in the evaluation. The process of evaluation may involve peer review, with work being sent to experts outside of Tate for a disinterested appraisal.

It is the responsibility of the Head of Research to ensure that these processes and mechanisms are in place and are observed.

3.3 Documenting results and storing primary data

- **Record keeping**

Researchers must guarantee that they arrived at their own work independently and without having copied the work or infringed the rights of any third party. Throughout their work researchers are therefore required to keep clear and accurate records of the procedures followed and of the results obtained, including interim results. This is necessary not only as a means of demonstrating proper research practice, but also in case questions are subsequently asked about either the conduct of the research or the results obtained.

Primary data used as the basis for publications should be securely stored for an appropriate time in a durable form. In cases where transcripts of interviews are the basis for research, these should be kept confidential or otherwise, according to the agreements with the individuals concerned when the data was collected. The keeping and maintenance of notebooks, and other data sources, can also help to ensure that intellectual property can be protected and copyright traced.

- **Storage of records**

As a publicly funded body, Tate is responsible for the appropriate maintenance and storage of the records of research it sponsors. This is also a requirement of several sources of external funding. Researchers should confirm these requirements with the funding source at the outset of the research programme, and a written statement regarding data storage should be included in the description of the research to be carried out.

The appropriate period for retaining data depends on circumstances (e.g. in some fields, the importance and relevance of data can be superseded very rapidly). Equally the means of data storage (paper, diskette, CD-ROM, etc) should be appropriate to the task. Provision should be made for automatic back-up of electronically stored data. Even if the individuals responsible for generating the data relocate or leave the organisation, Tate should still have access to data and appropriate steps should be taken to ensure the transfer of data from individuals to Tate.

Guidance on appropriate timescales and data storage is the responsibility of the research project group leader, and should be confirmed in writing at the outset of the research programme.

3.4 Acknowledgements

The contributions of formal collaborators and all others who directly assist or indirectly support the research must be properly acknowledged. This applies to any circumstances in which statements about the research are made, including provision of information about the nature and process of the research, as well as in the final publication. Where appropriate, the sponsors of the research should be acknowledged according to an appropriate formulation, normally agreed at the onset of the project.

The issue of authorship is important in the context of good research practice, and Tate expects the matter to be taken seriously. If a paper is jointly authored, all named individuals should be able to identify their contributions. The practice of honorary authorship is unacceptable (i.e. only those who have contributed to the research should be listed).

3.5 Rights

- **Clearing copyright**

Research which contains third party copyright material, whether from text or through reproduction of images, should always carry an acknowledgement of the original source and, unless the quote is either insubstantial or fair dealing rules apply, it must be cleared for use. Fair dealing rules permit copying for research or private study. This will only apply, however, when research is undertaken for a non-commercial purpose. It is likely that any research undertaken for a fee will be deemed commercial and therefore not able to benefit from fair dealing rules.

Guidance on any of these issues can be sought from Tate's Copyright Manager.

- **Intellectual property**

Unless otherwise agreed, Tate owns the intellectual property arising from research undertaken by employees in the course of their employment (see *Employee Handbook*, section 4.4).

Tate may waive copyright in certain circumstances, where this is not deemed to be prejudicial to Tate's interests. Unless otherwise agreed, Tate does not own the output from the research of students attached to Tate. If it is necessary for Tate to own this IP, then this must be the subject of a written agreement with the student

The types of IP that might be generated by research can vary and attention should be given to protection of that IP in the final research. Examples might include:

- copyright in a written report: copyright is automatic and there is no need for the formality of registration. Use of the symbol © Tate will ensure third parties are aware of Tate's rights in the published research
- artists' interviews: copyright will belong to the artist and Tate. The artist should be asked before interview for authorisation to make the interview public in published form.
- new photographs of art-works and views including raking, infrared and x-ray are protected by copyright. Copyright in photographs taken by Tate employees will belong normally to Tate.
- scientific techniques can be protected by patent where they meet criteria on novelty and where the process is kept confidential and there is no disclosure before an application is made for registration (the latter point may have implications for publication of the research).

- **Rights of participants in research projects**

In projects involving interviews with or surveys of people outside the project team, it is the responsibility of the researcher to ensure that:

- participants are comprehensively informed about the research so that are able to give informed consent;
- participants are openly asked to give their consent to take part and to any subsequent attributable use of their comments and other related materials;
- participants are told who is sponsoring the research and of any commercial outcomes it may have;
- undertakings made to participants are honoured;
- the research respects the interests of the participants;
- participants are assured that they may withdraw from the project at any time and their data destroyed, and that their withdrawal will be accepted without question;
- participants are treated with respect at all times.

Recordings of participants must be kept in a secure place and not released for use by others unrelated to the project without the participants' permission.

4. Observance of the Code

4.1 Familiarity with the Code

All staff involved in research at whatever level, and external researchers associated with Tate, should familiarise themselves with the Code so that its principles are embedded within the culture at Tate.

The Head of Research is responsible for ensuring that all those engaged in research at, or in association with, Tate have a copy of the Code or know where they can consult it, and are aware of its implications in relation to the conduct of their research projects.

Where researchers are uncertain about the applicability of aspects of the Code to their project, they should consult the Head of Research or senior colleagues in the Research department. This is particularly pertinent where the researcher is aware that there are or may be ethical implications that need approval or wider discussion.

4.2 Monitoring the conduct of research

It is the responsibility of project leaders to discuss with their managers all aspects of the progress and management of the projects. Clarity, transparency and openness are essential in order to ensure the delivery of the research and its proper management.

Project leaders may also be asked to prepare full reports of the progress and management of their projects to the Head of Research, who will monitor the conduct of the research and report issues of concern to Divisional Directors or to the Director.

Responsibility for compliance with the Code rests mainly with Divisional Directors in relation to research undertaken by staff within their teams or by external researchers working on projects in association with their teams.

Failure to comply with the provisions of the Code may be grounds for action to be taken by Tate, including under its disciplinary procedure (see *Employee Handbook*, section 15) in relation to employees. Tate may choose to lodge a complaint with the sponsors or host institution of any researcher who was not a Tate employee and who was found not to comply with the Code.

4.3 Misconduct

Tate defines academic misconduct as committing an act whereby the researcher knowingly and deliberately seeks to corrupt, misrepresent or to falsify the outcomes of academic or professional study, scholarship or research. Misconduct may include:

- demonstrable breach of the Code
- plagiarism
- the exploitation or misrepresentation of the work or expressed thoughts of others as one's own without permission or acknowledgement
- fabrication of results or false claims
- intentional damage to, or removal of, the research-related property of another
- intentional non-compliance with the terms and conditions governing the award of external funding for research within Tate, or with Tate's policies governing research, including accounting requirements, ethical and legal requirements, and health and safety requirements.
- applications with inaccurate or fraudulent information.

Staff have a duty to report misconduct by other parties in the prosecution of research, where they have good reason to believe it is happening. Everyone should feel able to report misconduct in good faith without fear of victimisation or reprisal. Claims of misconduct will be reported to the most appropriate manager and will be investigated promptly. Where claims are made about external researchers, an appropriate manager within Tate will discuss the claim with the researcher in question so that they are aware of the allegation. Claims which are substantiated or are serious in nature will be reported to the Director, who will decide upon the appropriate course of action to be taken. In this the Director may choose to seek guidance from the Ethics Committee, a subcommittee of the Board of Trustees.

Acknowledgements

A number of Codes of Good Research Practice and related materials produced by other institutions have been consulted in the preparation of this document (see below). The author would like to gratefully acknowledge the University of Edinburgh for its agreement to allow its Code to form the initial basis of this document.

Code of Good Practice in Research, University of Edinburgh (<http://www.research-innovation.ed.ac.uk/information/goodresearchpractise.pdf>)

Code of Good Research Practice, University of Surrey, School of Biomedical and Molecular Sciences (<http://www.surrey.ac.uk/SBMS/research/good-practice.html>)

Marcia Pointon, 'A Report on the Strategic Direction and Management of Tate's Research Programme', 2006.

Royal College of Art, 'Good Research Practice', *Research Handbook 2005-6*, pp120-30 (this includes a useful list of resources and links to policy documents produced by a range of institutions engaged in research).

Jennifer Mundy
Head of Collection Research, June 2006

Appendix 2

Table 1 – Stages of the research process

Table 1. Stages of the research process		
[PR] = Performance Room [PE] = Performance Event [T] = Talk		
STAGE 1: INDUCTION		
What	When	Where
<p>Introduction to both the collaborative organisations and setting up the collaboration which involved:</p> <ul style="list-style-type: none"> -Induction to London South Bank University, -Induction to Tate Research and meeting with the other Collaborative PhD students -Meetings with my Tate facilitator, Jane Burton 	<p>October 2011 - March 2012</p>	<p>London South Bank University Tate Research & Tate Media</p>
STAGE 2: RESEARCH FIELDWORK		
What	When	Where
<p>This period fully encapsulated my embedded research position in Tate primarily through the following: observation of implementation meetings about the <i>BMW Tate Live</i> programme; observations at the "Performance Room" backstage; informal meetings and discussions with my Tate facilitator and the members of the Tate Media team.</p> <p>The information collected from these instances as well as the opportunity to be situated in Tate while the programme developed allowed me to produce 3 notebooks of ethnographic notes and a preliminary account of the emergent themes that I identified during this process.</p>	<p>April 2012 - February 2014</p>	<p>Tate Britain (meeting rooms, offices) Tate Modern (meeting rooms, performance backstage, event spaces)</p>
Case Study - <i>BMW Tate Live</i> - Performances		
<p>Pablo Bronstein, "Constantinople Kaleidoscope" [PR]</p>	<p>26-Apr-12</p>	<p>Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)</p>

Emily Roysdon, "I am a helicopter, camera, queen" [PR]	31-May-12	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Harrell Fletcher, "Where I'm Calling From" [PR]	28-Jun-12	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Suzanne Lacy, "Silver Action" [PE]	03-Feb-13	Tate Modern (The Tanks)
Joan Jonas, "Draw Without Looking" [PR]	28-Feb-13	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Charles Atlas, "MC9" Installation and 3x[PE]	21 to 25 Mar-13	Tate Modern (The Tanks)
Liu Ding, "Almost Avantgarde" [PR]	16-May-13	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Meiro Koizumi, "The Birth of Tragedy" [PR]	13-Jun-13	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Nicoline van Harskamp, "English Forecast" [PR]	19-Sep-13	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Isidoro Valcárcel Medina, "18 Pictures and 18 Stories" [PE]	04-Oct-13	Tate Modern (Starr Cinema / Auditorium)
Ragnar Kjartansson, "Variation on Meat Joy" [PR]	24-Oct-13	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Conference: "BMW Tate Live: Experience as Institution - Part 1: Artist Collectives and Cultural Platforms in Africa"	29-Nov-13	Tate Modern (Starr Cinema / Auditorium)
Daniel Linehan, "untitled duet" [PR]	12-Dec-13	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Cally Spooner, "And You Were Wonderful, On Stage" [PE]	21-Jan-14	Tate Britain (rotunda - staircase)
Tim Etchells and FormContent, "It's moving from I to It - The Play" [PE]	30-Jan-14	Tate Modern (permanent collection)

Cally Spooner, "He's in a Great Place! (A film trailer for And You Were Wonderful, On Stage)" [PR]	27-Feb-14	Online broadcast from Tate Modern (McAuley Gallery, Clare Studio)
STAGE 3: PRELIMINARY ANALYSIS & MONITORING		
What	When	Where
<p>During this period, I completed the preliminary analysis of my field notes and solidified the connections between the emergent fieldwork themes and my research questions.</p> <p>Also, I continued to monitor the development of the <i>BMW Tate Live</i> programme by attending relevant events and talks. The focus was put again on the "Performance Room" strand of the programme of which I attended all the production and backstage situated again among the "social media team".</p> <p>Finally, from February 2014 until July 2014 took place the <i>Cultural Value and the Digital</i> research project on which was linked to my PhD.</p>	March 2014 - December 2015	Tate Modern (for <i>BMW Tate Live</i> monitoring)
Case Study - BMW Tate Live - Performances / Events		
Joëlle Tuerlinckx, "THAT'S IT! (+3 free minutes)" [PE]	04-Apr-14	Tate Modern (Starr Cinema / Auditorium)
"On Liveness: Pre/During/Post" [T]	10-Apr-14	Tate Modern (Starr Cinema / Auditorium)
Bojana Cvejić, "Spatial Confessions" [PR]	22-May-14	Online broadcast from Tate Modern (McAuley Gallery, Clare Studio)
Bojana Cvejić, "Spatial Confessions - Moving Part" [PE]	21 to 24 May-14	Tate Modern (Turbine Hall)
Bojana Cvejić, "Spatial Confessions - Speaking Part" [Conference]	24-May-14	Tate Modern (Starr Cinema / Auditorium)
Selma and Sofiane Ouissi, "Les Yeux d'Argos" [PR]	18-Sep-14	Online broadcast from Tate Modern (McAuley Gallery, Clare Studio)
"On Publicness" [T]	29-Sep-14	Tate Modern (Starr Cinema / Auditorium)
Alexandra Bachzetsis, "From A to B via C" [PR]	23-Oct-14	Online broadcast from Tate Modern (McAuley Gallery, Clare Studio)

"On Mediated Experience: Transforming Performance" [T]	27-Oct-14	Tate Modern (Starr Cinema / Auditorium)
"The Future of Live" [T]	01-Dec-14	Tate Modern (Starr Cinema / Auditorium)
Nora Schultz, "Terminal +" [PR]	11-Dec-14	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Boris Charmatz, "If Tate Modern was Musée de la danse?" [PE]	15 and 16 May-15	Tate Modern (Turbine Hall, gallery spaces)
Mary Reid Kelley, "This is Offal" [PR]	19-Nov-15	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Otobong Nkanga, "Diaoptasia" [PR]	26-Nov-15	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Naufus Ramírez Figueroa, "Illusion of Matter" [PR]	03-Dec-15	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)
Michael Smith, "Excuse me!?!...I'm looking for the 'Fountain of Youth'" [PR]	10-Dec-15	Online broadcast from Tate Modern (McAuley Gallery, Clore Studio)

STAGE 4: WRITE UP & END OF MONITORING

What	When	Where
In this last period of composing the thesis, my monitoring of the <i>BMW Tate Live</i> came to an end. I stayed informed about events and sporadically attended few of the performances either of the Tate Modern new building (2016) or of the "Live Exhibition" (2017) in order to have a holistic understanding of how the programme developed and how this development was consistent to my research findings.	January 2016 - April 2017	Tate Modern (for BMW Tate Live monitoring)
Case Study - BMW Tate Live - Performances / Events		
Performance Events as part of the opening weekend / weeks of the new Tate Modern.	17 June - 3 July 2016	Tate Modern (Turbine Hall, gallery spaces)
Tarek Atoui, "The Reverse Collection" Installation & [PE]	17 Jun - 5 Oct 2016	Tate Modern (The Tanks)
"Remaking the World: Experience from Design and Performance" [T]	27-Feb-17	Tate Modern (Starr Cinema / Auditorium)

"BMW Tate Live Exhibition: Ten Days Six Nights" Installations & [PE]	24 Mar - 2 Apr 2017	Tate Modern (The Tanks)
--	------------------------	-------------------------

Appendix 3

Email communication with my Tate facilitator Jane Burton on the 15th of March 2012.

The communication preceded our planned meeting on the 19th of March and Mrs Burton sent me a list of the Tate Media projects that could potentially be my research case studies (subject to further discuss in our meeting).

Ioanna, it would be useful to know more about what might best work for you in terms of a project/s.

Here are some notes on some of my Tate Media projects that are just kicking off - if you give me a steer on which might be of interest I can come equipped:

1) Lost Art - collaboration with Channel 4 and AHRC - an online project that explores important artworks that no longer exist - stolen, decayed, ephemeral, lost, destroyed etc. Includes around 12 films and other archival materials in a variety of media, presented forensically on tables in a virtual warehouse - allowing the user to piece together the stories of these lost works. Launching May.

2) Google collaborative drawing project - not film in a literal sense, but super cool and resulting in multiple animations. This will be a crowd-sourced project, located online and in an installation at Tate Modern. Artists will draw the first frames in an animation sequence, responding to a given theme, and then anybody can pick up the thread to take a line for a walk (online or in the gallery, using specially created digital drawing tools). Multiple animations can emerge from the original seed, in a branching, tree-like structure. Launching end of June/early July)

3) Hirst - documentary for Channel 4 and an immersive, interactive online experience of the show produced by Tate Media for Channel 4, shot using ground-breaking 360 degree cameras, that allow the viewer to explore the Tate's Hirst exhibition in an online private view. Launching April 2nd.

4) The Space: Tate Media will be making around 20 new films that capture the best of the visual arts happening across the country between May and October 2012. This is a collaboration with ACE and BBC and will be broadcast on multiple digital platforms. Launching May 2012. Its part of a wider project funded by ACE that involves around 40 arts organisations across the country.

5) Ongoing: TateShots, our weekly video podcast goes from strength to strength. We also produce around 3 longer documentaries each year for our online channels.

6) This is Britain Campaign: around 10 short films with celebrities talking about works both historic and modern that mean something to them and that express an essence of Britishness. These have been produced as part of a bigger Tate Britain marketing campaign and are due to be released over the year, from April.

7) Performance Room: Live visual art performance, with 5 events running across the year from Tate Modern. The first is on 22 March, with artist Jerome Bell, and Tate Media are filming and live-streaming the performance into YouTube, the only way you can watch it. A discussion panel follows the performance, but questions can only be asked remotely via social media.

8) Unilever Series: to commemorate the 10 year run of the Unilever series we will run a social media campaign to ask people to send in their footage, and snaps of all the works in the series. We will bring them together into a film that will be a people's tribute to the series, cut to an appropriately anthemic soundtrack. For distribution online. Project launching c. June.

I'm sure there are things the Learning teams are doing if you're interested in that angle - but if you are let me know and I'll see if anyone else who knows about this area can come along.

Best
Jane

Appendix 4

Table 2 – Selection of primary data & Fieldwork notes

Table 2. Selection of primary data (anonymised) - Notes from fieldwork		
<p><u>Departments' row:</u> The abbreviations stand for the equivalent departments at Tate that phrased the quote or participated in a specific discussion, ie.: Cu (Curatorial), Des (Design), Dev (Development), Lrn (Learning), Ma (Marketing), Md (Media), Md ext (Media - External Production Company), Pr (Press), Web (Tate Online)</p> <p>While [Res] stands for <i>Researcher's notes from the field</i> (if not differently indicated) and [artist] for an artist's quote that I collected (usually during the backstage of a performance or the Q&A)</p> <p>The "/" symbol indicates a conversation or dialogue between people from different departments.</p> <p><u>Date row:</u> All dates indicate data collected in implementation meetings except for the ones that are coded with [PR] or [PE] - these stand for: [PR] = Performance Room (backstage of the live performance broadcast), [PE] = Performance Event (backstage of live event at Tate)</p>		
Departments	Date	Quote
2012		
Md	March 2012	Posting content in a way that is interesting to our audiences in the places where they expect to find it' (...) So that makes sense for us to go where those people are - to go to where the people are and audiences already are"
Dev	11.04.2012	"Everything has to be filmed and be available online?"
[Res]	11.04.2012	Live streaming as an obscure and experimental area
Md	11.04.2012	"We can't rebuild the YouTube page but we can turn things on and off"
Md	11.04.2012	"The comments maybe shouldn't be next to the video but at the bottom / not obstruct the vision"
Md / Ma	11.04.2012	"The whole point of being on YouTube is to address to a YouTube audience" / "Is YouTube the right channel to do this project on?" "It's not an audience development thing, it is addressing to people that already know about it"
Md	11.04.2012	"We haven't done it before and we should make sure how this is going to happen" (i.e. YouTube promotion)

Md (ext)	17.05.2012	“your screen is your horizon to the room’
Cu	17.05.2012	The remote interview with Emily (Roysdon) at Stockholm through Skype -> the whole idea behind the project is expressed that way
Cu	17.05.2012	""The word is out more this time because of the volunteering applications (Likes on Facebook) // last time it was difficult for people to find."
[Res]	31.05.2012 [PR]	Emily (Roysdon) suggests the following subjects to discuss in the Q&A: <ul style="list-style-type: none"> *the context of having volunteers *the relationship with the camera *when putting things /signs in front of the camera lens *the title of the piece and the rest of the text that is in there *the choreography, the movements of people in the space <p style="text-align: center;">How people will frame it?</p>
[Res]	31.05.2012 [PR]	<u>DURING the [PR]:</u> <ul style="list-style-type: none"> *The unexpected – things that might happen, sounds that weren't expected *queer as political and not identity based - Emily From 450 to 1500 watched it - 275 people stayed until the end *suggestion to cover the questions that were left as a blog post AFTER/ maybe the artist would like to answer them with the Tate hashtag or answer them in the Tate Blog *the shadow of the camera person on people's bodies in the Turbine Hall – interesting intervention (unintended – it couldn't be really flagged out from the video and camera team) *good vibe – enjoyable and fun for everyone – informal feeling *the flow of the questions was happening more during the Q&A than during the performance time. People were actually paying attention to the performance itself. Succeeded a good result/balance between Live, Q&A

Md (ext)	28.06.2012 [PR]	"Harrell Fletcher has chosen one street artist (busker) to come and perform in the space, which he met at Liverpool street station on Tuesday the 26 of June (Stanley). He is around 55-60 originally from Caribbean, he feels comfortable for what he sings, he has a personal story. The camera is going to be still and fixed, wide angle shot and at the time of his performance he might get some questions from Harrell (Harrell as an artist and Harrell as a curator of the performance himself and in the end the Q&A will include Stanley). 'Yeah I know, how does that differ from an MTV unplugged..?' "
Md	28.06.2012 [PR]	Tate Media asked the busker - artist not to sing anything apart from his own work but there is a discussion going on that he might finally go for a more popular song as well.
Md	28.06.2012 [PR]	'Wrong-bad technological day' (This phrase was said at the end of the performance by Harrell Fletcher since the Internet went down 10 minutes before the performance)
Md	28.06.2012 [PR]	'you did have so many nice things to say that you probably didn't need questions at all' This phrase was said from a person from the Tate Media team to the curator that conducts the Q&A with the artist
Md (ext)	28.06.2012 [PR]	"it's Youtube... so that's the point of it, people to stay on it for a minute or so and then give up" At the end of the performance, a person from the Live-streaming company tries to explain the number of hits of the performance
Md	10.12.2012	The series will be covered in more documentary style, with 3min films rather than a trailer (maybe no trailer at all)
Cu / Md	10.12.2012	The important separation between: Performance Room Performance Event Press release before Christmas and a series trailers to introduce the new format
Ma	10.12.2012	"How are we going to get thousand people involved?" This phrase is said in a presentation of the 2013 programme which is changing format. From just Performance Room it is moving on Performance Event and Transformations, the learning department's part of the programme

2013		
Md	21.01.2013	The thought of Live streaming? Would that make it 'Extra-Live'? Putting up online only the archived version of the piece - "the 'liveness' as the supporting aspect of BMW"
Ma	21.01.2013	Digital Ad campaign – international and UK based -“press is getting even more digital”
Pr	21.01.2013	"The nature of the programme is digital based...so the digital space seems to be the best (space) to promote it."
Md	21.01.2013	suggestion to "make a 'behind the scenes' video or photography before the performance room in order to engage people"
Web	21.01.2013	suggestion for " two kinds of blogs: -media, blogging side (supported by Tate Media people) -behind the scenes: expressing the curatorial side of it
Md	21.01.2013	on Joan Jonas trailer – “we want Joan in the video, Catherine could do it but we have a lot of videos with Catherine...”
Md	21.01.2013	Streaming Tank –the external production team would offer a technical package to the artist in order to engage more with video than last year (light and camera-wise) -> Make an option for the artist
[Res]	03.02.2013 [PE]	Suzanne Lacy - Sliver Action Participation of the audience only through social media, the audience present in the performance could not take part in the discussions happening in the space except if they were sending questions through twitter - people in the space felt excluded from the event
Ma	27.02.2013	BMW Overview - "marketing and Logo they absolutely love it. They feel that the project has a character now" Also, "Satellite event that BMW will be involved in? – they are excited about this, positive meeting"
Ma	27.02.2013	"No free YouTube adverts -> maybe this way the “crappy comments” will disappear
Ma	27.02.2013	"Wanting quality audience and other organizations in London to re-tweet"
Md	27.02.2013	Blogpost afterwards "Here are all the great comments"

Md	27.02.2013	Trying to change the presentation of the Q&A, make it more interactive, "better" this year, speaking directly to the camera "we are live right now"
Md/Cu	27.02.2013	Trying to engage as many people as possible to the Joan Jonas performance (which is the big name) and SUSTAIN THE INTEREST (Broadcasting everywhere in the world except China)
Cu	27.02.2013	Curatorial & artists' mailing list – separate from other departments? Create an e-flyer for them within the trailers and blog posts for BMW series - Something that will make it look a bit more inviting
Md	27.02.2013	<i>"We need to think carefully how we'll get most value out of the budget that we have for video"</i> The video footage is now split between: Video trailer – mpu (20sec – 30sec) Video trailer performance room Video ads – available at the Guardian and selected network, makes it more targeted, goes to the performance people Archive footage available almost directly after the live event
[Res]	28.02.2013 [PR]	Joan Jonas - Drawing without looking Notes: "That's it, don't go away, we'll be right back" Joan Jonas *Questions on the social media team's google doc were ready beforehand A note to add the <i>Place</i> that people come from in the questions that were sent to CW if possible #BMWTateLive and #BMWTateLiveQ
Ma	18.03. 2013	BMW are coming down to see the rehearsal and performance on Thursday
Lrn	18.03. 2013	"It took us much longer than we anticipated to find the artistic director"
Ma	18.03. 2013	Who is coming to the Charles Atlas' performance (paid event) and who to the open installation? / Other cultural organisations tweet about Tate Live - e-flux getting the word around although expensive to do so

Ma	18.03. 2013	*Discussing of Marketing evaluations and Tate Media evaluations of the event (evaluation by the end of each event) -> information that doesn't go online but helps the departments know and update BMW accordingly (mini evaluations -> year evaluation)
[Res]	21.03.2013 - 25.03.2013 [PE]	The collaboration of Charles Atlas and Paris-based dancer and choreographer duo Cecilia Bengolea and Francois Chaignaud with live video editing and projection
[Res]	25.03.2013 [installation of P.E in the Tanks]	Charles Atlas installation at the Tanks - Tate Modern An archive - garden of videos The Tanks, people can walk around the video screens, have a holistic and individual experience at the same time 7 sheets hanging from the ceiling, 3 TV screens playing VHS video, 2 LCD screens with an integrated speaker in front of them suddenly a countdown which starts in one screen and continues counting in another or in multiple screens simultaneously
Md	10.04. 2013	"What can we do with the content once it happened?" Try to establish an audience for the series ("on demand") The possibility of a media publisher – maybe YouTube- where they could share the videos
Ma	10.04. 2013	BMW are focused on the content having life after the event happening Tate as brand – what can we do for value? What can we do to get to a different audience?
Lrn	10.04. 2013	"Does visitor experience know of what we do? This is something we always question"
Cu	10.04. 2013	No venue attached to the performance room BUT they are discussing of changing the venue of the performance event - maybe collaborating with Sadler's Wells at some point

[Res]	24.04.2013	<p>('Notes from a brief meeting with head of Tate Online, following an informal intro by my Tate facilitator):</p> <ul style="list-style-type: none"> '*'who is involved in the production of digital content? **"Fish where the fish are" *The differences in the level of operation and thinking of the Learning department comparing to the Marketing and Communications regarding the digital *The importance of integrating audience evaluation as part of institutional processes - Tate as an open and generous institution *The importance of the social *Appreciating the value of Live and the ways to facilitate that
Cu	1.5. 2013	"early September – bad timing for the art world, lots of people are away, maybe change the performance room to another date?"
Ma	1.5. 2013	<p><i>(speaking about the Thought workshops)</i> "we don't really know how it's going to work"</p> <p>starting immediately from next year - Recruitment of the participants (30 people)</p>
Web	1.5. 2013	The website needs content 3 days before the publishing'
Ma	1.5. 2013	"Traditional advertising is not going to happen. What is realistic and what channels can we use?"
Web	1.5. 2013	Are they planning a blog series for the participants (of the Thought workshops)? We should know it!
Md	1.5. 2013	"live streaming is not cheap, maybe we have to consider it for the future"
Ma	1.5. 2013	<ol style="list-style-type: none"> 1.'No way people will stay on for 60minutes long" 2. "What the purpose of watching it live and not watching it as an archive version?"
Md	1.5. 2013	"drop-in art party?" – DJ, disco-ball, subtitles, music -> sounds fun and nice to look at
Cu	16.05. 2013 [PR]	worried whether there are going to be enough questions for the artist and wondered maybe they could ask some themselves
Cu	16.05. 2013 [PR]	On the Joan Jonas performance a question was asked which was from Alexandria, Egypt. They wondered whether this was directed/created by the Tate Media team or whether it was actually real..
Ma	16.05. 2013 [PR]	"Negativity doesn't happen anywhere except for the time that it was advertised on YouTube"

[Res]	16.05. 2013 [PR]	A decision from curatorial during the Performance Room: The words 'shit' and 'cunt' were removed by the Gilbert and George artwork
Ma	22.05.2013	"When is curatorial free? We need to know which are the next performance practices?"
Md	22.05.2013	*Liu Ding went well, got quite a lot of press although the project was quite experimental and the trailer wasn't that exciting / *'Next day's version' is a bit more edited – doesn't change the performance but takes out the clumsiness
Ma	22.05.2013	"We are all so busy and there is no time to chase the results when you need them"
Md	22.05.2013	Music for Liu Ding -> they had to clear out the music for copyrights etc Curatorial did it, however is this a job of Curatorial or Tate media? Who does all the arrangements? Hopefully it won't come up again as an issue
Ma	22.05.2013	The curatorial needs marketing to generate an email which they could send out to curatorial mailing list and artists Train up the curatorial in order to be able to help – to be able do such things themselves
[Res]	13.06.2013 [PR]	Meiro Koizumi - The birth of tragedy Notes: A visually very interesting performance. Questions from the audience arrive even before the performance (not that common) The pop artist 'Jessy J' was having a free gig outside the Tate Modern and as such she retweeted Tate and suddenly the institution had 500 new followers in 1 minute - The person from Marketing that was part of the social media team that evening, was extremely excited about that as this retweet brought some traffic to the Performance Room as well. Issue: Lights wouldn't go up for more than 30sec – the black screen ->made people think, is it finished?

Cu	23.07.2013	<p>Isidoro Medina – ending with the publication of a book</p> <p>This event / talk is taking place at the Starr Auditorium in Tate</p> <p>/</p> <p>Linking our <i>status</i> as a museum with the live programming that we are doing - "It's not just singing or dancing. It's part of the bigger picture"</p> <p>/</p> <p>"we are now trying to deal with different egos...we want the audience to experience the work than hear and know about the work..."</p> <p>*Global agenda of Tate (i.e. an event as "part of the African agenda")</p> <p>"museum's responsibility to write history as we speak"</p>
Md	23.07.2013	<p>"..it's funny to say that in (about) the Performance Room"</p> <p>(a comment that responded - during an informal exchange and in between laughs- to a curator's phrase that described the Performance Room as a composition of "Text, video, projection, sounds...an interaction with the audience..."</p>
Lrn / Cu	23.07.2013	<p>Curatorial is asking more details about the selection process for the 'Thought Workshops'-</p> <p>"What were the criteria of selection?"</p> <p>Learning: Criteria evolved on the course of the day – awareness and contribution to the group & representation of ideas across the board (34 people working together)</p> <p>Also, 2 people from BMW applied and they are taking part in the workshops</p> <p>Saturday 27/7 first meeting of all the participants – commonalities and ideas</p> <p>Broader theme of change and transformation</p>
Web	23.07.2013	<p>"are you taking to the Research department at all since there is research involved?"</p>
Md	23.07.2013	<p>Building different ways of communication via multiple media and channels (promoting people's and Tate's wish for change)</p> <p>The example of Stephen Fry & Richard Dorking – online platform of discussion using video, text, etc -> online debating platform</p> <p>And how about documentation?</p>
Pr	23.07.2013	<p>A suggestion to send a journalist to cover the 'Thought workshop' so we could get people to come to the keynote speeches – "a journalist from the Guardian theatre critique would be really interested in following the project, she follows Quarantine work..."</p>

<p>[Res]</p>	<p>19.09. 2013 [PR]</p>	<p>Nicoline van Harskamp - 'English Forecast' *Guidelines to the audience in advance (on how to watch the performance as well as preparing them to interact with the performers by recording themselves etc) - "Join us and record yourself as you take part in the performance"</p> <p>*The media producer, situated in the 'social media team' is preparing questions in advance for the Q&A.</p> <p>[This and Liu Ding's performance, both have to do with text (text read// text performed//text mediated – ideas mediated) -> actors being and becoming agents (actors of ideas) Keywords in the text "capitalism", "colonization"]</p> <p>*The artist had a lot of tension about the end-result and in general it was quite a stressful backstage (more than usual) which affected the behind the scenes spirit</p>
<p>[Res]</p>	<p>4.10.2013 [PE]</p>	<p>Isidoro Valsecchi Medina '18 pictures and 18 stories' Isidoro -> museum as a mausoleum Durante -> the before and after of the event can be documented and it's still there but what happens during the event is hard / impossible to grasp</p> <p>*The translation process is very slow which makes many people resent, some don't understand what is being said, some are leaving the room]</p> <p>*The space of the event is not similar to the other 'Performance Events' but more like a lecture theatre with specific and specified seats / Also the piece is not that much a performance event rather a presentation / talk and Q&A</p> <p>*The event takes place in the Starr auditorium, including the hanging of 18 pictures on the wall of the auditorium, a culmination of a larger project which produced a printed publication, and the event includes a book signing -> How does this project relates to the BMW Tate Live programme up to now? No digital content, no performance (although Medina is without doubt a very animated speaker) and the end result is a book: a very analogue project and although very interesting I don't understand how it is connected to the rest of the programme</p>

[Res]	[PE]	<p>[the performance event started like a regular Talk but it developed to be an event due to the laughing and the lack of concentration to a certain subject and the gaps of translation from Spanish to English]</p> <p>“The question is (and it is difficult to say) when the before stops and the now begins” (D. Garcia)</p> <p>-“Why is contemporary art so concerned with the past?”</p> <p>-“I don’t think it is concerned but they can’t really get out of it...”</p>
Ma	8.10.2013	<p>[senior member of staff]</p> <p>The BMW is asking ‘How the audience is accessing these performances?’ and whether 'we could play the trailer just before the live broadcast?’</p> <p>Marketing suggests that should 'Have a 'highlights of the last year' video that could play before each performance. In essence the video will prepare the audience and it will say</p> <p>“You are going to see something like this”</p>
Cu	8.10.2013	<p>There is a need for a different trailer, what happened, how you ask questions, the artists etc</p>
Ma	8.10.2013	<p>[senior member of staff]</p> <p>“There is an assumption of a lot of knowledge, we need something that needs very little knowledge (to be able to be understood)!”</p>
Ma	8.10.2013	<p>[senior member of staff]</p> <p>“If you haven’t seen the marketing material, you don’t understand what you see”</p> <p>Play a trailer/highlights just before the performance – Almost like a slideshow that will give the important information [marketing just in video format]</p> <p>& Introduction of the series / launch of the 2014 programme</p>
Ma	8.10.2013	<p>[senior member of staff]</p> <p>Are there question marks in BMW programme? Marketing campaign is all digital – digital as the best way to promote it.</p> <p>Absolutely need to have a backup (the example of Nicoline caused this discussion)</p>
Pr	8.10.2013	<p>“How a press release could work as a space where the artists just test their ideas on?”</p> <p>A suggestion to make a press-release format for the next year so that the artists can prepare it in advance (earlier)</p>

Cu / Ma	8.10.2013	<p>Conference Starr Auditorium (<200 people) – Ticketed event, 5 presentations in 1 day afternoon: contemporary practices & performance (<i>maybe prepare a video for that?</i>)</p> <p>Target audience for the conference: The Tanks and public programme audiences</p> <p>“Crossover audience” in the conference and the keynote event by Learning / the wishful result of thought workshops</p>
Ma	8.10.2013	<p>[senior member of staff]</p> <p>What is the artistic programme for next year? What is the learning programme for next year? With a meeting coming up with BMW, they need to be clear of the content and framework</p> <p>“It’s not about the marketing campaign or the logo but it’s about where this programme is going. We need to address this issue to everyone – Otherwise we are going to lose the sponsorship.”</p>
[Res]	24.10.2013 [PR]	<p>Ragnar Kjartansson - Variation on Meat Joy</p> <p>Notes: The performance is going to be approximately 10-15 min. No rehearsal before the dress rehearsal – just volunteers and the artists wanted them to be free. They don’t really know what to do or how to behave exactly. “You are making rock n roll with your mouth, chew harder and more sound” R.K</p> <p>Re-enactment of another performance – they are eating steak // a visual event “rococo cantina” as R.K. says and a shot “From Ben-Hur to Martin Scorceze”</p> <p>*now on the Tate channel there is a playlist of the rest of the performances for the audience to watch-as-waiting</p>
Ma	28.11.2013	<p>BMW has signed all off! Very happy with the new format...</p>
Pr	28.11.2013	<p>suggestion in one of the next Performance events (either Caly or Joel) to do a special event, for VIPs only or Press</p> <p>Have no audience from the public, only selected-invited artists # BMW asking for more “presence” Maybe do two events?</p>
Ma	28.11.2013	<p>BMW wants to find a way to re-engage press with the partnership</p>

Cu / Ma	28.11.2013	Speaking of the Cally Spooner performance coming up after Christmas "How do you want to make money out of this event?" (Marketing) "Profile is important in this event' (Curatorial)
Md	28.11.2013	website becomes more like a player (highlights, lists of the events and the series, more like an archive). =>opportunity, possibility to live-stream the performance from the Tate website Relationship with YouTube Big change they are working towards: to have the performance streaming on the Tate website not to an external provider & People could see the Live twitter feed on the side of the page
Ma	28.11.2013	"Tate website – quality people" YouTube doesn't give you opportunities to see the rest of the programme or the museum's work in general
Cu	28.11.2013	"The word performance has to be attached to everything"
Des	28.11.2013	"How we branded the previous years and we now make them look as something different"
Cu / Md	28.11.2013	The archival version of BMW – Embedded into the Live Programme "The marketing bit and the archival bit of the website"
Ma	28.11.2013	"The BMW wants a programme that looks as one working harmoniously..." Stick to the word PERFORMANCE
Cu	28.11.2013	Performance Room ("no "s" – no plural") -> is actual performance Performance Event -> is not "the actual thing" 'we want people to be able to click through the performances in Performance Room'
Cu	28.11.2013	The work, the video (archived performance) should be in one place, a link through the blog but not a blog with the work embedded'

Md	28.11.2013	<p>The word 'trailer' does not represent what these films are. This term appeared during this year but what actually is about, is an interview with the artist</p> <p>Maybe in the future split the performance from the Q&A..? Split the interview off in archived version only..?</p> <p>Maybe splitting would be confusing, part 1 and part 2 of each performance.. Maybe next year the format of the Q&A could stand alone? In any case everything is going to be in the same page...</p>
Cu / Ma	28.11.2013	<p>Curatorial: "Can we avoid using so many times the word BMW in a page?"</p> <p>Marketing: "Yes, BMW just wants a page that shows a consistent programme, that happens under its cultural goals etc"</p>
Ma	28.11.2013	Let's bring digital into the Starr Auditorium...
Cu	28.11.2013	<p>"How can you know about this project if you are not on the website? If you don't know the hashtag? If you are not a tech-geek?"</p>
Ma	28.11.2013	Print-based campaign for performance event // BMW predominantly digital campaign mostly for performance room
Cu / Des	28.11.2013	<p>Key names & key dates for next year's project that could become a poster (Curatorial suggestion)</p> <p>"The identity of the programme is inspired by the digital content..." (Design suggestion as part of an IDENTITY REFRESH)</p>
Cu / Ma	28.11.2013	<p>Have a list of names / artists etc and addresses (digital and postal) and create sth like a postcard or just a card that people could have printed / or a digital postcard – invite.</p> <p>Institutional invites or a card that people could pick up in the performance event</p>
2014		
Cu / Pr	07.01.2014	<p>Curatorial: "Should we work with a team that is specialized in performance?"</p> <p>Press: "A person – who worked at the Whitechapel – is going to take care of the press of the project (freelancer)'</p> <p>Curatorial would like to build a team from in-house members -> the need to build "a team" for BMW 2015 and the Tanks re-opening</p>

Cu / Des	07.01.2014	<p>Design: How to create an identity on the pages that introduce to the strand – Seeking an identity</p> <p>Curatorial: Why do we need colour coding?</p> <p>Design: A way to help people view and categorize – recognise the parts of the programme</p> <p>Curatorial: Do we need the brackets? Or can we take the colour from the brackets at least?</p> <p>Design: Brackets create a kind of context, a space for the content to be presented at</p> <p>«The need to make the programme identifiable, because it hasn't been for the past two years»</p>
Cu	07.01.2014	<p>The programme of the last two years hasn't been about «branding». The brackets fit to the BMW Logo but putting them around the image of the performance is not something the curatorial agrees to.</p> <p>(...) Too much information even in the simplified MPUs</p>
Ma / Cu	07.01.2014	<p>Marketing: What would you put on if you would change the poster?</p> <p>Curatorial: put the word performance somewhere and the time</p>
Des	07.01.2014	<p>"sponsors always want the logo bigger and curators want the logo smaller. But that's life and we have to find a balance."</p>
Ma	07.01.2014	<p>21-22 January BMW will be here, it would be nice to show them something</p>
[Res]	12.12.13 [PR]	<p>Daniel Linehan - 'Untitled Duet' Notes</p> <p>The two dancers enter the space and with a robotic (cyborg?) way the synchronously the following lines: "So...I'm in London...it's 8pm..and...I'm at Tate Modern...and you are not here with me...physically...I'm going to do a dance now that lasts for about 18 minutes." [reminds of the Joan Jonas approach to the liveness of the broadcast]</p> <p>-The boundaries and commonalities between dance and non-dance forms using recorded and projected video images (text projected on the wall behind the dancers -Anneleen Keppens)</p> <p>*it's the first time that the trailer of the performance is played in advance of the Live streaming</p> <p>*The tweet 'clap clap' by the artist (pioneer of digital performance) Annie</p>

		Abraham(@annieabrahams) at the end of the performance
[Res]	18.01.2013 [Rehearsal]	<p>Informal discussion with Cally Spooner</p> <p>Re-consideration of "liveness" Museum is forcing the piece to rework itself</p> <p>You have to locate the liveness in the production and not the product</p> <p>The example of TV programmes or clips from advertising companies, where there is a desire for liveness and at the same time this liveness to be controlled or cut short</p> <p>Something authentic and real that turns out to be automated...(the example of lip-sync videos on YouTube, the fake Beyonce song etc)</p> <p><i>"I don't make objects, I make live work with people"</i></p>
[Res]	27.02. 2014 [PR]	<p>Cally Spooner- 'He's in a great place': A film trailer for And You were wonderful on stage</p> <p>*"Watch an artwork live from your sofa" invitation An extended trailer for a future film that doesn't exist yet (a bit like an ad...broadcast)</p> <p>*"betrayals of liveness" / "narcissistic moment of the viewers" / "high art museum as a ready-made"</p> <p>HollyJoice user on Google+ is actually accusing the artist..</p> <p>'so hardly any of it is live? can u clarify again it was LIVE'</p> <p>HollyJoice :</p> <p>'Why didn't you make it all live?? ruins the element of live if there's pre-recorded'</p> <p>#BMWtatelive</p> <p>HollyJoice : one minute ago</p> <p>'did you not think that it would spoil for the audience watching, kknowing that most of it was pre recorded?'</p>

Appendix 5

Table 3 – Selection of fieldwork data & Analysis notes

Table 3. Selection of fieldwork data with interpretation / analysis notes				
Departments	Date	Quote	Theme	Questions / Comments (thematically links to the thesis' analysis)
<p>Departments' row: The abbreviations stand for the equivalent departments at Tate that phrased the quote or participated in a specific discussion, ie.: Cu (Curatorial), Des (Design), Dev (Development), Lrn (Learning), Ma (Marketing), Md (Media), Md ext (Media - External Production Company), Pr (Press), Web (Tate Online)</p> <p>While [Res] stands for <i>Researcher's notes from the field</i> (if not differently indicated) and [artist] for an artist's quote that I collected (usually during the backstage of a performance or the Q&A)</p> <p><u>Date row:</u> All dates indicate data collected in implementation meetings except for the ones that are coded with [PR] or [PE] - these stand for: [PR] = Performance Room (backstage of the live performance broadcast), [PE] = Performance Event (backstage of live event at Tate)</p> <p><u>Also:</u> [nb] = nota bene CV+D = Cultural Value and the Digital research project (2014)</p>				
2012				
Md	March 2012	Posting content in a way that is interesting to our audiences in the places where they expect to find it' (...) So that makes sense for us to go where those people are - to go to where the people are and audiences already are "	Audiences	Fish were the fish are' strategy Chapter 5
Dev	11.04.2012	"Everything has to be filmed and be available online?"	Understanding of media / digital	Chapter 5
[Res]	11.04.2012	Live streaming as an obscure and experimental area	Liveness Broadcasting	Chapter 5
Md	11.04.2012	"We can't rebuild the YouTube page but we can turn things on and off"	Control	Chapter 5 (YouTube) Chapter 5/6 (control - authority upon

				production)
Md	11.04.2012	"The comments maybe shouldn't be next to the video but at the bottom / not obstruct the vision"	Digital Programme Structure / Format Audience	Chapter 5 Spectatorship, what experience is offered in the audience / perception and live participation
Md / Ma	11.04.2012	"The whole point of being on YouTube is to address to a YouTube audience" / "Is YouTube the right channel to do this project on?" "It's not an audience development thing, it is addressing to people that already know about it"	Audience Understanding of media / digital	Chapter 5 (audience - YouTube - how the project was created) An experiment for Tate The expectation for the audience
Md	11.04.2012	"We haven't done it before and we should make sure how this is going to happen" (i.e. YouTube promotion)	Control / Authority Digital	Chapter 5 The importance for the museum to know how to operate this
Md (ext)	17.05.2012	"your screen is your horizon to the room"	Programme structure / format	Chapter 5 (BMW structure and format) The mediated gaze of the audience / mediated broadcasting practices / screen culture
Cu	17.05.2012	The remote interview with Emily (Roysdon) at Stockholm through Skype -> the whole idea behind the project is expressed	Programme structure / format	Chapter 4/5 (BMW structure and format)

		that way		
Cu	17.05.2012	<p>""The word is out more this time because of the volunteering applications (Likes on Facebook) # last time it was difficult for people to find.."</p>	Audiences	<p>Chapter 5 (Audience)</p> <p>(The reference here is in preparation of Emily Roysdon's performance and how difficult it was to find and watch Pablo Bronstein's one)</p>
[Res]	31.05.2012 [PR]	<p>Emily (Roysdon) suggests the following subjects to discuss in the Q&A:</p> <ul style="list-style-type: none"> *the context of having volunteers *the relationship with the camera *when putting things /signs in front of the camera lens *the title of the piece and the rest of the text that is in there *the choreography, the movements of people in the space <p>How people will frame it?</p>	Liveness (dealing with liveness)	<p>Chapters 5/6 (artist dealing with the live element and the unexpected)</p> <p>controlling the Q&A moment</p>
[Res]	31.05.2012 [PR]	<p><u>DURING</u> the [PR]:</p> <ul style="list-style-type: none"> *The unexpected – things that might happen, sounds that weren't expected *queer as political and not identity based - Emily From 450 to 1500 watched it - 275 people stayed until the end *suggestion to cover the questions that were left as a blog post AFTER/ maybe the artist would like to answer them with the Tate hashtag or answer them in the Tate Blog *the shadow of the 	<p>Liveness</p> <p>Audience</p> <p>Participation</p>	<p>Chapter 5</p> <p>Interesting suggestion to respond to the questions later in a blog post – addressing the needs of the audience? (suggestion coming from Media producers)</p>

		<p>camera person on people's bodies in the Turbine Hall – interesting intervention (unintended – it couldn't be really flagged out from the video and camera team)</p> <p>*good vibe – enjoyable and fun for everyone – informal feeling</p> <p>*the flow of the questions was happening more during the Q&A than during the performance time. People were actually paying attention to the performance itself. Succeeded a good result/balance between Live, Q&A</p>		
Md (ext)	28.06.2012 [PR]	<p>"Harrell Fletcher has chosen one street artist (busker) to come and perform in the space, which he met at Liverpool street station on Tuesday the 26 of June (Stanley). He is around 55-60 originally from Caribbean, he feels comfortable for what he sings, he has a personal story. The camera is going to be still and fixed, wide angle shot and at the time of his performance he might get some questions from Harrell (Harrell as an artist and Harrell as a curator of the performance himself and in the end the Q&A will include Stanley.</p> <p>'Yeah I know, how does that differ from an MTV unplugged..?' "</p>	Programme structure / format	<p>Chapter 5 (BMW structure and format)</p> <p>Video production - television culture how the artist deals with the invitation</p> <p>The production team's idea of the performance // see here Garrett Lynch has done a similar comment in his blog about it</p>
Md	28.06.2012 [PR]	<p>Tate Media asked the busker- artist not to sing anything apart from his own work but there is a discussion going on that he might finally go for a more popular song as</p>	Copyright / Brand	<p>Chapter 6 (protecting the brand - being faithful to specific guidelines)</p>

		well.		
Md	28.06.2012 [PR]	<p>'Wrong-bad technological day'</p> <p>(This phrase was said at the end of the performance by Harrell Fletcher since the Internet went down 10 minutes before the performance)</p>	Liveness (dealing with liveness)	<p>Chapter 5 (artist dealing with the live element and the unexpected)</p> <p>The fear or the unknown of the technological</p> <p>[Q] How much can Tate afford this?</p>
Md	28.06.2012 [PR]	<p>'you did have so many nice things to say that you probably didn't need questions at all'</p> <p>This phrase was said from a person from the Tate Media team to the curator that conducts the Q&A with the artist</p>	Audiences Control	<p>Chapter 5 (the Q&A session)</p> <p>The agency upon cultural meaning (and who is entitled to give these interpretations)</p>
Md (ext)	28.06.2012 [PR]	<p>"it's Youtube... so that's the point of it, people to stay on it for a minute or so and then give up"</p> <p>At the end of the performance, a person from the Live-streaming company tries to explain the number of hits of the performance</p>	YouTube Attention economy	Chapter 5 (audience - YouTube)
Md	10.12.2012	The series will be covered in more documentary style, with 3min films rather than a trailer (maybe no trailer at all)	Broadcasting culture	Chapter 5 (BMW structure and format)
Cu / Md	10.12.2012	<p>The important separation between: Performance Room Performance Event</p> <p>Press release before Christmas and a series trailers to introduce the new format</p>	Programme structure / format	<p>Chapter 5/6 (BMW structure and format)</p> <p>Broadcasting culture - the trailer that introduces the new format</p>

Ma	10.12.2012	<p>“How are we going to get thousand people involved?”</p> <p>This phrase is said in a presentation of the 2013 programme, which is changing format. From just Performance Room it is moving on Performance Event and (what was then called) Transformations, the learning department's part of the programme</p>	Audiences	Chapter 5/6 (audiences - targeted audience?)
2013				
Md	21.01.2013	<p>The thought of Live streaming? Would that make it 'Extra-Live'? Putting up online only the archived version of the piece -</p> <p>"the 'liveness' as the supporting aspect of BMW"</p>	Liveness	<p>Chapter 5 (Liveness)</p> <p>extended liveness - how does the medium act as an extended platform into a specific moment in time</p>
Ma	21.01.2013	Digital Ad campaign – international and UK based - “press is getting even more digital”	Press Digital	Chapter 6 Press as part of a branding strategy and continuity in the ways that the institution is being presented in the public
Pr	21.01.2013	"The nature of the programme is digital based...so the digital space seems to be the best (space) to promote it."	Press Digital	Chapter 5/6 - the understanding of the digital space
Md	21.01.2013	suggestion to "make a 'behind the scenes' video or photography before the performance room in order to engage people "	Audiences Broadcasting culture	Chapter 5 (audience - YouTube - how the project was created)

Web	21.01.2013	suggestion for " two kinds of blogs: -media, blogging side (supported by Tate Media people) -behind the scenes: expressing the curatorial side of it	Organisational dynamics Digital	Chapter 5/6 - the understanding of the digital space
Md	21.01.2013	on Joan Jonas trailer – “we want Joan in the video, Catherine could do it but we have a lot of videos with Catherine...”	Broadcasting culture	Chapter 5/6 - Promotion The role and visibility of the artist / The curator Televisual / cinema culture (trailer)
Md	21.01.2013	Streaming Tank –the external production team would offer a technical package to the artist in order to engage more with video than last year (light and camera-wise) -> Make an option for the artist	Broadcasting culture	Chapter 4/5 - how the project was created The role and visibility of the artist
[Res]	03.02.2013 [PE]	Suzanne Lacy - Sliver Action Participation of the audience only through social media, the audience present in the performance could not take part in the discussions happening in the space except if they were sending questions through twitter - people in the space felt excluded from the event	Audience	Chapter 5 - Audience (inclusion & exclusion) Interesting dynamic here and the purpose that the museum serves in regards to its audience
Ma	27.02.2013	BMW Overview - "marketing and Logo they absolutely love it. They feel that the project has a character now" Also, "Satellite event that BMW will be involved in? – they are excited about this, positive meeting"	The brand (the branded character of the project)	Chapter 5 - Brand [nb]: This comment follows a Marketing team's trip to

				Munich to visit the BMW offices and discuss the development of the project
Ma	27.02.2013	"No free YouTube adverts -> maybe this way the "crappy comments" will disappear	Audience Authority upon cultural value Digital	Chapter 5 (audiences - targeted audience?) The idea of 'quality' audience appears and the story with the 'crappy comments' which do not suit the institution Quality as a prerequisite for participation ? [nb]: see also the argument by the digital producer in the CV+D public programme where she discusses the digital audience
Ma	27.02.2013	"Wanting quality audience and other organizations in London to re-tweet"	Audience The brand (the branded character of the project)	Chapter 5 Chapter 6 Quality as a prerequisite for participation? The notion of 'high quality' returns here also as a way to look not just content but also the relevant

				audience for this content
Md	27.02.2013	Blogpost afterwards "Here are all the great comments"	Audiences Control	Chapter 5 (the Q&A session) The agency upon cultural meaning (and who is entitled to <u>choose</u> the 'best' of these questions and interpretations)
Md	27.02.2013	Trying to change the presentation of the Q&A, make it more interactive, "better" this year, speaking directly to the camera " we are live right now "	Audiences Broadcasting culture Liveness	Chapter 5 (the Q&A session) The culture of television broadcasting and configuration of liveness
Md/Cu	27.02.2013	Trying to engage as many people as possible to the Joan Jonas performance (which is the big name) and SUSTAIN THE INTEREST (Broadcasting everywhere in the world except China)	YouTube Attention economy Broadcasting culture	Chapter 5 (audience - YouTube) Also here, the big artist, the big name trying to create fuss out of the programme Sustainability of the programme's
Cu	27.02.2013	Curatorial & artists' mailing list – separate from other departments? Create an e-flyer for them within the trailers and blog posts for BMW series - Something that will make it look a bit more inviting	Audience Organisational dynamics	Chapter 5/6 - Audiences Segregation of audiences according to departments? NICHE INVITATION The curatorial department's mailing list in order to make sure that the

				programme will <u>attract more specialised audience</u>
Md	27.02.2013	<p><i>"We need to think carefully how we'll get most value out of the budget that we have for video"</i></p> <p>The video footage is now split between: <u>Video trailer</u> – mpu (20sec – 30sec) <u>Video trailer performance room</u> <u>Video ads</u> – available at the Guardian and selected network, makes it more targeted, goes to the performance people <u>Archive footage</u> available almost directly after the live event</p>	<p>Video</p> <p>Programming / Budget</p> <p>Broadcasting culture</p>	<p>Chapter 5 - how the project was created</p> <p>The role of video AND the value out of the programme</p>
[Res]	28.02.2013 [PR]	<p>Joan Jonas - Drawing without looking</p> <p>Notes: "That's it, don't go away, we'll be right back" Joan Jonas</p> <p>*Questions on the social media team's google doc were <u>ready beforehand</u> A note to add the <i>Place</i> that people come from in the questions that were sent to CW if possible</p> <p>#BMWTateLive and #BMWTateLiveQ</p>	<p>Liveness (dealing with liveness)</p> <p>Audience</p> <p>Control</p>	<p>Chapter 5 - Televisual character and how the artist is dealing with the performance format</p> <p>Also, the museum's intention to control the Q&A</p>
Ma	18.03.2013	<p>BMW are coming down to see the rehearsal and performance on Thursday</p>	<p>Brand</p> <p>The 'pressure' of the sponsor</p>	<p>Chapter 6 - the sponsor and the institution's relationship with the sponsor</p> <p>[nb]: In advance of Charles Atlas'</p>

				performances and installation at the Tanks
Lrn	18.03. 2013	“It took us much longer than we anticipated to find the artistic director”	Learning department Departmental dynamics	Chapter 6 - [nb]: This comment was made due to a general discomfort/p ressure in the meetings about the Learning side of the project taking longer to implement than the other strands. At the moment the Learning department was programming a series of Thought workshops for which the artistic director was finally the team Quarantine
Ma	18.03. 2013	Who is coming to the Charles Atlas’ performance (paid event) and who to the open installation? / Other cultural organisations tweet about Tate Live - e-flux getting the word around although <u>expensive</u> to do so	Audience The brand	Chapter 5 - target audience Chapter 6- branded institutional character and participation in the market Interesting how a programme planning has to be in line (press and marketing-wise) with the programming

				of other organisations or platforms (such as eflux) - and also how to both connect with and retain an audience
Ma	18.03.2013	*Discussing Marketing evaluations and Tate Media evaluations of the event (evaluation by the end of each event) -> information that doesn't go online but helps the departments know and update BMW accordingly (mini evaluations -> year evaluation)	Marketing department Evaluation of the programme The 'pressure' of the sponsor	Chapter 5 / 6 - The way of evaluating the project Quantitative interest over cultural value *The importance of 'marketing evaluations' which are not going online but for internal consumption and as part of the sponsor's updating
[Res]	21.03.2013 - 25.03.2013 [PE]	The collaboration of Charles Atlas and Paris-based dancer and choreographer duo Cecilia Bengolea and Francois Chaignaud with live video editing and projection	Performance event Liveness The Tanks	Chapter 5- Liveness / presenting performance art The Live video editing moment returns after the 'Tate Live' project in 2009 Tate revisiting established practices *The Tanks' style of presenting performance art

[artist]	online video	<p>Charles Atlas: "the pieces were first created for camera and then they would go on stage. Because me (with Merce Cunningham) we were making films and we were committed to human movement and human body and what the body could do" (...) "It's the first time I'm putting the live dancing into the live installation. Very challenging...there is 3 cameras, 4 dancers and 2 djs.'</p>	<p>Liveness Performance Event</p>	<p>Chapter 5 - Liveness / presenting performance art</p> <p>The cinematic -> the relationship between the camera and the performer (more traditional performance practice)</p> <p>challenge for the artist - but everything happens in one space with Live audience</p> <p>The need to clarify between the documentation and the live experience of performance</p>
[Res]	<p>25.03.2013 [installation of P.E in the Tanks]</p>	<p>Charles Atlas installation at the Tanks - Tate Modern An archive / garden on videos</p> <p>The Tanks, people can walk around the video screens, have a holistic and individual experience at the same time</p> <p>7 sheets hanging from the ceiling, 3 TV screens playing VHS video, 2 LCD screens with an integrated speaker in front of them</p> <p>suddenly a countdown which starts in one screen and continues counting in another or in multiple</p>	<p>Screens Video Performance installation</p>	<p>Chapter 5 -</p> <p>Extending the discussion about the differences of P.R. and P.E.</p> <p>The technological experience in space (dispersed and individual) - Also we could think of the double element of the BMW Tate Live series,</p>

		screens simultaneously		online and offline The event and the installation as physical representations of the programme with audience physically present while the performance room offers a physically present artist in a physically actual room in the museum to access audiences non-present
Md	10.04. 2013	<p>“What can we do with the content once it happened?”</p> <p>Try to establish an audience for the series (“on demand”)</p> <p>The possibility of a media publisher – maybe YouTube- where they could share the videos</p>	<p>Audience</p> <p>YouTube</p> <p>Broadcast culture</p>	<p>Chapter 5 (audience - YouTube)</p> <p>on demand culture</p>
Ma	10.04. 2013	<p>BMW are focused on the content having life after the event happening</p> <p>Tate as brand – what can we do for value? What can we do to get to a different audience?</p>	<p>Value</p> <p>Audience</p>	<p>Chapter 6 - the sponsor and the institution's relationship with the sponsor and the audience</p> <p>audience sustainability</p>
Lrn	10.04. 2013	<p>“Does visitor experience know of what we do? This is something we always question’</p>	<p>Learning department</p> <p>Organisational dynamics</p> <p>Audience</p>	<p>Chapter 6 - Politics / associations and disassociations</p>

Cu	10.04.2013	<p>No venue attached to the performance room BUT they are discussing of changing the venue of the performance event - maybe collaborating with Sadler's Wells at some point</p>	<p>Performance Room</p> <p>Audience</p>	<p>Chapter 5/6 - continuity in the programme</p> <p>The importance for the audience to connect the programme with a specific venue</p>
[Res]	24.04.2013	<p>Notes from a brief meeting with head of Tate Online, following an informal intro by my Tate facilitator:</p> <ul style="list-style-type: none"> *'who is involved in the production of digital content? *"Fish where the fish are" *The differences in the level of operation and thinking of the Learning department comparing to the Marketing and Communications regarding the digital *The importance of integrating audience evaluation as part of institutional processes - Tate as an open and generous institution *The importance of the social *Appreciating the value of Live and the ways to facilitate that 	<p>Digital</p> <p>Organisational dynamics</p> <p>Audience</p>	<p>Chapter 5- The audience as part of the SOCIAL direction of the institution</p> <p>Researcher NB: how the head of the department speaks (almost always) in strategic level and repeats the targets set in the digital strategy etc. Similarities in his words could be found in both this meeting, the presentation he gave at the Towards Tomorrows museum, short interview for CV+D and the CV+D day conference</p>

Cu	1.5. 2013	"early September – bad timing for the art world, lots of people are away, maybe change the performance room to another date?"	Art market Audience Curatorial department	Chapter 5/6: Audiences (target audience and niche invitation) [nb]:this comment is made due to the fact that the next performance room is planned to take place on the 19th of September which according to the curators the 'art audience' and any collectors etc are not going to be around. October is always a better period for the art world in London due to Frieze etc.
Ma	1.5. 2013	<i>(speaking about the Thought workshops)</i> "we don't really know how it's going to work" starting immediately from next year / Recruitment of the participants (30 people)	Cross-departmental communication Learning department	Chapter 6 - institutional practices & politics / the speed that things work in each department
Web	1.5. 2013	The website needs content 3 days before the publishing'	Cross-departmental communication The different speeds of operation inside the institution	Chapter 6 - BUSINESS MODEL institutional practices & politics / the speed that things work in each department

<p>Ma</p>	<p>1.5. 2013</p>	<p>“Traditional advertising is not going to happen. What is realistic and what channels can we use?”</p>	<p>Audiences Advertising</p>	<p>Chapter 5/6 Analogue and digital / what is realistic for revenue generation</p> <p>Interesting how the idea of traditional (print) advertising is coming into discussion / The analogue versus the digital and how the institution prefers the established means of producing value / Also the issue of the <u>budget allocation across departments</u></p>
<p>Web</p>	<p>1.5. 2013</p>	<p>Are they planning a blog series for the participants (of the Thought workshops)? We should know it!</p>	<p>Cross-departmental communication The different speeds of operation inside the institution Learning department</p>	<p>Chapter 6 - departmental dynamics</p> <p>This comment is made since the learning department hasn't updated the rest of the team of the exact plans of the Thought workshops Although the presence of the web team is subtle and in favour of collaborating with everyone they still control a lot</p>

				of the content that comes out and as such they set their limits in order to succeed the deadlines and production preparation etc.
Md	1.5. 2013	“ live streaming is not cheap, maybe we have to consider it for the future”	Liveness / Live Streaming Media production	Chapter 5 / 6 - The structure of the programme / in relation to budget and aspirations [nb]: interesting point - the character of the programme remains a matter of economic plausibility despite the interest or importance put into 'Live'
Ma	1.5. 2013	1. 'No way people will stay on for 60minutes long' 2. “ What the purpose of watching it live and not watching it as an archive version? ”	Marketing department Attention economy Audience	Chapter 5/6 the idea about the audience that each department has and the relation between the live and the archive This discussion comes up due to the fact that Liu Ding's performance on which this meeting is focused is

				<p>going to be a long one and as such the whole performance and Q&A will end up lasting almost an hour. Which also creates the suggestion of gathering all the questions together and maybe answer them in the end etc.</p> <p>The audience sustainability remains an issue as the programme develops // expenditure and budget in relation to success (audience reach and viewing rates)</p> <p>departmental priorities and dynamics</p>
Md	1.5. 2013	<p>"drop-in art party?" – DJ, disco-ball, subtitles, music -> sounds fun and nice to look at</p>	<p>Artist Performance Room</p>	<p>Chapter 5 - Audience (inclusion and exclusion)</p> <p>*Liu Ding's performance imagined as a 'drop-in-party'. Symbolically and metaphorically this is a party where the audience</p>

				is invited but cannot attend just only when the party is finished with Q&A
Cu	16.05. 2013 [PR]	worried whether there are going to be enough questions for the artist and wondered maybe they could ask some themselves	Q&A Authority upon cultural value	Chapter 5 (the Q&A session) The agency upon cultural meaning (and who is entitled to choose the 'best' of these questions and interpretations)
Cu	16.05. 2013 [PR]	On the Joan Jonas performance a question was asked which was from Alexandria, Egypt. They wondered whether this was directed/created by the Tate Media team or whether it was actually real..	Audience Authority upon cultural value	Chapter 5 (the Q&A session) The agency upon cultural meaning (and who/where is the audience?) For the record the question was from Alexandria indeed Curatorial belief vs fear of the digital
Ma	16.05. 2013 [PR]	"Negativity doesn't happen anywhere except for the time that it was advertised on YouTube "	YouTube Audience The role and visibility of the museum	Chapter 5 /6 *The importance for Tate to have a positively charged profile to its audiences / Tate versus the unpredictability of the network or the YouTube

				audience [nb]: This reference is made in relation to the first Performance Room that was advertised via YouTube and the people's comments were a lot but not necessarily appropriate to what the museum was expecting
[Res]	16.05.2013 [PR]	A decision from curatorial during the Performance Room: The words 'shit' and 'cunt' were removed by the Gilbert and George artwork	Audience Authority upon cultural value	Chapter 5/6 What audience is the museum directed towards? The editorial role of the institution / political correctness
Ma	22.05.2013	"When is curatorial free? We need to know which are the next performance practices?"	Cross-departmental communication Organisational dynamics	Chapter 5 - [nb]: This comment is made due to the fact that curatorial staff have been absent from the last few implementation meetings --> How much importance and input does each department put to this project? (in

				<p>this case the curatorial and the value they put on the programme)</p>
<p>Md</p>	<p>22.05.2013</p>	<p>*Liu Ding went well, got quite a lot of press although the project was quite experimental and the trailer wasn't that exciting / *'Next day's version' is a bit more edited - doesn't change the performance but takes out the clumsiness</p>	<p>Media production Video Liveness The role and the visibility of the museum Authority upon interpretation</p>	<p>Chapter 5/6</p> <p>Two interesting points here: <u>First</u> the importance of the trailer to be interesting in order to attract the audience (broadcasting culture) <u>Second</u>, the importance of the museum <i>not to be clumsy</i> - what is the affordance of the museum to flexibility? What kind of issues 'liveness' entails that they wouldn't like to have on the 'archived' version. Usually in performance documentation they would keep that because it is part of the character of the performance - here the performance becomes archived through neatness and</p>

				not through what actually happened
Ma	22.05.2013	"We are all so busy and there is no time to chase the results when you need them"	<p>The different speeds of operation inside the institution</p> <p>The importance of reflexivity</p>	<p>Chapter 6 - reflection to how the museum collects data and what is the value of research in the context of programming</p> <p>Furthermore, even if the reflection or reflexive research exists, what is the organisation doing with it?</p>
Md	22.05.2013	<p><u>Music for Liu Ding</u> -> they had to clear out the music for copyrights etc</p> <p>Curatorial did it, however is this a job of Curatorial or Tate media? Who does all the arrangements? Hopefully it won't come up again as an issue</p>	<p>Copyright</p> <p>cross/interdepartmental communication</p> <p>Liveness</p>	<p>Chapter 5 /6 Institutional dynamics</p> <p>A similar issue had come up with the Harrell Fletcher performance in year 1 - music copyright and who deals with these issues and also why this is not solved in advance of the performance?</p>
Ma	22.05.2013	<p>The curatorial needs marketing to generate an email which they could send out to curatorial mailing list and artists</p> <p><u>Train up the curatorial</u> in order to be able to help / do such things themselves</p>	<p>Interdepartmental communication</p> <p>Audience</p> <p>Digital culture</p>	<p>Chapter 5: the curatorial and how they invite niche audiences / Digital as a culture that has to be embraced by</p>

			<p>the institution (see also J.Stack's interviews etc)</p> <p>[nb]: interesting point - thinking how much each department aims to different audience groups or how the curatorial department is solely focus on the artistic side of things and its communicatio n is strictly directed to a niche audience of people that belong in the art market - however, they want to be using the techniques of the broader marketing and press culture</p>
--	--	--	--

<p>[Res]</p>	<p>13.06.2013 [PR]</p>	<p>Meiro Koizumi - The birth of tragedy Notes: A visually very interesting performance.</p> <p>Questions from the audience arrive even before the performance (not that common)</p> <p>The pop artist 'Jessy J' was having a free gig outside the Tate Modern and as such she retweeted Tate and suddenly the institution had 500 new followers in 1 minute - The person from Marketing that was part of the social media team that evening, was extremely excited about that as this retweet brought some traffic to the Performance Room as well.</p> <p>Issue: Lights wouldn't go up for more than 30sec – the black screen ->made people think, is it finished?</p>	<p>Network Twitter Liveness</p>	<p>Chapter 5 / 6</p> <p>The Jessy J moment is quite an interesting one - as again it made us think about what audience does Tate want in this programme and how a retweet / 'mention' is being considered as a value factor</p>
<p>Cu</p>	<p>23.07.2013</p>	<p>Isidoro Medina – ending with the publication of a book</p> <p>This event / talk is taking place at the Starr Auditorium in Tate</p> <p>/</p> <p>Linking our <i>status</i> as a museum with the live programming that we are doing - "It's not just singing or dancing. It's part of the bigger picture"</p> <p>/</p> <p>"we are now trying to deal with different egos...we want the audience to experience the work than hear and know about the work..."</p> <p>*Global agenda of Tate</p>	<p>Production of knowledge (analogue vs digital)</p> <p>Tate's responsibilities / identity and agenda</p> <p>Curatorial department</p>	<p>Chapter 6</p> <p>The structure - format of the programme</p> <p>The museum's role and responsibility (and how each departments experiences and expresses that)</p> <p>This instance is from the presentation of the next year's programme by curatorial (a powerpoint presentation)</p>

		(i.e. an event as “part of the African agenda”) <p>“museum’s responsibility to write history as we speak”</p>		was included as well) <p>That programme included the change in mentality of the programme, more events rather than just performance room and <u>the return to the auditorium</u></p> <p>It is important for the institution (reflected through the voice of the curatorial department to make the programme part of Tate's profile and global agenda)</p>
Md	23.07.2013	“..it’s funny to say that in (about) the Performance Room” <p>(a comment that responded - during an informal exchange and in between laughs- to a curator's phrase that described the Performance Room as a composition of “Text, video, projection, sounds...an <u>interaction</u> with the audience...”</p>	Curatorial versus media department <p>Interactivity</p> <p>Understanding of the digital moment / media</p> <p>Audience</p>	Chapter 5/6 <p>The format of the project - The understanding of the digital</p> <p>In such small examples we could locate the different conceptions that exists across departments about the digital and its qualities. Also, what kind of forms does the notion of 'interactivity' take between analogue and</p>

				digital settings / directions
Lrn / Cu	23.07.2013	<p>Curatorial is asking more details about the selection process for the 'Thought Workshops'- "What were the criteria of selection?"</p> <p>Learning: Criteria evolved on the course of the day – awareness and contribution to the group & representation of ideas across the board (34 people working together)</p> <p>Also, 2 people from BMW applied and they are taking part in the workshops</p> <p>Saturday 27/7 first meeting of all the participants – commonalities and ideas</p> <p>Broader theme of change and transformation</p>	<p>Interdepartmental communication</p> <p>Audience</p> <p>Learning department</p> <p>Transformation</p>	<p>Interesting that the link to the 'digital transformation' that the institution was working under wasn't made at that point and rather the idea of transformation included more in a way of 'creating concerns about the future of mankind' (learning)</p>
Web	23.07.2013	<p>"are you taking to the <u>Research department</u> at all since there is research involved?"</p>	<p>Interdepartmental communication</p> <p>Research department</p> <p>Embedded research</p>	<p>Chapter 6 - RESEARCHER'S SELF-REFLEXIVE MOMENT</p> <p>This is actually the first time that my presence as a researcher was indicated in one of the implementation meetings but there was no answer to that question and no further concern with this issue.</p> <p>[nb]: the fact that my research was not used at any point as a reference</p>

				point could be indicative of the unrefined position of the research practice in the level of art project implementation (outside the art historical and curatorial field)
Md	23.07.2013	<p>Building different ways of communication via multiple media and channels (promoting people's and Tate's wish for change)</p> <p>The example of Stephen Fry & Richard Dorking – online platform of discussion using video, text, etc -> online debating platform</p> <p>And how about documentation?</p>	<p>Online Platforms</p> <p>Documentation / Archive</p> <p>Communication</p> <p>Audience</p>	<p>Documenting communication as an archive and as part of the performance is an interesting aspect that has been expressed in different ways mostly by the media and sometimes the curatorial department</p>
Pr	23.07.2013	<p>A suggestion to send a journalist to cover the 'Thought workshop' so we could get people to come to the keynote speeches – “a journalist from the Guardian theatre critique would be really interested in following the project, she follows Quarantine work...”</p>	<p>Cultural Authority</p> <p>Press</p> <p>Marketing</p> <p>Audience</p>	<p>*Media coverage as an asset for a dissemination of the project (especially its learning side which seems to be the less strong one)</p> <p>*The Guardian as a gatekeeper of cultural knowledge</p>

<p>[Res]</p>	<p>19.09. 2013 [PR]</p>	<p>Nicoline van Harskamp - 'English Forecast' *Guidelines to the audience in advance (on how to watch the performance as well as preparing them to interact with the performers by recording themselves etc) - "Join us and record yourself as you take part in the performance"</p> <p>*The media producer, situated in the 'social media team' is preparing questions in advance for the Q&A.</p> <p>[This and Liu Ding's performance, both have to do with text (text read// text performed//text mediated – ideas mediated) -> actors being and becoming agents (actors of ideas) Keywords in the text "capitalism", "colonization"]</p> <p>*The artist had a lot of tension about the end-result and in general it was quite a stressful backstage (more than usual) which affected the behind the scenes spirit</p>	<p>Audiences Broadcasting culture Interactivity</p>	<p>Guidelines in advance for the audience in order to structure the experience in a way that they succeed the combination of both watching the full performance and engaging in the discussion afterwards. For instance, video is better viewed 'full screen' & 'with headphones' – how much do they think audiences would follow these guidelines and how much this would change the questions coming in? *The artist is asking from the audience to do something seemingly simple– but the question is who is actually engaging with a performance in such a way 'from home'? However, it needs to be recognised that this is the first artist / Performance</p>
--------------	-----------------------------	--	---	---

				Room that an open call for the audience to participate is voiced. Van Harskamp is proposing an interaction.
[Res]	4.10.2013 [PE]	<p>Isidoro Vlearcel Medina '18 pictures and 18 stories' Isidoro -> museum as a mausoleum Durante -> the before and after of the event can be documented and it's still there but what happens during the event is hard / impossible to grasp</p> <p>*The translation process is very slow which makes many people resent, some don't understand what is being said, some are leaving the room]</p> <p>*The space of the event is not similar to the other 'Performance Events' but more like a lecture theatre</p>	Analogue Event Material	<p>*interestingly, in the conversation he has with the curator of the programme, there are gaps / lost in translation, cultural gaps</p> <p>*How do you document and list an event like this on the Tate website? It is indicative that the event documentation is both under the 'Video, Talks</p>

		<p>with specific and specified seats / Also the piece is not that much a performance event rather a presentation / talk and Q&A</p> <p>*The event takes place in the Starr auditorium, including the hanging of 18 pictures on the wall of the auditorium, a culmination of a larger project which produced a printed publication, and the event includes a book signing -> How does this project relates to the BMW Tate Live programme up to now?</p> <p>No digital content, no performance (although Medina is without doubt a very animated speaker) and the end result is a book: a very analogue project and although very interesting I don't understand how it is connected to the rest of the programme</p>		<p>and Lectures' as well as 'Conference' Tags on the Tate Website (but is it not a performance 'event')?</p> <p>*this development of the programme with such a contained event is interesting as a way to consider whether this is something that just fitted the theme or the budget of the programme, and whether it is also related to later developments of the project which included more talks and acts in the Starr Auditorium - <i>turning towards the comfort zone</i></p> <p>* Medina describes very well the distinction between analogue and digital with this 'durante' term</p>
[Res]	[PE]	[the performance event started like a regular Talk but it developed to be an event due to the laughing		Museums concerned with the past: why? What

		<p>and the lack of concentration to a certain subject and the gaps of translation from Spanish to English]</p> <p>“The question is (and it is difficult to say) when the before stops and the now begins” (D. Garcia)</p> <p>-“Why is contemporary art so concerned with the past?”</p> <p>-“I don’t think it is concerned but they can’t really get out of it...”</p>		<p>are the implications of this condition?</p>
Ma	8.10.2013	<p>[senior member of staff] The BMW is asking ‘How the audience is accessing these performances?’ and whether 'we could play the trailer just before the live broadcast?’</p> <p>Marketing suggests that should 'Have a 'highlights of the last year' video that could play before each performance. In essence the video will <u>prepare the audience</u> and it will say “You are going to see something like this”</p>	<p>Audiences</p> <p>The Brand</p> <p>Marketing</p> <p>Broacasting culture</p>	<p><u>[nb]:This was a significant implementation meeting with tension across departments in order for a productive balance across priorities and the agenda of each department and mostly the sponsor.</u> / The voice of the marketing department prevailed in this meeting as the last performance of Nicoline V.H. caused worries in the team about the structure and character of the programme (also in relation to some feedback from BMW)</p>

Cu	8.10.2013	There is a need for a different trailer, what happened, how you ask questions, the artists etc	Media production Trailer Televisual culture	Chapter 5 The use of a trailer and the content of it - how to promote the programme in a way that it makes sense for the audience but also for the artists that have already performed? (The museum's role to protect its artists)
Ma	8.10.2013	[senior member of staff] "There is an assumption of a lot of knowledge, we need something that needs very little knowledge (to be able to be understood)!"	Production of knowledge Audience Presentation and reception of the museums message / interpretation	Chapter 5/6 The assumption of knowledge by the museum - the authority of the museum upon cultural production and how is this communicated to the audience
Ma	8.10.2013	[senior member of staff] "If you haven't seen the marketing material, you don't understand what you see" Play a trailer/highlights just before the performance – Almost like a slideshow that will give the important information [marketing just in video format] & Introduction of the series / launch of the 2014 programme	Marketing department Audience Media production	Contextualising the content in order for the audience to understand it. <u>Understanding art on the network seems to be a grey area for the museum</u> The agency of the museum upon what the audience understands

				and how (and with what frequency and engagement) they participate in the digital artistic moment
Ma	8.10.2013	<p>[senior member of staff]</p> <p>Are there question marks in BMW programme?</p> <p>Marketing campaign is all digital – digital as the best way to promote it. Absolutely need to have a backup (the example of Nicoline caused this discussion)</p>	<p>Audience</p> <p>Digital</p> <p>Marketing campaign</p>	<p>Chapter 5 /6 Business model and make sure that there is value for the museum (and the sponsor) out of the programme</p> <p>Doubting of the way that the BMW programme is structured and how successful it is for the institution.</p> <p>The importance of the digital and its culture not only as a way of producing knowledge but also disseminating and connecting with audiences</p> <p><i>hate to fail narrative</i></p>
Pr	8.10.2013	<p>“How a press release could work as a space where the artists just test their ideas on?”</p> <p>A suggestion to make a press-release format for the next year so that the</p>	<p>Artists</p> <p>Press</p> <p>Creativity in communication</p>	

		artists can prepare it in advance (earlier)		
Cu / Ma	8.10.2013	<p>Conference Starr Auditorium (<200 people) - Ticketed event, 5 presentations in 1 day afternoon: contemporary practices & performance (<i>maybe prepare a video for that?</i>)</p> <p>Target audience for the conference: The Tanks and public programme audiences</p> <p>“Crossover audience” in the conference and the keynote event by Learning / the wishful result of thought workshops</p>	<p>Audience</p> <p>Conference / Starr Auditorium</p> <p>Learning</p> <p>Public programmes</p>	<p>Chapter 5 / 6</p> <p>The idea of the cross-over audience is interesting here especially if we think how this could be translated in the digital environment or to digital projects</p>
Ma	8.10.2013	<p>[senior member of staff]</p> <p>What is the artistic programme for next year? What is the learning programme for next year? With a meeting coming up with BMW, they need to be clear of the content and framework</p> <p>“It’s not about the marketing campaign or the logo but it’s about where this programme is going. We need to address this issue to everyone - Otherwise we are going to lose the sponsorship.”</p>	<p>Programming</p> <p>Sponsor</p> <p>Marketing</p> <p>Organisational dynamics</p>	<p>Chapter 6</p> <p>A significant moment / alarm that the sponsorship might be lost if the programme is not fixed in terms of content and framework. Could this mean less freedom on the side of artistic production or experimentation with the network? Tension in the room and a more formal atmosphere than other times.</p>

[Res]	24.10.2013 [PR]	<p>Ragnar Kjartansson - Variation on Meat Joy</p> <p>Notes: The performance is going to be approximately 10-15 min. No rehearsal before the dress rehearsal – just volunteers and the artists wanted them to be free. They don't really know what to do or how to behave exactly. "You are making rock n roll with your mouth, chew harder and more sound" R.K</p> <p>Re-enactment of another performance – they are eating steak // a visual event "rococo cantina" as R.K. says and a shot "From Ben-Hur to Martin Scorceze"</p> <p>*now on the Tate channel there is a playlist of the rest of the performances for the audience to watch-as-waiting</p>		<p>Chapter 5/6</p> <p>*The playlist on the Tate channel -> YouTube culture permeating the institutional website and the culture of viewing / watching</p> <p>*Building an archive - continuity in the documentation in the channel itself but also across the programme</p>
Ma	28.11.2013	<p>BMW has signed all off! Very happy with the new format...</p>	<p>Sponsor</p> <p>The importance of the Brand</p>	<p>A follow up meeting which confirms that everything well went with BMW and the contract to continue and how the format fits their aspirations. This meeting is important because it was the moment of discussing the</p>

				profile of the programme, not only conceptually but also design-wise (logo, phrasing etc) and promoting
Pr	28.11.2013	suggestion in one of the next Performance events (either Cally or Joel) to do a special event, for VIPs only or Press Have no audience from the public, only selected- invited artists # BMW asking for more "presence" Maybe do two events?	Audience The presence and visibility of the Brand Specialised audience, invitation-only (niche audience) Art market	Chapter 5/6 the niche audience - a 'special event' only for VIPs inclusion vs exclusion from the art experience?
Ma	28.11.2013	BMW wants to find a way to re-engage press with the partnership	Sponsor Partnerships Art market	Links to the above statement from the Press department
Cu / Ma	28.11.2013	Speaking of the Cally Spooner performance coming up after Christmas "How do you want to make money out of this event?" (Marketing) "Profile is important in this event' (Curatorial)	Tate's profile and visibility Revenue Organisational dynamics	Chapter 6 How each department understands the importance of a performance, how it values the event from a different angle
Md	28.11.2013	website becomes more like a player (highlights, lists of the events and the series, more like an archive). =>opportunity, possibility to live-stream the performance from the Tate website Relationship with YouTube	Tate Website Online Platforms On demand YouTube	Chapter 5 /6 Controlling the medium, creating an archive (a player as it is used to be framed in on-demand televisual culture)

		<p>Big change they are working towards: to have the performance streaming on the Tate website not to an external provider & People could see the Live twitter feed on the side of the page</p>		<p>Also, the 'external provider' as another risk to the museum? Or as another space they cannot control?</p>
Ma	28.11.2013	<p>“Tate website – quality people” YouTube doesn't give you opportunities to see the rest of the programme or the museum's work in general</p>	<p>Audience YouTube versus the museum as platform</p>	<p>Chapter 5/6 continuity across the programme and across the museum channels. What happens when the spaces of the museum meet the spaces of the network? Excluding audiences that are not art-interested people, addressing the programme to a specific art-educated or related audience</p>
Cu	28.11.2013	<p>“The word performance has to be attached to everything”</p>	<p>Performance Promotion Organisational dynamics</p>	<p>Chapter 6 How the curatorial department is focused on the art production and does not see this as content, it is mostly interested for the first part of the broadcast, the performance</p>

				as an art genre and then to the artists' ideas but not necessarily that much in the interaction with the audience
Des	28.11.2013	"How we branded the previous years and we now make them look as something different"	Branding Programming	Chapter 6 Business model Branded identity
Cu / Md	28.11.2013	The archival version of BMW – Embedded into the Live Programme "The marketing bit and the archival bit of the website"	Marketing campaign Archive Live broadcasting Online platforms	Chapter 5/6 The documentation of the 'Performance Room' as its further usage
Ma	28.11.2013	"The BMW wants a programme that looks as one working harmoniously..." Stick to the word PERFORMANCE	Performance Sponsor Continuity	Chapter 6 <u>'How the sponsor wants it'</u> The issue of the continuity of the project (being almost in the middle of the sponsoring period) comes up as important. And the continuity doesn't come from the audience first rather from the art or the sponsor
Cu	28.11.2013	Performance Room ("no "s" – no plural") -> is actual performance Performance Event -> is not "the actual thing"	Continuity Performance	Chapter 6 Interesting use of the term 'the actual thing'

		'we want people to be able to click through the performances in Performance Room'		Relation to the material - the return to the object
Cu	28.11.2013	The work, the video (archived performance) should be in one place, a link through the blog but not a blog with the work embedded'	Archive Performance Organisational dynamics	Chapter 5/6 A confusion about the presentation of the archived version of the Performance Room video
Md	28.11.2013	<p>The word 'trailer' does not represent what these films are. This term appeared during this year but what actually is about, is <u>an interview with the artist</u></p> <p>Maybe in the future split the performance from the Q&A..? Split the interview off in archived version only..?</p> <p>Maybe splitting would be confusing, part 1 and part 2 of each performance.. Maybe next year the format of the Q&A could stand alone? In any case everything is going to be in the same page...</p>	Broadcasting culture Q & A	<p>Chapter 5/6 The structure of the Performance Room programme</p> <p>This is an interesting point as the interview is the part where the audience participates - so if the interview is not part of the live streaming then the participation of the audience is blocked?</p> <p>Creating a film rather than a live broadcast (with all the implications and restrictions this has for the content)</p>

Cu / Ma	28.11.2013	<p>Curatorial: "Can we avoid using so many times the word BMW in a page?"</p> <p>Marketing: "Yes, BMW just wants a page that shows a consistent programme, that happens under its cultural goals etc"</p>	<p>Branding</p> <p>Programming</p>	<p>Chapter 6</p> <p>An interesting distinction of organisational dynamics there - what is the importance of the logo (also discussed by the Tate designer later on a 2014 meeting)</p>
Ma	28.11.2013	Let's bring digital into the Starr Auditorium...	<p>Digital</p> <p>The Auditorium as an exhibition/presentation default</p>	<p>Chapter 5/6</p> <p>Containing the digital</p>
Cu	28.11.2013	<p>"How can you know about this project if you are not on the website? If you don't know the hashtag? If you are not a tech-geek?"</p>	<p>Cultural content</p> <p>Digital literacy</p> <p>Curatorial</p>	<p>Chapter 6</p> <p>Understandings of digital</p> <p>An interesting point again about how curatorial understands the digital as an unmapped territory</p>
Ma	28.11.2013	Print-based campaign for performance event // BMW predominantly digital campaign mostly for performance room	<p>Advertising</p> <p>Branding</p>	<p>Chapter 6</p> <p>Analogue and digital in advertising / the importance of the material - aiming to the walk-in audience</p> <p>Interesting point that the event (happening in the physical spaces of the museum with the audience present in the</p>

				actual space) is advertised in print while the performance room only digitally - it does make sense as a pattern however it shows a discontinuity / disconnection with the digital and the physical
Cu / Des	28.11.2013	Key names & key dates for next year's project that could become a poster (Curatorial suggestion) "The identity of the programme is inspired by the digital content..." (Design suggestion as part of an IDENTITY REFRESH)	Advertising Branding	Chapter 6 Branding model / identity needs a refresh in order to get more people interested in it Again, the connection or disconnection between the digital and the analogue as well as the understanding of ' where the audiences are '
Cu / Ma	28.11.2013	Have a list of names / artists etc and addresses (digital and postal) and create sth like a postcard or just a card that people could have printed / or a digital postcard - invite. Institutional invites or a card that people could pick up in the performance event	Invitation' to audience happening <u>physically</u>	Chapter 5/6 invitation to the AUDIENCE people with habitual experience of the museum could participate in the proposed moment / performance

	<p>[Res]</p> <p>12.12.13</p> <p>[PR]</p>	<p>Daniel Linehan - 'Untitled Duet'</p> <p>Notes</p> <p>The two dancers enter the space and with a robotic (cyborg?) way the synchronously the following lines: "So...I'm in London...it's 8pm..and...I'm at Tate Modern...and you are not here with me...physically...I'm going to do a dance now that lasts for about 18 minutes."</p> <p>[reminds of the Joan Jonas approach to the liveness of the broadcast]</p> <p>-The boundaries and commonalities between dance and non-dance forms using recorded and projected video images (text projected on the wall behind the dancers - Anneleen Keppens)</p> <p>*it's the first time that the trailer of the performance is played in advance of the Live streaming</p> <p>*The tweet 'clap clap' by the artist (pioneer of digital performance) Annie Abraham(@annieabrahams) at the end of the performance</p>	<p>Broadcasting culture</p> <p>Audience</p> <p>Liveness</p> <p>Interactivity</p>	<p>Chapter 5/6</p> <p>*Trailer playing before the performance has a cinematic and televisual character</p> <p>*The 'clap clap' tweet (reminding the '*applause*' tweet by John Stack at Stanley Prosperes / Harrell Fletcher's performance) - liveness, audience participation, mediated experience</p> <p>Also, Annie Abrahams is a well-known net artist / digital performer so it is interesting that she actually pushes the interactive element forward <u>but the institution does not know how to further deal with.</u></p>
<p>2014</p>				

Cu / Pr	07.01.2014	<p>Curatorial: “Should we work with a team that is specialized in performance?”</p> <p>Press: “A <i>person</i> – who worked at the Whitechapel – is going to take care of the press of the project (freelancer)’</p> <p>Curatorial would like to build a team from in-house members -> the need to build “a team” for BMW 2015 and the Tanks re-opening</p>	<p>The validity of the brand (Whitechapel here)</p> <p>Specialisation</p>	<p>Chapter 5/6</p> <p>The fact that the curatorial considers it important to follow the pattern of the 'connoisseur' (in terms of team and approach to the project)</p> <p>[nb]: In hindsight, this didn't happen at the end and also the Tanks didn't reopen until 2016</p>
Cu / Des	07.01.2014	<p>Design: How to create an identity on the pages that introduce to the strand – Seeking an identity</p> <p>Curatorial: Why do we need colour coding?</p> <p>Design: A way to help people view and categorize – recognise the parts of the programme</p> <p>Curatorial: Do we need the brackets? Or can we take the colour from the brackets at least?</p> <p>Design: Brackets create a kind of context, a space for the content to be presented at</p> <p>«The need to make the programme identifiable, because it hasn't been for the past two years»</p>	<p>Identity (Brand and Programme)</p> <p>Organisational Dynamics</p>	<p>Chapter 6</p> <p>The understanding of identity by different departments</p> <p>What did not make the programme identifiable the past two years? Did the focus on the online programme have to do? Could the museum branding identity share / extend in the space of YouTube?</p>
Cu	07.01.2014	<p>The programme of the last two years hasn't been about «branding». The brackets fit to the BMW Logo but putting them around the image of the performance is not</p>	<p>Branding</p> <p>Organisational dynamics</p>	<p>Chapter 6</p> <p>Organisational dynamics and how branding fits across departments</p>

		<p><u>something the curatorial agrees to.</u></p> <p>(...) Too much information even in the simplified MPUs</p>		The aesthetics of branding vs the aesthetics of performance
Ma / Cu	07.01.2014	<p>Marketing: What would you put on if you would change the poster?</p> <p>Curatorial: put the word performance somewhere and the time</p>	<p>Performance</p> <p>Poster and advertising</p>	<p>Chapter 6</p> <p>Interesting dialogue there</p>
Des	07.01.2014	<p>"sponsors always want the logo bigger and curators want the logo smaller. But that's life and we have to find a balance."</p>	<p>Sponsors</p> <p>Branding</p> <p>Logo</p>	<p>Chapter 6</p> <p>Contrasting priorities around branding and the visibility of the programme, i.e posters, logo.</p> <p>The digital? As a tool of communication and of branding (MPUs etc)</p>
Ma	07.01.2014	<p>21-22 January BMW will be here, it would be nice to show them something</p>	<p>Branding</p> <p>BMW</p> <p>Sponsor</p>	<p>Chapter 6</p> <p>The need to follow the brand requirements</p>

<p>[Res]</p>	<p>18.01.2014 [Rehearsal]</p>	<p>Informar discussion with Cally Spooner</p> <p>Re-consideration of "liveness" Museum is forcing the piece to rework itself</p> <p>You have to locate the liveness in the production and not the product</p> <p>The example of TV programmes or clips from advertising companies, where there is a desire for liveness and at the same time this liveness to be controlled or cut short</p> <p>Something authentic and real that turns out to be automated...(the example of lip-sync videos on YouTube, the fake Beyonce song etc)</p> <p><i>"I don't make objects, I make live work with people"</i></p>	<p>Liveness Broadcasting culture</p>	<p>Chapter 5 / 6 Cally Spooner is the only artist that did both a performance event (first and at Tate Britain rather than Tate Modern) and a performance room</p> <p>*Desire for liveness versus the control of liveness (television and the museum) *The language / speech - how is it manifested today through technology and non-technology? *What are the mechanised processes that happen in everyday Tate? What is the language of the institution? The artist was particularly reflexive around technology / the digital</p>
--------------	-----------------------------------	--	--	--

		<p>Cally Spooner- 'He's in a great place': A film trailer for And You were wonderful on stage</p> <p>*"Watch an artwork live from your sofa" invitation An extended trailer for a future film that doesn't exist yet (a bit like an ad...broadcast)</p> <p>*"betrayals of liveness" / "narcissistic moment of the viewers" (C.W) / "high art museum as a ready-made"</p> <p>HollyJoice user on Google+ is actually accusing the artist.. 'so hardly any of it is live? can u clarify again it was LIVE' HollyJoice : 'Why didn't you make it all live?? ruins the element of live if there's pre-recorded' #BMWtatelive HollyJoice : one minute ago 'did you not think that it would spoil for the audience watching, knowing that most of it was pre recorded?'</p>	<p>Liveness</p> <p>Audience</p> <p>Control</p>	<p>Chapter 5/6</p> <p>*Very interesting to see the Tate logo and the name of the artist etc in a film presentation format - how and where new and old media meet</p> <p>* liveness and documentation and also the authority of broadcasting culture upon content // intriguing point when the only actually live part of her performance room is an opera singer singing people's YouTube comments that show anger, disappointment etc -></p> <p>[nb]: Thinking of Bourdieu's Distinction and social capital, opera being an indicator of high-class culture and education the singer though is singing YouTube comments which could</p>
--	--	--	--	---

[Res]

27.02.
2014
[PR]

				<p>be said are an indication of participation in a community which doesn't necessarily imply the same cultural capital - Spooner here comments in a way on this aspect of network culture that allows for an entanglement of these distinctions</p>
--	--	--	--	---