

Reaching Out

MARIA JOÃO RODRIGUES DE ARAÚJO

Abstract: *As they have moved into the second decade of the 21st century, museums throughout the world have been increasing the profile and outreach of their education departments in order to create a greater impact among the visiting public and sections of the population not usually engaged with museums, and thus to effect changes in their surrounding communities. In this article I discuss this trend through an analysis of four museums: the Museu de Serralves (Porto), the Tate Gallery (London), the Singapore Art Museum (Singapore) and the Serpentine Galleries (London). In addition, I provide detailed data tables about these programs and their location within the organograms of their host institutions.*

Riassunto: *Mentre stanno entrando nella seconda decade del ventunesimo secolo, i musei in tutto il mondo hanno cambiato le loro strutture per aumentare il profilo e la portata dei loro dipartimenti d'educazione, per raggiungere un maggior impatto fra il pubblico visitante e parti di popolazioni non normalmente raggiunte da questi musei, così da effettuare cambi nelle loro comunità circostanti. In quest'articolo si parla di questa tendenza attraverso un'analisi di quattro musei: il Museu de Serralves (Porto), il Tate Gallery (Londra), il Singapore Art Museum (Singapore) e le Serpentine Galleries (Londra). Addizionalmente si presentano tabelle dettagliate di dati su questi programmi e le loro ubicazioni fra gli organigrammi delle loro istituzioni.*

Keywords: *Contemporary art museums, Learning, Education programmes, Education departments, Education activities.*

1. Body of the article

Museums, through dedicated outreach and education programmes, develop audiences for, and public awareness of, their art collections. They reach out beyond their immediate audiences, address the interests of constituencies not usually associated with the institution, and engage in broadly educational and outreach activities aiming to enrich and enhance the quality of life and cultural development of individuals, as well as their psychological and physical well-being.

Education and outreach engage people as participants, rather than as spectators, enabling them not only to deepen their understanding of the art forms on show, but also to discover and develop their individual talents, creative skills and passions, and to go beyond what they were formerly capable of. By fostering community-engaged learning, outreach programmes can actively transform communities and contribute to the development of individuals committed to community engagement, as well as to building a better society.

The effectiveness of education and outreach programmes depends on their organisation and planning. This article will examine the functioning of four leading education departments in contemporary art museums, specially with regard to the organization of the education team and the planning of their activities. The museums analysed are: the Museu de Serralves (Porto), the Tate Gallery (London), the Singapore Art Museum (Singapore) and the Serpentine Galleries (London). After a brief analysis of each museum, I present comparative charts between the four museums as a summary. The material used in this article stems from personal interviews with the directors of the museums in question, or with the director of the education department, as well as on-site observation of their work.

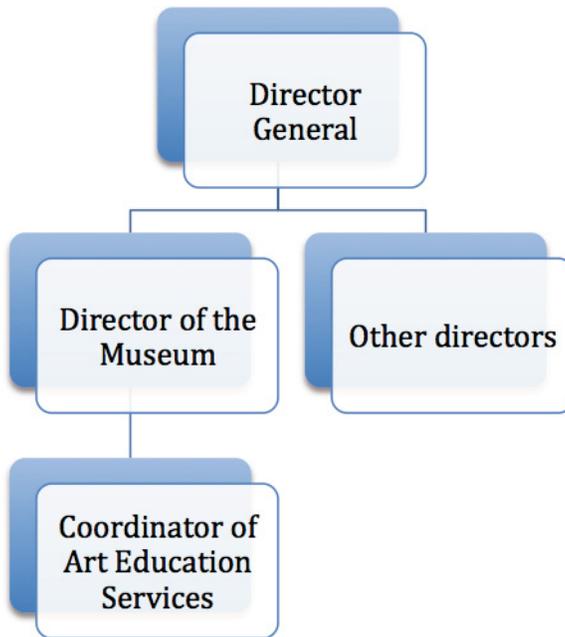
2. Museu de Serralves, Porto

The Serralves Museum was founded in 1996, in the city of Porto in Portugal. The architect was Siza Vieira and it is located in a park of 18 hectares. For this reason its education services also encompass environmental issues. It receives 440,000 visitors annually, of whom 140,000 participate in educational activities. The museum organizes two big annual events: the Autumn Party in October and the Serralves Party in June, with around 25,000 participants each.

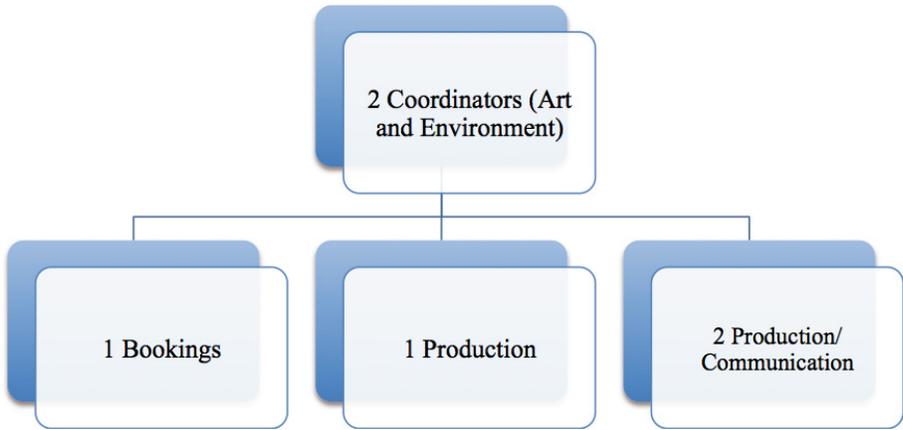
The museum's education program proposes different ways of deepening the visitor's contact with Serralves' collections, based on a long term pedagogically oriented strategy valuing processes and partnerships, and fostering the intersection of transversal references in order to encourage knowledge of and the ability to enjoy these cultural spaces. Since the museum has a privileged context of relationship with the community, its educational objective is for encounters with works of art to be inspirational, to enable the visitor to value a diversity of points of view and interpreta-

tions in order to achieve critical and creative understanding of contemporary culture. With regard to the natural environment, the museum tries to form knowledgeable and involved citizens, in order to contribute to behavioural change towards a more active, participating and responsible community.

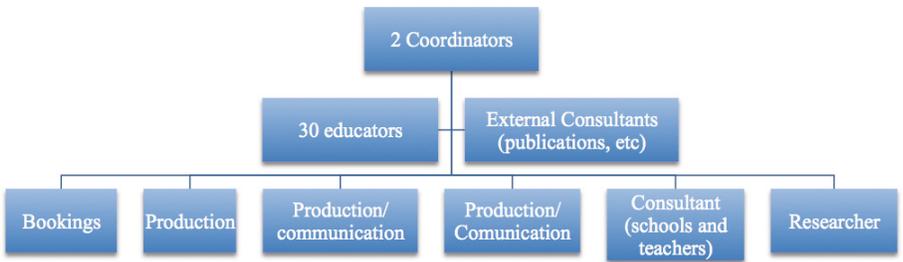
Serralves has an education team whose members have professional and academic training in different areas: visual arts, history of art, sociology, architecture, biology, engineering and others. In the general organogram of the institution, the coordinator of the education department reports to the director of the museum.



The permanent and fulltime education team of Serralves comprises six people, organized according to the following tasks:



In addition to this permanent team, there are thirty part time teachers paid on an hourly basis. At the beginning of each season, these educators receive an ‘open call’ to present their project proposals, which are then analysed by the permanent team. This team of teachers receives regular continuing education provided by a consultant of the museum. The full education team of the museum, then, including the temporary staff and additional consultants, includes thirty-nine people.



2.1. Educational Activities at Serralves

The educational activities at Serralves are divided into the following areas: Schools and Teachers; Special Needs; Children/Youth and Families;

Projects; and Adults. Work with schools and teachers is a priority. With these groups in mind, the museum aims to foster cooperation in order to:

- Stimulate the development of creative projects and partnerships.
- Identify pedagogical opportunities via the articulation of proposals with the school's programmatic contents.
- Use the spaces of Serralves for activities organized by the teachers.
- Evaluate and reflect upon the development of the activities organized.
- Debate perspectives and possibilities for future collaborations.

The activities developed in collaboration with the school community have the following guiding principles:

- Valuing cultural identity and diversity.
- Valuing different forms of knowledge and expression.
- The development of curiosity, a critical attitude and a love of knowledge in visitors.
- Valuing the relational dimension of learning.
- Valuing experimentation and creativity.

Activities for schools and teachers include: visits and visit-workshops to the exhibitions, architecture and park, art workshops, environmental workshops, an annual project, the Environment Party, and an annual meeting for teachers. Activities for children and families include *Families at Serralves* (Sunday activities), *School Holidays* at Christmas, Easter and during summer holidays (for 4-12 year old children), the *Autumn Party* and *Christmas at Serralves*. Activities for adults include visits, courses, conference and debates. During these events researchers, curators and artists dialogue with the public about the visual arts and contemporary culture.

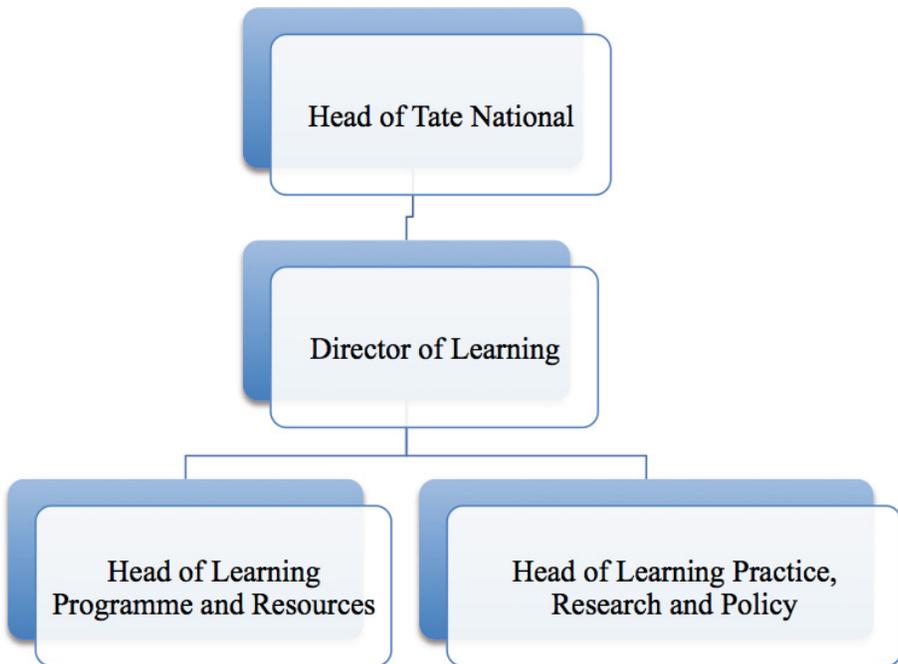
Other activities are directed towards children and youth in at-risk groups as well as people with special needs, and include visits and special programs tailored to the specific characteristics of each group. These activities aim to stimulate relational capacities, to develop autonomy and a capacity for concretising, always in collaboration with the respective expert leaders. These programs are divided into *Science for Everyone*, with monthly sessions, and *Senses in Action*, with weekly sessions in Serralves Park and the Museum about movement, music, painting, and three-dimensional construction.

With regard to specific projects with groups from disadvantaged communities, the Educational Service of Serralves visits schools in low-income areas in order to organize activities to motivate citizen participation and engagement in the Museum's projects.

3. Tate Modern, London

Inaugurated in May 2000, Tate Modern welcomes an average of 7 million annual visitors. The building, formerly Bankside Power Station, was converted into a gallery by the Swiss architects Herzog and De Meuron. In 2009 Tate Modern embarked on a major development project. Working again with Herzog & de Meuron, the transformed Tate Modern will make use of the power station's old oil tanks in order to increase gallery space and provide improved visitor facilities.

The Education Department at the Tate is led by a Director of Learning, who is one of the Board of Directors of Tate and reports directly to the Head of Tate National, demonstrating the importance given to education within the institution. Reporting to the Director of Learning, the learning department has two responsible heads:



Tate's learning programmes, both in the galleries and online, take the collection and exhibitions as their starting point. They offer a range of ways for visitors to deepen their knowledge, understanding and enjoyment of art.

They aim to help the public to better understand art through experiential learning. If in the past education at Tate was a synonym for interpretation with emphasis on results, now it is a synonym for learning with an emphasis on processes. Learning is seen as being about the profound processes of change – personal, social, imaginative and cognitive – which take place when one brings art to people and people to art.

In 2011 Tate Learning embarked on a two-year examination of their work in order to analyse and reframe their practice with the involvement of the whole team. As a result *Learning with Art is now widely recognized to be the primary role of Tate* (Caroline Collier, Director of Tate National, in Pringle (ed.), 2013, 2).

The learning team which works both at Tate Modern and Tate Britain has fifty-five fulltime staff members, organized mostly according to target visitor types, with four team administrators dedicated to giving administrative support to the team.

Tate Learning Team:

ADULT PROGRAMMES

- 1 Convener;
- 5 Curators;
- 4 Assistant Curators;
- 1 Community Artist Educator;
- 1 Administrator.

YOUTH PROGRAMMES (13-25 years old)

- 1 Convener;
- 1 Curator;
- 1 Programme Coordinator *Circuit*;
- 1 Programme Assistant *Circuit*;
- 1 *Late at Tate* Programmer.

SCHOOLS AND TEACHERS

- 2 Convener;
- 1 Curator;
- 1 Curator *Art School*, Schools and Teachers;
- 3 Assistant Curators;
- 1 Schools Bookings Team Supervisor;

- 2 Assistant School Bookings;
- 2 Resource Coordinators;
- 1 School Liaison Tate Britain;
- 1 School Liaison Tate Modern.

EARLY YEARS AND FAMILY (up to 5 years old)

- 1 Convener;
- 1 Curator;
- 3 Assistant Curators.

INTERPRETATION (texts and informal educational materials)

- 1 Convener;
- 2 Curators;
- 3 Assistant Curators.

DIGITAL LEARNING

- 1 Curator;
- 1 Assistant Curator of *HUF Transforming Tate Britain*.

INTERNATIONAL PROJECTS

- 1 Curator of *Turbigeneration*;
- 1 Assistant Curator.

ADMINISTRATIVE STAFF

- 1 Assistant to Director;
- 1 Project Administrator Tate Britain and Tate Modern;
- 1 Team Administrator Tate Modern;
- 1 Team Administrator Tate Britain.

3.1. *The learning programme at the Tate*

Learning activities at Tate are divided into four categories: adults; young people; families and early years; and teachers and schools. Tate's programme of events for adults has the following aims: to investigate artists' practices, to take a critical approach towards learning and to create platforms for dialogue and exchange with local, national and international audiences. Activities include talks, discussions, courses, workshops, films and confer-

ences, the latter including online conferences and resources. Young Tate, the programme for young people, encourages people aged 15–25 to use Tate exhibitions and collection displays as a site for social, cultural and creative enquiry. Working collaboratively with artists or independently, young people also develop projects, events and programmes for other young people in all of Tate's galleries as well as online. Their dedicated website *Tate Collectives* is a space for young creative talents to discover, share and discuss art. The site includes several educational materials such as Exam Help, Art School, Artist Online and Art Interactive with games.

In the case of families, Tate works with artists to create activities, studio workshops, resources and events for children and families so as to enrich their engagement with art. The programmes introduce historical, contemporary, modern and interdisciplinary art practices, providing experiential and playful learning. *Big and Small* is Tate Britain's Early Years programme, running workshops and activities for local families with children under 5. Tate Modern has a 'playground' space for children and families with a creative, physical and sensory exploration of themes inspired by Cubist art works. There are also children's multimedia guides, animating art through music, videos and entertaining games, as well as family resources and the website Tate Kids, dedicated to children.

Artists, their practice, and the gallery space are at the centre of Tate's schools' programme. Working alongside artists, and surrounded by artworks, students are encouraged to think creatively and independently. School workshops are led by artists on the topics of space, process, ideas, and time, and there are independent visits to the exhibitions, for which educational materials prepared by the artists are provided in advance. The programme of school activities and resources is devised in conjunction with a programme for teachers, who are encouraged to consider taking part in these activities in order to augment and support their students visits to the gallery. Tate invests heavily in the formation of its teachers, providing them with short courses (*study days* or *twilight sessions*) and courses of three day duration (the *Autumn School* and the *Easter School*).

4. Sam, Singapore Art Museum

Founded in 1996, the Singapore Art Museum (SAM) advocates for and presents the contemporary art practices of Singapore and the Southeast

Asian region, having amassed one of the world's largest public collections of modern and contemporary Southeast Asian artworks, with a growing component of international contemporary art. It also organizes the *Singapore Biennale*. SAM considers community outreach key to be its core mission. Through its exhibitions, and educational and public programmes, SAM aims to promote awareness and appreciation of contemporary art and to encourage the growth of an active and stimulating cultural environment in Singapore.

SAM comes under the umbrella of the National Heritage Board of Singapore, which manages the national museums and heritage institutions of Singapore, and sets policies relating to heritage sites, monuments and the national collection. The NHB announced its new mission in November 2013: «to preserve and celebrate Singaporean shared communities undertaking the role of safeguarding and promoting the heritage of its diverse communities for the purpose of education, nation-building and cultural understanding».

The National heritage Board centralizes the management of several departments for all its museums, namely: Marketing, Human Resources, Finance, and Business Development, while each museum manages the departments that produce their particular content. SAM has the following departments, each led by a Deputy Director:



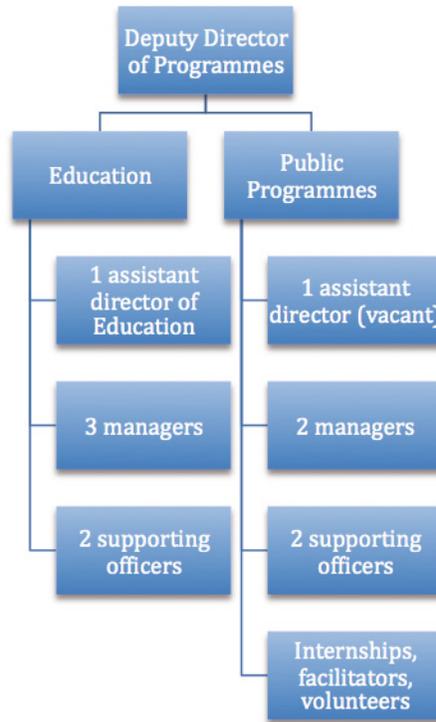
4.1. The Education and Outreach Programme

The Education and Outreach programme is divided into Learning at SAM and Public Programmes. Learning at SAM involves the educational activities related to schools, including such programmes as the *Think Contemporary Programme*, which is a multi-visit, museum-based school programme, where student groups use the museum as a classroom, aimed

at promoting learning through art. Educational workshops are organized by school grade: preschool workshops (4-6 years), primary school workshops (7-12 years), secondary school and tertiary institution workshops (13-18 years). There are also school visits, such as the Deutsche Bank Art Bus Programme – a visit that includes a multidisciplinary workshop, including free bus transport to and from the museum – teacher training programmes, education resources, and the *Learning Gallery*. The *Learning Gallery* is SAM's permanent exhibition dedicated to presenting artworks selected from the museum's collection in order to promote engagement and the discussion of broader issues through contemporary art. The gallery also aims to nurture an appreciation for art and to develop creative and analytical thinking among its visitors, especially the young. The educational programmes are based on school curriculums, and the artists' talks and art workshops are planned together with SAM's curators.

Public programs are directed to adults, families with children two years of age and older, and the general public. They include special events related to particular exhibitions, or to public holidays. Public programmes include the *Appreciating Art Lecture Series* for adults. The *Art Garden* is an exhibition specially tailored for young children from 3 years of age through the teens, where parents can also join in. It takes place from May through August, and the activities are developed together with the artists being exhibited. The *Istana Art Event*, programmed on National Singapore Day, is an art competition for children that takes place in the Presidential Palace grounds which are open to the public for that day. The President of Singapore presents the prize.

The organogram of the team mirrors this division between Education and Public Programmes:



SAM's assistant director of education is also a member of the curatorial team, thus facilitating dialogue between both departments. The work with schools is divided between the three managers, one organizing the school programmes, such as the *Think Contemporary Program* and the *Learning Gallery*, another in charge of school visits, artist talks and artist workshops, and a third in charge of school workshops, community outreach and partnerships.

The team working in Public Programs organizes itself by events. One manager takes care of the annual film festival and SAM TV (SAM's official YouTube channel), and is in charge of the whole process from the initial proposal of the artist, through the preparation of the content of the final product. The second manager is in charge of the annual *Art Garden* and *Istana Art Event* activities, along with the *Art Heritage Village*, and in addition manages volunteers, facilitators and interns.

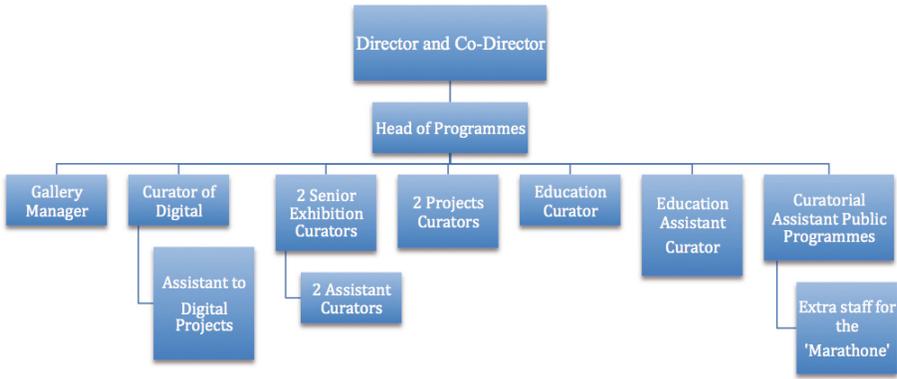
SAM has an extensive volunteer program with approximately 500 participants, acting as facilitators and helping artists to set up their work. They receive a reimbursement for expenses. The education department organizes their training. SAM also welcomes every year a number of Arts Management students from Ngee Ann Polytechnic to work as internships and facilitators. In 2014 there are three interns. By enabling them to work at SAM, the aim is to train them to engage with audiences and prepare them to work in arts education and outreach.

5. Serpentine Gallery, London

The Serpentine Gallery was inaugurated in 1970, and with the opening of the Serpentine Sackler Gallery in autumn of 2013, the Serpentine became two galleries. In Kensington Gardens, with a five-minute walk between them, the Serpentine Galleries present exhibitions involving contemporary art, design, and architecture, attracting a public of about 800,000 annual visitors. The education programmes reach out to 111,000 people annually.

The philosophy behind Serpentine's programmatic vision is 'New Institutionalism' (March, Olsen, 1984). New Institutionalism challenges the traditional way in which galleries and museums are compartmentalized according to institutional functions, with education programs often seen as secondary to and servicing exhibitions, thereby creating inconsistencies in the way teams work and how they collaborate with artists across the strands of programming. New Institutionalism is characterized by placing equal emphasis on all programmes, creating flexible platforms, and using strategies similar to those employed by many contemporary artists to create their work. As a result, Serpentine has developed an integrated approach to programming where education, exhibitions, performance and public programmes are conceived as part of a unified programme of activity. This flexible interdisciplinary approach encourages curators and artists to adopt a pedagogical framework of public programming and education.

The organogram of the Serpentine Galleries mirrors this methodology, with full integration of the programming teams. The education team is integrated in the programming team of the gallery, reporting to the *Head of Programmes*. The whole Programmes team meets weekly.



The activities of the Serpentine's Education Programme are specially designed to complement the five exhibitions of modern and contemporary art presented at the Galleries every year, as well as the annual architectural commission for the garden (the Pavilion). The Education Programme is divided into three areas: 'Learning through Art', 'Public Programs' and 'Projects'. The 'Learning through Art' program includes four segments: projects in partnership with institutions that are education providers; family programmes; long term projects and the youth programme.

The Public Programs are directed to adults, and include talks, cinema, music, performances and conferences. There are four annual symposiums and every Saturday afternoon throughout the year there is a talk or performance, in addition to *Saturday Night Parties* in the summer at the Pavilion. The *Annual Marathone* is an annual end-of-summer event, where, during the course of two days, seventy artists or speakers contribute, entertaining about 800 people.

The Educational Projects are large-scale projects building on 'Learning through Art', which can last four to five years. In the last ten years, fifty-two projects have been organized. Serpentine Gallery Projects aim to build dynamic relationships between art, artists and people, and the events vary in scale, duration and location, challenging expectations of where art can be encountered and by whom. The majority of the artists are commissioned to work in collaboration and in response to socially and politically important social contexts outside the gallery. For example, the *Edgware Road Project* links local and international artists with people living and working in this London neighbourhood. The project base is the Centre for Possible

Studies, home to screenings, events and an ongoing project archive. It includes a Bedouin Library, which is a resource of books, films and periodicals tracing the evolution of Middle Eastern art.

The project *Skills Exchange: Urban Transformation and the Politics of Care*, brings together artists, care workers, elderly people and younger people to generate new works of art and to create new dynamics of social exchange. The initial aims of the project were to:

- Reduce the isolation of older people and increase their active participation.
- Improve intergenerational relationships.
- Reduce discrimination towards older people.
- Improve the awareness of national and local governments as developers and providers of services for the elderly, and responsible for examining issues and possible solutions for housing and caring for the aging population.

Since 2007, five Skills Exchange Projects have taken place, based on an embedded multi-year artistic residency in a London community, and have been presented in the local community and at the Sackler Centre of Arts Education at the Serpentine Gallery in order to reach out to and engage a broader public audience in thinking about the issues raised by the Projects.

Skills Exchange is also a collaborative social research project. A research team from Goldsmiths University, Community and Urban Research Unit, has been accompanying each project, having published the report *Modalities of Exchange* in May 2012. The book *Art + Care: A Future*, designed by Abäke, and published by the Serpentine Galleries and Koenig, appeared in September 2013. This book brings together five contextual essays and details the collaborations between artists, designers and the community groups involved in the residency projects.

COMPARATIVE CHARTS OF THE MUSEUMS

a. Title of the department:

TATE	Tate Learn
SINGAPORE ART MUSEUM	Education and Outreach
SERPENTINE GALLERY	Education Programmes
SERRALVES	Education Service

b. Positioning of the responsible for the education department in the organogram of the institution

Museum	TATE	SINGAPORE ART MUSEUM	SERRALVES	SERPENTINE
Level 1	Head of Tate National	Director of Museum	General Director	Director of Serpentine
Level 2	Director of Learning	Deputy Director of Programs	Director of Museum	Co-directors
Level 3			Coordinator of Education	Head of Programmes

c. The organization of the education team:

Tate Modern, the Serpentine Galleries and SAM organize the team according to the different segments of the visiting public.

TATE (55)	SERPENTINE (5+extra)	SINGAPORE ART MUSEUM (11)
Adult Programmes: 12 Youth: 7 Schools and Teachers: 14 Families and Children: 5 Interpretation: 6 Digital Learning: 2 International projects: 2 Administrative staff: 4	Public Programmes: 1 (extra team for the <i>Maratbone</i>) Education: 2 (+ interns) <ul style="list-style-type: none"> • Education providers (including schools and teachers) • Families • Youth Projects: 2	Public programs (adults and general public): 5 + internships (currently 3) Education (schools and teachers): 6

Serralves organizes its team according to the type of work involved.

SERRALVES (6+30)
Bookings: 1 Production: 1 Production/Communication: 1 Production/Communication: 1 Researcher: Professor Consultant (schools and teachers)

d. Division of Activities:

TATE	SERRALVES	SERPENTINE	SAM
Adults	Adults	Public Programs	Public Programs
Families and Early Years	Children/ Youth and Families	Family	
Youth		Young People	
Teachers	School and Teachers	Schools Universities	Schools
	Projects and Partnerships	Projects	
	Special Needs		
Local Communities		Community Adult Groups	Community Groups

e. Activities

ADULTS	Tate	Serpentine	Serralves	SAM
Seminars/ Discussions	X	X	X	X
Conferences	X	X	X	X
Courses	X		X	
Visits	X	X	X	X
Workshops	X			
Performances	X	X	X	X
Film	X	X	X	X
On-line Learning and Resources	X			X
FAMILIES AND CHILDREN	Tate	Serpentine	Serralves	SAM
Family Days	X	X	X	
Special Parties/Projects	X		X	X
Holiday Programme	X		X	
Family Resources	X			
Small Children Workshops	X			X
Children's Website	X		X	
Family Visits	X			
YOUTH	Tate	Serpentine	Serralves	SAM
Workshops	X	X		
On-line resources	X			
Special Projects	X	X		
SCHOOLS	Tate	Serpentine	Serralves	SAM
Visits	X	X	X	X
Workshops (exhibition related)	X	X	X	X
Workshops (fixed program)	X		X	X
Projects	X	X	X	X
TEACHERS	Tate	Serpentine	Serralves	SAM
Visits	X		X	X
Workshops (exhibition related)				
Workshops (fixed program)	X		X	
Project	X	X	X	
Meetings			X	X

Courses	X	X		
Teacher's resources	X	X	X	X
SPECIAL NEEDS	Tate	Serpentine	Serralves	SAM
Visits			X	
Workshops	X		X	
Projects	X		X	
COMMUNITIES	Tate	Serpentine	Serralves	SAM
Visits	X			X
Workshops	X		X	
Projects	X	X	X	
Films	X			
Get together	X			

The functioning of these four education departments reflects the differences of each museum in terms of their setting, vision, mission, and population base. For example, Serralves Museum, situated in an 18 hectare park, embraces the environment in its educational programme in order to form responsible citizens. Serpentine, under the banner of New Institutionalism, adopts an integrated approach to programming and team organizing. In accordance with the newly revised mission of the National Heritage Board, SAM considers community outreach to be its fundamental purpose. Tate, in response to its 7 million visitors per year, has a full time educational team of fifty-five people running an extensive program of activities. Despite the fact that education programmes in cultural institutions began modestly and were at first considered secondary, they have gradually been gaining importance worldwide. In leading institutions like Tate or SAM, the director of education is now at Level 2 responsibility within the overall organogram of the institution. One example of the direction in which this move is travelling is at the Royal Opera House, which hosts the world's leading programme for opera and dance education. Since December 2013 the former Director of Learning and Engagement has been titled the General Director of Learning and Participation, and, as at Tate, he belongs to the Board of Directors and reports to the CEO of the Institution.

Another trend visible is the use of the term 'learning' to designate educational and outreach activities. While only Tate has named its education department 'Tate Learn', led by a Director of Learning, the tendency is

visible in the other museums, with the 'Learning through Art' programme at the Serpentine gallery and the 'Learning Programme' and 'Learning Gallery' at SAM.

This preference for the term 'learning' expresses the increased emphasis given to the process of learning, to transformation through participative experience. In this context, the role of the professional working at the museum is that of a facilitator programming activities so that the widest possible learning may result. A proper organization of the education team enables the carrying out of this task efficiently and powerfully, amplifying the intensity as well as the reach of the programmes, giving them an impact reaching out beyond the intensive temporality of the learning experience.

Author's Presentation:

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