

# **Exploration of the Development of Museum-School Collaboration in Art Education : Prospects and Difficulties in a Case Example**

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## **Abstract**

Under the trend of lifelong education and integrated learning, art educators need to learn integrating resources of school and society. Thus, the art education organizations cooperate with schools is more important and closer than before. Through the cooperation with each other, which helps both growth and the art education work creation. This article explores the museum-school collaboration, contains to study the meaning and characteristics of museum education, school education and lifelong education, and aims to understand the fundamentals and differences, process and models in the field of museum-school collaboration. Furthermore, exploring the role and functions of teacher in museum-school collaboration. At last, researching a new case example of museum-school collaboration, which combines action & digital art, network family, to understand its opportunities and difficulties for creating and developing art education.

*Keywords: Museum-School Collaboration, Art Education, Collaborative Model*

## 1. Introduction

In the recent decade, our education has developed a lot. Clearly speaking, since The Education Reform Committee, The Executive Yuan published *General Consultation Report for Education Reform*, the education reform has begun formally. According to this report, the reform focuses on five aspects as the development direction for the follow-up education reform, including Schoolwork Burdens Cut Down, Foster Each Student, Education is Accessible to All, Elevate the Educational Quality, and Establish Life Long Learning Society. In the wave of education reform, teaching and learning, the two factors most related to the educational scene, have changed greatly.

These reforms are much different from the traditional school education, in that the system of education has changed from system of centralization to democratic system; the course has changed from curriculum division to curriculum integration; the educational form has changed from being teacher-centered to student-centered; and the assessment has changed from single aspect to multi-aspects. Therefore, the education should focus more on the students' basic ability, integral ability, operational capability and life long learning ability, so as to correct the deviation and defection of traditional education, and promote the connection between school education and social education. In the same time, the teachers should have more professional ability and design some learning activities that involved in the living experience, in order to broaden students' learning scope and deepen their learning capability.

Therefore, it becomes very important to ask the school's teachers to use the abundant social educational resources to assist the education. Among the social resources, the most remarkable ones exist in various museums, so for the development of education reform, the relation between the school education and museum will become closer and more important.

In the past 20 years, several museums have been established all over Taiwan. Education is originally a core and important task of the museum, and museum education is involved in informal educational form. Compared with the formal school education, its serving targets are more extensive, and its special museum educational resources

provide the people with free, vivid, daily and flexible learning space and opportunity. Museums also put much importance on the collaboration with the school education. Early in 1997, the Prominent Program proposed by the Ministry of Education had contained a practical symposium about the collaboration between museum and school (Kao Eds., 1998) which aimed to enhance both formal and informal collaboration in the educational aspect.

In view of this and under the trend of development of art education, life-long education and integral learning, Museum-School collaboration is a subject worthy of research and development. Therefore, this essay will focus on the meanings and characters of museum education, school education, and life long education which are involved in the Museum-School collaboration, in order to find out the base point, differences, collaboration, and model of Museum-School cross-border collaboration, to further discuss the role and function of teachers in the Museum-School collaboration model. In addition, this essay puts forward a new case of Museum-School collaboration for art education development by combining action & digital arts and internet family collaborative learning, and discusses the opportunities and difficulties of this new model of Museum-School collaboration, so as to promote the innovation of Museum-School collaboration for art education development.

## **2. The Museum Education and School Education under the Trend of Lifelong Education**

### **2.1. Lifelong Education Meaning**

Lifelong education means people can learn at any time, in any way, by different channels throughout life. Educational opportunities provide continuously for people's lifelong development and needs. Thus, lifelong education happens from birth to death and contains school education, social education and family education. Learning in early family or school should help people to gain abilities of integration, lifelong learning skills for adapting to the changeable social.

The relationship among family, school and social is close. So,

school education should combine with social and family resources. To provide no participative barrier, diversity of educational contents, educational opportunities for all people, suitable to their learning needs to promote whole-person development. That is to say, education is not limited in school and integrated with individual and society.

Lifelong education trends to break limitations inside school education, family education or social education, enhance the interaction with each other, promote collaboration between both for lively, totally, integrity educational development, such as family day, workshop for teacher, school programs in museum, or field trip, parent teacher conference in school, or leisure time in holidays, etc.

## 2.2. Museum Meaning and its Educational Practice

International Council of Museums (ICOM) is established in 1946. It is a professional museum organization. The definition of museum by ICOM (2001) as follows: "A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment." Chinese Association of Museums (CAM) is established in 1990 in Taiwan. It also defines museum the same as ICOM. Thus, we can see that education is one of the important functions in Taiwanese museum, coequality compares with the other functions as research, reservation, promotion, entertainment and leisure.

American Association of Museums (AAM) takes "education" and "public service" as the core elements of a good organized museum, and "reservation" as a means to the purpose of education and public services in museum. And "the responsibility of education belongs to all workers of museum", which was written in the book "Excellence and Equality" in 1992, is the ideal of AAM. (Liu, 2002)

Museum is granted as a non-profit, open-for-public organization. It is also granted as an institution of social education in Taiwan. Education is the primary function of museum's existence. Conservation, research and promotion aim for spotlighting the meaning of real cultural objects or relics, then to communicate with people through exhibition

and interpretation. Thus, museum is a medium of communication for the purpose of education.

Exhibiting real objects is the character of museum education. Furthermore, the meaning of education is expressed by exhibitions or other activities to contact with the public for expanding educational area. Standing Professional Committee on Education (EdCom), which is subordinated to AAM, proposed accessibility, accountability and advocacy as three criteria to judge the educational quality of museum. Simple introduction as follows: (Liu, 2002)

(1) Accessibility: To provide wide service for the satisfaction of observers or people in community, with adversity of opinions and integrate with the Culture, Science and Esthetics.

(2) Accountability: Educators of museum should have the related knowledge of museum field and the basis of theory and practice of museum to utilize on their work.

(3) Advocacy: Education is the core mission of museum should be understood and promoted. To create educational opportunities of lifelong learning for public, workers of museum.

Thus, education is the core of museum. It is responsibility of museum to enhance people to realize and utilize museum resources. By any possible way to expand educational activities, or collaborate with other organizations to plan different programs for different groups, such as students, families, school teachers, adults, elders, etc.

### **2.3. School Education in Transformation**

Normally, “school education” it means systematically and formal legal organizations, which happens on campus and contains all level of schools. The current school system includes nine years compulsory education, three years senior secondary education and four years higher education in Taiwan. The school education is belong to formal education and supervised by Ministry of Education or local education bureaus. Teaching according to curriculum guidelines or goals to do, with precise learning steps and evaluation methods, fixed places, fixed teachers and students.

School education has been great changes in recent ten years since Education Reform Action in Taiwan. The Action Plan for

Educational Reform (July 1998 – June 2003) is the first action, which keynotes educational reformation and directs to pluralistic educational institution, human-based environment, technology equipment, lively curriculum, professional teachers, to combine formal, non-formal and informal education for developing lifelong learning society.

Although the education reform revised continuously, the keynotes had not been big changed. School, teachers, parents, students need adapt the new conditions. In spite of every level of society to criticize defects of education reform action, the reformative education actions still go forward under revised continuously.

To ask school curriculum and teaching more lively, closing to community, families and social education organization. Therefore, teaching should break the limitation of campus, teachers help students to integrate learning and gain totally knowledge through real learning experiences in life. School education should go out of campus, integrate with outside resources, or let professional people help students to learn had being happened.

On the other hand, school-based development and teacher empowerment need to be promoted. Therefore, teachers are expected professionally under empowerment and to utilize community resources. For The core curriculum and teaching methods to say, teachers need to integrate curriculum in lively environment for learning of students and that is different with the traditional educational pattern to be a great change for them. Teacher empowerment helps student's learning, or less.

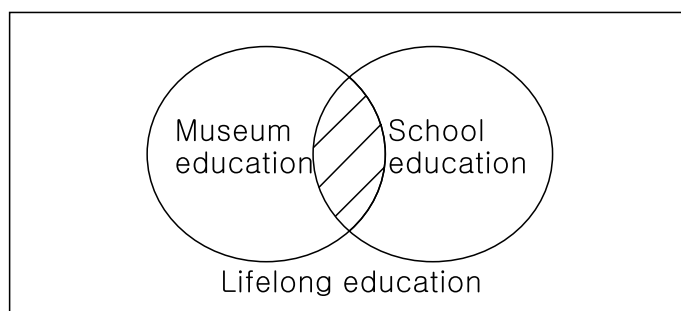
#### **2.4. Relationship and Comparison Among Lifelong Education, Museum Education and School Education**

Lifelong education is a wide educational concept and an ideal. It satisfies totally learning demands of people at all stages of their lives. Thus, There is no special target, no fixed classroom, with a great diversity of learning channels to provide educational content in every domain knowledge for learners at all age to practice lifelong education. Lifelong education is integration and contains formal school education, organized non-formal education, and informal education in our daily life. The learning arrangement is autonomy and flexibility and

integrates formal, non-formal and informal education, also is free to use community educational resources for promoting school education. Thus, educational network should be lively and integration, it can satisfy everyone's learning interests or needs and helps them adapt to rapid change of society.

On the contrary, museum education and school education are more easily discriminated by apparent buildings or places for use. Meanwhile, the concept, definition of scope of museum education or school education is much narrow than lifelong education. Compare museum with school, museum education has no curriculum guidelines and services all people. So, museum education activities can be planned more flexibly than the school curriculum. Museum presents different styles of education, and that is really different from school.

Thus, lifelong education contains museum education and school education. The museum-school collaboration is complementary each other and is help for building a strong lifelong education network. Their relationship diagram of lifelong education, museum education and school education as Figure 1 shows.



**Figure 1 The relationship diagram of lifelong education, museum education and school education**

To help us to understand the common or different characters among lifelong education, museum education and school education by analysis and comparison on education type, curriculum, education place, target group, learning channel, education content, educator, learning project, learning times, learning experience, learning participation and learning evaluation. All results are showed in Table 1.

**Table 1 The comparative characters among lifelong education, museum education and school education**

Categories Items	Lifelong education	Museum education	School education
Type	Formal education Non-formal education In-formal education	Non-formal education In-formal education	Formal education
Curriculum	Inexact	Inexact	Exact
Place	Any place	Venue	Campus
Target group	All people	All people	Students
Channel	Much more	More	Little
Content	Multiple	Benefit the development of emotional. Trend to concrete, integrated learning.	Benefit the development of knowing. Trend to abstract, compartmental learning.
Educator	No limited	Docent Education activities planner	Teachers
Project	No limited	Exhibition and education activities.	Courses and course materials.
Times	Lifelong	Lifelong	Stage by stage
Experience	Active learning	Learning with real object. Learning in environment.	Learning from teacher.
Participation	Free	Free	Compulsory
Evaluation	Free	Free	Compulsory

In summary, either museum education or school education is part of lifelong education. Museum education contains non-formal and informal education patterns, people is free to participate museum exhibitions or education activities, has no forced evaluation. On the contrary, school education is a formal pattern of education, the learning participation and evaluation are compulsory, teachers need to obey teaching guidelines and students should submit to school learning norms.

The target group of museum is mixed with school. And the museum-school collaboration is complementary each other on education. Museum educators need to contact with teachers of school to help for integrating learning of students to promote the quality of



collaboration.

Education with real object is the feature of museum or gallery and both provide educational activities for students contains following two categories: one is exhibition and related activities, and the other is extended educational activities which are not directly related to exhibition (Gao, Ed., 1998; Liu, 2002). The vision of lively, integration, community and lifelong education are the common goals of museum and school. Thus, museum–school collaboration would be great widely under the creative thinking.

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### 3. The Collaboration between Museums and Schools

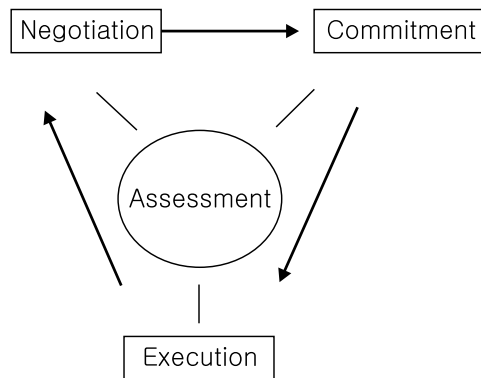
#### 3.1. Museum-School Collaboration

Museum–school collaboration has been concerned and began overseas in 19 century. Until 20 century, the professional museum organizations and research institutes have been built to research, promote and advocate museum–school collaboration. Thus, Museum provides school services, forms educational division, collaborates with school are developed gradually ( Liu, 1999; Liao,2005). Stone (1994) pointed museum–school collaboration development is a trend in 21 century.

Overview the museum–school collaborative relationship abroad, museum pays close attention the function of “education” instead of “reservation”, and the integration curriculum is the trend of school education, benefit collaboration of both. What is the advantage of museum–school collaboration? AAM indicates that museum collaborates with other organizations will empower itself for achieving goals. So, museum–school collaboration is specially important and necessary (Liu, 1999).

Ring & Van de Ven think inter–confidence and inter–action are important for inter–organizational collaboration. The process of collaboration is dynamic which contains “negotiation”, “commitment”, “execution”, “assessment” circularly stages ( Liao, 2005:9).

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**Figure 2 Inter-organizational collaboration and development**

Johnson & Pugach researched the interaction of educators in educational system and pointed out interaction contains four dimensions which include supportive dimension (that contains human support and professional support), facilitative dimension (that is to enhance problems solving independently and abilities through teaching exhibition and consultation), information giving dimension and perspective dimension (one follows the other) (Liu, 1999).

Institute of Museum and Library Services (IMLS) promoted museum-school collaboration and found the successful collaborative relationship which is based on the following twelve conditions (Liu, 2002):

1. Commitment of administrators
2. Participation of teachers
3. Understanding needs
4. The common vision
5. The different organizational culture
6. Planning and evaluation
7. Enough resources
8. Clearly define the role and responsibility of each
9. To promote the dialogue and open communication among collaborative partners
10. To provide the real benefits for school teachers
11. By flexibility, creation and experiment to encourage the best potential
12. Participation of parents and community

Summary, museum-school education should build on the honest communication to gain the common sense for executing and assessment and improving the quality of next- collaboration. In the process of collaboration, both should support each other and through complementary profession, information giving and assistance to construct the common norms and a good collaborative basic. So, the collaboration can widen horizons and abilities of both museum and school. On the other hand, through collaboration to create new educational programs and satisfy different educational need between museum and school for making educational patterns lively and educational functions widely.

### 3.2. Models of Museum-School Collaboration

Liu(1999) ever concluded six models of collaboration between galleries and Elementary, Junior and High schools as follows:

1. Affiliated school of gallery: School curriculum and teaching are designed with arts, school system as the same as local.
2. Provider-accepter model: The gallery plans and provides education activities for the students and teachers.
3. Gallery-oriented interactive model: The gallery invites teachers to take part in educational plans and activities actively.
4. Teacher-oriented interactive model: Teachers offer the educational project or ideas to gallery for the collaboration of both.
5. Community museum school: It is established to integrate and utilize resources of community museums.
6. Through the third- organization model: Through the third- organization to plan and promote museum-school collaboration.

In spite of the above six models, "gallery in campus" may be the seventh model of museum-school collaboration which is promoted by MOE (Ministry of Education) and CCA (Council for Cultural Affairs). It revitalizes the unused space of school and is managed by school and community together and helps to root art in both school and community.

In open thinking, museum-school collaboration is based on inter-confidence. If school collaborates with other social education

institution, professional, private organization to integrate resources is encouraged, to create new model of museum-school collaboration is easy to happen.

#### 4. Role and Function of Teacher in Museum-School Collaboration

Many research showed that the direct participation of teachers is the key point to assure the success of museum-school collaboration (Liu, 2002). Therefore, teachers play an important role in museum-school collaboration. Relatively to say, teachers who have knowing and preference for integrating museum education or resources on teaching that helps them to teach lively. Meanwhile, teachers help students to expand their horizons on one hand and make teaching close to society and students' real life on the other hand.

Gradually, museum curriculum is Visitor-Centered Model, no serial character and not edited with national guided education goals, but need to satisfy visitors' learning needs. So, the challenge of curriculum design of museum is high (Shih, 2000:35). Thus, the development of museum curriculum needs the collaboration among school's teacher, museum professionals and educators. And that, it would be better for museum to plan applicable school education activities by integrating museum characters and the learning needs of students.

Overview national museums, educator is limited and not familiar with the practice of school curriculum. For the museum-oriented collaboration model to speak, there are some problems exist, such as the school tour is not suitable for different schools, classes or students. If the teacher doesn't prepare museum pre-visit learning plan (let students understand the background of visiting museum and what needs to do for visiting) well, it leads the students learning lost.

Liao (2005) analyzed and compared both "museum-leading" and "school-leading" models on following items, including "sponsor", "relationship with school curriculum", "students learning needs", "cognition of museum utilization of teachers", "time-range and interactive way of collaboration", "process of collaboration (contains pre-prepare and mid-, post-activities)", "steps of development of collaboration", "financial resources", "strengths", "obstacles". The

result of that research pointed “school-leading” model is better than “museum-leading” model in practice. Thus, “school-leading” museum-school collaboration model make more possibilities.

Above all, the teacher plays a role of facilitator in museum-school collaboration. A positive teacher would plan museum-school collaborative education projects actively; other teachers may support museum education activities with real teaching action. Either positive or common performance, teacher is always the basic dynamic resource and promoter to promote the students learning quality in museum-school collaboration.

The museum-school collaboration is related to students learning ultimately. The teacher has teaching professionally and autonomy, enough understanding students of class and is responsible to plan and evaluate students learning. Thus, the teacher is the best communicator between school and museum naturally and he/she could control the quality of learning of museum-school collaboration.

On the efficiency to speak, if a teacher influences 30~40 students, the influenced students will be multiplicative increase quickly which accompany more teachers. Thus, we expect teachers who have new ideas and take action in museum-school collaboration education and further to submit creative collaborative teaching project to museum actively.

In short words, I think the functions of teacher in museum-school collaboration as follows: play the role of facilitator to gain a direct effective communication with students, control the learning quality of students, expand the collaborative scope and create new collaborative models.

## **5. A New Case and Case Analysis: “ Big Hands Take Small Hands to Move Forwards with Hope: Action and Multimedia Art Education Program”**

### **5.1. Origin of Program**

Taipei Municipal Jianguo High School (TMJHS) advanced the wish of collaboration and communicated with National Taiwan Arts Education Center (NTAEC) about the outline of this plan, in order to make out

the feasibility of the collaboration, know the ideas, requirements and suggestions of both parties about this collaboration, evaluate the benefit of this collaboration, and achieve the common view for the collaboration.

## 5.2. Goals of Program

- (1) Develop art education with community resource and folk force.
- (2) Develop new models for the promotion of art education with over-border collaboration.
- (3) Develop the integral art education and care service centering on students' learning.

## 5.3. Brief Introduction of Program

This program includes three sub-plans: All Things are Fine—Action Art Party Carnival performance, Determination before Action—Digital Video Multimedia Workshop, Tribe for Heart and Art for Sentiment—Big Hands Taking Small Hands Tribe Care Experience. This program takes school art course as the core, and combines professional art teachers, excellent folk artists of abundant practical experience, executive institution for art education, and folk assistance, aiming to develop over-boarder art learning model and promote community art education and service. The followings are brief introduction of each sub-plan:

### 5.3.1 All Things are Fine—Action Art Party Carnival Performance

It is created by TMJHS and performed for the students of TMJHS, Taipei Mandarin Experimental Elementary School (TMEES) and Wan Hua Junior High School (WHJHS). The programs that can be performed are selected and modified by the teachers and students from National Taiwan University of Arts (NTUA). Such modification and guidance as preparation of costume and stage property, image & make-up, and body performance are offered to enable a smooth actual performance.

As for audience, we arrange national elementary and junior high school students to watch the performance. In addition, there is a Popularity Prize voting activity on the day, so as to stimulate the students' competition motive. The activity of the day will fully recorded

for the future study and promotion.

### **5.3.2. Determination before Action—Digital Video Multimedia Workshop**

It is a trend for the art education development to combine school art course with technology while it will reflect the spirit of the society to foster students' multimedia art creation accomplishment and practical capability. Therefore, we invite experts from industrial field and academic field to assist the students to create digital video multimedia in the cultural technological aspect of commercial practical creation technique and from the view of art creation spirit and concept.

This workshop contains two sections of total 58-hour course. The first section focuses on industrial practical experience share, technology and art combination, principle of cartoon concept and display model, cartoon visual communication and oral characters, script writing, multimedia software application, and interactive practices, and so on, with total 38 hours. The second section is for improvement, through practical application of 3D Maya software in digital cartoon design and creation. The industrial field introduces school education to stimulate and practice digital art creation, so as to share and communicate about the creation result, 20 hours.

The teaching styles for the above courses include subject talk, site practice, operational demonstration, appreciation and experience, and etc diverse forms.

### **5.3.3. Tribe for Heart and Art for Sentiment—Big Hands Taking Small Hands Tribe Care Experience**

In order to realize urban and rural art educational resource sharing and shorten the digital gap, 45~50 students are selected from TMJHS, TMEES, and MiaoLi Dunghe Elementary School (DES) (Nan-Chuang County Dunghe Village, Saisiy at Tribe Elementary School) to compose 8~10 digital art family. TMJHS students play the role of parents, and NTUA students play the role of observation counselors to assist the tribe students use digital tools to establish the precious art resource for the tribe. In addition, we take the tribe blog as a way for art resources exchange and sharing, as well as contact, communication, and learning.

First, the members in the digital family can communicate with each other through email and class net. Then, a service team composed of TMJHS students who are excellent in art learning and

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NTUA students will go to schools or communities of the members who are in the remote digital family. The team will communicate and interact with these members face to face, and guide the tribe members to use digital tools and tribe blog website to construct their own living and cultural record, enlarge and extend the learning scope, apply web resource and digital teaching material to learn, and provide digital art creation guide. In the same time, the team will also provide opportunity for the students to experience the tribe culture, so as to promote the art and cultural communication between urban area and rural area.

In the activity, there will be art families of different learning subjects, so that different leaning group will be composed. After the activity, we will continue maintain each digital art family and group through Internet. The process and result of the entire activity will be collated, studied, published and promoted, for the purpose of establishing a new model for art education resource integration and promotion, and providing a feasible model for future art education development.

This plan will also combine with the programming of urban-rural communication activity, by inviting tribe teachers and schools to participate result publication and arranging museum visit itinerary.

## **5.4. Case Analysis**

### **5.4.1. Collaboration Model Analysis**

This case is the teacher-oriented interactive model because it is proposed and led by teachers. In order that the relevant work can go more smoothly and the school can provide fully administrative support for the stable Museum-School collaboration, the activity should be based on mutual communication, consultation, and sincerity.

### **5.4.2. Analysis of Collaboration Base Point:**

The mutual collaboration is obtained mainly based on the following factors:

(1) Unique: The over-border collaboration of this case is a new model, applying new art media (such as Technology Art, Installation Art, Performance Art, Imaging Art, and so on) and innovative display method, led by school teachers, and integrating industrial, governmental, and academic resources, so it is unique for its integral



creation and new art education promotion.

(2) Experimental: This case involves students from universities, high schools and elementary schools to promote the related activity with the growing concept of “Big Hands Take Small Hands”, so it is rather innovative educational ideal. The learning activities range from schools to the external communities, and covers schools of different levels to finds over-border resources, professional support, display the learning result or develop the practical use. In addition, this case tries to promote art collaborative learning through network family in an experimental way.

(3) Educational: In the learning process, the students learn to use different art elements to create, thus the purpose of art education can be achieved. In this case, the students put into practice what has been learned. The combination of learning and life makes the learning process much more effective and makes the learning purpose clearer, so it can relatively help to improve the multi educational benefits of learning. The urban-rural art educational resource sharing and online communication can continuously enlarge each other’s observation view and multi-thought towards different living culture, and increase the deep meaning of dialogue learning and the possibility of reflection.

(4) Service: The communication within the experience camp and website blog helps to shorten the digital fall of the students in remote areas. This activity requires the students to show more care to the tribe of week tribes, help others in the learning process, and serve the society with zealously.

#### **5.4.3. SWOT Analysis of Museum-School Collaboration Development**

##### (1) Strengths

(i) It is a Museum-School collaboration led by teacher. Compared with Museum-School collaboration led by museum, it is more advantageous and less difficult to put into practice.

(ii) Teachers themselves are rather cordial and positive and can tell the art education centers the collaboration plan clearly. This model not only conforms to the development of school art course, but also conforms to the art education center’s purpose of art education promotion. In addition, this model is innovative and unique, so it will be easier for each other to achieve further collaboration.

(iii) That the school, student's parent and art education center can all show their support and provide various related resources and administrative assistance is an important and basic condition for the successful promotion of this case.

### (2) Weaknesses

(i) There is only one TMJHS teacher participating in this case. Although he is in charge of the art course for many classes, he had not called on other teachers of this school to participate in the case, so the promotion influence on the school students seems somewhat weak.

(ii) For student's performance or tribe care camp activity, because the participating students only show and apply the temporary learning results, the performance and tribe educational service can in no way compare with professional art teachers. Therefore, for the high school and elementary school students or tribe students, who enjoyed the performance or participated in the care experience camp, it is hard to determine the quality of the acquired art education.

(iii) In this case, only the sub-plan 1 is to be carried out in the art education center, while others are in the school. The NTAEC mainly provide administrative and consultative guide and financial assistance in this case, so cooperative role of art education center is not obvious in the activities.

### (3) Opportunities

(i) Because the operational space of art education center is very restricted, the result will be quite limited if we held the Performance Related Activities in the center. The Museum-School collaboration mode applies new patterns that enable the activities to be carried out in other places, with the same effect that the center can also exert its task of studying, promoting and assisting the art education. Therefore, Museum-School collaboration model is really a new way and opportunity for the business development of art education center.

(ii) "Big Hands Take Small Hands" activity indicates the meaning of growing and passing down. Once the collaborative network is established, if we promote the operation continuously, a tradition of school-community collaboration will be form. With the convenience of technological network, the follow-up communication will become more convenient, so it is a relatively stable and long-term developing Museum-School collaboration. In addition, with the prevalent network

construction in the country, it will help to breakthrough the geographical barrier and promote urban-rural art education communication.

(iii) Integral application of school and social resources, that the participating students use the learned knowledge to serve for art education development, and the concept and manner of flexible art education just conform to the tendency and spirit of art education reform. Under this tendency, this innovative Museum-School collaboration will have more opportunities and space to develop.

#### (4) Threats

(i) The domestic high school students have great burden for admission to higher education. TMJHS is a very excellent junior high school in the country and has students of good quality, who can give consideration to the participation in the scheme project of Museum-School collaboration at the same time to the burden for admission to higher education. However, general high school students need to spend much extra time to participate in the scheme project. Art subject is not a subject required by admission to higher education, and not emphasized by the school education, so we fare that it is difficult to promote this mode in other high schools.

(ii) The three sub-plans in this case will take one semester, and the experimental content is more profound than the promotion content. For the promotion of this Museum-School collaboration. Unless the teachers have high enthusiasm in participation and promotion, the teachers in charge of promotion should deal with things of many aspects in a relatively long period. So it is a big challenge for the teachers and hard for other teachers to imitate and promote.

(iii) A large amount of fund is necessary to carry out this case, so the cost will be relatively high if we want to expand the promotion. As at present, most institutions and schools are lacking in financial resources, it is difficult to promote the mode.

All in all, although this is the kind of teacher-oriented Museum-School collaboration model, its implementation does not combine with display activities carried out in the museum in another innovative collaboration for art education development. Besides, this model integrates other schools and professionals, as well as the modern art media of network technology and digital art, thus this kind of Museum-School collaboration produces more experimental meanings than

promotion benefit.

In the same time, this case covers many aspects and enables the art education to stretch out to the community and other schools. Besides, it introduces the external resources into the school for bilateral exchanges, thus promotes the connection between the school education and the society. Therefore, it can really arouse students' motive of art learning and deepen the art learning meanings. This kind of art education development has special advantages and developing opportunities, and meets problems and promoting difficulties in the same time, so it is necessary to evaluate and study the implementation process and result more for providing a reference for sequent promotion and improvement.

## 6. Conclusion

In conclusion, in the new century learning society, either school education or museum education plays an important role in nationalized life long education. Museum-School collaboration can fully stimulate the educational function of the museum and the school, can benefit each other, and can provide the students with integral and lively education and help to cross the hedge between school and society. There is a large space for it to develop in the future.

Museum-School collaboration can help to achieve the goals of each other, stimulate a more innovative education model. The collaboration requires the two parties to communicate and consult with each other to achieve an agreement and commitment for the collaboration, and then implement and evaluate the collaboration. A sponsor, as well as relation of principal and subordinate is definitely necessary for this collaboration, so as to standardize, support, assist, and promote each other and develop this collaboration with mutual respect and benefit.

There are different modes for Museum-School collaboration. No matter led by the museum or by the school, the collaboration requires the support and cooperation of front line teachers to put the effect into the students' courses. Teachers play a key and important role for the promotion of Museum-School collaboration. In fact, the actual

implementation of Museum–School collaboration led by teachers is relatively easier than that of Museum–School collaboration led by museums. Therefore, we appeal that the professional training for teachers should include Museum–School collaboration education knowledge. The museum can offer some education courses, teacher training institutions or various in–service trainings for the teachers, and provide some knowledge about Museum–School collaboration, in order to meet the requirement of Museum–School collaboration tendency.

In the end, we introduce “Big hands take small hands to move forwards with hope” activity in the Museum–School collaboration between TMJHS and NTAEC. This case tries innovative and flexible art education, and combines modern art educational experimental spirit to establish a new mode of Museum–School collaboration. Although this collaboration is in process at present, and the actual effect has not been observed and evaluated, this essay just makes SWOT analysis about the formation process, characters, and future feasibility of this plan, in order to deeply observe the operation and multi–aspects of the Museum–School collaboration. In the same time, we find the opportunities and difficulties of Museum–School collaboration for the art education development. The most delightful is that this case at least justifies that Museum–School collaboration led by teachers can stimulate positive action and has possibility of multi–creation.

Exploration of the  
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Case Example

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