Significance and Possibility of Museum-based Cross-genre Interpreting Art Education Beyond Classrooms

DAY 1 PRACTICE: AFTER THE ROAD MAP- CONTEXTUALIZING THE ROAD MAP
1-1. Arts education in school and out of school
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I. Introduction: Museum as a Sector for Alternative Art Education out of school
Art Museum has changed in its meaning from the institute for gathering and preserving the collections to the institute for research and exhibition for the formation of artistic concepts and significance. And the contemporary museum establishes its reasons for existence and its significance on the basis of its educational function for its visitors and community based communication.¹ In other words, the education as an alternative for the elite-focused and ritual² concepts of the museum is emphasized. The museum practicing the extension of educational function which interprets and delivers the information and value for the strengthening of publicity is clearly a sector for art education out of school.

¹ Eilean Hooper-Greenhell, <The Education Role of the Museum>, Routledge, 1994
² Carol Duncan, <Civilizing Rituals-inside public art museums>, Routledge, 1995
Besides, the museum is a space for specific art education in which the exhibition of objects and performance of artists are conducted on the spot.

Under this context, study on Museum Education is continuously conducted through theory and case study of 2 major aspects of artistic interpretation for its visitors and theory of alternative learning according to life cycle. This study will deal with the particularity and possibility of educational way accomplished by transforming the expressive language of other artistic genre among the unique ways of learning which can be conducted particularly in the museum.

II Main Subjects
II-i : Characteristics of Museum Education and Significance of Cross-Genre Education

Though it may be true that educational function of museum is extended, drawing the cross-points between objectives of public education and missions of individual museums is necessary for the education, which brings great stimulation and responses from individual personality to overall community, to effectively play its meaningful role.

In the first place, it is recognized that the role of public art education is to provide the creativity and the humanity. Accordingly, the objective of museum education is also in the complementary and collaborative line with the public education area. Considering that the creativity is to suggest meaningful problem solution to society by organizing and assembling the existing thoughts, and that the humanity is to correctly understand and respond to the others’ emotions and thoughts, it is evident that museum education to understand and experience artistic language can create great usefulness.

Secondly, museum is a place for immediate pleasure and learning. Thus the educational paradigm is transformed from upward or top-down education to learning focused on the visitors and study field of the museum, and the importance of constructive educational environment and the model of museum is increasing. Further, museum education is attracting public attention as a complement for school education ( an area which recently surfaced and

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3 during Report of Policy Direction in Ministry of Education, Science and Tehnology
whose restoration to society through education of culture and art is extended in recent support to authors of ‘Social Education’), private education and family education.

Finally in art education, museum education has a locative characteristic which exhibits real works of art and a characteristic which makes learning between friends and families possible. While the current educational structure provides integrated education only to nursery school (children of 3-4 years old), pre-school (children of 5-6 years old) and the first grade and second grade of elementary school (children of 7-8 years old), the museum education is accordingly a sector\(^5\) where integrated education is possible which experiences concepts and processes as well as information transfer utilizing synaesthetic mechanism.

Distinct division between various genres (painting, music, play, dancing) is ever disappearing in contemporary art. However in case where ‘learning through art’ is more focused than ‘learning for art’, understanding the division of formal language of art can provide meaningful experience because the process of critical interpretation and understanding with the literacy of formal language of art is a skill which can be widely utilized in the area of other disciplines and life.

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II-ii Case Studies of Museum Cross-Genre Education

Jung-Hwan Bang with a pen name of Sopa (1899-1932), the children’s author and a man of letters, said “3 different kinds of art exist in the world of story, in the world of song, in the world of painting and in the world of children”. Actually the children are the objects of cross-genre education who are very quick and absorptive in understanding it, because children have less stereotype formation about the division of genre and inter-disciplinary course and less learning experience than the adults.

In this chapter, we will examine the case studies of one or two cross-genre art interpretation program. First of all, we will examine “Now Move with NJP”\(^6\), an opening

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\(^6\) Education project including teachers’ training, middle and high school connected program and elementary students and pre-school children’s family connected weekend program which was conducted in ‘NJP Art Center’ in Gyunngi-Do from November 19\(^{th}\), 2008 to January 31\(^{st}\), 2009. Total 76 elementary school students participated 7 times in ‘Now Music’ program, and pre-school children and families participated total 10 times (90 children, 63 adults) in ‘Now Move’ program, a dance program, until now.
exhibition-connected education program of NJP art center which was constructed for the purpose of introducing the artistic character and significance of Nam-June Paik, the video artist.

‘Now Move’ (abbreviated from ‘Now Move with NJP’) is the program which started with cross-genre questions such as “How can a painting become a dancing?” and “How can a dancing become a painting again?” as an exhibition-connected family education program targeted to pre-school children of 5-7 years old.

This program includes activities around a work of art with the name of “Retranslation” by Peter Weltz. “Retranslation” by Peter Weltz is a video work of art containing the process in which William Fortsythe with drawing instruments attached to his hands dances following the drawing lines of a painting by Francis Bacon and a new drawing is made following his dancing movements.

Picture 1 : “Now Move with NJP” activities (from left, Peter Weltz’s video installation, Contemporary Dancer’s Demonstration, Child’s participation)

Children and families appreciate the work of art with contemporary dancers, who are the teaching artists, and they also appreciate the demonstrative performance which is reorganized as an improvisation by the dancers. Considering that the pre-school children rarely have an opportunity to experience contemporary dancing in the theater, contemporary dancing improvisation enjoyed in front of visual work of art with family can be a strong experience for children.

At this time, a situation is created where the visual work of art is transformed into a stage

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7 Peterweltz, <retranslation>, three channel video installation, drawing 3,60m x 5,50m, 2005
http://www.peterwelz.com
art and the art center into a theater. In addition, children conduct a dancing improvisation following the video image and music with the family drawing following the contours of the body, i.e. the children’s movements are reinterpreted with the drawing of contours of the body. In other words, this is process-focused program which traces the way and theory of work of art by Peter Weltz by interpreting the video image to dancing and dancing back to a painting.

One of the parents who participated in pre-school program commented on this program, “Feeling directly with the body moving was a very satisfactory part of the program. It was nice to see with the eyes, to feel with the body and to experience with the heart and head.”

As described above, this is a project to understand the interrelations of message, narrative and form through the reinterpretations of result and process. Also this was the project which intensively showed the educational objective to share the responses to the event made when arts meet with artists, objects, environments and situations, with a critical perspective on understanding and reinterpretation of arts between genres.

Another example is “Hello Dong-Dong” 8, a “Hello Mukjjibba” exhibition-connected educational program by contemporary Korean painting artist. This is a school-connected outreach program designed to understand and experience the works of contemporary artists who reinterpret the traditional Korean ways of painting. Examples of grafting exhibition education with theater-genre have a long tradition centered around the history museum9, and the museum theater10 education was conducted in 1980s-1990s as an attempt to try alternative museum education.

In this program, the first “Pre-Visit Lesson” is conducted with the tune of Korean classical music as an attempt to interpret visual information through performative and physical language as in the case of play or drawing. Lower grade students learned “Gae Taryung” and higher grade students “Jang Gi Taryung”. And then in “Museum Visit Lesson”, activities were conducted to express the Korean painting work- Conversation under Moonlight, Guk Joo An-

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8 Education program which was conducted against elementary school students(32 students from 'Kangnam Welfare Center', 42 students from Seoul Yunghee elementary school, total 74 students) living in Gangnam area of Seoul from September 9th,2009 to October 24th,2009.
inspired by “Sa Seol Nan Bong Ga” in “Han Sam Dance” with the illumination and music. Along with it, appreciation education was conducted in which an evil, the point of folk story, was educated to students by way of role play, using the masks on the basis of a work of art by Sung-June Joo, a folk story author. And finally in “Post-Visit Lesson”, a lesson was conducted to create a ‘poetry and calligraphy painting’, a traditional integrated genre of art. And creative workshop for cross-genre works of art was progressed by self-presentation.

In case of “Hello Dong-Dong”, as expressed in “It would be better to cooperate with the schools from the planning stage”, a comment by Jung Eun Gang, a regional education specialist, and “It was nice to express my feelings”, a comment by Hyun Hee Lee, an elementary school teacher, the objective of this program integrated with Korean classical music(Taryung), dancing(Han Sam Dance) and role play is to provide understanding and interpretation started from absorption and scan and the process of self-reflection on integration.

It forces us to ask, “Why?” “How to?” and “So what?” and encourages us to have an open mind net which enables us to make a loop for us and the world, a loop for the past, the present and the future. And for this, a learning experience to see, hear and tell the visual information and image was provided.
III. Issues for the Future: Museum as a Field for Visual Thinking, Critical Thinking and Incarnated Learning

We have examined the significance and the possibility of cross-genre education so far. Herbert Reed, an advocate for concept of ‘Learning through Art’ said that there is a need to pull down the barriers of each subject in educational course in order to integrate into the overall structural or emergent activities\(^\text{11}\), commenting on the reorganization of integrative planning. Museum is a space to experience the work of art as ‘a present being’ in timespace other than in printing material or audiovisual material, a space to provide objet interpreted through concepts of planning and narrative context. So the museum, where the continuous interactions between visitors and educational contents are made, has a suitable condition of a space to realize integrated planning described by Herbert Reed.

In addition, the museum is becoming a new criticism, project and artwork, because an artwork can be made more meaningful object of learning when we understand that its value and significance is defined according to its space and context. And the museum which delivers the value of interpretation is becoming a space to promote the emotion and intellect as well as the pride\(^\text{12}\) to help make the proper personality.

We finish this study, thinking about the alternative to optimize the characteristics of museum based education in the area of learning and stating the possibilities of further research. In the first place, collaboration with family sector\(^\text{13}\) is emphasized where the contents of study are shared and incarnated into life with self-directed learning and family literacy.

In cases of families of the disabled who have emotional and environmental difficulty, advantages of ‘age-integrated program’ can be derived, considering that the family, particularly the brothers and sisters can have more difficulty than the disabled themselves. Secondly, positive utilization of exhibition environment can produce broader experience when we consider the museum as uncontrollable learning space like the other visitors’ noise and

\(^{11}\) Herbert Reed –Education Through Art, 1945. Translated by Hyangsook Lee and others. Hakjisa.


life environment. While the lesson is meaningful where exhibition is appreciated in art center and creative activity is conducted in workshop, providing an opportunity to experience learning in museum setting can better optimize the characteristics of museum education.14

Challenges of museum will be continued as a catalyst for incarnation, experiencing and enjoying creative and critical thinking skill through visual literacy and visual thinking. In addition, museum experience is intense but temporary, because it is a short-term event without an rapport between participants. Consequently, the efforts to connect should be made continuously, keeping in mind that the formation of overall useful knowledge can be attained only when the complement and connection with other educational area are continuously made.

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ABSTRACT

This paper suggests a question, ‘Does a museum has an ability to provide contemporary children with values and generate valuable meanings?, focusing on the function of museums such as collecting and examining private collections, and sharing their values through exhibitions and education. This paper is also intended to examine this comprehensive issue through inter-dependent museum education in Korean children’s educational circumstances.

In addition, the possibility of cross-genre art appreciation education is examined as an alternative method, which considers whether exhibitions and programs combining physical hardware and human software can provide sensible understanding and responsive education.

Children visiting museums most strongly support values of enlightenment and public education, receiving attention as a key subject of family visitors. Prior to detailed discussion about educational effects of museums on children visitors, Korean children have educational background as follows: they enter elementary schools to receive a formal educational course after child care centers focusing on child care and kindergartens focusing on integrated curriculum. That is, children from the second grade (aged 8) of elementary schools belong to curriculum-segmented background. Therefore, integrated art education for school age groups can be performed in deschooling organizations and environments.

In order to compensate curriculum-segmented public education, various attempts to provide curriculum-integrated education for elementary school students have been made in art appreciation education. Two representative examples are ‘Now Jump with NJP(NJP art center education program, Sponsored by Gyeong-gi cultural foundation)’ in 2008 and ‘Hello Dong-Dong’(museum outreach art education project, Sponsored by Korea Arts & Culture Education Service) in 2009.

The former is the appreciation program of understanding total artist Nam-june Paik by interpreting art exhibitions from the point of modern dance and music. On the other
hand, the latter is the program of expressing appreciation of contemporary traditional Korean works of art interpreted from the modern point of view through traditional Korean music and dance.

The most attractive advantage of cross-genre interpreting art education is to understand artistic meaning and expression language of each genre emotionally. As shown in the above example, education of understanding other genres can be expanded to understand ourselves and other people and develop different sensitive languages beyond simply distinguishing art genres. It is also an example of art education metaphorically expressing social skills essential for forming a community with tolerance and cooperation.

Museum education where composition of participating students is more flexible than the existing pubic education, let alone open teaching plans, teaching materials, space beyond classrooms and teachers, compensates the existing public education while generating values and methodologies of new education. Finally, I would like to complete this paper suggesting a further research subject. The further research intends to examine education of improving understanding and emotional sympathy for both individuals and communities targeting teachers and parents as well as students. Moreover, art appreciation education to improve visual analysis and critical skills will be also examined. Attempts to use museum as an alternative educational sector can continue to develop through valuable researches and experiences rich in both quality and quantity targeting visitors.

**Keyword:** Museum Education, Cross-genre Education, Art Appreciation Education