

Art Education in Museum Adolescent Education Activities

Taking Shaanxi History Museum as an Example

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Abstract—With the development of the museum, the museum's social education work has made great achievements. However, most of the current museum educational activities focus on the function of teaching objects and their historical values, often ignoring the artistic value behind the cultural relics. Historical museums' using the artistic value of cultural relics to carry out art education for young people and to enhance the artistic cultivation and taste of young people can become the focus of the museum's youth education in the future.

Keywords—museum; adolescent; cultural value of cultural relics; art education

I. INTRODUCTION

Along with the development of the museum, the museum has become an important part of the informal education system parallel to the school. The social education work of major museums in China has made great achievements. However, most of the current museum educational activities focus on the function of teaching objects and their historical values, often ignoring the artistic value behind the cultural relics. In the current form, how can Chinese museums make better use of the artistic value of the collections to carry out art education for adolescent to help young people gain richer artistic learning experience and cultivate a sound personality should become the future development direction of adolescent museum education.

Shaanxi History Museum is the first modern museum in China, and it has made great achievements in education, research and exhibition. The research on its adolescent art education activities represents the current situation of Chinese art education for adolescent in the museum, and plays a model role in how to better utilize the artistic value of the museum's cultural relics in the art education for adolescent.

II. THE SIGNIFICANCE OF MUSEUM ART EDUCATION

On August 24, 2007, the International Council of Museums revised the definition of the "museum" at the museum conference in Vienna: "The museum is a non-profit permanent institution that serves the society and its

development and is open to the public. It collects, protects, studies, disseminates and displays the material and intangible heritage of human and human environments for the purposes of education, research and appreciation." This is also the best interpretation of the definition of museums in the world. [1] As can be seen from the definition of the museum, today's museum education has become one of the important functions of the museum.

The adolescent period is the best period for the development of artistic conception in a person's life. In 2012, the People's Daily published an article entitled "Art Education to Complement Culture Course", calling on young people to pay attention to the importance of art education while accepting education in humanities, history, science and technology. [2] Due to the influence of traditional educational concepts, the improvement of adolescents' artistic accomplishment is often neglected in school education; but the level of artistic accomplishment and aesthetics has become an important part of the comprehensive ability of talents in the 21st century. Against the background of traditional education with young students carrying heavy academic pressure, how to improve young people's artistic accomplishment has become the content of this research.

The museum is a department of social and cultural institutions and a social education institution different from the traditional education of the school. In the latest definition of the museum, the educational function of the museum has been ranked first, showing that the primary function of the museum has changed from collecting and retaining cultural relics to social education. In 2017, General Secretary Xi Jinping said: "A museum is a big school." [3] It clarified that museums should play their role in social education and pointed out new directions for the future development of Chinese museums.

Mr. Cai Yuanpei advocated the use of museums and art galleries to carry out social aesthetic education. Mr. Zeng Zhaoyu and Mr. Li Ji proposed that "the function of the museum is to cultivate temperament, so that everyone has the love of beauty." [4] It can be seen that the modern museum is not only the palace of art study, but also the best place to carry out art education for young people. The

historical museum uses the artistic value of the cultural relics in the museum to let young people understand the ancient art development and the aesthetic level of the ancients in a relaxed atmosphere, inspire the artistic creativity of young people, enhance the artistic accomplishment of young people and play an important role in improving the social education function of the museum as well as enhancing the core of the youth.

III. THE ARTISTIC VALUE OF CULTURAL RELICS

Since the founding of the People's Republic of China, the Chinese government has successively issued a series of cultural relics' guidelines, policies and regulations; the second article of the "Protection of Cultural Relics" promulgated in 2002 clearly pointed out the scope of national protection of cultural relics. From this, it can be clarified that cultural relics generally have three values of history, art, and science. [5] When referring to the artistic value of cultural relics, its connotation is very rich, generally including aesthetics, appreciation, and pleasure (recreation), reference and art historical materials. Nowadays, the development of China's historic museums has been basically modernized, specialized and diversified. However, people's attention to the historical value of cultural relics has long influenced the development service concept of museums. The theme of museum youth education is often the historical value and function of teaching objects behind the dissemination of cultural relics, rarely discovering the artistic value of artifacts.

Therefore, while highlighting the historical and scientific value of cultural relics, how to break through the traditional means of cultural relics exhibition, grasp the artistic value of cultural relics, summarize the methods that can show the artistic value of cultural relics, guide young people to discover the beauty of cultural relics and art and enhance the aesthetic ability of young people is the key question whether the museum can become the first choice place for young people to receive art education.

In cultural relics, cultural relics and remains of artistic value can be divided into three major categories. The first category is the tools of practical use. These cultural relics not only reflect the development level of the ancient handicraft industry, but also reflect the characteristics of the times and aesthetics at that time. As early as in the Yangshao culture period of the new era, there were rich patterns on the painted pottery containers. The theme of the painted pottery was varied, including animal prints, character prints and geometric patterns. In ancient times, people painted the images of animals, plants, mountains, rivers and rains they saw in daily life on pottery, which promoted the original art form and aesthetic consciousness. All of the shapes and patterns of Prehistoric painted pottery, Shang and Zhou Dynasties bronzes, Tang and Song dynasties porcelain have artistic value.

The second category is the artworks and crafts created by the ancients, including paintings, sculptures, etc., which is of high artistic value. Since ancient times to nowadays, it still has a high appreciation value and artistic reference value.

The third category is the burial objects made by the ancients for the deceased. The emergence of burial objects stems from the concept that "Honoring the dead as the living" in ancient China. The ancients believed that everything in real life should continue to be used after death. Therefore, people have everything in real life, from housing construction to small daily necessities, livestock and poultry, all made into a miniature version of the ceramic model buried in the tomb. For example, there are nearly 8,000 pottery figurines and pottery horses of the similar size as the real people and real horses. Pottery figurines' image differs from one another and is very vivid, which can be called as a jewel in the history of ancient sculpture art.

IV. ANALYSIS OF THE CURRENT SITUATION OF YOUTH EDUCATION ACTIVITIES IN SHAANXI HISTORY MUSEUM

After understanding the relationship between the cultural value of cultural relics and the youth education in the museum at the macro level, the author takes the Shaanxi History Museum as the research object and conducts a field survey of the youth education activities of the Shaanxi History Museum, in order to grasp from the micro level, thus reflecting the status quo of domestic museum art education.

A. Overview of Shaanxi History Museum

Shaanxi History Museum is a comprehensive historical museum. It was built in 1983 and opened on June 20, 1991. It is the first large-scale modern national museum in China. Its completion marks a new development milestone for the Chinese museum industry. The collection of cultural relics is 1,717,951 pieces (sets), from simple stone tools of ancient humans to various kinds of artifacts in social life before 1840, spanning more than one million years.

Shaanxi is one of the important birthplaces of Chinese civilization. It is the seat of the ancient capital of 14 dynasties in ancient China, and the Han and Tang Dynasties were the center of world civilization at that time. Therefore, Shaanxi before the Song Dynasty can be called the epitome of ancient China. [6] The museum is basically displayed as "Ancient Civilization of Shaanxi". The exhibition is divided into four parts: "Zhou, Qin, Han and Tang". In accordance with the time sequence of historical development, the collection of fine cultural relics and more than 3,000 major archaeological unearthed cultural relics in the province in recent years are displayed. Thematic exhibitions are exhibitions organized around specific themes. At present, there are two special exhibitions of "The Past Relics of Tang Dynasty — Hejia Village Cellaring Unearthed Cultural Relics Exhibition" and "Tang Dynasty Mural Treasures Museum". "The Past Relics of Tang Dynasty — Hejia Village Cellaring Unearthed Cultural Relics Exhibition" mainly displays more than 200 pieces of gold, silver, jade and other kinds of treasures unearthed in October, 1970 in Hejia Village, southern suburbs of Xi'an. The "Tang Dynasty Mural Treasures Museum" shows nearly 600 murals from more than 20 upper level Tang tombs.

In March, 2008, in response to the national call, the museum was officially opened to the public free of charge.

B. The Status Quo of Youth Art Education in Shaanxi History Museum

As early as 1996, Shaanxi History Museum launched a youth education activity, and planned and organized the "Shan Bo Bei" cultural relics knowledge contest and summer camp activities for middle school students to revive treasures of cultural relics of Han and Tang Dynasties, so that students can fully understand the historical features of the Han and Tang Dynasties through the exhibition, enhancing the confidence of revitalizing the Chinese nation. [7] In the early days of the youth museum education, the Shaanxi History Museum held many summer camps to visit museums, focusing on popularizing museum common knowledge and popularizing historical knowledge to teenagers. For example, "Visiting Tang Tomb Mural' Winter Camp of Shaanxi

History Museum in 2008", "Touching History, Feeling the Flourishing Tang Dynasty — Inviting Pupils to Spend 'June 1'", "Walking into Shaanxi Museum, Embracing Happy Children's Day Activity in 2012", etc. With the development of youth education in museums, the educational activities of Shaanxi History Museum have made new changes in terms of content, form and venue. The author conducted a nine-month follow-up observation on the youth education activities of Shaanxi History Museum in 2019. The following is an explanation of the observed theme and the process of the activities.

From January to September 2019, Shaanxi History Museum carried out 7 youth education activities. For details of the activities (see "Table I").

TABLE I. LIST OF EDUCATIONAL ACTIVITIES

| Activity form | Event name | Active object | Event venue | Activity content | Activity time |
|--|---|----------------|---|--|---------------|
| Thematic explanation + Interactive experience | "Talking About Pigs in the Year of the Pig, All Things Going as You Wish" Theme Series Activities | 8-12 years old | Youth Activity Center | Introducing the close relationship between ancient pigs and people; guiding children to cooperate with parents to make cut paper-cut for window decoration and dough modeling | 2019-2-12 |
| | "Non-legacy Popularization of Science — Painting the Life Picture of Silkworm" Spring of Science and Technology Series Education Activities | | Youth Activity Center The 3rd exhibition hall | Learning the cultural relics related to silkworms; guiding children to design and DIY silkworm paintings with rich colors and various shapes. | 2019-4-4 |
| | "Wearing Embroidered Clothing to Greet Spring" — Han Chinese Clothing Day Theme Educational Activities | | Youth Activity Center | Introducing the traditional costumes of the successive reigns and dynasties of China, and wearing Han Chinese Clothing and Tang makeups | 2019-4-9 |
| | "Taking Advantage of the East Wind to Fly the Kite into the Blue Sky" — Tomb-Sweeping Day Theme Educational Activities | | Youth Activity Center | Visiting the museum's cultural relics such as the three-color glazed pottery female standing tomb figures and painted playing polo tomb figures, explaining the origin and development of the kite, and guiding children to carefully draw patterns on the blank kites | 2019-4-9 |
| | "Going with Mud — Exploring the Beauty of Cultural Relics of Pingshan Yufusi Silk Road" Temporary Exhibitions Parent-Child Education Activities | | Youth Activity Center The 7th exhibition hall Pottery studio | Explaining the national cultural relics along the Silk Road; through the knowledge of the Silk Road, making full use of imagination and guiding children to create creative "silky objects" of various shape and structure. | 2019-5-15 |
| | "Grapes, Flowers and Birds in Fragrant Garden" Education Activity | | Youth Activity Center "The Past Relics of Tang Dynasty — Hejia Village Cellaring Unearthed Cultural Relics Exhibition" | This activity is based on the theme of the Tang Dynasty relic grape flower bird fine silver sachet, which mobilizes children's desire to explore, master the basic information of the sachet and its scientific and technological principles, as well as the history of the ancients' knowing about and using scent, letting the children mix a unique sachet with the knowledge of the spices they have learned | 2019-5-29 |
| | "Taking the Light and Hiding the Smoke, the Most Ingenious Gold-copper — Painted Goose Fish Copper Lamp" Theme Educational Activities | | Youth Activity Center The 2nd exhibition hall | Learning the representative lamps of the Han Dynasty, as well as the cultural relics of the past generations on the concept of environmental protection; carrying out garbage sorting "combat training" | 2019-9-12 |

The Shaanxi History Museum Youth Education Program is a special education activity for young people. This kind of activity usually publishes the theme and activity content online in advance and participants participate in the form of appointment registration. The number of people in each

event is controlled at around 30, and the time is controlled in about two hours. Since its launch, it has received wide attention and love from the public.

The Shaanxi history museum youth education activity has a variety of forms, and it has broken through the single form of traditional museum education with explanations and visits. It can be seen from "Table I" that the Shaanxi History Museum designs and practices the activities according to the theme of the event in each youth education activity. For example, in the "Taking Advantage of the East Wind to Fly the Kite into the Blue Sky" — Tomb-Sweeping Day Theme Educational Activities", when the event began, the educators first led the participants to the exhibition hall, and through the visits to the cultural relics of three-color glazed pottery female standing tomb figures and painted playing polo tomb figures, the participants learned about the traditional customs and entertainment ways of the ancients in the Tomb-sweeping Day. Later, the educators introduced the scientific basis behind the "Rains fall heavily as Qingming comes" through PPT. The method of question-and-answer interaction was used to let the young people understand the origin and customs of the Qingming solar terms in the traditional 24 solar terms in China. At the end of the event, the educator explained the origin and development of the kite, and guided the children to fully use their imagination to draw on the blank paper kite, and finally presented a hand-painted kite with rich colors and unique features. The historical museum is a cultural relics collection institution, so the educational resources of the museum are not limited to written materials, and the cultural relics in the collection can be the medium of artistic communication. To play the artistic value of cultural relics like the Shaanxi History Museum, it is necessary to use cultural relics to restore human historical practice activities and help young people understand the aesthetic style of the ancients. Later, the design of hands-on activities related to art education has greatly stimulated the creativity and imagination of young people toward art.

V. SUGGESTIONS AND OPINIONS ON ART EDUCATION ACTIVITIES FOR YOUTH IN MUSEUMS OF CHINA

At present, the youth education of museums in China is still in the exploratory stage. Although some museums have lots of experience in the art education of young people, most museums, especially non-state-owned museums, still have a large gap between the understanding and development of museum art education and developed museums. Therefore, under the current form, how can Chinese museums make better use of the artistic value of the collection of cultural relics to carry out art education for young people? The author below gives some opinions and hopes to help the art education of Chinese museums.

A. *Suggestions on the Exhibition Display*

"We often encounter such a thing. In the face of an exhibit, the audience feels its beauty. However, some people can describe this beauty more accurately and get the approval of most people, while others can only feel but can't express." [8] It is a major difficulty in presenting the artistic value of cultural relics in an accurate way. The exhibition hall is an indispensable part of the youth education activities, but the cultural relics exhibition billboard and exhibition display board contents are limited to the brief introduction of

the cultural relics name, site of come up and the use of objects. As a result, after the museum is visited, the young people will not be sublimated on the value of cultural relics. The artistic education of the museum can't be realized in this link. But if the museum gets rid of the traditional shackles of describing objects, and uses a more perceptual language to briefly explain the artistic value of the artifacts, so that the young people's inner understanding of the artistic value of the artifacts collides with the aesthetics of ancient craftsmen, and then the experience will be permanently engraved in the heart of adolescents, thus achieving the goal of improving their aesthetic level.

B. *Suggestions on the Implementation of Activities*

"Museums play a huge role in stimulating the artistic creativity of young people. Students need to be able to understand the artist's creative style, creative motives, and creative themes by seeing, listening, and hands-on to gain inspiration for artistic creation." [9] However, there are only a few museums that focus on museum art education in China. Museums that carry out youth education activities should actively learn from the experience of museum art education at home and abroad, learn advanced concepts, and add interactive experience links in youth education activities. For example, in the "'Going with Mud — Exploring the Beauty of Cultural Relics of Pingshan Yufusi Silk Road' Temporary Exhibitions Parent-Child Education Activities" in Shaanxi History Museum, the museum organizes participants to go to the pottery studio. The participants combined with the characteristics of the shape of the artifacts exhibited in the museum, gave full play to their imagination through the knowledge of the Silk Road, and made creative and richly shaped "silk road objects" under the guidance of the pottery teacher.

This kind of practical activity not only supplements the school's textbook knowledge, but also links the museum's physical resources with the textbook knowledge. The young people's learning of art is no longer boring memorization and recitation, but more life experience. The combination of museum physical display and experiential learning makes art education more closely linked to other humanities disciplines, truly making cultural relics alive.

C. *Developing Digital Museum Network Education Platform*

The construction of digital museums in China is still in initial stage. At present, only a small number of museums in China have built digital museums, such as the National Museum of China, the Palace Museum in Beijing, and the Hunan Museum and so on. However, the construction of digital museums in China is still limited to the display of photos and short texts, and can only be viewed on the website; the digital museum's software development on the mobile side just begins. Today, teenagers' using tablet computers and mobile phones to receive online courses have become a new direction for the development of youth education. For example, the youth education activities of the Shaanxi History Museum are limited by venues and the number of educators. The number of young people

participating in each event is controlled at around 30. The museum's offline activities alone are far from reaching the popularity of youth art education. It is suggested that the new media and new ways can be used to make the collection resources known to the society. Each offline event can be broadcast live on the online platform, providing a proper, easy-to-understand and in line with the cognitive level of youth art learning platform.

VI. CONCLUSION

The museum is a place for quality education and should be an important part of the informal education system parallel to the school; the museum has rich resources that other educational places don't have, and its profound artistic value should be explored; it is suggested that the art education of young people should be served as a breakthrough. It is also necessary to disseminate and utilize the resources of museums to help young people to acquire richer artistic learning experience and cultivate a sound personality, which should be the future direction of national education reform. [10]

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