

The creative potential of museum pedagogy within the modern society

El potencial creativo de la pedagogía museística dentro de la sociedad moderna

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ABSTRACT:

The paper explores the pedagogical and cultural-educational significance of museums, describes their historical evolution, and defines their positive influence on the level of the people's culture and education. The aim of this research is to study the formation of a human individual's cultural and educational potential by means of Museum Pedagogy. The research shows that the methodological foundations of Museum Pedagogy development harmonically unite the fundamental principles of educational philosophy and the specificity of the museum-educational space. It is also defined that Museum Pedagogy as a scientific discipline is designed concerning the peculiarities of the modern museum, where the unique object-space environment is being formed, on the basis of the open cultural-civilizational dialogue and interaction with the objects of Spiritual Heritage. Therefore, the acquisition and comprehension of new mind-challenging ideas of the surrounding reality lead to certain stimulating, correctional, rehabilitation and recreational effects.

Keywords: museum, Museum Pedagogy, school,

RESUMEN:

El trabajo explora el significado pedagógico y cultural de los museos, describe su evolución histórica, y define su influencia positiva en el nivel de la cultura y Educación de la gente. El objetivo de esta investigación es estudiar la formación del potencial cultural y educativo de un individuo humano por medio de la pedagogía museística. La investigación muestra que las bases metodológicas del desarrollo de la pedagogía museística unen armónicamente los principios fundamentales de la filosofía educativa y la especificidad del espacio museístico-educativo. También se define que la pedagogía museística como disciplina científica está diseñada con respecto a las peculiaridades del museo moderno, donde se está formando el único entorno de objetos espaciales, sobre la base del diálogo cultural y civilizatorio abierto y la interacción con los objetos del patrimonio espiritual. Por lo tanto, la adquisición y comprensión de nuevas ideas que desafían la mente de la realidad circundante conducen a ciertos efectos estimulantes, correccionales, de rehabilitación y recreativos.

1. Introduction

The turn of the 20th century witnessed the formation of the integral system of cultural-educational activity and progressive development of Museum Pedagogy in its theoretical and practical aspects. As a result, different forms of interiorization of cultural and historical values, the traditional ("excursional") and the innovative (interactive) ones became co-integrated. The methodological foundations of Museum Pedagogy are harmonically based on the fundamental principles of educational philosophy and culturology, on the one hand, and the specificity of the modern museum-educational space, on the other hand. As a scientific discipline, Museum Pedagogy considers the innovative developmental peculiarities of the modern museum, where the unique subject-space environment is formed due to open cultural dialogue and interaction with art objects. One of the principal "issues which underlie the Museum's existence and stimulate its development is the implementation of the dialogue-of-epochs principle", which is achieved through "persistent scientific research rested upon the legacy of the past, along with the museum visitor's participation in the "dialogue-interpretation"" (Aleksandrov 2006). In this paper, we examine the methods and approaches that Museum Pedagogy uses in order to form the cultural and educational potential of school children's personalities. This is the aim of our research.

2. Methodology

Most European scientists traditionally think that the notion "Museum Pedagogy" first appeared and enriched academic vocabulary in the German Empire in the early 20th century. Its elaboration was associated with such prominent scholars as A. Lichtwark, G. Kerschensteiner, A. Reichwein, K. H. Jacob-Friesen and G. Freudenthal. Initially, the term „Museum Pedagogy“ designated an area of museum-educational activity focused on secondary school students.

At the current historical moment, the further elaboration of the notion „Museum Pedagogy“ is regarded as extremely topical by some foreign researchers. This process is actively promoted by R.C. Mori (2016), L. Foreman-Peck, K. Travers (2013), C. J. Scharon (2016), M. Xanthoudaki (2015). According to many scientists, the notion "Museum Pedagogy" is a little awkward or even ambiguous. Certain representatives of Russian theoretical pedagogy (for example, V.V. Krayevskiy, a full member of the Russian Academy of Sciences) protested against the blurring of their science, against its division into various "pedagogies" in conformity with certain professions or subspecialties. In other words, these scholars condemned the implementation of psycho-pedagogical laws and patterns in schools, families, enterprises, museums and other social institutions. As an independent and fundamentally mature science, Pedagogy is methodologically and structurally a single whole. Therefore, Museum Pedagogy should be most generally regarded as a specific area of educational science exploring psycho-pedagogical and educational activity in the conditions typical of a museum (Milovanov 2012).

The specificity of Museum Pedagogy as a scientific discipline is defined in the following aspects: age and personal peculiarities of the museum audience; practical realization of dialogue communication; focus on creative potential of a person; interaction between family and school. In the cultural-educational environment of the modern museum, a pedagogical influence should be based on the informative dialogue including students, museum workers, teachers and museum-educational space as its key elements.

Many scholars suppose that Museum Pedagogy can develop only in big, "high-class" museums where optimal conditions are provided. Nevertheless, every type of museum institution has its advantages and disadvantages. In this context, it is desirable to integrate museum-pedagogical and cultural-educational activity of museums of different types and administrative levels (federal, regional, municipal, private or supervised by a certain educational institution). This

3. Results

3.1. The formation of museum space.

The museum space provides the highest possible accessibility, transparency and diversity of content and ways of communication with its exhibits. Museum Pedagogy steadily follows the general civilizational norms and actively puts them into practice in the conditions of the modern museum. In conformity with its social mission, every museum performs a cultural-educational function (in this or that way and with different results). However, this process is still fragmentary. The contradiction may be resolved by Museum Pedagogy, which allows a person to perceive historical-cultural values as a spiritual whole within reasonably organized educational-pedagogical process. Museum Pedagogy is a pedagogy of the open educational space. Museum institutions, whose function is to preserve and protect the cultural environment, are aimed "not only to preserve, collect and examine various artifacts, but also to influence the community by arousing creative potential of school children, by helping them with their self-determination and self-realization" (Pahomova 2002).

The active co-integration of museum and modern society leads to considerable broadening of the museum's educational function. Statistical data show that museums become more and more popular all over the world, however, quality changes in the museum-visitor relationship model seem much more important. The museum's integration into social space has caused the intense development of Museum Pedagogy, which pays special attention to creative cooperation between museum educators and visitors. This scientific discipline is the methodological basis for special programmes and projects considering psycho-pedagogical and sociological characteristics of the museum audience. The creation of interactive exhibitions and the implementation of contemporary museum-pedagogical technologies allow perceiving museum information in a new, up-to-date way that provides for active acquaintance with a museum's cultural-educational environment.

Nowadays the unified museum space is being consolidated, and socio-cultural role of museums becomes very noticeable. The institutions perform their educational function by creating special external and internal organizational structures. Museum Pedagogy centres, traditional culture societies and applied arts groups are established inside museums and in cooperation with them. These units aim to form a system of interrelated organizational and information-communication channels through which museums and educational institutions are integrated. Various thematic contests and festivals become a powerful means of communication between museums. Such events are organized all around the world favouring the intensification of museum life and the consolidation of museums' net relationship. The museum-pedagogical process should be always focused on a historical or cultural artifact.

Museum Pedagogy perfectly demonstrates the unity of cultural, informational-logical and image-emotional influence on the visitor's mind and feelings. It is generally known that museums have considerable opportunities to create such conditions that may develop people's intellectual and emotional readiness to interact with the surrounding socio-cultural environment at a new level. This advanced cooperation should correspond with a contemporary stage of the relationship between culture and society. In the museum space the given information becomes more image-bearing and obvious activating the visual perception of the material. The informational component of the museum's visual elements is now an effective means of cultural continuity and dissemination of aesthetical experience.

To form general foundations of culture, modern museums tend to address the traditional museum methods. This trend is initiated by museum educators, school teachers and students. They begin collecting various objects related to a certain field and storing them in temporary (and then permanent) places which may later transform into school museums. When people

take part in creative research work and events dedicated to "museumization" and collection of historically and culturally valuable artifacts, it allows achieving a rather high level of general culture and creates conditions for its further progressive development.

At the present time "the museum institutions face the task of searching for new forms and methods of educational activity, new forms of shaping national self-consciousness and national self-identification in different population groups (first of all, in children and young people)". They are also obliged to "create conditions which help to understand the role and place of culture in the human society" (Burov 2009). A modern museum is not just a depository of generations' memory, a history guide and a collection of period pieces which are able to satisfy an individual's cognitive and aesthetical needs, improve his/her intellectual level and mould the perception of cultural-historical environment. It is a great motive, creative and culture-shaping force. Years change the museum itself and the forms of its cooperation with different social groups and institutions. Areas of cultural influence on society become wider, since the modern museum is overstepping the limits of traditional exposition.

At the contemporary stage, a museum's activity does not come only to creation of funds and organization of excursions and exhibitions. It also requires a serious research and educational work. Such approach leads to scientific comprehension of aims and goals of the museum's cultural-pedagogical activity, which stimulates various cultural and educational institutions to coordinate their efforts. Not only novelties and innovational ideas should be the top priority; the timely interpretation of museum pieces is equally important. Most visitors regard the museum as a place where they can get acquainted with an object, collection or exhibition, as a place where it is possible to expand their knowledge, to spend time "spiritually developing". Interpreting the museum as a place for intercultural cooperation becomes more popular with its visitors of different social and cultural status. Museum Pedagogy is likely to enter its golden age: every year new museums become effective and transparent "enlightenment areas" in the context of informal and supplementary education.

Nowadays a peculiar importance is attached to museum-pedagogical technologies, to the development of various activity-oriented strategies of working with the visitors. Museologists have concluded that it is necessary to create methods that would examine the perception features of certain types of visitors, along with their interests, aspirations and motives when visiting a museum. To design an information-communication activity system, a high quality combination of two factors is needed. They are the solution of museum development strategic tasks and the ability to satisfy the requirements of different types of visitors. Besides, it is crucial to constantly follow and influence changes in demand. The socio-cultural activity of museums makes art more significant as a factor of moral education and broadens their influence within the educational environment. Most national heritage museums involve or are going to involve "centres of aesthetic education which assume responsibility for the scientific elaboration of the issues of Museum Pedagogy" (Fomina 1998).

The urgent tasks of the modern museum's development are the following: to arouse people's interest to history and culture through active cooperation with museum institutions; to demonstrate the diversity of cultural objects and to draw attention to the history of our country; to favour the ideas considering the role of culture in personal and social life (in its material and spiritual aspects) and the socio-cultural significance of a human being; to form a positive image of scientists by arousing interest and deference to their work; to improve the methods of studying the past, and many other major issues. These problems require the joint efforts of teachers, researchers and cultural workers.

Reflecting current social transformations in society and culture, museums also undergo essential changes in their structure, content and activity. It is obvious that museums contribute to preservation and interpretation of cultural heritage, to the complex processes of social adaptation and cultural identification. These institutions are also important from the pedagogical point of view. The modern museum becomes the centre of education and information-communication technologies in the field of culture and creative innovations.

The museum institutions has an unlimited potential for the solution of contemporary problems with education and culture. These areas are pregnant with great innovations. Today many museums demonstrate "intelligent" high-tech expositions in which innovational electronic technologies are actively and skillfully combined with traditional methods and means of museum activity organization. A modern museum exposition is supported by wide screens, "talking" inscriptions and pictograms, but classical elements, such as ordinary stands, three-dimensional models, graphic and sculpture images, traditional historical artifacts, do not fall into oblivion as well. The museum gradually becomes one of the most attractive symbols of the modern socio-cultural space.

Various museums, including virtual ones, tend to emerge spontaneously, without realization and interpretation of their inherent unity. The same can be said about the development of new forms of museum-educational activity. The scientific community needs a profound comprehension of social and cultural-historical regularities of museum activity evolution, along with the museum institution's direct socio-cultural work. Overstepping the institutional limits, the museum's space-and-time activity inevitably faces social mobility. The striking example is the phenomenon of the "open museum". The search of new museum cooperation forms has led to the emergence of museums created by municipal authorities. A social and civic position of local residents and their wish to preserve the unique features of the territory are the resource of such museums' progressive development. Their exhibits are commonly regarded as something more than just old and valuable objects. These objects have a message, semantic and symbolic, while the collection as a whole becomes a peculiar historical-cultural passport of the certain area or local territory, of its history, culture and environment.

The progressive development of the intermuseum space is proceeding simultaneously with the emergence and impetuous growth of the informational cultural-educational environment. A modern electronic information space becomes an innovative way of shifting from the outdated "reclusive" museum to the open one. A visitor enters the electronic museum society via the institution's web resources many of which are based on two principles of interactivity and transparency of communication data. Eventually, the information component loses its primary importance, and a frequent visitor becomes involved into the interactive museum community. In the contemporary informational environment the common visitor changes his/her role into an active user and social partner of the museum web space who is integrated into the cultural-educational process and able to influence it in a certain way.

Some powers concerning the museum management are delegated to public associations, funds and private persons. In many countries, including Russia, the *museum friends' societies* are created. These units aim to contribute to the modern museum's development and its contemporary image. A popular tendency towards the creation of integrated museum-educational space requires the implementation of theoretical approaches used in different social-humanitarian and exact sciences. This trend makes it necessary to train highly professional museum educators of a new type. Besides, it should be noted that museum specialities oriented at cooperation with society are becoming more and more numerous (in absolute and relative numbers).

When people are involved in the museum's cultural-educational space, they become united by the feelings and emotions which they experience admiring cultural and historical values. Therefore, they begin to interpret themselves as developing and self-improving individuals. As for the modern Russian education, the intensification of its cultural component will help to integrate the achievements of culture, art, scientific knowledge and moral experience. Due to this integration, the students of our country will gain the qualities of a "culture person", who is humane, mentally creative, spiritually rich and ready for vigorous professional activity in the certain cultural-educational space. It is obvious that "Future is welcoming creative individuals oriented towards consistent and constructive self-realization" (Driga 2012).

3.2. Museums and schools: cooperation principles and key trends.

The cooperation between the education system and the museum space is a major factor providing for the formation of a person's integral worldview. This coordinated activity may be practised in the following cultural directions: familiarization with the world of culture and giving relative information at school lessons; introduction to this sphere of life through cultural institutions, including museums; a person's creative development and his/her successful social and cultural adaptation to the modern reality. According to some specialists, the traditional museum institution is being replaced by a new "living museum, i.e. a museum that would not be a junkyard or a bleak storehouse of dusty exhibits, but a place that unites many people – children and adults" (Terekjan 2002).

In the context of Museum Pedagogy, the visitors of different age and cultural-historical background need diverging methods. The same is true for the types of museums. The development of the modern museum's cultural-educational space makes it necessary to consider the general pedagogical component and the "epi-disciplinarity" principle. It is also crucial to differentiate the museum-pedagogical activity according to the core and aspectual specificity of museums. Nowadays museum visitors are often drawn into the world of culture and socio-cultural activity via "polyart" methods and approaches.

For example, it is efficient to link schools with different types of museums – historical, ethnological, literary, memorial, as well as with art galleries, folklore centres and wildlife / scenic reserves. Almost all big museums have their peculiar systems of cooperation with visitors of different age. These special features depend on the type of the museum and the ways by which it popularizes the available information.

Unfortunately, pedagogy and psychology are not inclined to use museums as experimental areas for examination of artistic and aesthetic perception issues, along with creative development of gifted children. Besides, a pedagogical experiment is "more complicated, sometimes even subjective, since it adjoins the moral-spiritual sphere" (Milovanov 2013a). The cooperation prospects are seen in research that is more versatile. It is necessary to realize the potential of such coordinated activity as fully as possible in order to shape our young contemporaries' worldview.

There is a modern principle according to which a museum focuses on a concrete visitor with any possible cultural preferences. It underlies the museum programmes aimed at the work with different social and age groups. For example, preschool and primary school children may take part in various games and competitions that will make their way to the world of culture interesting and memorable. Adolescents, in their turn, should like multi-aspect cognitive game programmes developing the ability to perceive the world of history and culture in all its diversity and gorgeousness. High school students are expected to appreciate an educational programme that will: 1) teach them to analyze and systematize historical and ethnographical material; 2) stimulate their independent thinking and mental capacity to estimate contemporary events using a historical method; 3) form their historical consciousness and contribute to their moral positioning.

Museum-educational environment should provide for social organization and adaptation of different strata and age groups. A work-oriented social activity training ought to help people to find their place in life, to comprehend themselves as patriots and citizens. Many students have become interested in the museum reality, and now they are frequent visitors to museum expositions, funds and depositaries. Some children and adolescents, who commonly plied guides and museum workers with questions, have finally turned into the museum's active assistants, disseminators of its cultural-educational experience. School children gain a valuable experience of practical research work and independent creative activity, become competent subjects of historical-cultural enlightenment. This is the main goal of school–museum creative

cooperation.

The civilizational mission of the modern museum is to develop as a major socio-cultural institution having a long and rich history and functioning in the space-time continuum. N. V. Burov supposes that "an active position of the 21st century museum is determined by the necessity of protection of the human being's humanistic essence, his spirituality and emotional sphere among the contradictions of the modern civilization" (Burov 2009). Children are the frequent guests of the modern museum, which was not typical of this institution in the past. Their perception of the museum space required the specific design of exhibitions and expositions, the use of substantially new pedagogical methods and educational technologies. It brought to life an innovative, up-to-date museum in which education and entertainment exist in harmonic unity, while exhibits and other objects are much more accessible in different ways.

Some museums give birth to supplementary education associations, thematic societies, hobby groups and other cultural-creative units. It provides a real opportunity to intensify the influence of the museum-educational space on children's worldview. The newest learning methods, the inclusion of a person in the culture-creating activity, which turns his/her knowledge of an epoch into firm civic beliefs, norms and principles, are likely to shape an active patriot. At the same time, the museum is not only a state-funded social institution disseminating traditional cultural values. It is also an open pedagogical system which is able to solve tasks connected with the formation of harmonic post-industrial people. There is no doubt that the modern museum has a significant influence on young people's personalities, but some socio-cultural institutions are much more powerful in this aspect.

3.3. The prospects of development of schools, museums and socio-cultural space.

In the museum-educational environment everything is based on the interest, free choice, visitor's position. The modern museum's socio-cultural sphere "is gaining individual, personal character underlain by the interiorization of the museum's cultural space through emotional perception and intellectual comprehension" (Mastenica 2010). By using contemporary pedagogical technologies, the museum *can and must* solve educational tasks to make people its active partners and "co-authors".

In scientific and methodological literature the museum is firmly associated with educational functions which may help to overcome the verbal monopoly of the traditional school. Their potential is enormous. However, the education requires a certain formalization of cognitive activity and thus follows the principles formulated by the modern didactics. Nowadays the museum is a social institution which: a) extends and supplements the activity of comprehensive schools; b) involves a museum educator, a guide and a visitor in the single field of intersubject relations; c) actively realizes its cultural-educational potential.

Today it is objectively important to use the museum's social and cultural resources for the moral nurturing of the rising generation. The society should try to do it as effectively as possible, since it is not easy to interest or surprise a modern youngster. The 21st century generation is influenced by considerable amount of new information that goes through television, printed mass-media, the Internet and interactive games. Nevertheless, there are alternative variants rooted in the European culture and considering the peculiarities of the Russian mentality. These variants will help to avoid the absorption of the youth by the contemporary mass culture, standardized and aggressive. One of such hopes is the museum, but it is not clear enough how their cultural-educational potential should be realized by methods and approaches designed for the organization of young people's socio-cultural activity. In order to attract visitors' attention, a museum exposition ought to be moderately didactic urging a child or teenager to intellectual-creative work and moral-spiritual development. What a museum educator needs is a high level of proficiency, which goes without saying.

The principle of museum-school complementarity is clearly underrated and underused. Modern

school education is heavily criticized for certain “insulativity” of academic disciplines, for the absence of “polysubject” integration. However, fundamental changes are hardly possible nowadays or in the near future. In contrast to traditional social-humanitarian subjects, which divide the civilizational process into sections for easier comprehension, the museum is a single organism, which is alive due to a culture-forming principle. A school student feels the profoundness and diversity of the modern museum’s world created *by people and for people*.

It is difficult to overestimate pedagogical, methodological and educational advantages of the museum. Collections and expositions show the real educational-integrative essence of the folk culture. A purposeful museum-educational activity prepares the basis for the further personal development and contributes to higher creativity. Excursions, thematic seminars and open lessons arranged in the museum-educational space allow the students to familiarize themselves with the Russian cultural traditions. Museum collections and expositions give a unique opportunity to learn creative methods, manufacturing techniques and historical backgrounds of masterpieces, as well as to form one’s own cultural-historical interpretation.

4. Discussion

The museum is currently among the most available and egalitarian cultural institutions. It combines the functions of a research centre, an educational institution, a leisure space and a site for public events. This multifunctionality makes the modern museum a very special place to visit and study.

The future of Museum Pedagogy as a “borderline” scientific discipline depends on its ability to develop and implement the integrative system of personal education. This system should represent a harmonic unity of all educational and socio-cultural achievements enriching and satisfying an individual’s needs and interests, stimulating the development of evident and hidden creative qualities, involving a person in the process of comprehension and reproduction of spiritual values. Museum Pedagogy should play a major role in this problem’s solution, which is an extremely challenging task. Today the development and interpretation of new museum technologies are impossible beyond this modern discipline, which is proving to be more applied than theoretical.

Traditional excursion-educational activity should consider not only the target audience’s age peculiarities, but also their occupation, individual needs and interests. In this context, special lectures and supplementary thematic reports are designed for museum educators, while secondary school students enjoy thematic museum lessons, specialized lectures on different subjects, meetings with scientists, cultural workers, actors, etc.

The scientific community is searching for the most advanced and effective innovational means that would help to realize the cultural-educational function of the museum institution’s activity and to conduct an active dialogue with other educational, cultural and social units. The cultural-educational arsenal of the modern museum includes various methodological innovations (interactive hours, when an excursionist becomes an active user of the museum space; excursion lessons timed to different memorable events, national or regional holidays; adaptation of museum pieces and thematic expositions for different groups of visitors).

Interactivity is an optimal environment for the dialogue communication between the visitor and the exposition in the real and virtual spaces of the modern museum. Interactive methodology is a technological means which helps an individual to enter a versatile museum-educational space. The functions which a museum educator performs realizing interactive museum-education programmes have changed a lot due to the interactive processes development. The traditional model of the museum educator’s professional training needs to be cardinally revised considering contemporary interactive methods (Boguslavskij, Boguslavskaja, Lobzarov, Milovanov and Sumnitel'nyj 2012). These specialists provide the communication between the museum visitor and the object-expositional environment. Moreover, the creation and implementation of interactive museum programmes (educational and cultural-educational)

require an active cooperation between school teachers, museum educators, psychologists, art historians and IT experts. The internal museum environment should include the following interactive zones: "intelligent" expositions, various art studios, entertainment sectors and places designed for a "museum theatre". (Milovanov 2013b). It stands to reason that interactive technologies' promotion will favour the development of extradidactic sphere within which it will be possible to achieve an acceptable proportion of cultural-educational and leisure-entertainment functions.

In the recent years the traditional forms of the museum's cultural-educational activity (excursions and lectures) have not been the only popular ones. The museum space *theatralization* (performances and stage adaptations having different historical-cultural orientation) is also in demand. It plays a very important role in the young people's spiritual development, which can only be compared with the role of "learning theatre" in the secondary school. Theatralization (dramatization) is a technology aimed to enrich the museum-educational space with a stage reproduction of a historic event conforming to the subject area / historic periodization of a certain exposition or the whole museum. Some museums can afford a separate theatralized exposition as a visual and object-related representation of historical-cultural chronological space. At present, the museum environment experiences a versatile cultural-educational process leading to the creation of a multifunctional socio-cultural complex: museum – theatre – school.

5. Conclusion

Various communication technologies are a relatively new component of the modern museum's cultural-educational components. Nowadays the institution's top priority is not only its work with a "spectator", but also the mutual feedback within the visitor-museum cooperation, which should make the communication more productive. Museum communication provides for intense contacts with the cultural environment (native or not) being a transmitter of one or another cultural-historical tradition. It is clear that the modern museum implies communication as a reciprocal process. An institution, which forms its exposition according to its type and subject area, is supported by individuals who enrich the environment with their personal interpretation of the demonstrated historical exhibits and long-living pieces of art.

Besides a visual-image approach, the present stage of innovative technologies' development witnesses the active promotion of verbal and tactile museum communication forms. Special exhibitions and expositions for visually impaired children and adults are organized, where these people can communicate with the museum environment having unusual tactile experience. Therefore, this special museum communication allows a person to acquire and master new mind-challenging ideas of the surrounding reality, which causes certain stimulating, correctional, rehabilitation and recreational effects. The museum universe is witnessing the active formation of formal and informal organizations, the rapid growth in state-private partnership and the forced information exchange between museums.

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