

Art and Cultural Education under Governmental Policy: Perspectives from Museum Learning and School Curriculums in the UK

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ABSTRACT. *After realizing that culture is an important part of soft power, countries worldwide are taking measures to conserve and promote their own culture. This article holds that cultural learning is the core of the cultural policy by examine a research project took place in the UK, and illustrates how cultural conservation programs are being performed in local schools by cooperation with non-profit social institutions, before commenting on the pros and cons of the British model of cultural education.*

KEYWORDS: *British cultural policy, museum, art institution, cultural learning*

1. Introduction

Target tracking technology has an important application value in both military and civil fields [1]. In 1937, the first tracking radar station (SCR-28) appeared in the world [2]. Since then, with the continuous development and progress of sensor technology, target tracking systems based on radar, laser, infrared and satellite appear more and more in various fields. Moving target tracking is a hot topic in many scientific research institutes at home and abroad, which involves advanced technologies such as control, signal processing and communication. Among them, this technology is also widely used in the intelligent workshop product tracking system.

2. Methodology

2.1 Basic content of moving target tracking in Wireless Sensor Networks

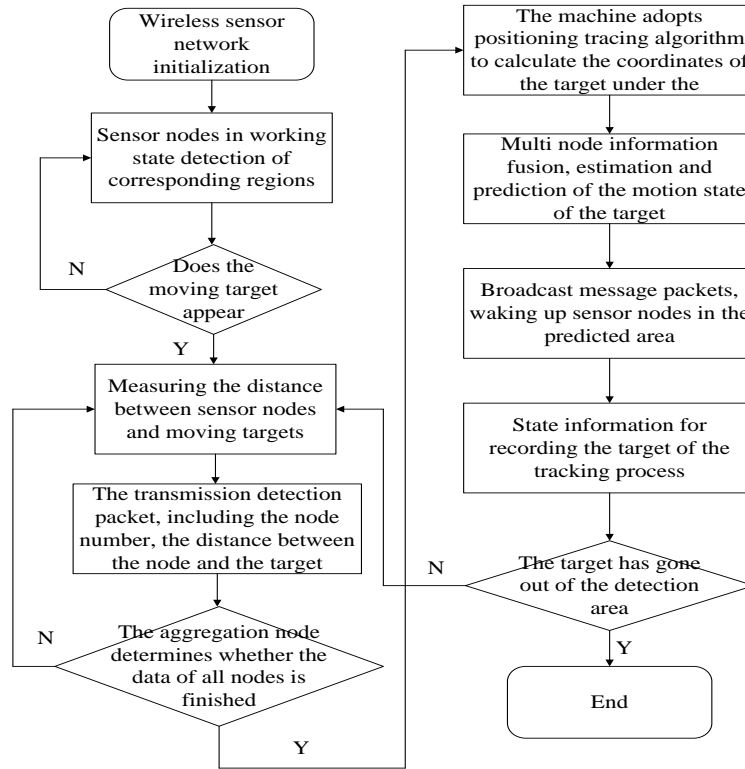


Figure. 1 Flow chart of target tracking process

$$\frac{\gamma}{C^2} \frac{\partial^2 p}{\partial t^2} - \frac{1}{a^2} \nabla^2 p = \dot{S} \quad (1)$$

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With the increasing importance of soft power in the current world, culture has already become an important element in the competitions globally. Countries are considering about how to protect and promote their own culture with crafted culture policies (Walsh-Piper and Hooper-Greenhill, 1994). To study the culture policies in Britain, this essay take a culture project in the Sydney University to demonstrate that cultural learning is a key of cultural policy, which promotes the formation of own culture and cultivates artistic talents. In the first part, the definition of culture policy and details about the cultural policy at British primary school will be given. Combining with the school project in the Sydney University and other cases, the second and the third part will discuss the benefits and limitations of cultural education at the primary school in AUSTRALIA respectively, while conclusion is presented in the last part.

Although culture policy has been crafted and carried out in some countries, an accepted definition globally is still absent. According to Apple (1996), cultural policy can be defined as a series of official events, and it is a part of the public managing and decision-making as well. Cultural policy involves not only the development of individuals through the law, but also the development and diversification of culture, as well as the provided protection of indigenous culture.

Moreover, in the field of cultural value, cultural policy depends on the value the specific government has chosen (Parton, 1995).

When studying the culture policy in the UK, cultural education is of crucial importance. British cultural policy focuses on the primary level, and it aims to help individuals gather learning experience through learning in different fields. AUSTRALIA government has set an example in the “individual learning”, as it reformed the "Arts and Design" curriculum of cultural study based on “understanding of art” in September 2008 (DCMS, 2010). The curriculum reform aims to enable learners to study better, live a better life, and to promote research and development of disciplines, in order to better achieve the goal, the newly revised reform emphasizes creating a positive learning environment for children through combining home and school, building a bridge of learning among students (Machin and Vignoles, n.d.). Inside the school, teachers flexibly design and adjust curriculum to meet the needs of students based on professional judgement, while outside the school, parents encourage students to learn what they are interested in. The newly revised curriculum reduces national curriculum recommendations and pays more attention to school and local curriculum based on local culture and background, which promotes the formation and development of own culture. Meanwhile, each school designs curriculums that meet the individual needs and desires of students, and it gradually meets the goal of "every child is important" (Warwick, 2015).

Encouraging visits to museums is a highlight in the British cultural policy. The British government encourages and supports students to visit museums and museums to keep in touch with primary schools (L. Archer, 2016). The example of the Tate Liverpool Museum is taken as an example to illustrate British culture policy due to its special achievement. First of all, results of culture project in the Sydney University show that the Tate Liverpool Museum has established partnerships with many Liverpool primary schools with the governmental support, which reflects its contribution to policy education in primary schools. Furthermore, apart from the partnerships, the Tate Liverpool Museum is a well-qualified museum for cultural education because of its specific department of education. The Tate Liverpool Museum provides abundant educational materials, which are classified for students in different levels, for British "Arts and Design" curriculum. The multi-level art education enables students to learn about arts step by step from hands-on artistic practices to appreciation and understanding. The Tate Liverpool Museum interacts with schools and provides students with valuable learning experience in art, and meanwhile enhances students' understanding and help them form their own perspectives towards the culture behind. In addition, the opportunities to reach out to art, to understand art, to interact with different cultures will guide students to discover their own interests. In other words, the British Museum Program help students gain basic understanding of art and the cultural values and background, which prepares the individuals for further development of their own cultural awareness and formation of own unique culture in the future. In the context of cultural globalization, encouraging inspiration of art for students from childhood not only provides more possibilities for the UK in its own cultural identity and cultural innovation, but also contributes to the development of British culture and economy.

The museum program promoted by the British government has far-reaching cultural benefits for the country, and they could be divided into three dimensions: students, teachers and the museums themselves. In terms of students, as discussed in details above, the program supports them to visit museums to gain basic understanding and appreciation for art works and their culture, which will, in return, help them form their own culture. For museums, the British government has been actively serving as a connection between museums and schools, and help museum find out their setbacks and room for improvement according to feedbacks from students and teachers (B. Buraimo, 2011). At the same time, the museum program is also beneficial to the museums themselves as it art provides museums with more opportunities to understand the needs of visitors in different ages (Adams, 2015). Therefore, the museums could improve themselves and provide more targeted and effective cultural educations in the future. Also, the museums could receive financial supports from the government, and the funds could enable museums to provide more cultural services and education for the public. For teachers, the direction of school teaching activities is provided based on the program. Teachers can briefly introduce the content of museums in the classroom, which will help students to better understand art during the visit and to participate in practical activities. Moreover, teachers would also have a direction for homework assignments regarding cultural education, and the assignments could also help teachers to check students' understanding of arts and receive feedback for later changes and adjustments. I

The British Museum, the oldest and largest comprehensive museum in the UK, is also one of the museums that cooperate with the schools. The museum provides pupils in elementary schools, a special and large tour group, with special education programs. The British Museum separated its education activities by age, namely, 3-6 years old, 7-11 years old, 12-16 years old and over 16 years old respectively. The education programs for children at the age of 3 to 6 focus on the inspiration of numbers, colours, shapes, and graphics, interactively linking to the national foundation course to create surprising discovery tours for children; the 7 to 11 years old students' education programs are more involved in the content of culture, history, religion, and society, and it contains a lot of topics, such as, festival, all kinds of containers, the spirit of God, sculpture, symbols, etc. Moreover, the students are also encouraged to use the information they got in the museum to make handicrafts. In addition, many exhibition halls of the British Museum provide hands-on cultural relics or artwork on a stage, which allow students to "touch" and "feel" the culture. This can be real and original contact, it makes the concept and knowledge with a sense of distance suddenly filled with fun. Also, as it is closely presented in front of the children, the close contact with art would become the practical experience and knowledge sources for their understanding of culture. The British Museum also provides visitor guides for teachers and students to download, which help them understand the background knowledge and visiting process before the visit. Also, for reservation in advance of the school team, the British Museum also provides special exhibition hall for them (Hooper-Greenhill, 1999).

The art education programs provided by the British Museum and its cooperation with schools are beneficial to both the student visitors and the museum itself. The

specific age group's education program help museums to learn more visitors of each age group in the future. Additionally, cooperation with schools also facilitates the development of the British Museum education team, and they learn about how to provide interdisciplinary courses and how to let the children keep focusing on provided discussions and activities (Falk and Dierking, 2000). On terms of teachers, learning art knowledge through a visit in the museum is different from the course in traditional classrooms, and teachers obtain experience and confidence in the management and organization of teaching activity. Meanwhile, the culture learning in the museum also encourage them to consider about how to impart knowledge to students better in the artistic education. Most importantly, it is also beneficial for students to gain the culture knowledge from the museum (Tratalos, 2016). Another extra bonus is that the culture and art education in the museums encourages students to communication with others. The museum studies make students have conversation with parents more frequently, and the width and depth of communication between students and parents also increase. Moreover, both in and after the practice in the museum, the interaction between students is much more than the interactions in the classroom. Especially, the children express their views more in the group discussions than in classroom teaching. Therefore, the cultural education in museums not only improves the students' social and communication skills, but also makes them more actively express their views and ideas (DCMS, 2006). In addition, cultivating understanding ability towards art and the close contact with art works and cultural relics could inspire the students' interests in art learning and artistic creation. At the same time, the cultural learning also increases the students' enthusiasm for learning their own culture as well as other cultures in the world, which build their local culture identity. In Britain's cultural policy, the British government not only serves as the link that connects the museum with the schools, strives to provide opportunities for primary school students to learn and understand art, but also gives museums and schools financial support that encourages outstanding performance in the art education.

The Ministry of Education in the UK provides a special kind of fund to set up the "Artsmark Award" for ordinary schools in order to encourage and financially support schools to carry out art and culture education. The award has a great influence on the field of art education in Britain, and it is the honours and awards that primary and secondary schools fairly value (Malone, 2008). The award is divided into three levels, that is, the Artistic Achievement Foundation Prize, the Silver Prize and Gold Prize, and each award is valid for three years while school has low-level awards can continue to declare higher level awards within three years. Because of the "Artsmark Award", the schools have been more active in the field of art and culture education. Meanwhile it also provides an evaluation system for the government to comprehensively overview schools to carry out art education, promote the relationship between school, family, and the culture organization of the society (Nicholls, 2006). In order to win "Artsmark Award", schools are required to meet the needs of all students, provide a wide range of practice chances for students in music, dance, drama, art, and etc., and must ensure that students have enough classes inside and outside school hours to carry out the art practices (Rouse and McLaughlin, 2002). The practice of "Artsmark Award" is an answer to the report:

All Our Futures: Creativity, Culture, and Education National Advisory Committee on Creative and Culture Education (NACCCE) released. As report has pointed out that the country needs a curriculum reform and teacher training, the award being set up promotes create education-related activities.

The British government evaluation system guides the school in art teaching, and it can be targeted for teaching students (Bhattacharyya, 1991). Courses of specific outdoor practices ensure that the students have enough time and opportunity to study art knowledge outdoors. Meanwhile, it promotes the schools and cultural institutions to carry out community communication and form a connection with each other. Also, the funds ensure the continued development of the school's art education, also helps the school to provide more outdoor art learning opportunities for students. With the understanding of art and culture, the students develop enthusiasm towards art learning and artistic creation gradually. In addition to art knowledge, the students also learn about British culture and art, which help them realize and further build their cultural identity as a British. After learning and building their own identity, the students are more likely to create art works and culture for themselves and the country at large.

Under the guidance of the British government, British Museums and primary schools have formed and maintained the cooperation and communication with each other to some extent. However, although the government provides financial support, there are still some challenges for the government in formulating the policy of cultural learning. First of all, in order to teaching the culture, it will increase the requirement of qualified teachers in the corresponding field. Thus, it is necessary for the government to provide specific art training for teachers, and teachers being trained need to understand different arts in order to catch up with the art teaching. In addition, different from the traditional school indoor activities, outdoor practice and teaching activities have changed the teaching environment, and the requirement of ability to respond to outdoor emergency and outdoor teaching ability for teacher will increase accordingly. That means that the government should also provide training and formulate related policies to address the safety problems in outdoor study and ensure the safety of teachers and students outdoors (Engeström and Sannino, 2010). Furthermore, after the museum's study, the government's education department also needs to require the combination of the museum learning content and give guidance for the teachers about how to link the art and culture studies to the daily curriculum, so as to ensure learning quality of students in the outdoor study. For the museum, the government needs to ensure that schools and museums have successful and smooth communication. Also, as the student visit with the learning propose will normally take longer time than ordinary visits, sufficient preparation and emergence response are required before the visits. For instance, the safety protection measures, preparation for the students' practical space in advance, cooperation with students' visit and practice, in order to meet the above requirements, some museums even need to extend their opening hours. In addition, primary school students are a special tour group, and in order to have better teaching effectiveness, the museum may need to prepare a broader space for children to play, and thus how to design space is one of the problems that should be considered in advance by museum staffs (Tomasello,

2016). Moreover, the government, schools, and museums need to keep in touch and communicate for a long time about the common education plan and education goal. The government needs to listen to all sides of good aspects and difficulties encountered in the teaching process at any time, in order to make policy adjustments to meet the needs and requirements.

It is worth mentioning that the British government has reduced the support for art education funding, which reduces the opportunity for the British schoolchildren to learn in art institutions, and it also limits the schools and teaching activities of the museum. In order to have better art education, the government may need to provide more funds for elementary student's education, such as funds for buying equipment used in practice during learning culture (Salisbury and Riddell, 2000). In addition, when crafting cultural policy, the government needs to take a lot into consideration, including financial support in a stable state, which is likely to give more students opportunities to study in art institutions. Generally speaking, in order to tackle with the challenges in the British cultural learning education policy, government, art institutions, and schools need to communicate with each other, support each other, and the government needs to increase the investment in art education.

Art institution is a concrete manifestation of the art performance of a country and its local culture. Culture learning in Britain's culture policy helps the pupils and students to understand the objective world from the art works and cultural relics, and it links museum with the community culture activities, reflecting that the focus on deepening the museum education value in Britain. Cultural learning is the important methods for students to understand the society, culture, life, economy, environment, and students could find connections between art subjects and other subjects in the world through the exploration and practice of the arts both inside and outside of school. In addition, the relationship between arts and life encourage students to form their own judgment and evaluation of cultural events. The government educational institutions and cultural institutions should conduct long-term cooperation to realize better art and culture education. The government's education management organization tries to build up a platform for students to expand art class outside the school through the museum program, and it gives full play of the social resources to continuously boost the school art education. Through a variety of financial funds and cultural programs including awards, the government promote art and culture education of ordinary school art education work, and through the different projects, it has achieved an effective evaluation of construction and development of school art education. The government shows encouraging attitudes towards the policy, and especially reflected in the support of funds, and all of these are the important prerequisites of sustainable development of culture learning in school education. British cultural policy could allow Britain's young people to accept cultural learning from childhood and throughout their different age stages. In the process of culture learning, the British government pays attention to the process that the children contact with art, understand art and experience art in practice, the practice stimulates children's interests in art, and meanwhile in the process, their critical thinking of thinking mode is developed, which would also help dig the children's artistic talents. In terms of the children, they could see the different world through cultural learning,

and cultural learning improves their confidence and increases their recognition of both their native culture and other cultures in the world. What's more, it also promotes exchanges between children and their parents, teachers, and increases the chance of cultural innovation. Thanks to the cultural education policy of the UK, the pupils and students learn more about their cultural identity and enthusiasm, mine their artistic talents and cultivate talent with cultural competition ability.

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