

Research on Public Education of Art Museum in the New Media Era

Xiaoxi Fu ^{1, 2}

¹ School of Art and Design, Wuhan Textile University, Wuhan, China;

² Wuhan Textile University Art Theory Research Center, Wuhan 430000, China.

Abstract. Under the background of the rapid development of emerging media, in order to enhance the influence of public education in art galleries and promote the public to feel the artistic charm more intuitively and effectively, many domestic art galleries have begun to use new media in all aspects of public education and public service in art galleries, and gradually transformed into new art galleries. After the transformation, the art museum will no longer be a research institution for collection and display in the traditional sense, but a multi-functional place integrating many aspects such as academics, consumption, entertainment, service and experience. The public education in art galleries will also undergo new changes. This paper will discuss the characteristics of public education in art galleries with the help of new media functions.

Keywords: art museum; Public education; new media.

1. Introduction

Public education can be understood as a public welfare social education provided to the public with the participation of multiple subjects under the leadership of the government; Different from school education and family education, public education belongs to social education, and its educational content and form need to meet the cognitive experience and spiritual pursuit of all kinds of people, and rich activities should be designed for different audiences. The public education of art museum has its own professional characteristics, focusing on visual culture and art, which is different from other public education in humanities, social sciences and nature. There are mainly diversified audiences; Lifelong education; Situational educational form. The publicity of educational resources and other characteristics. The arrival of the new media era has provided new technical support for the transformation of public education in art galleries, and the channels of communication have begun to increase. The public can receive the latest information of art galleries in a timely and efficient manner through electronic devices such as mobile phones. Compared with the traditional media era, the work of art galleries is more easily understood by the public, the audience scope of public education activities is expanded, and the intensity of aesthetic education is enhanced. While the public is receiving public education, the opinions and suggestions on the work of the art museum are published on the Internet through new media communication channels, which can not only guide the art museum to adjust more suitable working methods, but also help promote the overall transformation and upgrading of public education.

2. The Necessity of Public Education in Art Museum

With the arrival of the new era, it is the only way for the development of China's new era to prosper and develop cultural undertakings and cultural industries, improve the modern public cultural service system, innovate and implement the cultural benefit project, and enhance the cultural self-confidence of the whole people. And public education, especially public education in art galleries, is an indispensable link in the development and prosperity of cultural undertakings. Compared with other social education, the museum has a unique educational function in public education, which enables it to exert its influence by holding art exhibitions, art lectures and other forms to promote the all-round development of education. Under the background of the new era, the people have a higher pursuit of spiritual needs, and have more expectations and higher requirements for public education in art galleries. This means that the art museum has changed from an "ivory tower" that displays classic



works of art to a public classroom that allows people to talk directly with works of art and improve their artistic accomplishment. It will be paid more and more attention and needed by people.

2.1. Art Museum aesthetic education is becoming the spiritual pursuit of the masses.

In the public education of art galleries, it is one of the core purposes of education to improve the overall aesthetics of the masses. Renoir, an important impressionist painter, once said, "People learn to paint in museums". Almost all artists in the world have the experience of studying famous works in art galleries. This kind of learning based on objects is vivid, vivid and intuitive, and often gets twice the result with half the effort. In order to develop public education in art galleries, people's constant pursuit of aesthetic education is indispensable. With the continuous development of the new era, people's demand for spiritual culture will continue to increase, and public education in art galleries will surely become the "new darling" of social education.

2.2. Art Museum public education can prosper cultural undertakings.

Public education is a special way of education that needs to communicate, interact and get feedback for a large number of people. At the same time, people need to feel the cultural heritage of art works personally to increase their aesthetic and artistic sensibility. With the continuous development of society, the times are calling to the staff of art galleries and the people. We urgently need to improve the public education of art galleries, enhance the public's ability to appreciate cultural and artistic works, and enhance the overall aesthetic ability of the masses, so that more people are willing to walk into art galleries and feel what historical memories and stories are being written in the works displayed in the cultural and artistic halls. Only when more people know, appreciate and spread art can our cultural and artistic undertakings continue to develop and usher in a new and prosperous cultural scene. Therefore, under the call of constantly advocating cultural self-confidence and improving the public cultural service system in the new era, it is imperative to upgrade public education in art galleries in the new era.

3. Public education form of art museum in the new media era

In 2019, Premier Li Keqiang clearly pointed out in the government work report of the "two sessions" that it is necessary to develop "Internet+education" and promote the sharing of educational resources. In today's new media era, art museum education must adapt to the needs of the times if it is to become a popular educational form for the people. Art museum educators need to deeply understand advanced technology, enhance their business practice ability, use network technology and digital technology for their own use, and constantly improve the quality of public education services.

3.1. New forms of public education

3.1.1. Implementation of online public education

Contemporary society has entered the information age, and the Internet has become a gathering place for information, communicating all aspects of social life. As a new media, new media mainly plays a bridge role in transmitting information. The smooth progress of informatization in art galleries mainly depends on digital construction. In recent years, as public cultural institutions, many art galleries have shifted their work to online, adopting online public education methods such as virtual exhibitions and video lectures. The unique advantages of new media in public education are highlighted in the actual application process.

(1) Digital Art Museum and Virtual Exhibition

Since the 21st century, the digital construction of public museums in China has advanced by leaps and bounds, which benefits from the innovation of science and technology and the rapid development of economy. As early as 2009, Today Art Museum completed the construction of a digital network platform, including: physical and virtual space, VR art research and promotion center and Today Art

Network. At the same time, improve the "one-stop service" system to assist the cooperative institutions and related artists in their daily work. Use various technical means to display contemporary works of art and personal information of artists online, conduct art education and aesthetic education to the audience, and systematically sort out the library literature. Subsequently, many public art galleries in China have set up their own online art galleries. For example, since January 2020, Jiangsu Provincial Art Museum has successively launched dozens of "WeChat Exhibition Hall" series activities, and invited the museum leaders, curatorial teams, experts and scholars to give rich explanations on the works of art in the museum through online communication and interaction, so as to answer questions for the majority of art lovers. The contents of the exhibition cover Chinese and Western, ancient and modern, including contemporary printmaking research, theme Chinese painting of You Chun Ya Ji, theme creation of Nanjing Yangtze River Bridge, impressionist oil painting and other themes. The application of digital exhibition hall not only provides convenience for the audience to watch the exhibition, but also further points out the digital development direction of the art museum.

(2) lectures and public teaching experience activities

The emergence of new media technology has changed the traditional learning mode and provided new possibilities for public teaching experience activities in art galleries. It can be clearly seen that the application of new media technology is gradually coming into artists' field of vision, and often appears as the main artistic language in artistic creation.

In 2020, Shandong Art Museum and Shandong Children's Aesthetic Education Alliance jointly launched the theme painting creation activity "I am a little protector to defeat novel coronavirus". After just 6 days of collection, thousands of works were sent to the network platform. And create a "Art Lecture Hall" recording and broadcasting course, and invite calligraphers to offer a series of calligraphy courses. On February 25th, the live class of "Art Cloud Classroom" was officially launched, and each class taught different artistic themes for enthusiasts of different ages. Transfer public education activities to online, widely connect educational resources, and meet the spiritual and cultural needs of the audience.

(3) The museum is from the media and public media.

Since the 21st century, new media digital technology has entered a rapid development stage, and it has won the favor of a large number of users with its unique advantages such as convenience and low threshold. The coupling between art museum and new media technology is the inevitable development of the times, in which self-media operation is gradually becoming an important means to promote the work of art museum. The appearance of self-media makes the information of art galleries flow in a single direction in the past, strengthens the two-way communication mode between the audience and art galleries, and further promotes the audience's interactive perception of public education.

Digital Art Museum connects with the public through new media technologies, such as WeChat WeChat official account, the museum's mobile phone client and the official website. On the one hand, the public who actively understand the activities of the art museum can check the relevant information at any time in the Digital Art Museum, breaking through the time and space constraints. On the other hand, art galleries use new media to regularly push news to ensure public stickiness and maintain public education acceptance. The public media and the museum's new media complement each other, expanding the audience and enhancing the influence of public education activities.

3.1.2. Innovation of offline routine activities

In order to realize the effectiveness of education, it is necessary to combine the reality-based teaching environment with the virtual environment based on the network, provide the audience with personal learning experience by using the physical environment of traditional art galleries, and at the same time give full play to the technological advantages to provide learners with rich learning resources and guide them to explore more artistic fields. In the utilization of learning resources in art galleries,

new media technology has also played a greater advantage. Digital learning resources not only provide convenience for the course design and development of art museums, but also promote the exchange of resources between libraries and schools, greatly improving the efficiency of the use of educational resources.

(1) Exhibition and explanation services

Digital technology with the characteristics of multi-dimensional presentation, with its unique display effect and immersive interactive mode, creates a brand-new digital interactive device with interactive and participatory dialogue atmosphere for the audience, so that the audience can still visit the exhibition and explain the collection in an all-round way on the mobile client and PC webpage in an "offline state" before or after leaving the museum. The innovative scientific and technological means are embedded in the exhibition works with multiple space needs, which realizes the multi-dimensional characteristics of the visit experience and extends the aesthetic feeling to the audience's life.

(2) Public education experience activities

The interactive public education project based on multimedia technology has broken the traditional "preaching" way of the art museum. Through the multimedia interactive platform, the audience is no longer just a one-way receiver of information, but has the opportunity to express themselves and ask questions and feedback, and truly become a "participant" or even a "creator" of the education project. Through the computer screen, online visitors from all over the world can enter the venue at any time, browse the venue information, view the pictures and images of the collection, read the introduction of the collection and selectively gain knowledge according to their personal needs. Every link in this process provides new opportunities for the development of art museum education. Considering from a more far-reaching social dimension, since scientific and technological media can break the inequality of educational resources in different regions to a certain extent through "online school", it is a brand-new and feasible topic to seek a new balance between virtual and physical through scientific and technological media, radiate "beauty" to remote towns and villages, and realize the sharing of art resources and the benefit of culture.

3.2. the transformation of the interactive relationship between subject and object in public education

To study the dissemination degree and content effectiveness of public education, we must first make clear the orientation of subject and object in public education, and then solve the existing problems in public education by discussing the relationship between subject and object, so as to make public education content more in line with public needs and knowledge dissemination more effective. Judith Burton, a professor at the School of Education of Columbia University in the United States, once raised a question about the relationship between recipients and works of art. He believed that when people came into contact with objects different from their own knowledge background and cultural customs, "embodied perception" would affect people's thirst for knowledge. "Embodied perception" is a kind of sensory logic, which is rooted in the development of individual thinking. In the public education activities of the art museum, educators need to invite the audience to participate in the dialogue and guide the audience to form a response inertia, so as to obtain the same "presence" as works of art.

3.2.1. The transformation of the identity of art museum in public education.

In the early days of the establishment of domestic art galleries, due to the limitation of exhibition themes, they often presented too serious faces to the audience, and the works on display were boring and monotonous. The introduction of the exhibition works tends to be professional, and the art museum is more like an academic discussion place. The ordinary audience will inevitably have a sense of distance from the exhibits when faced with professional terms and serious explanations. For a long time, this high-profile public education form has not brought good educational effect, but has

gradually separated the audience from the art museum. The development of art museums in the new era focuses on "people", and the application of new media technology promotes the transformation of the identity of art museums from educators to guides. Since the public education entered a new era, art galleries and related staff have gradually transformed from educational subjects to activity guides. The reason is not only because the research direction of public education has changed from emphasizing "things" to "people". At the same time, it is influenced by the school education concept. Educated people are no longer just passively receiving knowledge, and the rigid traditional teaching mode is not only abandoned by school education, but also unsuitable.

Public education in the new media era. Whether it is an art museum commentator or a specially invited expert or scholar, the design of teaching content should start from the understanding ability of the educated and choose the cultural type that the public likes.

3.2.2. The Transformation of Audience Identity in Public Education

The object and subject of public education in art galleries are two basic elements of public education in the new media era. With the participation of new media technologies such as Internet platforms and mobile smart devices in the work of art galleries, public education has been driven towards the direction of "depersonalization" to a certain extent. The audience of public education is often from potential visitors to actual visitors of art galleries, and then become participants in public education activities. New media technology has accelerated the process of identity transformation and broken the single interactive relationship between subject and object in traditional educational activities.

On May 31, 2018, the first provincial-level art museum management method in China, the Shanghai Art Museum Management Method (Trial), was promulgated, which stipulated that "art museums should adhere to the people-centered work orientation, persist in serving the people and socialism ... and enrich the people's spiritual and cultural life." It can be seen that the public education service object of art galleries in China is the broad masses of people. However, due to the fact that the allocation of museum resources cannot be absolutely fair, the coverage rate of public education in areas with high economic development level is often higher than that in areas with slow economic development, which determines that the popularization of public education needs to be carried out step by step and in different regions, and the potential audience of public education needs to be gradually transformed into the actual audience. In the new media era, the gradual transformation of the relationship between subject and object of public education is reflected in the weakening of the subjectivity of art museum educators, on the contrary, the subjectivity of the audience is enhanced.

3.3. Public education communication and social awareness

Compared with European and American countries with centuries-old art museum culture, the audience of art museums in China is relatively limited and single. In Europe and America, art galleries have a wide and mature audience, and visiting exhibitions is an indispensable part of people's daily life. In China, the proportion of visitors to art galleries is obviously relatively small. Therefore, we should actively expand the audience and develop public cultural undertakings. Enable the art museum to establish a virtuous circle of interaction with the audience and strengthen the dissemination of public education and social awareness.

Since the reform and opening up, China's cultural and cultural undertakings have been widely concerned by experts and the public with the development of economy and culture. As a carrier of spreading culture and art, art galleries are increasingly appearing in public view. Art museum is no longer just a sacred place hanging in the hall for experts and scholars to study, but also gradually becomes an indispensable option for the public to play and watch. As the most critical link in the communication process, how to make the audience receive information more efficiently and richly is an important research content of the application of new media technology in art galleries. Because the art museum uses new media in public education activities, it is necessary to divide the research of art museum audience into traditional audience and new media audience. According to different types of audiences, the art museum carries out corresponding public education activities.

The continuous innovation of digital technology is both an opportunity and a challenge for the traditional art museum, which not only requires the traditional art to break through the original shackles and constantly improve and innovate with the audience experience as the center, but also means that the museum's rigid preaching attitude towards the public needs to be transformed urgently. As an institution that disseminates culture and art, the art museum can no longer just complete the mechanical educational purpose of "publishing answers", but should "ask questions" to the public. Compared with a lecture or exhibition, "knowing what it is" makes the audience remember the name of an artist, learn the fragments taken from a certain art history, stimulate the audience's curiosity through the form of "asking questions", and make the audience willing to actively explore the answers to the questions so that they can "know why", which is more in line with the essential logic of art education. The problem does not necessarily need to be solved when you are in an art museum and browse an exhibit here and now, so that the audience can still have the opportunity and interest to interact with art after leaving the art museum and closing the webpage, and the purpose of art education can be achieved. This requires the art museum to make various changes and attempts on the basis of constantly studying the audience.

4. New Problems in Public Education in the New Media Era

The arrival of the new media era has caused structural transformation among the internal elements of public education. There is no clear definition of the boundary of public service within the art museum industry. When new production technology appears, art museum staff still need to identify the advantages and disadvantages brought by new technology.

4.1. the advantages of public education in the new media era

4.1.1. Expand the space-time scope of public education.

The art museum has set up two service platforms for the public: online virtual space and offline exhibition hall. In the online virtual space, the public hides their true identity and is free to express their opinions without being restricted by social attributes such as identity and age. China's art museums focus on building official websites and digital mobile terminal applications, expanding the space-time scope of public education, facilitating the public to watch the works in the collection anytime and anywhere, and deeply understanding the creative concept and process behind the collection.

4.1.2. Increase the interest of public education.

Public education in art galleries is an open education that serves the people. Compared with school education, it pays more attention to the cultivation of aesthetic ability. In the process of guiding the public's aesthetic perception, we put aside utilitarian purposes and emphasize interest, vividness and interoperability. After the new media intervened in the public education of the art museum, public education gradually divided into two types: online and offline. The two platforms not only have exclusive public education activities, but also influence each other. Online digital art museum provides personalized service experience for the audience, makes up for the monotony of offline traditional public education, and adds new interactive forms and information output methods. The development of public education in offline art museums has attracted more people's attention to art museum education by using new media means, designing educational experience activities around the audience, enhancing interaction with the audience, and strengthening the guidance of the audience's learning with novel scientific and technological means.

4.1.3. Digitalization of public education information.

The open education provided in the art museum cannot quantify the educational results through scores and other forms. However, the effectiveness of education can be evaluated by the number of visitors to the art museum, the length of viewing the exhibition, the number of collected works and the updated status. Most of the time, art museum education is carried out in an unfixed and mobile

physical space. The unfixed place leads to the uncertainty of learning streamline, which makes it difficult to achieve the result evaluation and collect the process evaluation. Therefore, for a long time, the evaluation criteria of art museum education are classified as rigid results, including how many exhibits the audience can remember and which works' names can be remembered. On the whole, these evaluation criteria are still the result evaluation of education. The use of new technology makes the process evaluation of art museum education possible. Real-time monitoring and tracking provide a technical platform for the process evaluation of educational activities. Pass the prison

Data-controlled educators can clearly understand the reaction of a learner in the whole process of educational activities or in a single educational link, and prepare conditions for the extraction of evaluation factors.

4.2. the shortcomings of public education in the new media era

4.2.1. The authenticity of viewing is weakened.

At any time, no matter how advanced technology is and how intelligent and convenient people's lives are, the visual representation of new media can't completely replace the artistic appeal of the original. When new media technology becomes the main means of people's work and study, some art museum visitors reduce the frequency of visiting physical exhibition halls and rely too much on media equipment. In this way of communication, the works lost the "charm" emphasized by Benjamin.

4.2.2. The subjectivity of the work is reduced.

Since the public education of art museum entered the new era, it has changed the traditional teaching concept and increasingly emphasized the interaction between works and audiences. Rich and interesting experience forms have been added to the online projects of the art museum in order to improve the attraction of art to the audience. Appreciation in the aesthetic context mainly refers to the sense of pleasure at the aesthetic level, but it is easily reduced to a sense of stimulation on the physiological senses due to the interference of new media technology. At present, when designing interactive projects, art galleries weaken their professionalism and enhance their playfulness. Although the entertaining experience is easier to bring the audience into the scene of the art museum than the programmed preaching, it also distracts some audience's attention from the work itself.

4.3. the development direction of public education in the new media era

Heidegger, a German existentialist philosopher, put forward: "The manufacturing of technology makes the world orderly. In fact, it is precisely this orderliness that leveled any order into the sameness of manufacturing, thus destroying a field where order may appear and recognition may come from existence from the beginning." The essence of public education in art galleries is to cultivate humanistic spirit, so the foothold of new media technology should be placed on educational content. Art museum education adheres to the concept of spreading knowledge and skills education, and becomes the most intuitive and effective way to spread art to the public. Through dialogue with the works, the art museum shows the correct cultural concept and spiritual guidance to the public. Workers engaged in public education in art galleries should keep pace with the times, fully explore the cultural resources of art galleries, comprehensively improve the public education system, and strive to enhance the cultural influence of art galleries.

Under the cultural background of the new era, the public education of art galleries should take "big education" as the core and closely connect with the society. Establish a cooperative mechanism to carry out all-round cooperation with all walks of life; Improve the educational ability of art galleries; Improve the convenience service of art galleries. Within the art museum, it is necessary to strengthen the teamwork among departments and work out the planning and promotion plan, so as to make the museum's collection, academic research, exhibition activities, public education, cultural communication and other functions develop together, effectively transform research results into educational results, and enhance the exhibition level and educational role. Reasonably learn from new cultural forms, such as constantly upgrading and enriching cultural communication means with the

help of new media technology, in order to give full play to the social education function of the art museum.

5. Conclusion

Public education in art galleries is geared to all citizens, and its content cannot be confined to the spring and snow, but must be rooted in reality. When the social productive forces change, the cultural and artistic industries will inevitably follow the new changes. As a technical means, new media gradually realizes the transition from practical technology to exhibition subject in public education of art galleries, which the emergence of this transformation is caused by subjective and objective factors. The promotion of the status of new media in the work of art galleries also reflects a series of changes in social life in the new media era. The art museum keeps pace with the times, changes the educational methods and enriches the display methods, so that the audience can appreciate the strength of science and technology while enjoying the physical works, and enhance the audience's understanding of art. The change of the status of new media in public education also reflects the new mode of educational development, and interactive and situational education has gained more practical ways with the help of new media technology. The rapid development of Internet and the influence of new media technology in society have stimulated the effectiveness of cultural information dissemination and changed the way of information reception. However, it should be noted that in the face of emerging technologies, public education cannot stop at excitement, and the fundamental task of the work of the art museum is to convey the humanistic spirit and improve the aesthetic quality of the public.

References

- [1] Zhi Kaipeng. Art Museum's diversified educational innovation and new ideas for the future [J]. Cultural Industry, 2018(09):23-27.
- [2] Sun Lingyun. Thoughts on the Popularization of Public Education Function of Art Museum [J]. Art Hundred Schools, 2018,34(06):77-80.
- [3] Jiang Li, Chai Tianzi. Explore the factors that affect the promotion of public education function of art museums [J]. Cultural Industry, 2020:97-99.
- [4] Peng Yang, Yi Qiongjuan. Discussion on the practice of public education in art museums [J]. Yihai, 2020(05):160-161.
- [5] Xuanling. Strangers in Art Museum: On Public Education in Art Museum [J]. Art Education, 2019(11):97-98.
- [6] Jin Manlei. Analysis and prospect of public education mode of art museum [J]. International Public Relations, 2020(12):351-352.
- [7] Cheng Leyu. On public education and public awareness of domestic art museums [J]. Art Museum, 2019(09):357-358.
- [8] Department of Arts, Culture and Tourism Bureau. Selected cases of excellent public education in national art galleries [M]. Beijing: Oriental Publishing House .2019.
- [9] Yang Yingshi. Art Museum Public Education [M]. Beijing: Oriental Press .2020.
- [10] Guo Qing. Digital Art Museum in the era of big data [D]. Beijing: Central Academy of Fine Arts, 2016.
- [11] Tu Jiabao. Research on the Self-media Construction of Contemporary Art Museum [D]. Nanjing: Nanjing Art Institute, 2017.
- [12] Tang Shuyi. Research on the transformation of art galleries under the background of media integration [D]. Nanjing: Southeast University, 2018.
- [13] Zhang Ming. Digital research on art museum education [D]. Jinan: Shandong Normal University, 2019.
- [14] Xu Jingyi. Research on the Changes of the Interaction between Art Museum and Audience [D]. Nanjing: Nanjing Art Institute, 2018.
- [15] Cheng Leyu. On public education and public awareness of art museums [D]. Nanjing: Nanjing Art Institute, 2019.
- [16] Yi Lingyun. Internet education and educational reform [D]. Wuhan: Huazhong Normal University, 2017.
- [17] Zhu Yaxuan. On how new media can meet the market demand [J]. Media Forum, 2019, (24):111.
- [18] Jia Xixi. Analysis of innovative strategies for museum promotion in the new media era [J]. Intelligence, 2019, (26):213.

- [19] Fang Zhi. Research on the operation of museum WeChat in the media era [J]. Think Tank Era, 2019, (44):229.
- [20] Zheng Qinyu. On the new media operation strategy of the museum [J]. Identification and appreciation of cultural relics, 2019, (11):117-119.
- [21] Yang Yingshi. The professionalism of public educators in art museums-taking the practice of China Art Museum as an example [J]. Art Contemporary, 2019, (05):46-48.
- [22] Yang Yingshi. "Post-epidemic": the digital trend of public education in art museums in China [J]. Art, 2020, (06):15-19.