

**September 4, Session 9-1**

- 1. Name(s) of Author(s):** Younsoo Lee
- 2. Affiliation(s):** Hanyang University, South Korea
- 3. Title:** Network Quotient in Museums and their Community Through Outreach Programs
- 4. Abstract:**

Museums have a role to play in the community. This role not only defines the role in society, but also contemplates what to do. In particular, the museum's Outreach Program is a demonstration of the museum's active role in the community. However, the role makes one wonder whether the museum's network will be shared with the public or with geographic communities.

Through this research, I will consider which program sets the possible network between museums and society by the museum outreach programs in Korea. The museums' outreach program are also set up what type of network it is going to conduct with society at the setting stage, but other effects as well. Because the social role of the museum's outreach program sometimes brings a lot of results by reach out of the museum's walls.

When a museum reaches out, a approach programs in museum establish a link between museum education and the development of society. Against this backdrop, a local museum has established a new brand community with high NQ (Network Quotient) in. Branding community is a new community of Korean museums. As they are developed the museum's network will be shared with the general public, with geographic communities or with both.

**5. Bio for Each Presenter:**

Lee Younsoo had the Asian Studies M.A. degree from the University of Hawaii in U.S.A and the doctorate in museum education from Hanyang University in Korea. Currently, Lee is the adjunct professor of Museum Education dept. at Hanyang University as well as the representative of research group, *Museum+e*.

In addition to school and museum lectures, Lee works on development, implement and evaluation of museum education programs through her research group. By publishing <People Who Use the Museums> (2018), Lee helps pay attention to the role of museum users in the field of museums as museum visitors and programs are the most concerned research topic.

**September 4, Session 9-2**

- 1. Name(s) of Author(s):** Anna Hagdorn
- 2. Affiliation(s):** Art Education Department, Understanding Religion through Art, Museum Rietberg Zurich, Switzerland
- 3. Title:** Next Stop Nirvana – Art Education on the Move
- 4. Abstract:**

With 'Next Stop Nirvana – Approaches to Buddhism' (December 13, 2018 to March 31, 2019) the Museum Rietberg Zurich, the only museum for the arts of Asia, Africa, and Ancient America in Switzerland, proposed a new type of temporary exhibition. For the first time, a team of art educators and curators jointly worked on the exhibition's content, design, teaching methods, and visitor experience right from the beginning. Grounded in the interdisciplinarity of the four-person team and the exhibition's theme – there is not just 'one Buddhism,' Buddhism is rather multifaceted and has many variants – they followed the concept of 'diversity.' In trying to convey Buddhist artworks not only as an experience of art, but also as generators for individual involvements with Buddhist cultures and the visitors' own everyday reality, the exhibition offered various modes to experience the show.

This paper firstly introduces some of the elements that enriched 'diversity' in the exhibition. By using the results of an extensive evaluation, it then demonstrates how that 'diversity' exerts on the exhibition's impact. It finally makes a case for the systematic participation of art educators in the process of exhibition making as experts for a diverse society.

**5. Bio for Each Presenter:**

Anna Hagdorn studied East Asian Art History and Sinology at Freie Universität Berlin and Chinese Language at Peking University. Her research interests include art education and the perception of East Asian art, as well as the historiography of East Asian art museums/collections in German-speaking Europe. Having held positions at Bernisches Historisches Museum (Historical Museum Bern), Museum für Neue Kunst Freiburg i. Br. (Museum for Modern Art), and the Section for East Asian Art at the University of Zurich, she currently is head of the art education project 'Understanding Religion through Art' at Museum Rietberg Zurich.

**September 4, Session 9-3**

- 1. Name(s) of Author(s):** Elena Terranova
- 2. Affiliation(s):** MPhil/PhD Student, King's College London (KCL), Strand Campus, Department of Culture, Media and Creative Industries (CMCI), U.K.
- 3. Title:** Dancing Museums: A Case Study on the Use of Contemporary Dance as an Educational and Active Participation Tool in Museums
- 4. Abstract:**

Dance and museum sectors have existed as separate silos until recently, when a cross-sector collaboration started growing. This paper investigates how dance-based initiatives in museums impact both visitor's social interactions and audience engagement by providing deeper museum experiences affecting cognitive, emotional and psychomotor dimensions. The research closely examined the Dancing Museums project - a partnership between European museums and dance organisations co-funded by the EU's Creative Europe programme.

In what ways can dance, as a performative art, be used in museums as an educational and active participation tool? This research question was answered by collecting primary qualitative and quantitative data. Semi-structured interviews were conducted with the project's key actors, whilst an evaluation was carried out with events' participants and studied by employing statistical methods.

Findings show that dance-museum collaborations were beneficial for both institutions and audiences. In terms of audience outcomes, this research demonstrated that dance, interpreted as a language and communicative form, is an effective alternative (or supplementary) medium to the verbal and written communication that museums traditionally employ. The paper argues that dance enables museums to engage deeply with diverse audiences, especially kinaesthetic learners; it can transform the visitors' journey into a more experiential, multisensorial and inclusive experience.

**5. Bio for Each Presenter:**

Elena Terranova is a PhD student in the Department of Culture, Media and Creative Industries at King's College London. Her research investigates the use of dance in museums as a tool for audience engagement and participation and has received funding from the Arts and Humanities Research Council and the Economic and Social Research Council.

Elena graduated from University College London (Qatar) with an MA in Museum and Gallery Practice. Previously, she obtained an MA in Art History from University of Perugia (Italy), having spent a semester at Cambridge University as an Erasmus student.

She also consults for Lord Cultural Resources.

**September 4, Session 9-4**

**1. Name(s) of Author(s):** Zihe Sun, Xiaohui Lu, and Xuhua (Michael) Sun

**2. Affiliation(s):**

- Zihe Sun, Nanjing Museum, China
- Xiaohui Lu, Nanjing Museum, China
- Xuhua (Michael) Sun, School of Business Administration,  
Nanjing University of Finance & Economics, China

**3. Title:** Seeding Rural Communities with Museum Education: A Case Study of Museums' Outreach Practice for Social Inclusion in China

**4. Abstract:**

With sponsorship from the government, 90% of primary and secondary schools in China have Internet access and 85% of schools own multimedia-equipped classrooms. The educational infrastructure in China's outlying poverty-stricken areas has been significantly improved over the past decade. However, there is still a serious imbalance of educational resources in urban and rural areas, especially in humane education like museum and aesthetic education. Having been trapped in their impoverished hometowns, rural students cannot gain access to any museum as their peers do in more developed regions. It calls for developing new tools to engage rural students with museums. As a widely popular technology on Chinese social media platforms, live streaming allows a mass audience to watch high quality video in real time. It seeks to effectively boost long-distance museum education to build up community outreach and engagement. To explore the impacts of museum education through interactive live-streaming technology on the rural pupils in China, the qualitative exploration involving semi-structured in-depth interviews will be adopted in the research design. From the perspective of culturally deprived children's learning experiences, this study examines the role of museum education in terms of three dimensions: social, psychological, and educational.

**5. Bio for Each Presenter:**

Zihe Sun is a museum educator, a bilingual expositor, a research assistant at Nanjing Museum, and a volunteer who has been teaching the rural students art and the enlightenment, art history and children's museums studies. She is a member of Chinese Museums Association. Her special interest is in carrying out educational activities for the juvenile.

**September 4, Session 9-5**

- 1. Name(s) of Author(s):** Jiwon Lee
- 2. Affiliation(s):** Doctoral Student, UCL, Institute of Education, Culture, Communication and Media, U.K.
- 3. Title:** How Can Museums Encourage Intergenerational Learning Between Older Adults and Other Generations in an Ageing Society?
- 4. Abstract:**

In today's rapidly ageing environment, many learning institutions emphasise lifelong learning, for which museums are becoming an increasingly important setting. In this paper, the author explores the potential of museums in ageing society in terms of intergenerational learning. Research on intergenerational learning programmes for older adults and other generations such as grandchildren, teens and younger adults in British museums is conducted by case study. The researcher finds participants' engaging and meaning-making in museums through document analysis, interview and observation. Then will suggest some steps for museums to encourage intergenerational learning.

**5. Bio for Each Presenter:**

Jiwon Lee is now a doctoral student at UCL Institute of Education in the UK. Her research is on older adults' learning experience at British museums in ageing society through a case study to encourage older adults to learn in Korean museums. She also completed MA of museums and galleries in education at UCL Institute of education in the UK and BA of both art history and Korean literature at Ewha Womans University in Korea. She worked at the National Museum of Gyeongju as an educator to design learning programmes for visitors for ten years.

**September 4, Session 9-6**

- 1. Name(s) of Author(s):** Dr. Melissa Crum
- 2. Affiliation(s):** Mosaic Education Network, U.S.A.
- 3. Title:** How to Educate Visitors on Colonial Theft and Honoring African Culture in Exhibitions
- 4. Abstract:**

Beginning in the 18th century, museums were places where the “exotic” was shared with the White wealthy. These objects were often from various non-European countries and acquired through illicit means. Still today, museums display these same confiscated objects to a mostly White audience. But as we seek to ensure that complex stories of African cultural objects are shared, museum staff are asking tough questions that push administration to unearth a paternalistic White supremacist framework that shapes what many museums exhibit and what audiences exhibitions cater to. The Columbus Museum of Art (CMA) in Columbus, Ohio is working to critique this framework as they shape their identity as a “Museum in Progress.” For CMA, to be a “Museum in Progress” is to embark on an iterative, research-centered, and inquisitive journey that intertwines personal convictions, biases and the professional duty to operationalize self-reflection for themselves and visitors. This work offers an example of how museums can work with community organizations, artists, thought leaders, and scholars to take an active role in developing knowledgeable visitors through difficult thought-provoking conversations.

**5. Bio for Each Presenter:**

Dr. Melissa Crum is an artist, author, researcher, and founder of Mosaic Education Network. She leads a consulting company that infuses the arts, research, storytelling and critical thinking into professional development, community building and curriculum development for schools, nonprofits, and museums. She helps you feel secure about using everyday practical applications of equity, diversity and inclusion strategies to positively impact your environment. To make this happen she creates a “brave space” where you can ask the tough questions, admit faults and celebrate successes to help you make social change from your desk, to your living room and beyond.

**September 4, Session 9-7**

- 1. Name(s) of Author(s):** Rasa Pranskuniene
- 2. Affiliation(s):** Head of Vytautas Magnus University Agriculture Academy Museum, Lithuania
- 3. Title:** Back to the Future of Museum Education
- 4. Abstract:**

With this paper I would like to share with museum professionals my look at research on museum education meaning by trying the different contexts and diverse research methods and strategies. This idea is supported by E. Hooper-Greenhill (2011), noting that in order to perceive the meaning of museum education, experienced by museum visitors, deeper view is required, in order to explore the interpretational strategies and repertoire, and this promotes to draw attention on interpretational philosophies and qualitative research methods. So I would like to present the changeable meaning of museum education, which is studied using classic grounded theory research methodology. The ICOM CECA Annals from "ICOM Annales/Annual No. 1, 1969" to "ICOM Education No. 28, 2018: Cultural Action" are used as the data for this grounded theory study. The methodology of classic Grounded Theory chosen for the analysis of the research gives the researcher the opportunity, without formulating hypotheses and foresight, y. conceptualizing the research data (in this case, the selected ICOM CECA publications) to "emerge" the theory, which allows to reveal the main concern of museum education in 1969-2018 and will explain how it is resolved by "back to the future of museum education".

**5. Bio for Each Presenter:**

Ph.D. in Social sciences, Education, 2013 (Klaipeda University, Lithuania), M.A. in Ethnic culture studies, 1999 (Vytautas Magnus university, Lithuania), B.A. in Ethnology, 1997 (Vytautas Magnus University, Lithuania). From 2008 - the head of Vytautas Magnus university Agriculture Academy museum (former Aleksandras Stulginskis university museum) (Lithuania). Research interests: museum education, grounded theory, qualitative research methods.