

**The design of visual arts education curriculum policies
and teacher interpretation: the interface between
curriculum provision and the implementation process**

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ABSTRACT

This study investigated and compared art education curriculum policies and their implementation within the approaches to the subject for the age group 5 to 14 in Turkey and England. It specifically focused on the interface in art education between curriculum policy and practice within seven approaches to art education (Eisner, 2002): discipline-based arts education (DBAE), visual culture, creative self-expression, integrated arts, the arts and cognitive development, creative problem-solving, arts education as preparation for the world of work, and their implications for policy and practice in both countries. A mixed methods comparative research strategy was employed using questionnaire responses from 94 English and 102 Turkish primary and secondary school art teachers, and interview responses from nine Turkish and ten English art teachers, and from six policy makers (four from Turkey and two from England).

The quantitative findings showed that DBAE, visual culture and arts education as preparation for the world of work were the three most preferred approaches by the art teachers and that integrated arts was the least preferred approach. The qualitative results showed that each of the seven approaches to art education was regarded as very functional by both art teachers and policy makers, but their implications for policy and practice differed by country because of several factors. The narrow content of the art and design curriculum in England and unclear curriculum elements in Turkey were found to lead to variations in teachers' interpretations of the respective curricula. Other factors identified were the limited time allocated to the subject, the lack of appropriate teacher training, and insufficient facilities available for the subject in schools. Findings showed that all of these factors are related to governments' and schools' undervaluation of the subject which causes the interface between the curriculum and its practice as these factors affect teacher's implementation of curriculum in the classroom. The findings suggest that the incorporation of the seven approaches into the curriculum would make an ideal curriculum. Also, training teachers in regard to the curriculum and providing sufficient facilities for the subject in schools are essential to avoid a gap between the curriculum and its practice and to provide equal learning experiences to all pupils. It is recommended that subject-specialist experts' views and voices should be taken into careful consideration when forming curriculum policies, and that attention should be given to forming a curriculum which acknowledges the specific requirements of the subject based on its unique nature, and to provide equal learning opportunities to all pupils across the country in both Turkey and England.

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ABBREVIATIONS AND ACRONYMS

AD	Art and Design
DBAE	Discipline-based art education
DfE	Department for Education
KS:	Key Stage
MoNE	Ministry of National Education
NSEAD	National Society for Education in Art and Design
OECD	Organisation for Economic Co-operation and Development
STEAM	Science, Technology, Engineering, the Arts, and Mathematics
STEM	Science, Technology, Engineering and Mathematics
UNESCO	The United Nations Educational, Scientific and Cultural Organisation
VCAE	Visual culture art education

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DEDICATION

This thesis is dedicated to Barbara L. Land who taught me to be persistent, strong and hopeful in every phase of life. She was really looking forward to seeing me as a doctor.

May her soul rest in peace.

AUTHOR'S DECLARATION

I declare that this thesis is a presentation of original work, and I am the sole author. This work has not previously been presented for an award at this, or any other, university. All sources are acknowledged as references.

CHAPTER 1. INTRODUCTION

This thesis investigates and compares art education curricula and their implementation in Turkey and England in terms of the approaches therein. This research study offers a deep understanding of the gap in art education between policy and practice on the one hand, and the approaches to art education and their implications for policy and practice on the other. Eisner (2002, p.149) explained that in art education, a disconnect between curriculum designers' goals and the reality in classroom practice is inevitable and that teachers are the ones who best know both the curriculum and its practicality in the classroom:

No professional curriculum designer can know the details or specifics of individual classrooms or the needs of particular children. The person closest to the situation – the teacher – does know and hence is in a position to make the sorts of adjustments that are needed to suit local circumstances.

This study explores the interface between policy and practice in two phases in order to understand in depth the respective curricula at both policy and practice level. The first phase investigates art teachers' most preferred approaches to art education, and the second phase broadly investigates both art teachers' and policy makers' views of the curriculum in terms of the approaches therein, and the factors which challenge the implementation of published curriculum policies.

A mixed-method approach was adopted for the study that utilises the principles of qualitative and quantitative paradigms associated with a comparative research design. Data collection procedures were conducted using both qualitative and quantitative tools, namely a closed questionnaire and a structured, open-ended interview. The data obtained were analysed using descriptive statistics and thematic analysis.

This chapter presents the aims and significance of this study, the research questions, the researcher's personal interest and motivation, and a brief introduction to the educational systems in England and Turkey. This will be followed by brief descriptions of the seven chapters which form the layout of the thesis.

1.1. The purposes, significance and research questions of the study

The first purpose of this study is to explore the interface between art education curriculum policies and their implementation processes in both Turkey and England (in primary and secondary schools) from a comparative perspective in order to determine what the factors are which affect the implementation of the respective art curricula in schools. I opted to compare these two countries for two reasons. First, Turkey as a developing country, is interested in the educational strategies and policies of highly developed countries. Whilst Turkey has strong connections to both Europe and the Middle East by reason of its strategic geopolitical location, it follows the educational developments of western countries, and the Turkish educational system is significantly affected by western and developed countries (Bedir Erişti, 2019). A literature search led to a second reason for selecting England, which was motivated by the desire to compare Turkish visual arts education to that of another country or countries. There has been no previous research study that compares the Turkish and English art education systems in the literature, while there have been various studies that focus on other subjects. In the absence of any comparative research in the subject of visual arts education between Turkey and England, the current study was intended to fill that gap for the first time. Identifying the gap between curriculum and its implementation in both Turkey and England, and the reasons for it will provide a deep understanding and awareness of how art educational policies should be designed, what factors should be considered while forming curriculum policies, and whether exploring the art educational

systems of each of the two countries and comparing them can suggest an ideal form of art education. Parallel to this, this study also investigates the curriculum policies and their practices using Eisner's (2002) classification of seven visions and versions of art education.

These are:

- Discipline-based art education (DBAE),
- Visual culture,
- Creative self-expression,
- Integrated arts,
- The arts and cognitive development,
- Arts education as preparation for the world of work, and
- Creative problem-solving.

The justification of choosing Eisner's classification is that there are various classifications which had been proposed with regards to approaches to arts education, but Eisner's classification is more comprehensive than others identified in the literature (*see* Chapter 2, section 2.4. and Chapter 3, section 3.5.1.1.) and there was no existing study in the literature which had focused on these seven approaches in one project. Therefore, this research aimed to fill this gap in literature in the field of art education. This study investigates whether any of these approaches are already part of the rationale behind the art curricula in Turkey and England and if so, how they are positioned in the published art curriculum policies in both countries, how art teachers interpret them or whether they properly understand and use them in their art teaching, the extent to which art teachers prefer to use them, which of these approaches are most preferred by art teachers, and whether these approaches are suitable in the Turkish and English art educational systems. Exploring these areas is significant in order to contribute to the knowledge in terms of these educational forms in policy and practice, how these educational approaches influence classroom practices from the perspective of art

educators and whether their interpretations differ from those of teachers, and what the reasons are for variety of interpretations.

Although it is possible to explore the educational systems with the help of the published curriculum policies, such information is restricted to policy-level information. The consistencies of a published curriculum should also be investigated by consulting practitioners (Adamson and Morris, 2014). Teachers are the ones who are expected to implement the curriculum and their perspectives are therefore important in shaping the delivery of national curriculum objectives (Bay et al., 2012). Consequently, teachers have a key role to play in the examination of curriculum policies and educational systems. Klieme and Vieluf (2009, p.89) stated that “teachers’ beliefs, practices, and attitudes are important for understanding and improving educational processes”, and based on this, the findings of this current research can provide an insight into the Turkish and English cases by consulting the art teachers who work in primary and secondary schools in the two countries. In this study, teachers’ most preferred approaches to art education were obtained using a questionnaire, and an interview conducted to investigate teachers’ views to each of the seven approaches and the extent to which each of the seven approaches were positioned in the art curricula in both countries. In addition, this study also investigates this area by consulting policy makers who devised the latest curriculum policy developments in both countries using interview data. This provides a deep understanding of how art curriculum decisions were made at the policy level, whether the seven approaches were included into both countries’ art curricula, and the extent to which the practicality of the published curriculum policies was considered. Exploring this and comparing the findings obtained from teachers and policy makers will enable a better understanding of the disconnect between curriculum provision and practice. The findings will also contribute to the related literature in terms of the usefulness and up-to-datedness of each of the seven approaches. Such knowledge could

provide substantial evidence to governments in regard to the functionality of these seven approaches as forms of art education, and for ensuring a balance between policy and practice in order to reduce the potential gap between them. Also, as the literature review showed that there is no single previous study which has investigated Turkish and English art educational systems in a comparative way or explored the seven distinct approaches all together, this research will fill the existing gap regarding the visual arts curriculum by contributing to the related literature in the field of art education. The following five research questions therefore underpin the research: For the age group 5 to 14 in England and Turkey,

1. What does the interface between visual arts/art and design curriculum provisions and their implementation look like?
2. What are the main points of similarity and difference between visual arts/art and design curricula and the approaches therein?
3. What are visual arts/art and design teachers' most preferred approaches towards visual arts education?
4. What are the visual arts/art and design teachers' views towards the visual arts curricula and the approaches?
5. What are curriculum policy makers' views towards visual arts/art and design curricula, and the approaches therein?

1.2. Personal interest and motivation

My educational background and personal art teaching experience were the principal influences which shaped this research. My educational background in Turkey in fine arts at high-school level and through bachelor and master's degrees from a Department of Visual Arts gave me an insight into what an ideal art education should look like. During the years

in which I was working in a private school as a visual arts teacher (at both primary and secondary school levels), neither I nor any of my art teacher colleagues were ever introduced to the published curriculum policy by school administrators, whereas my colleagues in other subjects were prioritised in terms of how they were expected to implement the curriculum in the classroom. More interestingly, I was not really expected to implement the curriculum as my subject was considered to be inferior and my students' success in their exams was seen as more important than their artistic knowledge and skills. While I was trying hard to defend my subject and teach art properly in order to contribute to my students' knowledge and skills, I wondered whether our government was aware of the undervaluation of art subjects, whether the undervaluation came from the government itself, what was really expected from art education and art teachers, how the curriculum decision-making process operated in Turkey, and whether the same or a similar situation existed in other countries. After two years of art teaching, I resigned from my position as a teacher and applied for a Turkish government scholarship programme to study abroad. My application was successful and this gave me the opportunity to study in the United Kingdom for my PhD, and to hold a position in Turkish Ministry of National Education in the Department of Educational Policies. I thus had an opportunity to investigate the interface between art curriculum policies and the practices which I had experienced when I was teaching art, to develop my knowledge and skills, and to make a practical contribution to our subject. When I began my PhD study at the University of York, I started to read the related literature in order to decide the topic and the main focus of my research, and I found Eisner's (2002) classification of seven visions and versions of art education. I realized that I had been using each of those art education forms in my art teaching when I was an art teacher, although I had not specifically learned them during my previous studies. It was interesting that I had no theoretical knowledge of those seven approaches but I considered them and used them all in my art

teaching, and I found such teaching very productive. I therefore decided to include Eisner's classification in my research in order to investigate how those seven approaches work in Turkey and England, at both policy and practice level, and how they could be improved and have a positive impact on future art education policies.

1.3. A brief introduction to the Turkish and English educational systems

Turkey and England have different systems of learning levels for assessment and grading. In England, the educational system consists of five stages: early years, primary, secondary, further education, and higher education. Education is compulsory for all children between the ages of five and sixteen (DfE, 2021a). The national curriculum in England is divided into Key Stages (KS); KS 1 covers years 1 and 2, KS 2 covers years 3 to 6, KS 3 comprises years 7 to 9 and KS 4 covers years 10 and 11 (DfE, 2021b). In Turkey, the national curriculum is set for twelve compulsory years of sequential levels. Primary-school level covers years 1 to 4, secondary-school level covers years 5 to 8 and high-school level comprises years 9 to 12 (MoNE, 2012). It is important to note that this current study focuses on the art education curriculum and the approaches to it designed for five to fourteen-year-old learners. which involves years 1 to 8 in Turkey, and Key Stages 1 to 3 (years 1 to 9) in England (*see* section 3.4). This age range was chosen for two reasons. First, art education is very important in primary (Pavlou, 2004) and secondary (Harland et.al, 2000) school levels in terms of contributing young students' knowledge and skills. Second, In Turkey, learners begin primary school aged 5.5 at the earliest and the primary and secondary visual arts curriculum is designed for years 1 to 8 (for learners aged 5.5 to 14). In England, the national curriculum is organised into blocks of years named 'key stages': learners aged 5-14 correspond to Key Stages 1, 2 and 3 (Department for Education, 2014).

The art subject is named ‘art and design’ in England and ‘visual arts’ in Turkey at school level. In Turkey, visual arts is a compulsory subject for primary and secondary schools (years 1 to 8) (MoNE, 2021). This curriculum specifically sets the curriculum objectives, curriculum perspectives, educational values and competences, and the approach to assessment and evaluation in general, and then special objectives and targeted skills for specifically visual arts education (MoNE, 2018). In England, the subject of art and design is compulsory for Key Stages 1 to 4 (DfE, 2021c). The national art and design curriculum was planned as statutory programmes of study for Key Stages 1 and 2 and then separately for Key Stage 3 and Key Stage 4. Each of the programmes of study for Key Stages 1, 2 and 3 specifies four aims of art and design, and then very briefly delineates the subject contents, and all local authority-maintained schools are required to implement all the subjects based on national curriculum (DfE, 2013).

1.4. A brief introduction to key concepts

Art education: In this study, art education refers to the subject which involves artistic and creative activities. The subject is named as art and design in England, and visual arts in Turkey.

Curriculum policy: Refers to the official, mandatory instruction of what teachers should teach, and what students should learn which is designed by governments or educational authorities.

Curriculum implementation: Refers to teacher’s classroom practices of delivering the instruction and assessment which are specified in a national curriculum.

Policymaker: Policymaker refers to people who were involved in curriculum development process. In this study, the participants called policy makers were art subject experts who were consulted to devise the latest curriculum policy. The role of policy makers and subject experts differ in different countries. In Turkey, the content of visual arts curriculum was

developed and offered to MoNE by subject experts. In England, subject experts were consulted in terms of their expertise on subject. In order to avoid any confusion, in this study, the general term policy maker was decided to use.

Educational approach: Refers to the ways of teaching and learning which specifies forms of teaching-learning strategies.

Educational system: In this research, educational system refers to national educational settings of a country to educate students which comprises policies, regulations, teaching resources, and all school facilities.

Pupils: In this study pupils refers to children at primary and secondary school levels.

1.5. Structure of the thesis

This thesis is organised in seven chapters. This current introduction chapter presents general information about the research aims, significance and research questions, the personal interest and motivation of the researcher, and a brief introduction to the Turkish and English educational systems.

In Chapter 2, a review of the related literature is presented. The background knowledge for the conceptual and theoretical setting of this research project are presented with the relevant literature and key topics.

Chapter 3 describes and justifies the research methodology which was used in this study in order to answer the research questions and address the research aims.

Chapter 4 presents the quantitative findings of the research which were obtained from English and Turkish art teachers using a questionnaire as a data collection tool. This chapter presents the findings on the teachers' preferences for approaches to art education with detailed discussions of findings.

Chapter 5 presents the interview findings obtained from Turkish and English art teachers in terms of their views on their respective art education curricula and the approaches therein for the age group five to fourteen in England and Turkey with discussions of the results of the data analysis.

In Chapter 6, the interview findings obtained from policy makers in Turkey and England are presented with discussions of analysed data in terms of the policy makers' views on their respective art education curricula and the approaches therein for the age group five to fourteen in England and Turkey.

Chapter 7 presents a summary of findings and the conclusions reached, discusses the contributions of this current study to the knowledge, and offers recommendations for policy and practice, and for future research in this field.

CHAPTER 2: REVIEW OF LITERATURE

This chapter presents a review of the relevant literature related to art education curriculum policies and the approaches therein, Eisner's (2002) seven visions and versions of art education with their curriculum and practice implications, the practicality of art curricula in implementation, and the interface between the curriculum and its implementation in art education to address the five research questions of this current study, which are:

For the age group 5 to 14 in Turkey and England:

1. What does the interface between visual arts/art and design curriculum provisions and their implementation look like?
2. What are the main points of similarity and difference between visual arts/art and design curricula and the approaches therein?
3. What are visual arts/art and design teachers' most preferred approaches towards visual arts education?
4. What are visual arts/art and design teachers' views towards the visual arts curricula and the approaches therein?
5. What are curriculum policy makers' views towards visual arts/art and design curricula and the approaches therein?

This chapter is organised into four sections. First, the curriculum area in the field of art education and the key concepts behind this study were explored. Second, studies related to art education curricula and their implementation are investigated and related research studies in the literature are discussed. Third, each of the Eisner's seven visions and versions of art education are investigated. Fourth, Turkish and English art curricula were investigated

in terms of the extent to which they align with Eisner' seven visions and versions to art education.

2.1. What is a curriculum and why is it essential?

As the curriculum is the main issue of interest of this current study, it is important to clarify what the word 'curriculum' means in the educational context and why it is important. Starting with its definition, a 'curriculum' has been defined in various ways by educators. Quite often, a curriculum is defined as a way of organising the content and goals of educational experiences in schools (Walker, 2003). In a similar vein, Beauchamp (1975) described it as a document which outlines the content of specific subject areas as well as the objectives and settings of learning. Glatthorn's (1987) definition of a curriculum referred to the plans which guide teaching and learning processes in schools as well as how those plans can be implemented in the classroom. In a broader sense, a curriculum pertains to everything which students need to acquire in order to be successful and qualified members of society, which acknowledges the role of a curriculum both inside and outside the school (Jackson, 1996). More broadly, Ornstein and Hunkins (2018) described a curriculum from five aspects which cover those presented above. These aspects refer to the characteristics of a curriculum: it is a set of plans for achieving educational goals, takes learners' experiences into consideration, is a field of study with its own foundations, concepts, philosophical underpinnings and principles, and deals with concepts of particular subject areas. By reviewing the various definitions of the term 'curriculum', it can be said that a curriculum plays a hugely significant role in shaping our educational settings and identity.

All the definitions presented above have provided an insight into 'why does a curriculum matter in education' from several perspectives. First, a curriculum is the centre of education because it is concerned with what teachers should teach, what pupils should learn, and it

integrates the idea, the goal and the practice (Null, 2011). It therefore guides teachers in terms of what particular knowledge and skills they should transfer to their students and how should they deliver their teaching to ensure that particular knowledge and skills are acquired by learners, and it helps them to ensure that they do their job properly. And it is not only teachers and learners who are affected; a curriculum also informs parents, school authorities and all other individuals who are interested in it whether they are inside or outside the school (Walker, 2003). On this point, it can be recognised that a curriculum helps us in terms of coordinating our educational settings to provide consistent educational experiences in different schools within the same system, and equality in learning experiences and access to knowledge to all students across a country. Also, a curriculum is not only related to set of educational objectives, teaching plans or subject contents, it also reflects the social and political commitment which is regarded as shaping the future of our societies with through education (Tedesco, Opertti & Amadio, 2014). In other words, curricula reflect societies' future goals as well as representing educational directions in order to achieve those goals for their future.

2.1.1. Why is it important to investigate curricula and compare the curriculum policies of different countries?

Comparative studies in education have a long history in the field of educational research (Suter, 2017) and such comparisons are carried out by a variety of stakeholders such as governments and policy makers, international agencies, researchers and parents in education (Bray, 2014). Comparison in education can be undertaken by various domains such as comparing systems, values, practices, teaching subjects and policies, and curriculum comparison is one area in which a comparative study can be conducted (Corner & Grant, 2014). Schweisfurth (2012) stated that comparative studies have been used to compare how

different models are adopted, implemented and sustained in different countries' educational systems, and the effects and implications of particular policies, practices or forms of education.

As this current study is specifically interested in the whole area of curriculum setting and delivery, it is important to understand what the purposes of curriculum comparisons are, and why stakeholders tend to investigate and compare different curriculum forms. Curriculum comparisons take place within different forms because the purposes of each stakeholder differ. Although stakeholders' purposes differ in terms of what their focuses are in seeking comparisons such as comparing curricular objectives, subject contents, design and theoretical underpinnings, the main interest of policy makers, academics and researchers is always related to what can be learned from others (Marshall, 2019). Specifically talking about policy makers and governments, when they are looking for new curriculum forms to develop their own curricula, governments compare their national curricula with those of other countries (Adamson & Morris, 2014). Such comparisons enable governments to better understand which is the most convenient and effective form and this is a very important strategy before making curriculum decisions on whether something is appropriate or not (Corner & Grant, 2014). The OECD (2007) stated that "Governments are paying increasing attention to international comparisons as they search for effective policies that enhance individuals' social and economic prospects, provide incentives for greater efficiency in schooling, and help to mobilise resources to meet rising demands". Academics and researchers conduct comparative curricular studies with the same interest in finding useful sources, insights and knowledge from different curricular forms. Such comparative research studies also assist the policy-making processes in terms of their contribution to knowledge about what others do and what can be learned from others. Adamson and Morris (2014) commented that researchers conduct comparative studies to contribute knowledge and assist

policy makers by comparing curricula. The contributions of such studies to the knowledge and in what respects they could assist the policy-making process are related to what the differences and similarities of curricular policies are in different countries and stress how a curricular form functions in one specific context. Acquiring this knowledge provides an insight into what works in one country within what context and/or conditions. It is also important to know those conditions because although a particular curriculum form works perfectly in one country, it might fail in another country with different conditions (Ijdens, 2015). Comparative studies also increasingly attract the interest of international organisations by investigating how educational systems are functioning in order to determine the effectiveness of different curricula (Coll & Martín, 2014). Their investigations inform policy makers in terms of the particular areas or curricular issues which they need to focus on and increase their attention on (Marshall, 2019). This explains the increasing interest in comparative curricular research within a global framework. Wahlström, Alvunger and Wermke (2018, p:587) stated that “A comparative research approach is viewed as a response to the internalization of education policy while simultaneously recognizing that education is a highly regional and local activity”. This also shows that the main purpose of comparing curricula is always linked to informing governments in order to help them to improve their own curricula whether such comparisons are conducted by academics, researchers or any international agencies.

2.2. What are the challenges in the implementation of the curriculum in art education?

In the art education literature, several challenges have been identified which affect teachers' curriculum implementation. The challenges in implementing art curricula have been shown to be similar in a number of countries (in other words, the same challenges have been previously reported by researchers in many countries). This section presents these challenges as follows.

First, the limited time allocation given to art as an academic subject is one of the main challenges faced by art teachers. Previous studies reported in the literature have shown that unlike mathematics, science and languages which are prioritised by governments and schools, less time allocation to art is an issue in many countries around the world (Winner & Hetland, 2008; Aykac, 2015; Payne & Hall, 2018; Yige, 2019; Kara, 2020; Lorenza, 2021). Limited time allocated to arts affects art teachers' effective teaching practice as having an adequate number of lesson hours is a significant factor in being able to implement an art lesson effectively (Eisner, 2015). This challenge also affects teachers' workload, which also a negative impact on their effective teaching (Payne & Hall, 2018).

Another challenge is the lack of resources, materials and equipment available in classrooms and the lack of availability of a purpose-built art classroom (an art studio) in schools (Shreeve et al., 2010; Molapo & Pillay, 2018; Leung, 2020). As the nature of art as a school subject involves several types of art practice, teachers cannot properly teach art without such facilities available in the classroom. Gibson, Anderson and Fleming (2015, p.110) stated that "the dynamics of the relationship between the learner and materials, instruments and tools is at the core of artistic learning".

Also, inadequate training of teachers is another factor which affects teachers' curriculum implementation. This is especially an issue in primary schools where classroom teachers teach art instead of subject specialist art teachers (Dinham, 2007; Alter et al., 2009). Inadequate teacher training also challenges art teachers, especially when they are given a newly published curriculum and are expected to use it and to adopt new pedagogies but they do not have enough knowledge about it (Slavkin & Crespín, 2000).

The literature search also revealed that the lower position of art in the subject hierarchy (Gibson, 2015) is another cause of the challenges discussed above. Studies reported in the literature have shown that the reasons for the challenges mentioned above are all related to

the undervaluation of art subjects over other highly valued subjects (Alexander, 2012; NSEAD, 2016; Ijdens, 2017). This creates a disconnection between curriculum and practice in terms of teaching art considering that the required learning activities and targeted curriculum objectives are not always possible with the limited facilities available in schools (Molapo & Pillay, 2018; Chapman et al., 2018). It is clear that the interface between a curriculum and its classroom practice can come from the challenges which teachers face, but when the reason is art's lower position in the subject hierarchy, the solution must begin with first seeing the big picture.

2.3. Studies regarding art curriculum policies and practices, and approaches to art education in literature

In this section, I shall discuss relevant studies on art education curriculum policies and practices, and also approaches to art education reported in the literature. Eight studies were selected in terms of the significant impacts of their methodological choices and findings relevant to this current research as well as their impacts on shaping this current study. These selected studies justify the contributions of this current thesis to the knowledge by presenting what has previously been studied by researchers, as they provide an understanding of the gap in the literature between existing studies and this current one.

“A cross-national comparison of art curricula for kindergarten-aged children” (Kim & Kim, 2017) compared the art curricula designed for kindergarten-aged children in Korea, Norway, New Zealand, Slovakia and Singapore. The writers give two criteria for the selection of these five countries; first, the countries selected needed to have a national curriculum in the arts designed for kindergarten-aged children, and second, OECD member countries were focused on because the implementation of early childhood education curricula and their standards have been emphasized in OECD member countries. The selection of early

childhood education was justified as being a very important period of holistic and creative development for young children. A document analysis approach was used to compare the five national curricula, focusing on two key aspects: 'art within the curriculum system' and 'the educational value of art'. The first component, art within the curriculum system, represented how goals, contents, methods and assessment are described in the national curricula. The second component, the educational value of art, represented data about how art within the cultural context is explained in the selected curricula because a national curriculum reflects the ideas of a nation regarding the education of its children. Data obtained from published national arts curricula were analysed and compared, and the findings were discussed. Their findings showed that art education was not given strong attention in these five selected countries. They did not involve art in the general aims of their curricula (as other subjects were considered the main objectives of curriculum frameworks), and the evaluation of arts education was not given specific attention in any of the five countries. Also, unlike science or mathematics, arts education was generally classified as an interdisciplinary area with other disciplines, and it was seen as needing only adequate coverage instead of being a part of other subjects.

Cheung-Yung and Lai (2010) compared arts curricula in Hong Kong and Taiwan in their work entitled 'A comparative study of curriculum policies and practices in arts education in Hong Kong and Taiwan in the 21st Century'. In the context of integrative and integrated curricula, they sought to find an interface between current published curriculum policies and implementation processes. Their four areas of comparison were curriculum policies, teaching-learning practices, classroom materials, and teachers' preparation. Cheung and Lai (2010) found that whereas the arts curriculum in Taiwan consisted of an integrated design, in Hong Kong, an integrative learning approach was adopted which connected not only the arts, but also other key learning areas. Their findings showed that both the Hong Kong and

the Taiwanese governments valued the arts in their education systems and students' connection to various bodies of knowledge in and through the arts. In Hong Kong, music and visual arts teachers were encouraged to include other art disciplines in their subjects through the integrative approach and the curriculum allowed schools flexibility over deciding to how implement the integrative curriculum. In Taiwan, an integrated curriculum of music education with visual arts, dance and drama had reduced the music content and teachers were finding that problematic as they believed that music lessons need more attention to achieve more efficient progress. Although that study was not directly related to my own research, the information which it provides is useful regarding the integrated approach as that is one of my focus areas in terms of what teachers think about it, whether it is a rationale behind Turkish and English art curricula, and if so, how it works in the classroom (from the respondents' perspective).

Zupančič, Köster and Eça, (2015) focused on grammar school students' views and attitudes to the art curriculum and what they considered to be more or less important in Estonia, Portugal and Slovenia in a comparative framework from the perspective of 378 students aged 15-18 from the three focus countries. Their research adopted a descriptive and casual non-experimental method involving the use of a questionnaire as a data collection tool which contained two scales. Participants were asked to rank the importance of twenty particular aspects of art education on the first scale, and their interest in those areas in the second scale (from being the least important or interesting to the most important or interesting). They presented their findings in three sections: 'the importance of the topics', 'the interest in the topics', and 'the relationship between importance and interest'. The results showed that the students believed that all the topics were important and interesting and that the development of creativity was the most important and also the most interesting one. Additionally, the students ranked art history, knowledge of classical artworks, art

language and art techniques as highly important but less interesting. That study was not directly related to my own but had some similar aspects. For example, the twenty topics in Zupančič, Köster and Eça's (2015) study were linked to some of my focus areas, such as discipline-based art education and visual culture, but they obtained data from students in terms of their views on the most important and interesting topics whilst my data were obtained from art teachers in order to find their most preferred approaches.

Leung (2020) investigated kindergarten teachers' beliefs on the early visual arts curriculum and how teachers practised visual arts teaching in Hong Kong with the participation of 29 kindergarten teachers. The data were collected by the use of classroom observations, interviews and documentary analysis. The findings showed that students' personal interests were prioritised by teachers, and they gave students opportunities to enable them to express their ideas freely and to exchange ideas with their peers in the lesson. Leung (2020) also found that teachers experienced a variety of challenges which negatively affected their teaching of the visual arts, including unreasonable timetables, a lack of material resources for practising art, insufficient classroom infrastructure, the need to plan teaching programmes without appropriate administrative support, and the undervaluation of the subject by parents. The teachers stated that they were confused between teacher-directed and child-centred approaches to teaching the visual arts to young children. Three main areas were considered necessary in order to maintain the 'third space' of early childhood visual arts education. They were: introducing visual arts as an alternative narrative in the early childhood curriculum, recognizing that children's creative behaviours are performative, and positioning teacher education in relation to the visual arts.

Gunn (2000) focused on teachers' beliefs with regard to visual arts education programmes in the education programmes in early childhood education centres in New Zealand. Gunn (2000) used three theories, rote, child-centred and cognitive orientations, to investigate these

beliefs. The rote approach is defined as an adult-directed and product-oriented approach and it requires approach-centred, well planned and instructed practices known as ‘table top’ activities. In the child-centred approach, children actively discover and find meanings, and are expected to produce unique and imaginative creations in their own art works. The cognitive approach has been described as a mode of communication and an important visual arts curriculum component for developing students’ artistic skills and cognitive experiences. Gunn (2000) collected data from 41 kindergarten teachers using a questionnaire to measure their beliefs about rote, child-centred and cognitive orientations towards the visual arts. The findings showed that the teachers strongly agreed with a child-centred orientation, but there was little agreement over the rote and cognitive-oriented approaches. In that study, the kindergarten teachers were found to believe that a child-centred approach to visual arts education contributes to productive and successful early childhood education processes and experiences using non-interventionist practices for children. That study was basically related to this current research as both of them consulted teachers’ opinions on theoretical approaches to visual arts education. Gunn (2000) measured kindergarten teachers’ beliefs whereas my research was designed to find the most preferred approaches of visual arts teachers of older children. Also, my study seeks to find an interface between curriculum policies and teachers’ preferences and interpretations of the curriculum.

Mannathoko (2016) investigated the extent to which Botswana’s primary school art and design curriculum reflected the key aspects of DBAE, using focus group interviews (both pre-focus and post-focus groups) with third-year in-service teachers. Mannathoko’s (2016) findings showed that DBAE was not specifically a rationale behind the curriculum but that there were some curriculum objectives which were linked to DBAE elements. The results obtained from the pre-focus group participants showed that the teachers were not able to find those DBAE elements, but the post-focus group had found them after they were

introduced to them. This finding showed that training teachers in the teaching forms which are implicit in the curriculum which they are expected to implement helps them to understand, interpret and deliver the curriculum properly. That study has little connection with the current study in terms of how teachers interpret a curriculum and the disconnect between the curriculum and teachers' interpretation of it. Also, Mannathoko's (2016) research specifically focused on DBAE in the curriculum whereas the current study focuses on seven distinct approaches, one of which is DBAE.

Milbrandt, Shin, Eça and Hsieh (2015) reported selected results of a survey which had been conducted in twelve countries involving the participation of 211 art educators by InSEA in order to find art educators' views on curriculum standards, instructional goals, time allocated to art as a subject, and access to art at primary, secondary and high school levels. The results related to the source and content of art curriculum standards showed that the predominant themes were 'creating and expressing', 'problem solving' and 'responding to art'. The participants also stated that their primary teaching goals were to foster creative problem solving, the development of imagination, the development of an understanding of critical inquiry and thinking, and fostering empathy and appreciation for diverse viewpoints through looking at and talking about art. This finding showed that art educators' primary art-teaching goals corresponded with the educational focuses or standards of their respective countries. The results regarding the time allocation showed that the time allotted to the subject was frequently insufficient to meet increasingly rigorous standards and broadness of content, especially in the visual arts, and many students received only 30 minutes of visual arts lesson in a week. The authors also showed that there was not enough evidence in the survey responses regarding equality of access to visual arts education. Although the survey results had no strong connection with this current study, that survey provided an insight into how to investigate art teachers' most preferred approaches to art education for

this current study. Also, some of the goals in the survey were linked to the seven approaches on which this current research focuses. Therefore, comparison of the survey results with the findings of this current study has provided an understanding about which form(s) of art education is/are the most valued by art educators.

In a case study designed to measure and categorise the beliefs of pre-service teachers toward arts education, Grauer (1998) focused on prospective teachers in a one-year elementary generalists and secondary art specialist teacher certification programme in a western Canadian university. The study investigated five research questions: what prospective teachers' beliefs are; factors reported by participants as affecting the forms of their beliefs; beliefs as promoted in their teacher education programme; which beliefs were challenged in their teacher education programme; the relationship between beliefs and classroom practices. In terms of methodology, the survey data were drawn from a combination of observation and interview. The 'Eisner Art Education Belief Index' (Eisner, 1973, cited by Grauer, 1998) was used to obtain data which measured beliefs about subject-centred and student-centred approaches. The findings showed that prospective teachers' beliefs were closer to a subject-centred than a child-centred approach. The findings also showed that the prospective teachers were influenced by the organisational culture of their own university education experiences in the forms of their beliefs. When it comes to the beliefs fostered in their teacher education programme, the specialists were closer to the "concepts of developing pedagogical content knowledge and beliefs" than the generalists. The data showed that two beliefs were challenged in the teacher education programme, one was that it was believed that teachers are the ones who have to provide children with the content and materials of the lesson and they are therefore the ones who should decide the lessons of art education based on theory and practice. The other belief which was challenged was the idea that artistic teaching is about having artistic ability or an artistic background. The pre-service

teachers believed that artistic ability is the main criterion for a successful art teaching process. Finally, the prospective teachers' beliefs regarding the distinct relationship between prior beliefs and classroom practice showed that the participants strongly agreed about adopting their sponsor teachers' conceptions of art education. In conclusion, four themes emerged from the data in the areas of beliefs: pedagogical content knowledge and discipline-based pedagogy; personal competence and conceptions of teaching; practicum experience and the context of teacher education programmes; and implications for theory and practice. Grauer's research provides a useful review of the literature, and the methodology employed was useful as its data collection tool provided a potential guide to developing my own data collection tool.

The literature search conducted for this study identified a lack of research about the interface between art curricula and their practices in the English and Turkish languages. Although a number of studies have investigated teachers' beliefs and views in various ways, there have been no recent studies which have focused on the relationship between teacher's preferences on approaches to art education. There has also been no recent study which has focused on art education in Turkey and England from any perspective. This current study addresses this gap by using Eisner's (2000) categorization (see next section) as the theoretical underpinning of the study in order to investigate the positions of the seven approaches in Turkish and English art curricula and how teachers interpret and practise them in their art classrooms.

2.4. Approaches to art education

This section forms the heart of this study as it introduces approaches to art education, and each of Eisner's (2002) seven visions and versions of art education which are the theoretical underpinning of this current study.

Since the twentieth century, art education has been influenced by various approaches (Efland, 2004) and each approach has a different implication for the curriculum, teaching and the learning process (Tsimboukidou, 2010). Efland (1990) categorised three ‘streams of influence’ in art education: expressionist, re-constructivist and scientific rationalist (as cited in Siegesmund, 1998). The expressionist division prioritises encouraging pupils’ free expression of imaginations, ideas and emotions (Siegesmund, 1998). The re-constructivist model of art education primarily seeks to promote students’ critical thinking abilities about social conditions and values (Chung & Li, 2020), and to foster an appreciation of artistic practices based on cognitive abilities (Tsimboukidou, 2010). Scientific rationalism in art education contends that art education is a distinct subject in itself, with its own procedures for acquiring knowledge, generating assumptions and teaching pupils to deal with visual objects as a crucial technique of handling the structure of cognition (Hickman, 2010). In this stream, the teacher is the source of knowledge and students’ success is determined by how much of the teacher's knowledge they can remember (Troy, 2017). Efland’s streams of influence offer potential answers to art teachers in respect of the critical concerns of how art instruction in schools has evolved over time and, to some extent, why it is as it is today (Siegesmund, 1998; Troy, 2017).

Hickman (2010) identified eight ‘desirable outcomes’ of art education which were gleaned from prospectuses and syllabuses from various countries (p:53):

- knowledge and understanding of one’s cultural heritage,
- knowledge and understanding of the cultural heritage of others,
- understanding of the visual world – perceptual training,
- understanding of one’s inner world, of feelings and imagination,
- practical problem-solving through manipulation of materials,

- enhancing creativity through developing lateral thinking skills,
- facilitating judgments about the made environment, and
- inventiveness and risk-taking.

According to Hickman (2010), the list demonstrates the variety of issues which in various forms and with differing emphases come within the general remit of art teachers. Hickman, in broad terms, identified these outcomes as being concerned with three rationales for art education: social utility, personal growth and visual literacy.

The social utility rationale focuses on the contribution which people with technical and artistic skills can make to society and how art education plays a part in it. Skills which fall under the social utility rationale include creativity, risk-taking, lateral thinking, problem-solving and ingenuity. There is an obvious occupational component to it (Hickman, 2010; Troy, 2017). The personal growth rationale focuses on the individual's improvement and addresses self-expression, intuition and imagination. The core of this area is the therapeutic benefits of engaging in the arts, as well as the satisfaction of exploring one's own ideas, intuition and creativity (Hickman, 2010). The logic behind the visual literacy rationale seeks to advance knowledge and comprehension of the visual world, its structure, culture and heritage, as well as aesthetic sensibility (Hickman, 2010).

Hickman's categorisation of rationales justifies why art should be taught in schools. These explanations might be able to assist teachers and researchers in making sense of a complex literature in a way that could be useful in deciphering and explaining the complex and dynamic teaching environment (Troy, 2017).

Siegesmund (1997) suggested an epistemological rationale for art education called 'reasoned perception' which was grounded in philosophical arguments, curricular structure and instructional strategies. According to Siegesmund (1998), the use of reason to produce

a complex and meaningful sense of perception is known as reasoned perception. It seeks to teach pupils how to explicitly understand what they see and to give them an intellectual and experiential knowledge basis which will enable them to perceive a dynamic connection. Reasoned perception is the interaction between seeing and knowing which takes place in an art classroom through a variety of sensory events (Siegesmund, 2002).

There are six ways, or rules, in which teaching for reasoned perception can be addressed in the art classroom (Siegesmund, 1997; p.122):

- 1- “Students are directed to observe their world and assemble specific observations through the use of particular visual media.
- 2- There is an emphasis of process over product. Products produced through the assemblage of observations are not presented as autonomous objects for aesthetic enjoyment, rather they are presented as embodiments of ideas to be shaped, focused and sharpened. It is the process of embodying ideas which interests the practitioner of reasoned perception, not a traditional aesthetic appreciation of an object or a performance.
- 3- An arts class emphasizing an open exchange of ideas about art. Within reasoned perception there is an expectation works of art or performances were motivated by an idea. This idea was distinctly embodied in the medium in which the artist or the performer chose for their expression. Although the idea does not possess a precise direct referent in language, reasoned perception suggests both the artist and the audience can meaningful discuss the ideas the work of art is dealing with. Most importantly, the creator of the work of art can consciously embody an idea in a work of art--a symbolic art. This idea is not allegorical. It has a direct meaning in itself; yet it is the product of the creator.

- 4- Not only is it possible to use language to explore ideas underlying works of art and performances, there is an expectation language and discourse are appropriate tools for increasing our understanding of the ideas embodied in art. This discourse enhances our capacity to use the arts in the expression of our own ideas. This means significant portions of class time are dedicated to student discussion.
- 5- Works of art and performances have structures which can be analysed and compared. Out of this analysis, judgments can be made. Reasons can be offered to support such judgments.
- 6- To understand works of art requires attention to perceptual detail. Works of art and artistic performance require consideration of the unexpected and the unknown. They present the possibility of conceiving the world in a different paradigm. The arts pose the potential of seeing the world through new lenses. Therefore, students must be trained to perceive the unexpected, ground their inquiry in detail, and avoid generalizations. Attention to perceptual detail leads back to the assemblage of specific observations and so creates a natural loop of discourse and growth.”

According to Siegesmund (1997), when art education is intentionally taught with passion and concern for reasoned perception, pupils can gain insights into the finely differing forms of artistic expression, giving them access to the prime objective: understanding our world.

Garber (2004) recommended ‘social justice art education’ as it brings together feminist studies, racial and multicultural studies, disability rights, identity studies, environmentalism, community-based studies, critical pedagogy, performance pedagogy, social reconstruction, visual culture and other fields in education. Arts educators have discussed the requirement

for teaching about social justice and diversity issues to future generations, providing responsible strategies to overcome racism, prejudice and other forms of individual, institutional and societal discrimination (Chalmers, 1996; Collins & Sandell, 1992; Shin, 2011). The connection between art education and social justice has been acknowledged as social reconstructionist art education (Freedman, 1994), multicultural art education (Stuhr et al., 2008) and several other art education literatures (Quinn, 2006) which have discussed feminism, gender and disability studies. In order to address unequal power dynamics in society through art, social justice in art education focuses on increasing public awareness of socio-political issues. Social change in the visual arts can therefore be characterized as a process and impact aimed at regulating unfair socio-economic situations through the creation of art and the exhibition of art works (Desai, 2020).

As Eisner's (2002) seven visions and versions (DBAE, visual culture, creative self-expression, the arts and cognitive development, creative problem solving, integrated arts, and arts education as preparation for the world of work) were chosen as the theoretical underpinning of this current study, it is important to further justify this selection and acknowledge what is missing in Eisner's categorization by considering other categorizations in the related literature. Eisner's categorisation was chosen because of its broadness and the lack of research into the practicality of those seven approaches in art education in the related literature (see sections 1.2 and 3.5.1). As mentioned above, Efland's (1990) three streams of influence (expressionist, re-constructivist and scientific rationalist) are primarily related to the creative self-expression, cognitive development, creative problem-solving and visual culture approaches which are aligned with Eisner's categorisation. Similarly, Hickman's (2010) categorisation of three rationales for art education (social utility, personal growth and visual literacy) predominantly align with the visual culture, cognitive development, creative self-expression and creative problem-solving approaches and these are covered by

Eisner's classification. Siegesmund's (1997) reasoned perception rationale is predominantly aligned with the arts and cognitive development, creative problem-solving and creative self-expression approaches in Eisner's classification. Regarding the social justice art education discussed above, the visual culture approach is one of its components which is aligned with my overview of approaches to art education. However, the other components of social justice art education (such as gender, race, disability, multiculturalism and environmentalism) are absent from my overview of approaches to art education in this current study.

In the following sections, the seven approaches to art education are presented and discussed individually with their definitions and their implications for the curriculum and for practice.

2.4.1. Discipline-based art education (DBAE)

DBAE is an approach art education which promotes four art-related disciplines: art history, art criticism, aesthetics, and studio practices. This model of art education was outlined by the Paul Getty Trust at the beginning of the 1980s, (Hamblen, 1997) and since then it has had a considerable impact on art teaching, and this has spread worldwide (Hickman, 2004). The widespread use of DBAE is because it is a well-rounded approach which ensures that students are provided with a comprehensive understanding of and knowledge about art. It has therefore also been referred to as 'comprehensive arts education' in some curricular studies (Derby, 2012) as it has been associated with multiple areas of art and aspires to deliver extensive teaching and learning experiences. The idea behind the DBAE approach was to provide systematic and sequential learning experiences to students facilitating them to create art, understand art and appreciate art, and to learn the functions of art in different cultures and societies (Dobbs, 2014). It advocates less emphasis on studio practices and

more emphasis on achieving a balance between other art disciplines and studio practices in art teaching (Mannathoko, 2016). It can therefore be said that such a balance between practising art, learning about art and understanding art in depth increases students' interest in art education, especially those who are not confident about actually practising art (Cowan and Clover, 1991). Chang, Lim and Kim (2012) pointed out that many students have concerns about performing art practices as they lack confidence in their art skills. Understanding art, criticising artworks and learning about art history in addition to studio practices undoubtedly provide opportunities for students to feel more motivated and encouraged in their art lessons and help them to develop their artistic knowledge and skills. The contributions of this inclusive model of art education were listed by Eisner (2002) as helping students to gain multiple skills, to achieve high-quality art performance, to learn how to see and criticize art or artworks, and to understand the historical and cultural contexts of art and artworks in which works of art were created.

What teaching art under the DBAE model looks like was described by Stewart and Walker (2005) as that students should be provided with facilities which enable them to view and make interpretations of artworks and to understand art and its role in the society today and in the past. Providing such facilities inevitably requires more than simply teaching art using only studio practices. Short (1995) argued that students' understanding of art can progress in the four domains of DBAE, aesthetics, art history, art criticism and art creation, through the use of critical activities such as talking and writing about works of art.

2.4.2. Visual culture

Eisner (2002) defined visual culture as an approach to art teaching which promotes students' understanding and abilities in terms of decoding meanings and the values which are embedded in art. Visual culture is located around us in numerous fields. Even if we

are unaware of it, we all create visual culture by choosing, displaying and making images and goods in our cars, offices, homes and fashions through everyday performances (Darts, 2006). From this point of view, it can be said that visual culture has a place in our daily routines, activities or our selections through our aesthetic perceptions. Visual culture has an extensive place in arts education around the world and visual arts education is at the centre of visual culture, as it primarily focuses on issues and forms which are aesthetically designed and manufactured (Duncum, 2006; Freedman, 2019).

A visual culture approach seeks to shape students' conceptual skills and analytical abilities instead of teaching them pre-conceived forms of knowledge. Gude (2007) stated that in applying visual culture theory to arts education, there are no determined or premediated concepts about what is good, suitable or helpful in art or other cultural phenomena. Rather, it aims to support students' skills in analysing how image-making implementations help their own sensibilities. Visual culture also focuses on how students' aesthetic sensibilities might contribute to lifelong outcomes. Chapman (2003) stated that the aim of a visual culture approach in visual arts education is to improve students' ability to evaluate the importance of aesthetic forms and contribute to their perceptions of self-awareness and deliberation (as cited in Chin, 2015). In parallel with such content in the education process, the teachers' role is to provide students with these skills. In this approach, the role of teachers is to help students to realize the visibility of both local and global cultures and shape their observation skills to explore how meaning is made through images (Gude, 2007).

When looking for the ideal form of curriculum in regard to visual culture, a curriculum must be open to student engagement in order to encourage participation in ideas and allow students to be open-minded and critical about what they learn (Freedman, 2003). This description demonstrates the critical role of art teachers in offering such possibilities to their students, but the issue to remember is that the curriculum should be very clear in guiding

teachers. Also, the cultural and traditional differences and diversities in the world lead to various forms of the visual culture approach to art teaching in different countries. Freedman (2019, p.981) commented that “visual culture is addressed in art and design curricula differently in different countries, in part because each has its own visual culture traditions and forms”.

2.4.3. Integrated arts

Another approach to art education which has attracted the attention of researchers is integrated arts, which involves combining the content of the art curriculum into other subjects: “The idea of curriculum integration was born in the early 20th century as an alternative to the disciplinary approach, and it has received increasing attention in the educational literature during the past three decades” (Bautista, Tan, Ponnusamy & You, 2016; p.611). There are several definitions of the integrated arts approach which each emphasize different functions. Etim (2005) defined curriculum integration as a learner-centred pedagogical approach which mainly concentrates on issues of real life and problems from various subject fields. The John F Kennedy Center for Performing Arts (2008) described it as an approach to teaching art in which learners construct and expound their understandings of an art form, and they engage with creativity in the connections of an art form to another field (as cited in Buck and Snook, 2016). Eisner (2002) explained that in an integrated approach to arts education, the arts curriculum is designed to integrate into other art or non-art disciplines, organized into one of four curriculum structures. The four identified approaches to integrated instruction suggested by Eisner (2002) and Krug and Cohen-Evron, (2000) were using art to help students to understand an historical period of culture; using art to help students to identify differences and similarities among the arts; using art for interpreting different subjects, themes and ideas through the arts; and using art for practising problem-solving and understanding real-life issues. These four approaches to

instruction through integration help to identify an affective integration position. Also, such integrated practices in teaching form an active process for educators to connect with other subjects as it provides effectuality for teachers to interact with other teachers and learn about other subjects (Butista et al., 2016).

In teaching art within an integrated curriculum, the primary point is that methods are applied within multiple fields instead of focusing on one subject and assessing a specific theme, topic, problem or experiences in a specific subject (Jacobs, 1989; as cited in Krug & Cohen-Evron, 2000). Integrating disciplines requires making appropriate connections between different subject areas. Pavlou and Athanasiou (2014) suggested that when using integration as an approach, it is essential to adopt only the most appropriate connections as not all subjects can be inter-related. Integration has to be achieved through choosing the most effective and suitable model of instruction.

In an integrated approach, students are expected to have a productive learning experience taking advantage of multiple subject knowledge. Bautista et al. (2016) commented that adopting the approach of curriculum integration has the potential to provide learners with genuine learning facilities and develops their ability to understand art more extensively. Understanding art as connecting with other subjects also builds an understanding of meaning and connections between different themes. Eisner (2002, p.40) explained that “an integrated curriculum can help students see connection between biological meaning and other meanings, artistic and non-artistic, that pertain to a concept”.

Curriculum integration as an approach has been used by schools in various countries and the implications of integration have been frequently emphasized by researchers. Seidel, Tishman, Winner, Hetland and Palmer (2009) commented that arts integration is a developing movement which improves educational programmes for schools. More comprehensively, Marshall (2005) discussed the functions of this approach as enabling

students to understand the connections between different disciplines through their roles in real life; providing multiple learning experiences and developing creative thinking; and breaking down barriers of limited understanding within a discipline.

It is important to note that although both DBAE and the integrated art approach require connections between art and other subjects; in DBAE, art can only be combined with other art disciplines (art history, art criticism and aesthetics) whereas in arts integration, art can be integrated with other art-related subjects (music, drama, dance) and with non-art subjects (such as science, mathematics and history).

2.4.4. Creative self- expression

There has been a paradigm shift in arts education from creative self-expression to DBAE and VCAE (Tavin, 2010). In other words, creative self-expression is historically the earliest form of arts education. Cunliffe (1998) stated that although art teachers do occasionally prefer to teach creative self-expression, there is still the effect of the belief in creative self-expression in other approaches. The most influential educators in the field of art education, Victor Lowenfeld and Herbert Read (Eisner, 2002) advocated creative self-expression as central to art education, helping students to develop their expressive skills freely and creatively rather than examining or focusing on only the quality of their artworks. Lowenfeld and Brittain (1964) believed that paying attention to students' products such as paintings, drawings or constructions, delimitates their understandings of art while focusing on their personal skills and thereby engaging not only gifted learners or potential artists but also every pupil in the creative process. Similarly, Read (1955) stated that in art education, learners' creative nature should be championed because if they are deprived of opportunities for creative achievements, they will not gain the lifelong functional skills which each individual needs.

In this approach, the emphasis is on developing learners' creative expressive skills, and this distinguishes it from other approaches to art education (Eisner, 2002). This aim is more related to the rationales given for art education than its practice. It has differences in implementation compared with practice and method-oriented approaches. In this approach, all learners are recognised as inherently creative and expressive, and they need to be 'house-trained' instead of being exposed to forms of instruction which restrict their own natural creative development (Cunliffe, 1998). With regard to its practice in art education, the teacher's role is also distinct. Eisner (2002) explained that teachers are not expected to interfere with learners' art works and have quite a limited role, since the crucial idea underpinning this approach is to develop expressive skills in a creative way from the inside out. There is a certain lack of clarity, I would argue, regarding the implications of this approach for the teaching/learning process and there is a lack of literature in this regard.

The model of creative self-expression in an art curriculum was described by Clark et al. (1987; as cited in Cunliffe, 1998) as that the curriculum should be developed by the individual teacher and that the concept of practice should be non-sequential and non-articulated. In a curriculum formed to nurture creative self-expression, students' art creation is regarded as a subjective process, a unique response to each child's inner existence (Tsimboukidou, 2010). This means that the focus of the curriculum is on students' creative expression and imagination, which should be cultivated by removing restrictions and other forms of discipline.

2.4.5. The arts and cognitive development

This approach to arts education involves understanding, critiquing, viewing and making art through the learner's cognitive abilities. It focuses on the development of multimodal meaning-making skills which represent human internal and external thoughts expressed

through making art or through other creative efforts (Connery, 2008). Bamford (2016, p.32) stated that “arts as cognition focuses on the arts as a form of intellectual inquiry capable of being studied from a critical framework and that the arts embody unique forms of thinking in the process of creating artworks”. Similar to DBAE, cognitive development approach can be adapted to and implemented in any art discipline. Bamford (2006) clarified that cognitive development, which centres on the mental and intellectual development of learners, can be incorporated in each of the disciplines in arts education.

This approach first appeared in the educational literature in the 1950s (Efland, 2002) when cognitive development was the focus of theorists such as Lev Vygotsky, Jean Piaget (Baker, 2013; Efland, 2002), Rudolf Arnheim and Nelson Goodman (Eisner, 2002). According to Piaget’s theory of cognitive development, it is an active process in art education which refers to cognitive structure development considering cognitive abilities in assessment (Efland, 2002). In Vygotsky’s theory of cognitive development, learning arises in a social context and instruction should be designed to focus on cultural practices (Efland, 2002). Logical thinking is the main developmental point in the Piagetian conception whilst a Vygotskian conception emphasizes socio-cultural learning. Arnheim’s cognitive development emphasised perception as a cognitive activity, viewing all mental abilities in artistic activities as part of the cognitive development process (Arnheim, 1954; as cited in Eisner, 2002). In a sense, Arnheim’s theory provides a bridge between cognition and sentimental activities. According to Nelson Goodman, art is a fully cognitive process which should be viewed as “dynamic” instead of “static”; therefore, art education programmes should consider the cognitive nature of the arts (Goodman, 1972; as cited in Eisner, 2002). Goodman’s view of cognitive development emphasised that art is already a cognitive activity and that in the arts education process it has a cognitive character which parallels the nature of art.

What would a cognitive development approach look like in terms of implementation? What are the expectations of learners and educators when adopting this approach? In the learning of cognitive development in arts education, the role of students is to develop their skills through observing, planning, creating and assessing their own works of art (Bamford, 2006). The teachers' role is to facilitate this process by taking into consideration the skills which learners need to engage in the problem-solving process, critiquing their own artworks and artmaking performances. Similar to creative self-expression, this approach is interested in the functions and rationales of art in the educational process more than specific methods of teaching/learning. In this context, it is possible to say that teachers and curriculum policies are expected to guide or instruct, to provide classroom activities which help students' cognitive development. Eisner (2002, p.38) stated that "the key to this approach to art education is to design curricula around the forms of cognition and understanding one wants to develop". Also, according to Vygotsky and Eisner, elementary school level is the most appropriate stage for adopting this approach. Vygotsky advocated that the age groups from seven to twelve are the most important and critical period of children's cognitive development and conceptual thinking, and therefore emphasized the significance of educational instructions which are designed specifically for elementary school levels as a guide to this process (Baker, 2013).

2.4.6. Creative problem-solving

The creative problem-solving approach is a constructivist model of learning in which learners are expected to develop their own knowledge and understandings (Hein, 1991; Tsimboukidou, 2010). The idea behind the creative problem-solving approach is to develop students' skills and abilities in generating alternative solutions to complex problems in a creative way (Ulger, 2018). This model offers opportunities to students to become critical thinkers, creative problem-solvers and responsible for building their own knowledge.

Art teaching under the creative problem-solving approach requires a focus on particular types of curriculum activities (Eisner, 2002). Hickman (2010, p.118) stated that “problem-solving in the context of art can refer to simple, concrete activities when working with diverse materials – how to fit an octagonal peg into a hexagonal hole”. Such activities are practised by encouraging pupils to justify their answers or choices, establish plans, estimate consequences, and describe their own works of art (Pitri, 2013). Teachers’ main roles are to present open-ended problems and encourage students to produce creative solutions, and to guide students to facilitate their learning. (Ulger, 2018). As an example, say colour mixing; instead of directly showing students how to find a particular colour – by mixing which colours to find it – teachers need to allow students to try and find it for themselves, without directly showing them how. So, students have to think about the possibilities and try their best to find the most accurate tone, and then they will recognize that a colour is just not a colour, it can be created by combination of different colours. Of course, colour mixing is only a simple example of the big picture of how creative problem-solving works in practice and how it helps to develop pupils’ skills. This form of art education undoubtedly enables pupils to become more aware of possibilities, deal with challenges and feel confident in seeking solutions and making decisions by using creative problem-solving techniques.

2.4.7. Arts education as preparation for the world of work

The idea behind this approach is to prepare students for the future workplace by developing the skills which they will need in the workplace through the use of art (Eisner, 2002). The knowledge and skills which are needed in the future workplace and which children need to acquire have been listed in detail by Battelle (2019) as part of what was previously known as ‘Partnership for 21st Century Learning’. The key subjects are twenty-first-century skills (global awareness, financial, economic, business and entrepreneurial literacy, civic literacy,

health literacy, environmental literacy), learning and innovation skills (creativity and innovation, critical thinking and problem-solving, communication, collaboration), information, media and technology skills (information literacy, media literacy, information, communications and technology literacy), and life and career skills (flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, leadership, and responsibility). These skills are viewed as lifelong and transferrable to new settings, and it is essential that pupils should acquire them (National Research Council, 2012). In other words, these skills are important because they will help individuals to apply them in any new situations in their lives.

The extent to which art education contributes to pupils being able to acquire this knowledge and these transferrable skills has been discussed in the literature as the visual arts being an essential component of building twenty-first-century skills in order to raise young students to be capable employees in their future work (UNESCO, 2006; Carnevale & Smith 2013; Wagner, 2014; Morris, 2018), not only in art-related industries, but in a wide variety of fields of work (*see* chapter 7, section 7.2.6.). The ideal form of art curriculum for promoting those skills and that knowledge through the use of art was not found in the literature search carried out for this study. The findings of this current study presented in this thesis obtained from art teacher and policy-maker participants therefore give a valuable insight into this hitherto under-researched aspect of art teaching.

Although each of the seven visions and versions of art education discussed above has its own distinct characteristics and implications for the curriculum, Eisner (2002) suggested the possibility of integrating them in practice, a recommendation which this current study fully endorses. The findings of this study present some detailed evidence in terms of the usefulness of each of the seven visions and versions for art education as well as for integrating them in a single curriculum.

2.5. Which approaches were included in the English and Turkish art curricula?

In this section, the Turkish visual arts curriculum and the English art and design curriculum are investigated by using curriculum documents. In line with Adamson & Morris (2014), this section adopted a critical approach in comparing two countries' curricula which is an analytical process involves investigating curricula from a predetermined framework. Based on this, the two countries' art curricula are investigated in terms of the extent to which they link to the Eisner's (2002) seven approaches (DBAE, visual culture, creative self-expression, integrated arts, the arts and cognitive development, creative problem solving, art education as preparation for the world of work) as the theoretical underpinning of this study.

As this current study focuses on the art education curriculum and the approaches to it designed for five- to fourteen-year-old learners, this age range correspond to years 1 to 8 in Turkey, and Key Stages 1 to 3 (years 1 to 9) in England (see section 3.4). Therefore, the Turkish visual arts curriculum for years 1 to 8 and the English art and design curriculum for years 1 to 9 (KS 1, 2 and 3) were investigated and are discussed in the following sections.

2.5.1. The English art and design curriculum and the approaches therein

In England, the national art and design curriculum is designed by specifying general curriculum aims, attainment targets for KS 1, 2 and 3, and subject contents for each individual key stage separately. Starting with the curriculum aims for the subject art and design, the four aims in the national curriculum for KS 1, 2 and 3 are:

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences,

- become proficient in drawing, painting, sculpture and other art, craft and design techniques,
- evaluate and analyse creative works using the language of art, craft and design,
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms (DfE, 2014).

These four aims involve DBAE, visual culture, the arts and cognitive development, and art education as preparation for the world of work-related elements. Starting with DBAE as it aims to teach art using art history, art criticism, aesthetics and art production (Eisner, 2002; Dobbs, 20014), the four curriculum aims have links to art history, art production and art criticism, but there is no statement in the curriculum aims which is related to aesthetics. For example, the statement “produce creative works, become proficient in drawing, painting, sculpture and other art, craft and design techniques” are related to art creation; the statement “evaluate and analyse creative works using the language of art, craft and design” is related to art criticism; and the statement “know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms” is related to art history. Regarding the visual culture approach, it enhances students' awareness of images, comprehension and skills in perceiving the meanings and values which are inherent in art (Eisner, 2002; Freedman, 2003). Based on this, the statement in the curriculum aims “know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms” links to the visual culture approach. Regarding the arts and cognitive development approach, it promotes students' cognitive abilities such as viewing, observing, thinking, understanding, analysing and critiquing works of art as well as producing art through the use of such cognitive abilities (Efland, 2002; Eisner, 2002; Bamford, 2006). There is only one statement in the aims of the English art and design

curriculum which links to this approach, which is “evaluate and analyse creative works using the language of art, craft and design”. Regarding the arts education as preparation for the world of work approach, it aims to equip students with the skills which they will need in their future workplace by using art to help them to develop those skills (Eisner, 2002). Those skills were listed by Battelle (2019) as: global awareness (financial, economic, business and entrepreneurial literacy, civic literacy, health literacy, environmental literacy), learning and innovation skills (creativity and innovation, critical thinking and problem-solving, communication, collaboration), information, media and technology skills (information literacy, media literacy, information, communications and technology literacy), and life and career skills (flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, leadership, and responsibility). In the aims of the art and design curriculum, only a few skills are mentioned which pupils will need for their future workplace. For example, the statement “produce creative work, exploring their ideas and recording their experiences” links to the creativity and innovation skills; the statement “evaluate and analyse creative works using the language of art, craft and design” links to the critical thinking and communication skills; and the statement “know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms” links to the global awareness skills.

The English art and design curriculum simply specifies the attainment targets for KS 1, 2 and 3 as: “By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study” (DfE, 2014). This brief statement of attainment targets simply proposes developing pupils’ knowledge, understanding and practice in art. To investigate this area, it is important to explore and discuss subject contents as the subject matters were specifically clarified there.

The subject contents of the art and design curriculum were specified for each key stage separately. Starting with KS 1, the four subject contents of the art and design curriculum are:

Pupils should be taught:

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work (DfE, 2014).

As can be seen in these subject contents for KS 1 learners, the first and third statements are related to developing students' abilities to produce art works and also contribute to their knowledge and understanding of art and design techniques and producing art works, which is one of the DBAE components (see 2.4.1). The statement "to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination" is related to the creative self-expression approach as this approach aims to encourage pupils to express their ideas freely and creatively rather than solely focusing on or assessing the quality of their artworks (Eisner, 2002; Zimmerman, 2009). The fourth subject content (pupils should be taught "about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work") has DBAE-related elements. The statement "pupils should be taught about

the work of a range of artists, craft makers and designers” may be linked to art history, which is also one of the components of DBAE, although this statement does not clarify which artists, craft makers, and designers (whether contemporary or historical). Also, in the same subject content, the statement “... describing the differences and similarities between different practices and disciplines” link to art criticism, which is another component of DBAE (see 2.4.1.).

The subject contents of the English art and design curriculum for KS 2 are that:

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history (DfE, 2014).

As can be seen, the general matters in the subject contents for KS 2 are related to improving pupils’ art creation and their knowledge about art history, which are two of the DBAE components (see 2.4.1.). Also, the first statement (“to create sketch books to record their observations and use them to review and revisit ideas”) might link to the arts and cognitive development approach – which depends on teachers’ interpretations and practices – as the processes of recording observations, and reviewing and revisiting ideas are involved in this approach (see 2.4.5.).

The subject content of English art and design curriculum for KS 3 are that:

Pupils should be taught:

- to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas,

- to use a range of techniques and media, including painting,
- to increase their proficiency in the handling of different materials,
- to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work,
- about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day (DfE, 2014).

As can be seen, the first (“to use a range of techniques” to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas) and the fourth (“to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work”) subject contents for KS 3 link to the arts and cognitive development and creative problem-solving approaches as these two approaches in art education require improving pupils’ skills such as understanding, thinking, exploring, analysing and criticizing through the use of art (Wright & Leong, 2017; Ulger, 2018; Tomljenović, 2020). Also, in the fourth subject content, the statement “to analyse and evaluate their own work, and that of others” links to art criticism which is one of the components of DBAE (Eisner, 2002). There are three other DBAE-related statements in the subject contents which are related to developing pupils’ art creation and their knowledge of art history. The two statements related to developing pupils’ art creation are “to use a range of techniques and media, including painting”, and “to increase their proficiency in the handling of different materials.” The statement which is related to contributing to learners’ knowledge of art history is “pupils should be taught about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.”

2.5.2. The Turkish visual arts curriculum and the approaches therein

The Turkish visual arts curriculum for years 1 to 8 (for learners aged from 5 to 14) is divided into two sections. The first section specifies the perspectives (educational values and competencies of programmes of study) and the second specifies the curriculum aims and the targeted skills of the curriculum for the visual arts subject specifically, as well as the structure of the visual arts curriculum and the attainment targets.

In the first section of the curriculum, the perspectives of the curriculum are comprised of values of education and competences of programmes of study. The values of education for all levels of students are justice, friendship, honesty, self-control, patience, respect, compassion, responsibility, patriotism and helpfulness (MoNE, 2018). The competencies of the curriculum are communication in the native language and a foreign language, mathematical competence and core competences in science/technology, digital competence, learning to learn, social and civic competences, taking the initiative and entrepreneurship, and cultural awareness and expression (MoNE, 2018). As these educational values and competences in the curriculum are for all subjects and not specifically for the visual arts subject, there is no direct link to the seven approaches on which this study focuses. Only the targeted competences link to the approach of ‘art education as preparation for the world of work’ as they include some of the skills which pupils will need in their future workplace, such as communication, information, media and technology skills, business and entrepreneurial literacy, and career skills (Battelle, 2019). Although these educational values and competences are specified in the visual arts curriculum – under the section on general values of competences of programmes of studies – there is no clarification in terms of how they are related to the visual arts subject, or how teachers need to implement the subject in this respect.

Regarding the curriculum objectives for visual arts education, the eleven curriculum objectives are to raise individuals who:

- have visual literacy, perception, and aesthetic awareness,
- have knowledge, skills and understanding about basic concepts and practices in the field of the visual arts,
- actively participate in evaluating and discussing the visual arts,
- examine the nature and origin of the visual arts, questioning their value,
- consciously follow contemporary culture and art objects/designs,
- understand the values of their own culture and the cultural heritage belonging to other cultures and protecting them,
- express their thoughts using knowledge, materials, skills, techniques and technology effectively and safely in visual art works,
- associate the visual arts with other disciplines,
- show ethical behaviour in the field of art,
- recognize professions related to the field of art, and
- are willing to learn visual arts and practise them (MoNE, 2018).

Three of the curriculum objectives of the Turkish visual arts curriculum set out above involve DBAE-oriented elements. One of them is ‘aesthetic awareness’, which is one of the DBAE components (Eisner, 2002); the second is ‘having knowledge, skills and understanding about basic concepts and practices in the field of visual arts’, which is related to learning and practising art as they are requirements of DBAE (Irvin & Chalmers, 2018); and the third is ‘understanding the values of their own culture and the cultural heritage belonging to other cultures and protecting them’, which links to art history as one of the DBAE components (Bain et al., 2010). Regarding visual culture, the statements about ‘having visual literacy’, ‘consciously following contemporary culture and art

objects/designs’ and ‘understanding the values of their own culture and the cultural heritage belonging to other cultures and protecting them’ are linked to the visual culture approach as the visual culture approach aims to improve students' abilities to analyse, critique and produce visual works as well as comprehend the significance of various visual forms in relation to culture (Freedman, 2019). There is one statement in the curriculum objectives which links to the integrated arts approach, which is ‘associate the visual arts with other disciplines’ as this approach aims to enable pupils to understand the connections of art with other (both art-related and non- art) subjects (Eisner, 2002). The statement ‘expressing thoughts using knowledge, materials, skills, techniques and technology effectively and safely in visual art works’ is linked to the creative self-expression approach as this approach aims to develop students’ expressive skills in a creative way through the use of art (Mooney, 2000). Also, the statement ‘actively participating in evaluating and discussing the visual arts’ is related to the arts and cognitive development approach as it promotes pupils’ cognitive skills, and evaluating and critiquing in art are two of the cognitive skills (Efland, 2002). Finally, there is one statement in the curriculum objectives which is related to the approach to arts education as preparation for the world of work, and that is ‘recognizing professions related to the field of art’ as it promotes pupils’ awareness of professions which art education promotes by developing their skills (Eisner, 2002).

The targeted skills which are specified in the Turkish visual arts curriculum for the years 1 to 8 are perception, analysing, using information technologies, evaluation, international mindedness, critical thinking, improving hand-eye-brain coordination, aesthetic sensitivity, visual literacy, cultural heritage, artistic ethics, self-awareness, design media literacy, observing, using materials, synthesis, and creative thinking (MoNE, 2018). Most of these targeted skills have links to Eisner’s (2002) categorisation of the seven approaches which is the theoretical underpinning of this current study. The DBAE approach related skills are

aesthetic sensitivity and cultural heritage; the visual culture approach related skills are using information technologies, visual literacy, cultural heritage, design media literacy; the arts and cognitive development approach related skills are analysing, evaluating, observing, critical thinking, and synthesis; and all of these listed skills are related to approach of arts education as preparation for the world of work as these are the skills which will be needed in the future workplace (Eisner, 2002).

The section on the structure of the visual arts curriculum in the Turkish visual arts curriculum specifies three key learning areas:

- visual communication and formalisation,
- cultural heritage, and
- art criticism and aesthetics (MoNE, 2018).

These three attainment targets are basically related to the DBAE and visual culture approaches (Bain et al., 2010; Freedman, 2019); the general attainment targets of the Turkish visual arts curriculum are specified under these three learning areas. The first learning area of the Turkish visual arts curriculum is visual communication and formalisation, which is intended to enable students to:

- establish visual communication by forming their observations, dreams, feelings and thoughts,
- make written and oral expressions, in addition to using the language of art to obtain visual communication in formatting,
- use elements of art (colour, line, shape, form, value, texture, space) and principles of design (rhythm, balance, proportion, emphasis, unity, variety, movement, contrast) in their works of art,

- learn to respect works of art which are created by themselves and their peers by comprehending the meaning and value of the art works,
- be able to use teaching materials (such as artworks, facsimiles and art books), tools (such as brush, paint, scissors and paper) and technical applications when creating their art works,
- produce creative and original art works that can reveal their talents, and
- demonstrate ethical behaviour regarding issues such as copyright when creating their art works (MoNE, 2018).

The attainment targets of the Turkish visual arts curriculum listed above under visual communication, which is one of the main learning areas, link to the visual culture approach in terms of seeking to promote pupils' visual literacy, visual communication, understanding and ability to be critical of visuals, and practising art while being aware of the meanings and values of art (Freedman, 2019).

The second learning area of the Turkish visual arts curriculum is cultural heritage, which is designed to enable students to:

- learn about artists and their art works revealed in Turkish society and culture as an historical process,
- learn about the works of art and artists in different societies and cultures,
- understand that art and culture shape and reflect each other,
- investigate art and culture objects in museums, archaeological sites, historical places, art galleries and the art studios of artists,
- understand that art is a tool to convey feelings, thoughts and beliefs,
- understand that the visual arts are one of the tools that serve as a bridge between the past and the future,
- understand the relationship between the visual arts and museums,

- learn about and understand the arts in an historical context,
- examine, analyse and interpret artistic and cultural images, and
- investigate architectural works of art (such as hospitals, alms-houses, caravanserais) which were built with the aim of helping people in Turkish culture (MoNE, 2018).

As can be seen from these ten attainment targets under the learning area of cultural heritage, most of them link to the DBAE approach in terms of teaching art using art history as art history is one of the DBAE components (Irvin & Chalmers, 2018). Also, there are statements which have visual culture-oriented elements. For example, the three statements ‘learning about artists and their art works revealed in Turkish society and culture in the historical process’, ‘understanding that art and culture shape and reflect each other’ and ‘examining, analysing and interpreting artistic and cultural images’ are related to the visual culture approach in terms of promoting students’ knowledge and abilities in comprehending art in relation to culture (Freedman, 2019). In addition, the statement ‘understand that art is a tool to convey feelings, thoughts, and beliefs’ is related to the creative self-expression approach as it aims to encourage pupils to express feelings and ideas creatively, and to improve their expressive skills through the use of art (Eisner, 2002).

The third learning area of the Turkish visual arts curriculum is art criticism and aesthetics, which seeks to enable students to:

- examine and criticise masterpieces of art based on the method of art criticism (defining, analysing, interpretation and judgment),
- use in art criticism the knowledge which they have learned about the concepts related to the field of the visual arts and the process of creating works,
- learn and understand the power of works of art in expressing feelings and thoughts, and their capacity to communicate,
- make judgments about the meaning and value of art when they examine artworks.

- realize that works of art have an economic value,
- understand that the opinions expressed in discussions about works of art can differ, and learn to respect different thoughts about artworks,
- learn to respect art and artists, and
- know the ethical rules in the field of visual art (MoNE, 2018).

The attainment targets of the Turkish visual arts curriculum under the learning area of art criticism and aesthetics set out above strongly link to the DBAE approach in terms of art criticism and aesthetics-related elements as DBAE seeks to encourage pupils to be critical of art, to make judgements about art and to appreciate art as well as to learn about art and practise it (Eisner, 2002). Also, there is one statement in these attainment targets which links to the creative-self-expression approach, which is ‘learn and understand the power of works of art in expressing feelings and thoughts, and their capacity to communicate’, as the creative self-expression approach encourages students to express their feelings and ideas creatively (Zimmerman, 2009).

2.5.3. Comparison of the Turkish and English art curriculum policies in terms of the approaches therein

In the two previous sections, the English art and design curriculum and the Turkish visual arts curriculum were separately investigated in terms of the extent to which they link to Eisner’s (2002) seven approaches (DBAE, visual culture, creative self-expression, integrated arts, the arts and cognitive development, creative problem solving, art education as preparation for the world of work). In this section, this issue is investigated from a comparative perspective to present the differences and similarities between the two curriculum documents in terms of the approaches therein.

The table below presents information about which approaches are mentioned and which are absent in the two countries' art curricula based on the information presented and discussed in sections 2.5.1 and 2.5.2.

Table 1. Comparison of the Turkish and English art curricula with the approaches therein

<i>Approach</i>	<i>Turkey</i>	<i>England</i>
DBAE	☐	☐
Visual culture	☐	☐
Creative self-expression	☐	☐
Integrated arts	☐	
The arts and cognitive development	☐	☐
Creative problem-solving		☐
Arts education as preparation for the world of work	☐	☐

As can be seen from the table, most of the approaches are mentioned in both countries' art curricula, although there is no link to the integrated arts approach in the English art and design curriculum and no link to the creative problem-solving approach in the Turkish visual arts curriculum. Also, it is important to discuss the fact that although most of the approaches are mentioned in both curricula, the DBAE and visual culture approaches are prominently placed in the two countries' curricula (see 2.5.1 and 2.5.2). In addition, although the creative self-expression and the arts and cognitive development approaches are present in both countries' curricula, their positions are not dominant in the Turkish visual arts curriculum, whilst they are slightly more prioritised in the English art and design curriculum. Finally, one important aspect to discuss is that the Turkish visual arts curriculum is more detailed

than its English equivalent. The most noticeable difference in this respect is that the English art and design curriculum specifies main issues without clarification whereas the Turkish visual arts curriculum is clearer in terms of what the specified issues mean. In this section, I have presented information from curriculum documents; the practicality of the two curricula in implementation and how they are interpreted by teachers will be presented and discussed in greater detail in Chapters 5 and 6.

2.6. Summary of chapter

In this chapter, I have presented a review of the relevant literature in order to establish the theoretical framework for the study, an introduction to the key concepts of the research, the challenges faced by teachers in implementing art curricula, and the extent to which Turkish and English art curricula link to the Eisner's (2002) seven visions and versions to art education. The purposes of the study and the research questions of this study were devised in respect of the current knowledge based on the related literature. The findings of the review shaped the development of the most appropriate methodology for the study, and this will be discussed in detail in the next chapter, and they also strengthened the discussions of the findings in Chapters 4, 5 and 6.

CHAPTER 3: METHODOLOGY

This chapter provides an overview of the research questions and the approach, strategy and design of the research and justifies the chosen research methods in the research paradigm, sampling procedures, instruments for gathering data, piloting and main data collection procedures, and finally the process of data analysis.

3.1. Overview

This study explores the Turkish visual arts and English art and design curriculum policies and the approaches therein, and their implementation process. It specifically investigates the gap between art education curriculum policies and their implementation in both countries from the perspectives of teachers and of policy makers. Several previous studies have carried out comparative analyses of a range of discipline curricula in England and Turkey (*see for example* Gür, 2006; Delice & Roper, 2006; Kalemoglu, 2011; Simsek, 2009; Tok & Sinan, 2014), but there has been no single research study comparing the visual arts education systems of these two countries so far, as has already been discussed in the literature review and further justified in the population and sampling sections. In this context, the first focus is on what are teachers' most preferred approaches in art education among the seven approaches classified by Eisner (2002): discipline-based art education, visual culture, creative self-expression, the arts and cognitive development, integrated arts, arts education as preparation for the world of work, and creative problem-solving (*see literature review*). A second focus is on teachers' and policy makers' views on these seven approaches, whether these approaches were already part of the rationale behind the art curricula in both countries, and if so, how teachers interpret and practise them in their art teachings, and whether these approaches are suitable forms of art education in the Turkish

and English educational systems. A third focus is on whether there is a gap between art curriculum policies and their implementation in schools in both countries. In this context, the following research questions are addressed: For the age group 5 to 14 in Turkey and in England,

1. What does the interface between visual arts/art and design curriculum provisions and their implementation look like?
2. What are the main points of similarity and difference between visual arts/art and design curricula and the approaches therein?
3. What are visual arts/art and design teachers' most preferred approaches towards visual arts education?
4. What are the visual arts/art and design teachers' views towards the visual arts curricula and the approaches therein?
5. What are curriculum policy makers' views towards the visual arts/art and design curricula and the approaches therein?

By answering these questions, it will be possible to understand the current art curricula in Turkey and England in policy and practice, how art teachers perceive, interpret and implement the curriculum, and what the factors and reasons are which affect the curriculum implementation. It will then be possible to present suggestions for bridging the gap between curriculum development and curriculum implementation in the field of art education.

3.2. Comparative research design

This research involved the use of a comparative research design within an evaluative approach for comparing two countries' art curricula which identified by Adamson and Morris (2014) as a process which addresses the design of curriculum and implementation of curriculum within the implications and sustainability of it. A comparative research design

objectifies the logic of comparison in order to provide a better understanding of events in regard to two or more contradictory cases or situations (Bryman, 2012). The comparative research design was selected for this study because of its suitability for the research aims in terms of exploring similarities and differences between the Turkish and English arts curricula in terms of what their characteristics are and how they work in practice, similarities and differences between Turkish and English art teachers' preferences for curriculum approaches, and similarities and differences between the views of art teachers and policy makers on the art curricula in the two countries. Presenting such findings will make for a better understanding when they are compared, as it will enable us to understand how a specific educational form works in two different educational systems and countries. Thomas (2017) stated that comparative studies are useful for generating new insights and developing new ideas by comparing two or more educational, social or instructional situations of countries. Crossley and Watson (2003) stated that in educational research studies, a comparative design enables one to see one's own educational system more clearly, providing a better understanding regarding educational problems and offering solutions for improving educational policies and practices. In this current study, comparing the data gathered from two different countries enables a broader discussion about current curriculum policies, their implementation in practice, the factors which affect their implementation and what solutions could be considered. Also, teachers' and policy makers' views and preferences among the seven specific approaches which this study focuses on provide a deep understanding from a comparative perspective in terms of how each of the approaches works in practice in both countries, if their implications differ by country and whether one country's case presents an example of an ideal curriculum compared with the other. Bovens et al. (2001) advised that it is vital to determine the importance of comparing similarities

and differences between different educational policies and why a particular policy works in one country but not in another (as cited in Ijdens (2015).

3.3. Research Approach

In a comparative research design, both qualitative and quantitative data can be used (Fairbrother, 2014). A mixed-method approach was chosen for this study as the research questions require both qualitative and quantitative types of insight. Shank and Brown (2007) advised that once the research questions have been articulated, researchers need to identify the best methods for answering those questions, whether qualitative or quantitative; in some cases, the best option might be the use of both methods at the same time.

This study comprises two phases. In the first phase, the comparative analysis to identify Turkish and English art teachers' most preferred approaches requires quantifiable data. For the second phase of obtaining and comparing data about teachers' and policy makers' views in both countries, qualitative data are required as this second phase was designed to develop a deep understand of the two cases. Hence a mixed-method approach was the most suitable paradigm to serve these purposes and answer the research questions. Fairbrother (2014) explained that in comparative research studies, researchers use quantitative methods for gathering statistical data and submitting them to quantitative data analysis procedures, whilst qualitative methods are necessary when the data need to be analysed in their cultural, social and political context, using interpretative analytic procedures. A mixed-method design allows a problem to be studied in an integrated manner, providing a deeper, more developed and more consistent understanding of the research questions (Creswell, 2013).

In order to identify teachers' most preferred approaches among the seven, for the first phase of this study, numerical data collection was deemed to be more appropriate. In order to obtain numerical data, a closed questionnaire was chosen as it allows identifying and

comparing patterns (Cohen et al., 2018). The justification for adopting a quantitative method by the use of a closed questionnaire is that this first phase was designed to determine teachers' preferences on curriculum approaches. Questionnaire is a technique frequently used for measuring beliefs and attitudes, and it is useful for reducing the possibility of varieties in responses (Bryman, 2011). In order to obtain the expected type of answers on art teachers' preferences for art educational approaches, quantifiable data analysis was the most suitable technique as it enables a researcher to analyse, present and discuss the data by the use of percentages and frequencies.

For the second phase of this study, the qualitative method was chosen, involving the use of a structured, open-ended interview as a data collection tool. The rationale for using interview as a qualitative method for data collection was the need to investigate the content of each of the focused countries' curriculum policies and their implementation from the perspectives of both teachers and policy makers (Denzin & Lincoln, 2018). This phase needs answers about art teachers' and policy makers' views and experiences to explore the respective curricula and their implementation in depth. That is why qualitative data analysis was the most appropriate method for the second phase of this research.

Qualitative research usually lays emphasis on words and analysis of the depth of the posed research questions, whereas quantitative research emphasizes statistical quantification in the data collection and analysis (Bryman, 2011). Qualitative and quantitative approaches generate different meanings and emphases in research. Lawrence (2014, p.167) stated that

‘In a quantitative study, we rely more on positivist principles and use a language of variables and hypotheses. Our emphasis is on precisely measuring variables and testing hypotheses. In a qualitative study, we rely more on the principles from interpretive or critical social science. We speak a language of ‘cases and context’ and of cultural meaning. Our emphasis is

on conducting detailed examinations of specific cases that arise in the natural flow of social life.’

Biesta (2012) stated that mixed-method research requires an integration of both qualitative and quantitative approaches with the aim of acquiring a more comprehensive understanding of a specific social phenomenon. When generalizable samples, statistical tools or experimental control are integrated with reliable and deep conceptions of a real-world context, a consistent mix can be obtained (Miles et al., 2014). Creswell (2019), Newby (2014) and Bryman (2001) all commented that mixed-method research provides a deep understanding and generates rich information. Based on the principles of implementing a mixed-method design (Teddlie & Tashakkori, 2009; Jonsson & Onwuegbuzie, 2004; Tashakkori & Creswell, 2007), qualitative and quantitative methods were integrated in the current study by employing both data collection instruments and analytic methods. The advantage of combining the two research methods in this study is that it provides more precise, adequate and consistent results for a deep understanding of the main research topic. Using both textual and numerical findings for data analysis, the research problem can be addressed drawing on complementary data sources, thereby providing multiple perspectives and insights.

3.4. Population and Sampling

The selection of a comparative research design was not random as it serves the main purpose this research study in which I investigate visual arts curriculum policies and approaches and their implementation in Turkey and in England to determine the differences and similarities between the two countries in this regard. It is important to emphasise that the subject name and curriculum area is known as ‘visual arts’ in Turkey whereas it is named ‘art and design’

in England. There are two reasons why I chose to compare these two countries. First, as a developing country, Turkey follows highly developed countries regarding its educational policies. Bedir Erişti (2019) stated that although Turkey has a strong connection with both Europe and the Middle East due to its strategic geopolitical location, it prefers to turn its face to the west and the Turkish educational system is strongly influenced by western and developed countries. Given that Turkey looks to other countries for inspiration, it seemed fruitful to choose to compare it with another country. Turkey has a rich Islamic and traditional art of its own but it has not integrated these cultural domains in its educational system. This shows that the educational vision of Turkey is different from that of other Middle Eastern countries. Bedir Erişti (2019, p.694) said that

‘Of the Middle Eastern countries that focus on the art and design curriculum, Turkey deserves a special consideration The arts and design curriculum in Turkey differs from those in other Middle Eastern countries. Politically and socially, Turkey does not consider itself as a Middle Eastern country. This is reflected in its educational policies and educational curricula’.

With the idea of making a comparison between Turkish visual arts education and that of another country or countries, a literature search led to a second reason of the justification of choosing England. In the related literature, there has been no previous research study which has compared the Turkish and English arts education systems although there have been several studies which have been focused on other disciplines. In the absence of any comparative research between Turkey and England in the field of visual arts education, this current study was designed to investigate this gap for the first time.

For the purpose of present study, the art education curriculum and the approaches to it designed for 5- to 14-year-old learners was the main focus. These two countries have

completely different systems of learning level assessment and grading systems. In England, the national curriculum is organised for Key Stages 1 and 2 and then separately for Key Stage 3, and the curriculum documents include art and design as a subject. In Turkey, learners begin primary school aged 5.5 at the earliest and there are two different curriculum frameworks for visual arts education. One of them is designed for years 1 to 8 and the other is designed for high school, years 9 to 12 (European Commission, 2019). In England, the national curriculum is organised into blocks of years named 'key stages': learners aged 5-14 correspond to Key Stages 1, 2 and 3 (Department for Education, 2014).

The target group for the questionnaire was Turkish visual arts teachers and English art and design teachers working in schools for the age group from 5 to 14. The target group for interviews was art teachers in schools and policy makers who were involved in the current curriculum development process for the age group from 5 to 14 in both countries. Snowball sampling was chosen as a sampling strategy to establish contact with appropriate teacher participants. Snowball sampling enables researchers to establish a preliminary contact with a small number of people who are related to the research area in order to reach other contacts (Bryman, 2011; Cohen et al., 2018). It is a useful approach to sampling when a researcher has difficulties in developing networks to acquire a list of targeted potential participants, or when an outside researcher has difficulties in accessing public institutions and needs informal networks such as friends or friends of friends in order to acquire potential participants (Cohen et al., 2018). For the pilot and main data collection phases of the present research, participants were contacted through such networks.

3.5. Instrumentation and Data Collection

In this section, the data collection methods and instruments employed in this study are described and justified; they comprised questionnaire and interview. The data collection methods, instruments, purpose, participants and analytic approach are summarised in Table 2.

Table 2. A summary of the data collection and analysis methods

<i>Method</i>	<i>Instrument</i>	<i>Purpose</i>	<i>Participants</i>	<i>Analysis</i>
Questionnaire	Questionnaire form	- Investigating visual arts/ art and design teachers' most preferred approaches to the curriculum in Turkey and England, - Making a comparison between Turkey and England	- Primary and secondary school (years 1 to 8) visual arts teachers in Turkey. - Primary and secondary (KS 1, 2 and 3 art) and design teachers in England	Quantitative data analysis using SPSS; descriptive statistics
Interview	Interview guide for art teachers	- Investigating visual arts/ art and design teachers' views on the curriculum and the approaches therein - Investigating teachers' curriculum implementation within the approaches therein - Investigating the factors which affect curriculum implementation	- Primary and secondary school (years 1-8) visual arts teachers in Turkey, - Primary and secondary (KS 1, 2 and 3 art) and design teachers in England	Qualitative thematic analysis
Interview	Interview guide for policy makers	- Investigating policy makers' views on the curriculum and the approaches therein - Investigating which approaches are most suitable to the educational system in their countries - Making a comparison	Policy makers in Turkey and England	Qualitative thematic analysis

In the following sections, the data collection methods and procedures used and their application and analysis methods are presented in detail.

3.5.1. The questionnaire method

In order to answer the third research question ‘What are visual arts/art and design teachers’ most preferred approaches towards visual arts education for the age group 5 to 14 in England and Turkey?’ this part of the study was intended to obtain quantifiable data and to use an appropriate analytic procedure to interpret the results. Bryman (2011) stated that quantitative research comprises numerical data and can depict the results using a statistical procedure. To obtain this data, a questionnaire was designed as a data collection tool; it was developed by myself in line with the related literature. A questionnaire is one of a number of methods which can be used to obtain data from people by asking direct or indirect questions (Gillham, 2007). Wisker (2007, p.187) explained that “questionnaires gather information directly by asking people questions and using the responses as data for analysis. They are often used to gather information about facts, attitudes, behaviours, activities and responses to events, and usually consist of a list of written questions”.

The justification for the development of a new questionnaire instead of adapting an existing one is that although data collection tools relevant to this current study do exist, such as those established by Diakidoy and Kanari (1999), Dawson (2007) and Öztürk and Erden (2011), they do not actually serve the specific aim of this study. The first reason for this was that this current study covers seven approaches to art education, and there was no existing study in the literature which had focused on these seven approaches in one project. Diakidoy and Kanari’s (1999) study examined student teachers’ beliefs about creativity and the questionnaire items in their research focused on creativity, which is a broad term. In my research, I have two categories related to creativity – creative self-expression and creative

problem-solving. Also, the items of the questionnaire which they used as a data collection tool mostly asked questions regarding the nature of creativity, not the implementation of art education or the curriculum level, and so did not serve the main purpose of my research. Dawson (2007) examined “factors affecting elementary teachers’ beliefs about art integration and their practices” and used a survey with items related to the integration of art into other art subjects such as drama, music and dance. In my own research, in line with that of Eisner (2002), art integration was one of the seven categories and in this category I investigate art integration into non-art subjects as well, such as science and history. Öztürk and Erden (2011) studied “Turkish preschool teachers’ beliefs on integrated curriculum: integration of visual arts with other activities” and used a self-reported questionnaire as the data collection tool in order to ask teachers’ opinions about an integrated art curriculum in practice, its effects, what type of activities they used, and the role of such a curriculum in the educational system in Turkey. Although the items did focus on integrated arts broadly, that survey was not appropriate for my own research as I wanted to determine teachers’ most preferred approaches and not their experiences in the quantitative part of this research. A self-completion questionnaire (Newby, 2014) and closed questions were chosen in order to reduce the possibility of variability in the answers (Bryman, 2011), thereby obtaining clear answers. The possible issues and potential disadvantages of the questionnaire were considered, such as non-response (Newby, 2014). In order to avoid this problem, I consulted the related literature to take consistent and valid precautions. For example, Bryman (2011), Gillham (2007) and Cohen et al. (2018) all advised that general, long, ambiguous and double-barrelled questions should be avoided as well as questions which include technical terms or negatives. Questions were prepared based on these suggestions. Also, a clear explanation was prepared about what was expected from the participants before they started to fill in the questionnaire.

3.5.1.1. Development of the questionnaire

The questionnaire as a data collection tool was intended to identify visual arts teachers' preferences on the seven distinct approaches identified for arts education by Eisner (2002). These seven 'visions and versions' of arts education are discipline-based arts education (DBAE); visual culture; creative problem solving; creative self-expression; arts education as preparation for the world of work; the arts and cognitive development; and integrated arts (*see literature review*). The reason why I chose Eisner's classification is that each of these seven approaches is specifically connected to arts education. This is very important as the study focuses on what makes visual arts education and teaching and learning within it unique. Eisner (2002, p.25) argued that

‘... we often assume that the aims to which a field is directed are given by the field itself: mathematics has aims defined by mathematics, scientific studies aims are defined by science, historical studies aims are defined by history, and so forth. This is only partially so Similar options exist in the arts.’

Also, Eisner's classification is more comprehensive than others identified in the literature (*see literature review*). A literature search showed various classifications which had been proposed with regards to approaches to visual arts education. Cunliffe (1998) identified two main approaches to arts education as creative-self-expression and discipline-based arts education. Gunn's (2000) categorization consisted of rote, child-centred and cognitive approaches. Milbrandt et al. (2004) suggested that the theoretical roots of creative and critical thinking can be found in the humanistic approach, and that issues of choice and voice can be found in contemporary art education. Finally, Derby (2012), whose focus was on arts education within disability studies, classified approaches into discipline-based arts education and visual culture. Based on Eisner's (2002) classification, a set of seven questions on demographics, 43 closed questions and three multiple-choice questions were

devised in both Turkish and English versions for use with Turkish and English arts teachers as this questionnaire was intended to determine and compare the preferences of the Turkish and English art teachers.

Of the 43 closed questions, 39 were developed specifically by the researcher and only for the category of the arts and cognitive development; the remaining four questions (Q26, Q27, Q28 and Q29) were adapted from the Curriculum Orientation Inventory developed by Cheung and Wong (2002). A description of categories in the first draft of the questionnaire is presented in Table 3.

Table 3. Descriptions of categories in the first draft of the questionnaire

<i>Category</i>	<i>Description of items</i>
Integrated arts: Q1 to Q6	The items in this category asked teachers' opinions regarding arts integration into non-art activities (whether they agree or disagree).
Visual culture: Q7 to Q11	The items in this category asked teachers whether they agree with developing visual culture through the use of art.
Discipline-based art education: Q12 to Q16	This category asked teachers' opinions on integrating art lessons into other art-related disciplines such as art history, aesthetics and art criticism.
Creative self-expression: Q17 to Q25	This category asked whether teachers believed in developing creative self-expression through the use of art; it comprised some questions on ways to adopt this approach in art lessons.
The arts and cognitive development: Q26 to Q32	This category investigated teachers' opinions on cognitive development in art education, asking questions regarding cognitive development in the curriculum, its implementation and outcomes.
Creative problem-solving: Q33 Q37	The items of this category investigated teachers' opinions on developing problem-solving skills through the use of art, and the ways to implement it.
Arts education as preparation for the world of work: Q38 to Q 43	This category asked whether teachers believed that arts education contributes to the abilities and skills which students will need in their future work life.

In the demographics section, the questions were designed to gather information about participants' gender, age, years of employment in teaching, qualifications, residential unit of their school district, level of students they are teaching, and if there is an art studio in the school where they work. For the 43 closed questions, a Likert-type, five-point scale was used, ranging from 'strongly agree' to 'strongly disagree', which is a useful model for studies which investigate attitudes: Bryman (2011, p.148) stated that "The Likert scale is one of the most frequently encountered formats for measuring attitudes". This type of research "builds in a degree of sensitivity and differentiation of response whilst still generating numbers" (Cohen et al., 2018, p.480). Following Dörnyei and Taguchi's (2002) suggestion, in order to avoid non-response and to maintain the respondents' interest, the closed questions were designed to be clear, short, easily understandable and not double-barrelled. In this part, each of the seven approaches was correlated with from five to nine questions in the first draft before piloting. Each of the three multiple-choice questions had seven options and each of the seven options related to one of the visions and versions for arts education in Eisner's (2002) model. Also, the design of the questionnaire was based on the modified-curriculum orientations inventory (Jenkins, 2009) which was developed by Cheung (2000), Cheung and Ng (2002) and Cheung and Wong (2002). The distribution of questions for each category is shown in Table 4.

Table 4. Main categories of the first draft of questionnaire and the distributions of questions

<i>Category</i>	<i>Type of questions</i>	<i>Items on the scale</i>	<i>Total number of items</i>
Integrated arts	- Closed Likert-type, five-point questions, - Multiple-choice questions, - Reverse questions.	Section II: Q1 to Q6 Section III: Q1, Q2, and Q3	Section II: 6 Section III: 3
Visual culture	- Closed Likert-type, five-point questions, - Multiple-choice questions, - Reverse questions.	Section II: Q7 to Q11 Section III: Q1, Q2, and Q3	Section II: 5 Section III: 3
Discipline-based art education	- Closed Likert-type, five-point questions, - Multiple-choice questions, - Reverse questions.	Section II: Q12 to Q16 Section III: Q1, Q2, and Q3	Section II: 5 Section III: 3
Creative self-expression	- Closed Likert-type, five-point questions, - Multiple-choice questions, - Reverse questions.	Section II: Q17 to Q25 Section III: Q1, Q2, and Q3	Section II: 9 Section III: 3
The arts and cognitive development	- Closed Likert-type, five-point questions, - Multiple-choice questions, - Reverse questions.	Section II: Q26 to Q32 Section III: Q1, Q2, and Q3	Section II: 7 Section III: 3
Creative problem solving	- Closed Likert-type, five-point questions, - Multiple-choice questions, - Reverse questions.	Section II: Q33 to Q37 Section III: Q1, Q2, and Q3	Section II: 5 Section III: 3
Arts education as preparation for the world of work	- Closed Likert-type, five-point questions, - Multiple-choice questions, - Reverse questions.	Section II: Q38 to Q43 Section III: Q1, Q2, and Q3	Section II: 6 Section III: 3

In addition, a brief letter was prepared for participants (provided by the Department of Education at the University of York) in order to explain the value and importance of this

research and to introduce the researcher as part of the questionnaire tool, in accordance with Cohen et al.'s (2018) guidance.

3.5.1.2. Pre-testing, piloting and validating the questionnaire

A pilot study was planned in order to ensure the validity and reliability of the questionnaire. The purpose of the piloting was both to ensure that the questions worked well in order to gather data which would best answer the related research questions and that the data collection instrument functioned as intended by the researcher (Bryman, 2001). First, the draft questionnaire was implemented for pre-piloting to a small number of participants, as Gillham (2007) recommended that in a pilot study, two or three participants can be adequate. Based on this advice, the pre-pilot study was implemented with academic colleagues in the Department of Education at the University of York. Responses were collected from three native English speakers and two Turkish speakers, none of whom participated in the main study. Also, the Turkish-speaking participants were bilingual, so they were asked to provide a back translation in order to assess the language equivalence between the English and Turkish versions of the questionnaire (Crano et al., 2015; Denzin & Lincoln, 2018). A number of questions were revised based on their feedback, and comments were gathered from the participants regarding grammatical mistakes and unclear questions. In the Turkish version of the questionnaire, items 1, 3, 4, 13, 32, 34 and 35 in section II and Items 1, 2 and 3 in section III were revised. In the English version of the questionnaire, Items 14 and 31 in section II and Item 2 in section III were revised.

After the pre-piloting, a pilot study was implemented with twenty art and design teachers in England and 21 visual arts teachers in Turkey in order to check whether the questionnaire worked and measured the concepts as planned. For this stage, a five-point, Likert-type scale was used. Participants were asked to rate each item ranging from 'strongly agree' (5), 'agree' (4), 'neither agree nor disagree' (3) and 'disagree' (2) to 'strongly disagree' (1). In

England, participants were recruited by using the social media groups of the NSEAD (National Society for Education in Art and Design) and NEATEN (North East Art Teacher/Educator Network). In Turkey, participants were recruited using snowball sampling through friends, and friends of friends.

Before conducting the main study, the validity of the questionnaire was checked. The term ‘validity’ addresses the extent to which an instrument accurately measures what it is intended to measure (Fink, 2003). There are various approaches to the validation of data collection instruments (Sapsford, 2007; Punch, 2014; Fink, 2017). Content validity focuses on whether an instrument which is designed to measure a construct covers the entire domain (Heale & Twycross, 2015). Construct validity is a way to validate an instrument with respect to whether it is appropriate for measuring the intended construct (Fink, 2017). Criterion validity is another way to check the validity of an instrument by using another instrument which measures the same variable (Heale & Twycross, 2015). In order to check the validity of the questionnaire, four academic assessors – two from the UK (one from the University of York and the other from York St John University) and two from Turkey (one from Gazi University and the other from Giresun University) – were asked to assess the clarity of the wording and the suitability of each item, and to provide their feedback and recommendations on whether the instrument was appropriate for measuring the planned concept (Heale & Twycross, 2015). This step was also intended to generate new formats for some items based on the feedback provided by the assessors. They were asked whether the questions were understandable and, if any of them were not, their feedback was required in order to improve the formulation of the items. Based on the feedback received from these academics from both Turkey and England, some changes were made to the demographic questions: instead of asking respondents’ actual age, age ranges were used instead. A similar change was made to the question on years of employment in teaching, which was revised to ask the respondent

simply to insert the actual years. Other changes were made to the wording in the question on the residential unit of the respondent's school district. Based on the assessors' recommendations, changes were also made to the positions of some items in the questionnaire, as it was pointed out that positively worded and negatively worded items overlapped, namely items 14 and 15, 31 and 32, 35 and 36, and 38 and 39. Also, items 11, 19, 21, 23, 26 and 34 were removed from the questionnaire. The feedback showed that items 11, 19 and 23 could not measure the targeted concept, item 21 was not clear, item 26 was long and incomprehensible and item 34 related to two categories (discipline-based art education and creative self-expression) at the same time. In addition, based on the feedback, very small changes in wording were made to items 2, 3, 5, 6, 9, 10, 12, 13, 14, 18, 20, 30, 31, 37 and 43. For example; in item 2, 'may' was changed to 'might'. In items 3, 5 and 6, 'discipline/s' was replaced by 'subject/s' for greater accuracy. Item 9 contained the phrase 'developing students' analysing abilities'. This was regarded as making the meaning too general, so in order to make the meaning of 'analysing abilities' clear, it was decided to change the phrase to '... abilities to decode the meaning and values of culture-embedded art' in order to make the item more related to the specific approach to which it belonged. Item 10 asked whether teachers agreed or disagreed that art and design lessons should be directly related to the mass media. Instead of using the term 'mass media', the phrase '... images which can be seen on television and in magazines' was added in order to make this item easy to understand. Regarding item 12, 'e.g.' was replaced by 'for example' for the sake of greater clarity. In item 14, 'learning' was replaced by 'teaching' in order to make the item consistent with the general concept of the questionnaire. Items 17 and 18 originally described the concept of the approach to which they belonged and asked whether the teachers agreed or not. Making very small changes to the wording, such as adding 'should be', made it clearer that these items were asking teachers whether or not they agreed that an

art education should include the mentioned concept about the approach. Item 30 asked whether the teachers agreed or disagreed that art education contributes to the development of subtle forms of thinking, and in order to make the form of this item consistent with other items in the questionnaire, it was decided to change the wording to ‘... art and design education should be planned around contributing to the development of subtle forms of thinking’. Similar changes were made to Items 31, 37 and 43; instead of ‘should not’, ‘cannot’ was used in item 31 to make it clearer. In item 37, the wording ‘the best art and design teaching is to set learners’ tasks in order to encourage them to solve problems in a creative way’, was changed to ‘Art and design education should be planned around encouraging students to solve problems in a creative way’. Some words were removed from item 43 in order to shorten it without changing the whole concept of the item. It is important to note that the general concepts and directions of these revised items were not changed, as only small grammatical changes were made. Also, based on the assessors’ recommendations, some more substantial changes were made to items 7, 16 and 17, but again the overall concepts and directions of the approaches were not significantly changed. For example, item 7 was specifically related to whether studio practices should be the centre of art education. This item was changed to ‘Art and design education should consider the influence which the use of art can have on culture’. Item 16 had contained the term ‘art history, art criticism and aesthetics’ but the feedback from the assessors showed that this item was substantially the same as another one in the same category, so ‘... make judgements about art, learn to understand art in relation to culture’ was used instead. Item 17 asked whether teachers agreed or disagreed that teaching should be directed by the curriculum. This item was in the category of creative self-expression, but the assessors found it to be too general. In order to make this item more related to the category, it was

changed to ‘... art and design education should be planned around developing self-expression skills in creative ways.’

3.5.1.3. Data setting: cleaning, coding, and entering data

Prior to the analysis, the data needed to be cleaned (Fink, 2017). Overall, five participants from England and four from Turkey answered some of the questions but not those about demographics, so they were totally excluded. The data were subsequently coded and entered into SPSS for further analysis. At the stage of data entering, the reverse questions were recoded as ‘strongly agree’ (1), ‘agree’ (2), ‘neither agree nor disagree’ (3), ‘disagree’ (4) and ‘strongly disagree’ (5) to allow the calculation.

The data were further checked to avoid any typing mistakes, incorrect computer commands or incorrect coding.

3.5.1.4. The Results of the Pilot Questionnaire

The data acquired from the pilot questionnaire are reported in two ways in order to provide a deep understanding of the findings using both statistics and visualized versions of the results in each category. First, the pilot data were analysed by the use of descriptive statistics in order to measure the percentages and describe the frequencies of the numerical data (Neuman, 2014). Also, the Mann-Whitney U test was used in order to make a comparison between Turkey and England and to identify differences and similarities between the two groups of teachers (Denis, 2018). In addition, the extreme scores are presented using boxplot graphs in order to determine the distributions of the range of scores (Field, 2017). Second, the data were visualized using bar charts, and the frequencies of the responses to each individual item are presented in the seven categories separately. The use of bar charts

provides a quick way to understand what the data tell by showing the distributions (Howitt & Cramer, 2017). After analysing the results of the pilot questionnaire data, necessary changes to the wording were made and some items were removed from the questionnaire instrument (*see* previous section) before conducting the main data acquisition.

3.5.2. The Interview Method

To answer the third and fourth research sub-questions regarding the views of teachers and policy makers about the visual arts curriculum and its practice for pupils in the age group 5 to 14 in England and Turkey, the interview method was chosen. As the purpose of this study is to explore the interface between visual arts curriculum provisions and their implementation, it is important to consider the views of both teachers and policy makers. Punch (2014, p.114) recommended that the interview method “is a very good way of accessing people’s perceptions, meanings, definitions of situations and constructions of reality. It is also one of the most powerful ways we have of understanding others”. Interviews can also provide comprehensive and detailed information about people’s experiences of and viewpoints on a specific topic (Turner, 2010). This was the main reason for choosing interviews as a means of data collection as it would enable detailed data to be obtained and also make it possible to seek clarification during the data collection in order to avoid misunderstandings (Gilham, 2005). The interview method was therefore considered to be the most suitable data collection tool for the qualitative aspect of the research, as this part of the design played a crucial role in identifying the gap between policy and practice. The questionnaire and interview data complemented one another in that the questionnaire was used to explore teachers’ preferences on approaches in art education whilst the interviews elicited the views of both teachers and policy makers in greater depth in order to explore the interface between policy making and the practice of art education. It is important

to explain that the reason why art teachers participated in both an interview and the questionnaire survey whereas policy makers took part only in an interview was that the questionnaire was designed to find the preferences of the educators who are expected to implement the curriculum. Policy makers' views were only needed to show their thinking on the seven visions and versions, and also the reasons why these are suitable or not for the educational system in their country in order to find the interface between the curriculum and its implementation.

In this regard, the interview data enabled me to understand the reasons why teachers had stated a preference for one or more of the investigated curriculum approaches, the extent to which the curriculum enabled them to adopt their preferred approach, and what was missing in the curriculum provision in relation to practice. In order to obtain such multi-faceted insights, gathering data from interviews was considered to be the best option, making the findings both more comprehensive and more reliable. Cohen et al. (2018, p.506) stated that:

Interview can do what surveys cannot, which is to explore issues in depth, to see how and why people frame their ideas in the ways that they do, how and why they make connections between ideas, values, events, opinions, behaviours, etc.

Therefore, in the qualitative part of this study, advantage was taken of the use of interviews in order to obtain detailed data and also to triangulate the findings of both the quantitative and the qualitative parts of this research.

3.5.2.1. Development of interview guides

In regard to thematising and structuring the interviews, Eisner's (2002) seven visions and versions of art education (*see* section 4.6.1.) were used to guide the interview protocols for both policy makers and teachers. As this current study was underpinned by and

conceptualised on the basis of these seven pre-conceived approaches, the interview questions were constructed in a way which minimized variation and maximized standardization (Punch, 2014). The structured, open-ended interview method was therefore chosen in order to collect data covering the research topic and to ask appropriate, pre-established questions, thereby avoiding answers which might not address the main interests of the research (Hobson & Townsend, 2010). In the next section, I shall discuss in detail the separate interview guides which were developed for the teachers and the policy makers.

3.5.2.1.1. Development of the interview guide for art teachers

In order to answer the first, second and fourth research questions, the interview guide for teachers was developed in order to collect data about their views and experiences of the curriculum with the approaches therein, and its practice. The related research questions are:

RQ 1: What does the interface between visual arts/art and design curriculum provisions and their implementation look like for the age group 5 to 14 in Turkey and in England?

RQ 2: What does the interface between visual arts/art and design curriculum provisions and their implementation look like for the age group 5 to 14 in Turkey and in England?

RQ 4: What are the visual arts/art and design teachers' views towards visual arts curricula and the approaches therein for the age group 5 to 14 in England and Turkey?

Teachers are expected to implement the curriculum and set the lessons, so their opinions are highly valuable at policy level (Bascia et al., 2014). Because the purpose of the study was to explore the interface between curriculum policy and its implementation, the responses of the teachers as implementers are a crucial element of the data collection.

The first draft of the interview guide for teachers consisted of twenty-eight questions divided into eight sections; general questions in the first section and then, using Eisner's (2002)

seven visions and versions of art education which are the theoretical underpinnings of the study, in seven separate sections each asking a specific question regarding each of these visions and versions. Each section was designed using structured, open-ended questions which focused on asking about the respondents' experience and feelings (Cohen et al., 2018). Each of the seven sections asked the teachers for their views on and their experiences of implementing the curriculum in relation to one of the seven visions and versions.

3.5.2.1.2. Development of the interview guide for policy makers

In order to answer the first, second and fifth research questions, an interview guide for policy makers was developed in order to collect data which address these questions. These questions are:

RQ 1: What does the interface between visual arts/art and design curriculum provisions and their implementation look like for the age group 5 to 14 in Turkey and in England?

RQ 2: What does the interface between visual arts/art and design curriculum provisions and their implementation look like for the age group 5 to 14 in Turkey and in England?

RQ 5: What are curriculum policy makers' views towards visual arts/art and design curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?

Given that policy makers are involved in the development of curriculum policies (Bascia et al., 2014), their views are central to this exploration of the curricula at the policy level in Turkey and England. The data collected therefore complement the data obtained from teachers regarding implementation, thus contributing to a better understanding of the interface between the curriculum and its implementation.

As with the interview questions for the teachers, the interview guide for policy makers was based on the theoretical framework of this study, Eisner's (2002) seven visions and versions

of art education, but consisted of eight, rather than seven, sections. The first and additional section contained six general questions which asked policy makers about their views regarding the making of the curriculum and the process of developing curriculum policy, and the suitability of each approach in their respective countries' educational systems. Each of the other sections asked specific questions regarding Eisner's seven visions and versions of art education. The first draft of interview guide comprised twenty questions in total and each section was structured and open-ended. The first section asked demographic and background questions and the other seven sections asked about knowledge and feelings (Cohen et al., 2018).

3.5.2.2. Pre-testing, piloting and validating the interview guides

The first drafts of the two interview guides, in both Turkish and English language versions, were presented to one native English speaker and two Turkish-speaking academic colleagues at the University of York. Two Turkish-speaking bilingual colleagues were also asked to provide back-translations of the guides in order to check the consistency and equivalence between the Turkish and English versions.

In order to check the validity of the interview guides for both art teachers and policy makers, first, two supervisors provided their feedback and comments. In addition, three academics from England (one from the University of East Anglia, Department of Education; one from York St John University, School of Humanities, Religion and Philosophy; and one from the University of Huddersfield, School of Education and Professional Development), and two from Turkey (one from Giresun University, Department of Fine Arts; and one from Gazi University, Department of Education) were asked to give comments, feedback and recommendations. At their request, three of the academics (one from Turkey and two from England), were provided with Eisner's original work on the seven visions and versions as

they wanted to check the construct of the items within the seven categories. Responses were also obtained from the five pilot participants as these were useful for checking the validity of qualitative research findings (Cohen et al., 2018).

Based on all the feedback and recommendations received from colleagues, supervisors and other academics, the two interview guides were revised and unnecessary items, grammatical mistakes and unclear items were removed. All of the academics who saw the drafts found both of the interview guides very long, so the numbers of items were reduced; the items in the guide for art teachers were reduced from 28 to 19, and in the guide for policy makers they were reduced from 20 to 16. In the English version, ‘what do you think ...’ questions were removed or reduced and then merged with the ‘how’ questions in order to obtain more valuable answers. Some small grammatical changes were made, and some questions were mixed, in order to avoid repetition and to reduce the numbers of items in each category in both of the interview guides. In the interview guide for art teachers, except for the first category of general questions, the item numbers of each of the seven categories were reduced two items, whereas they previously had contained three, four or five items. Also, each of these categories was tightly designed to ask interviewees’ views on each of the seven visions and versions of art education and their suitability for implementation in the current art education system. The same design was adopted for the interview guide for policy makers. First, the number of general questions was reduced from six to two as four items were found not to serve the main aim of the interviews with experts. In addition, each category was tightly designed in order to ask policy makers’ views on each of the seven visions and versions of art education and also their current positions in the curriculum and their suitability in the educational systems of Turkey and England.

The distributions of the questions in the second revised versions of the interview guides for piloting are shown in Tables 5 and 6.

Table 5. The second version of the interview guide for teachers for the pilot study

<i>Category</i>	<i>Type of question</i>	<i>Items in the interview guide</i>	<i>Description of the items</i>	<i>Total number of items</i>
General questions	Demographics	Q1, Q2, Q3, Q4	This section asked for teachers' demographic information and their views on the curriculum and its implementation	4
Discipline-based arts education	- Structured, open-ended questions - Experience and views questions	Q5, Q6,	This section investigated teachers' views on art education using its components, in addition to making art. It also asked whether the curriculum does or does not instruct on how to teach art using these concepts.	2
Visual culture	- Structured, open-ended questions - Experience and views questions	Q7, Q8	This section explored teachers' views on improving visual culture using art, and their experiences regarding what their educational system looks like, with a view to improving visual culture.	2
Creative self-expression	- Structured, open-ended questions - Experience and views questions	Q9, Q10,	This section asked for teachers' views on art education to develop creative self-expression and the extent to which creative self-expression was considered in their curriculum policies.	2
Arts education as preparation for the world of work	- Structured, open-ended questions - Experience and views questions	Q11, Q12	This category sought teachers' views on whether arts education contributes to the abilities and skills which students will need in their future working life, and whether the curriculum considers the skills needed in the future lives and careers of students.	2

The arts and cognitive development	- Structured, open-ended questions - Experience and views questions	Q13, Q14,	This category investigated teachers' views on cognitive development in art education, asking questions regarding cognitive development in the curriculum.	2
Integrated arts	- Structured, open-ended questions - Experience and views questions	Q15, Q16, Q17	The items in this section asked teachers about their views regarding the integration of arts into non-art activities and whether their educational system includes this notion.	3
Creative problem-solving	- Structured, open-ended questions - Experience and views questions	Q18, Q19	The items in this category asked teachers about their views on developing problem-solving skills and their experiences regarding creative problem-solving and the curriculum.	2

Table 6. The second draft of the interview guide for policy makers for the pilot study

<i>Category</i>	<i>Type of question</i>	<i>Items in the interview guide</i>	<i>Description of the items</i>	<i>Total number of items</i>
General questions	- background questions	Q1, Q2,	This section asked for general information about their roles in forming curriculum policy	2
Discipline-based arts education	- Structured, open-ended questions - Knowledge and view questions	Q3, Q4	This section consisted of questions regarding the policy makers' views on art education using its components such as art history, art criticism and aesthetics in addition to making art. It also asked for their opinions regarding its position in the curriculum.	2
Visual culture	- Structured, open-ended questions - Knowledge and view questions	Q5, Q6	This section explored policy makers' views about how to improve visual culture using art and about visual culture in the curriculum.	2
Creative self-expression	- Structured, open-ended questions - Knowledge and view questions	Q7, Q8	This section asked for policy makers' views about art education in relation to developing creative self-expression and how it is positioned in the curriculum.	2

Arts education as preparation for the world of work	- Structured, open-ended questions - Knowledge and view questions	Q9, Q10	This section sought policy makers' views about art education and the development of the abilities and skills which students will need in their future working life, and the extent to which the curriculum considers the skills needed in the future.	2
The arts and cognitive development	- Structured, open-ended questions - Knowledge and view questions	Q11, Q12	This section investigated policy makers' views about cognitive development in art education, asking questions regarding the position of cognitive development in the curriculum.	2
Integrated arts	- Structured, open-ended questions - Knowledge and view questions	Q13, Q14	This section asked for policy makers' views on integrating art and design lessons into non-art activities and how the curriculum might address this.	2
Creative problem-solving	- Structured, open-ended questions - Knowledge and view questions	Q15, Q16	This section asked for policy makers' views on developing creative problem-solving and the curriculum.	2

3.5.2.3. Piloting the interviews

After checking the validity of the guides, a pilot study was implemented with five participants, both policy makers and art teachers, in both countries. An English art teacher pilot participant was recruited from the Facebook page of NEATEN (the North East Art Teacher/Educator Network), and an English policy maker was recruited from the official website of NSEAD (National Society for Education in Art and Design); Turkish pilot participants were recruited from my personal network (as I had graduated from the Department of Visual Arts at Gazi University and have worked as an art teacher in Turkey). The pilot respondents were asked to schedule a meeting at a time convenient for them bearing in mind the fact that they had busy lives. The pilot study was conducted in the audio and visual interview format suggested by Cohen et al. (2018). Skype and Zoom were used to meet the participants (using a secured IP connection) and by agreeing to be interviewed on these platforms, the respondents were deemed to have accepted this technique. Each interview was recorded using the Zoom recording option and also on a smartphone. For ethical reasons, the respondents were asked in advance to give their permission for recording the conversations (Gillham, 2005). A brief letter was provided in order to introduce the researcher, tell the respondents the significance of the interview, explain how their responses would be used, reassure them about the anonymity of their data and give a brief explanation of the interview process (Cohen et al., 2018).

3.5.2.3.1. Piloting the interview for art teachers

One Turkish art teacher and one from England were interviewed for the pilot study. The interview took 35:14 minutes with the Turkish teacher but 43:17 minutes with the English teacher. Both of these pilot respondents also participated in the pilot study of the questionnaire survey.

3.5.2.3.2. Piloting the interview for policy makers

Two Turkish and one British policy maker were interviewed for piloting the interview guide for policy makers in the two languages. The interview process with the Turkish policy makers took longer as they were happy to share their experiences of forming policy with the researcher before and after the formal interview questions. The interview with one Turkish policy maker took 1 hour 41 minutes and with the other took 1 hour 23 minutes. The interview with British policy maker took 29 minutes.

3.5.3. Analysing the interviews in the pilot study

In order to analyse the interviews with both art teachers and policy makers, the thematic analysis approach was chosen. Thematic analysis is the most common type of analysis in qualitative research (Liamputtong, 2013); it is a flexible approach in the social sciences as it can be used in various ways to address various research questions (Braun & Clarke, 2013; Maguire & Delahunt, 2017). The justification for selecting the thematic analysis approach was that it can be used for analysing data in order to examine realities, events, meanings and experiences (Braun & Clarke, 2006). Because the interview questions were devised in order to find teachers' and policy makers' views on the seven distinct visions and versions in art education (Eisner, 2002), and also the reality of the current art education systems in England and Turkey, thematic analysis was the most suitable approach for analysing the interview data. In addition, thematic analysis provides an opportunity to report data avoiding complexity of interpretation. Vaismoradi et al. (2013, p.399) stated that "... thematic analysis is suitable for researchers who wish to employ a relatively low level of interpretation, in contrast to grounded theory or hermeneutic phenomenology, in which a higher level of interpretive complexity is required". As the qualitative part of this research

focused primarily on the reality of art education systems, as stated above, the thematic analysis approach was considered to be the most useful way to analyse the data in order to reduce interpretations in reporting the results.

Using thematic analysis to analyse interview data first requires transcribing the data and reading the transcriptions very carefully in order to make sense of what the participants said and what are the main points and the most important themes of each data set (Liamputtong, 2013; Raufelder et al., 2016). The pilot data were transcribed from audio recordings into word documents, and the data obtained from the Turkish participants were translated into English, and the translated data was proofread in order to reduce grammatical mistakes. After organising the data, the next step was coding, which is the starting point of analysing data in qualitative research (Creswell & Guetterman, 2019). Following Liamputtong's (2013) advice, axial coding was chosen because of its suitability for use with thematic analysis as it allows researchers to find themes by making connections between different codes, and also making connections between main categories and their sub-categories in organising data.

The pilot findings obtained from the art teachers showed that the interview guide worked as planned in general, with the exception of a few items. Regarding Item 8, a clear response was obtained from the Turkish interviewee, but the English interviewee did not provide a clear answer to this specific question. As this item was a long sentence, it was decided to change the wording to make it shorter without changing the content. Likewise, Item 10 elicited a response from the Turkish interviewee, but the English teacher did not provide a clear response. As this item was not designed as a long sentence, it was decided to remind participants with a follow-up question during the main data collection, instead of changing the item. Also, Item 16 was removed from the interview guide for the main data collection as this interview guide was tightly designed to ask specific questions within the seven

approaches related to views on each approach and their positions in the curriculum. Item 16 was found not to be related to this tight concept. In other words, it was not parallel with other items in the other categories. The results of the whole pilot study, whether the findings answered the related research questions or not, proved that this interview guide for art teachers worked as planned. It was therefore decided to conduct the main study after making a few adjustments to the guide.

Regarding the pilot findings obtained from policy makers, the findings from the data acquired showed that this interview guide had also worked as planned in general. As this interview guide for policy makers was tightly designed, specifically asking questions within the seven approaches related to views on each approach, their positions in the curriculum policy and the suitability of each approach in the country's educational system, the findings answered the questions. The only issue which had to be taken into consideration for the main data collection was that in three specific categories, the participants did not talk about the suitability of these approaches in their country's educational system, but instead had talked about these approaches and their availability in their current curriculum policies. These three approaches were creative self-expression, discipline-based art education, and arts education as preparation for the world of work. It is assumed that this was because the related interview questions asked about both the approaches' positions in the curriculum and also their suitability in one question. Therefore, for the main data collection, a follow-up question was needed in order to remind participants what the main question was.

3.6. Main data collection, data setting and analysis procedures

After validating and piloting the designed questionnaire and interview guides, and after making necessary changes to questions in the questionnaire and interview guides based on

the pilot results, the main data collection procedures were conducted. These procedures are presented in detail in the following sub-sections.

3.6.1. Main data collection and analysis procedures of the questionnaire responses

The final questionnaire item consisted of two sections, demographics and then 37 questionnaire items within the seven categories as shown in Table 7.

Table 7. Main categories of the final draft of the questionnaire and the distribution of questions

<i>Category</i>	<i>Type of question</i>	<i>Items on the scale</i>	<i>Total number of items</i>
Demographics	- Single and multiple-choice questions	Section I: Q1 to Q7	7
Integrated arts	- Closed Likert-type, five-point questions, - Reverse questions.	Section II: Q1 to Q6	6
Visual culture	- Closed Likert-type, five-point questions, - Reverse questions.	Section II: Q7 to Q10	4
Discipline-based art education	- Closed Likert-type, five-point questions, - Reverse questions.	Section II: Q11 to Q15	5
Creative self-expression	- Closed Likert-type, five-point questions, - Reverse questions.	Q16 to Q21	6
The arts and cognitive development	- Closed Likert-type, five-point questions, - Reverse questions.	Section II: Q22 to Q27	6
Creative problem solving	- Closed Likert-type, five-point questions, - Reverse questions.	Section II: Q28 to Q31	4
Arts education as preparation for the world of work	- Closed Likert-type, five-point questions, - Reverse questions.	Section II: Q32 to Q37	6

For this first phase of the study, quantitative data were collected by the use of Qualtrics. It is important to explain my strategies for identifying participants in the two countries as this information could help future researchers in terms of how such networking could be achieved. Participants in England were found with the help of one of the past presidents of NSEAD. As I was a member of NSEAD, I was already following its Facebook group page and I realized that the previous president of NSEAD was very active on this platform. I contacted her in order ask how I could find many art and design teacher participants as I was an international researcher and did not have any network in the field. She kindly said that she was happy to share the Qualtrics link on several social media groups where teachers mostly ask their questions and share ideas. She shared the link with a brief information section added to encourage primary and secondary school teachers (clarifying it was an invitation for art and design teachers in England who worked with Key Stages 1, 2 and 3) on Facebook groups called 'Primary Art Subject Leaders', 'Primary Teacher UK', 'Northeast Art Teacher/Educator Network', 'Art Education Northwest' and 'NSEAD Online' and also her personal twitter account. As she was a well-known and highly respected subject specialist in the field in the UK, her invitation significantly encouraged teachers, and the data collection process in England was completed in two weeks. In addition, my supervisor and two other staff members in the Department of Education shared the link with their art and design teacher friends and relatives. I followed a similar procedure on the Turkish side of the study: I shared the link on two visual art teachers' Facebook platforms myself. As I was previously a visual arts teacher and had studied in the department of visual arts at Gazi University in Turkey, I also contacted my former colleagues and classmates who were currently working as visual arts teachers. Interestingly, although I have a background as an artist teacher and personal networks in Turkey, the data collection

procedure on the Turkish side took about four weeks, which was longer than the English process.

Data were obtained from 94 English art and design teachers and 100 Turkish visual arts teachers. After collecting the responses from teachers, the data needed to be cleaned (Punch, 2014; Fink, 2017). As four English and seven Turkish teachers did not answer the questionnaire items after they answered the demographics part of the questionnaire, they were excluded from the study (Cohen et al. 2018). Also, as the data were collected from Qualtrics, I checked the IP addresses of the participants who had participated in the pilot study and the main study in order to check whether any respondent/s who had taken part in the pilot had also participated in the main study and found that none of the IP addresses from the pilot were matched to IP addresses from main study. In other words, none of the pilot participants had participated in the main study. The data were then coded and entered into SPSS for further analysis. At the stage of data entry, thirteen reverse items were recoded as 'strongly agree' (1), 'agree' (2), 'neither agree nor disagree' (3), 'disagree' (4) and 'strongly disagree' (5) to allow the calculation (Bryman, 2011). The data were further checked to correct any typing mistakes, incorrect computer commands or incorrect coding, and then analysed using descriptive statistics, specifically by the use of percentages and frequencies (Martin & Bridgmon, 2012; Allen et al., 2014). The descriptive statistics were analysed using SPSS to reveal relationships between the variables based on frequencies and percentages, as the flexibility of SPSS for generating visual forms of data (tables, graphs and charts) enabled me to compare art teachers' preferences between the two countries and interpret the findings by the use of both numerical and visualized form of data.

3.6.2. Main data collection, settings and analysis procedures of interviews

The final interview guide for art teachers consisted of eighteen questions divided into eight sections; general questions in the first section and then, using Eisner's (2002) seven visions and versions of art education, in seven separate sections each asking specific questions regarding each of these visions and versions. Participants in England were recruited from the Facebook groups listed above (*see* section 3.6.1.) Five Turkish participants were former colleagues and they proposed the other interviewees from the schools in which they currently worked. Overall, therefore, nineteen interviewees (nine visual arts teachers in Turkey and ten art and design teachers in England) participated in the study.

The final interview guide for policy makers consisted of sixteen questions divided into eight sections; general questions in the first section and then, using Eisner's (2002) seven visions and versions of art education, in seven separate sections each asking specific questions regarding each of these visions and versions. Participants in England were recruited using my personal networks in NSEAD, and the Turkish interviewees were identified through my personal networks, such as lecturers from Gazi University and fine arts high school teachers who were fellow graduates of mine. Overall, therefore, six policy makers, four from Turkey and two from England, participated this study as interviewees.

All of the interviews were conducted on Zoom, as the UK was under a lockdown due to the Covid-19 pandemic. First, the interviewees were emailed in order to inform them with a brief letter to introduce me as the researcher, tell them about the significance of the interview, explain how their responses would be used, reassure them about the anonymity of their data and give a brief explanation of the interview process (Cohen et al., 2018). They were asked to schedule a meeting at a time convenient for them bearing in mind the fact that they had busy lives. The interviews were conducted in the audio and visual interview format suggested by Cohen et al. (2018). Zoom was used to meet the participants (using a secured

IP connection) and by agreeing to be interviewed on these platforms, the respondents were deemed to have accepted this technique. Each interview was recorded using the Zoom recording option and also on a smartphone. For ethical reasons, the respondents were asked in advance to give their permission for recording the conversations (Gillham, 2005). The interviewees are described throughout this thesis simply as ‘Turkish teacher 1’, ‘Turkish teacher 2’, ‘Turkish policy maker 1’, ‘Turkish policy maker 2’, and so on and as ‘English teacher 1’, ‘English teacher 2’, ‘English policy maker 1’, ‘English policy maker 2’ and so on in order to maintain their anonymity and protect their privacy, and to conform with the ethical precautions of the study. The numbers were allocated randomly and are not related to interviewees’ seniority or position in their workplaces.

After finalizing the interviews and the data collection procedures, the data collected from teachers and policy makers from both countries were transcribed, Turkish data were translated into English and then proofread carefully in order to reduce grammatical mistakes. After organising the responses, the data were coded in line with the recommendations of Bryman (2011) and Creswell and Guetterman (2019) and themes were identified to analyse data through the use of the thematic analysis approach.

In line with Braun and Clarke’s (2006) suggestion, the data were coded using the deductive approach which enables a researcher to start coding with a pre-defined set of codes. According to Braun and Clarke (2006), ‘theoretical’ thematic analysis is more driven by the researcher’s theoretical or analytic interest in the area. This form of thematic analysis focuses more on a specific aspect of data than a rich description of the data overall. As this current research was focused on seven distinct approaches (*see* literature review), an interview guide was developed to ask specific questions about each of these seven approaches. The initial themes therefore already existed as they were related to the research

questions, and their sub-themes were identified by consulting the codes and they were categorized under the related main themes.

3.7. Ethical Considerations

In this study, the protocols and ethical guidelines of the British Educational Research Association were followed (BERA, 2011). This research and the data collection instruments were approved by Ethics Committee of the University of York before the data collection process began.

In order to address potential ethical concerns in this research, several actions were taken throughout the process. First, ethical approval from the University of York's Ethics Committee was sought and obtained. Second, a consent form was used, in line with the recommendation of Creswell and Guetterman (2019), with a brief introduction to the nature of the study and explanations about how the results would be used, that their identities would be completely anonymised, and about their right to refuse to participate and to withdraw from the study at any time without explanation. During the research process, maintaining the anonymity and privacy of the participants was a main priority, and I ensured that the personal identification of the participants was protected by utilizing codes instead of real names. There were no discriminatory, sensitive or disrespectful terms in the questionnaire or the interview guides, and the participants' rights were significantly protected by providing them with a consent form to sign and an oral explanation of what they would be asked to do.

CHAPTER 4: THE RESULTS OF THE QUESTIONNAIRE AND A DISCUSSION OF THE RESPONSES

In order to answer the second research question (What are visual arts/art and design teachers' most preferred approaches towards visual arts education for the age group 5 to 14 in England and Turkey?), the quantitative findings from the responses to the questionnaire are presented and discussed in this chapter. This quantitative phase explored the art teachers' most preferred approaches from seven possible approaches: discipline-based art education, visual culture, creative self-expression, arts education as preparation for the world of work, integrated arts, the arts and cognitive development, and creative problem-solving (Eisner, 2002). This questionnaire was only a preliminary investigation before starting the subsequent qualitative phase of the study and was intended to provide an insight into the extent to which the selected art teachers preferred to use these seven approaches, which ones were the most preferred and which were the least preferred, and whether there were any differences between the Turkish and the English art teachers' preferences. This exploration was useful before interviewing the art teachers and asking them detailed questions about each approach. It also enabled a comparison between the teachers' preferences and combining these initial results with the responses made in the interviews in order to identify any potential gaps between the reality of the art curriculums in the two countries and teachers' perceptions and preferences, and the extent to which it is possible to teach art using these approaches.

The respondents were 196 primary and secondary school art teachers, 48% (n=94) of whom were English art and design teachers, and 52% (n=102) were Turkish visual arts teachers. The distributions of the participants' demographic characteristics are presented in Table 8.

Table 8. Demographics of the participants

<i>Demographics</i>	<i>Categories</i>	<i>England</i>		<i>Turkey</i>	
		f	%	f	%
<i>Gender</i>	Male	15	16.0	42	41.2
	Female	79	84.0	60	58.8
<i>Age</i>	20-27	9	9.6	7	6.9
	28-34	22	23.4	20	19.6
	35-41	19	20.2	24	23.5
	42-47	11	11.7	31	30.4
	48+	33	35.1	20	19.6
<i>Years of employment in teaching</i>	1-6 years	22	23.4	26	25.5
	7-12 years	22	23.4	19	18.6
	13-18 years	17	18.1	12	11.8
	19 years+	33	35.1	45	44.1
<i>Qualifications</i>	Bachelor's degree	18	19.1	79	77.5
	Master's degree	25	26.6	21	20.6
	PGCE	47	50.0	0	0.0
	Other	4	4.3	2	2.0
<i>Residential location of school they work for</i>	Urban	79	84.0	53	52.0
	Rural	15	16.0	49	48.0
<i>Level of students they are teaching</i>	Primary school	28	29.8	15	14.7
	Secondary school	64	68.1	87	85.3
	Missing	2	2.1	0	0.0
<i>Availability of art studio in the school they work for</i>	Yes	63	67.0	43	42.2
	No	31	33.0	59	57.8

4.1. Which educational approaches were the most preferred by the English and the Turkish art teachers?

In this section, the Turkish and English respondents' ratings of the seven approaches based on their country are presented in order to compare the differences between the Turkish and English teachers' preferences. It is crucial to identify the teachers' most preferred approaches in order to answer the second research question (What are visual arts/art and design teachers' most preferred approaches towards visual arts education for the age group 5 to 14 in England and Turkey?) which this questionnaire was designed to answer.

Descriptive statistics, specifically the use of percentages and frequencies, were utilized to analyse the data (Allen et al., 2014). The descriptive statistics were analysed via the use of SPSS to find relationships between variables based on frequencies and percentages, as the flexibility of SPSS for generating visual forms of data (tables, graphs, and charts) enabled me to compare art teachers' preferences between the two countries and interpret results using both numerical and visualized data (*see methodology chapter*).

The Turkish and English teachers' scores for the seven approaches are presented separately in Tables 9 and 10.

Table 9. English teachers' gradings for each of the seven categories

<i>Categories</i>	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>S_x</i>	<i>1-5 Mean</i>
Integrated arts	94	12.00	29.00	21.14	3.35	3.5
Visual culture	94	13.00	20.00	17.61	1.67	4.4
Discipline-based arts education	94	16.00	25.00	22.02	2.41	4.4
Creative self-expression	94	17.00	30.00	22.57	2.66	3.8
The arts and cognitive development	94	14.00	29.00	20.91	3.34	3.5
Creative problem-solving	94	10.00	20.00	15.00	1.80	3.8
Arts education as preparation for the world of work	94	21.00	30.00	27.89	1.89	4.6

Table 10. Turkish teachers' gradings for each of the seven categories

<i>Categories</i>	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>S_x</i>	<i>1-5 Mean</i>
Integrated arts	102	11.00	30.00	21.60	3.84	3.6
Visual culture	102	8.00	20.00	16.33	2.45	4.1
Discipline-based arts education	102	14.00	25.00	21.59	2.72	4.3
Creative self-expression	102	11.00	28.00	22.51	2.42	3.8
The arts and cognitive development	102	12.00	30.00	22.62	3.21	3.8
Creative problem-solving	102	8.00	20.00	15.91	2.38	4.0
Arts education as preparation for the world of work	102	13.00	30.00	24.72	3.99	4.1

As can be seen in Tables 9 and 10, three approaches, arts education as preparation for the world of work, visual culture, and discipline-based arts education, were the highest rated approaches by the English participants. The lowest ratings were given to integrated arts and the arts and cognitive development. The Turkish teachers' ratings showed that discipline-based arts education, visual culture, and arts education as preparation for the world of work were their highest preferred approaches and that their lowest preference was for integrated arts.

The Turkish and English participants' responses to each of the questionnaire items within these seven categories are presented separately in the following sections in order for each of them to be discussed in detail. It is important to note that the reverse items in the questionnaire were recoded before analysing the data (Allen et al., 2014) so positive expressions were used to interpret negative statements in these reverse items.

4.1.1. Teachers' preference for integrated arts

In order to explore teachers' preferences for the integrated arts approach, the survey contained six questions related to whether the art teachers were in favour of integrating art lessons into the activities of other subject(s). The teachers rated the questionnaire items on a five-point Likert scale ranging from 'strongly agree' (5) to 'strongly disagree' (1). The results are presented in Table 11 and Figure 1.

Table 11. Art teachers' grading of the integrated arts approach

<i>Items</i>	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
	f	%	f	%	f	%	f	%	f	%
1. Art and design lessons should be combined with non-art activities.	0	0.0	22	11.2	30	15.3	72	36.7	72	36.7
2. Integrating art and design lessons into non-art activities might negatively affect the implementation of art and design itself.	14	7.1	42	21.4	29	14.8	78	39.8	33	16.8
3. It is difficult to find suitable connections between art and non-art disciplines.	7	3.6	36	18.4	35	17.9	80	40.8	38	19.4
4. Combining studio practices (art making) with other art activities is more effective than combining with non-art activities.	32	16.3	88	44.9	52	26.5	22	11.2	2	1.0
5. The integration of art and design into other disciplines is an opportunity to discover the connections between different areas.	0	0.0	2	1.0	16	8.2	104	53.1	74	37.8
6. Art and design lessons should not be combined with any activities in different disciplines.	13	6.6	14	7.1	21	10.7	92	46.9	56	28.6

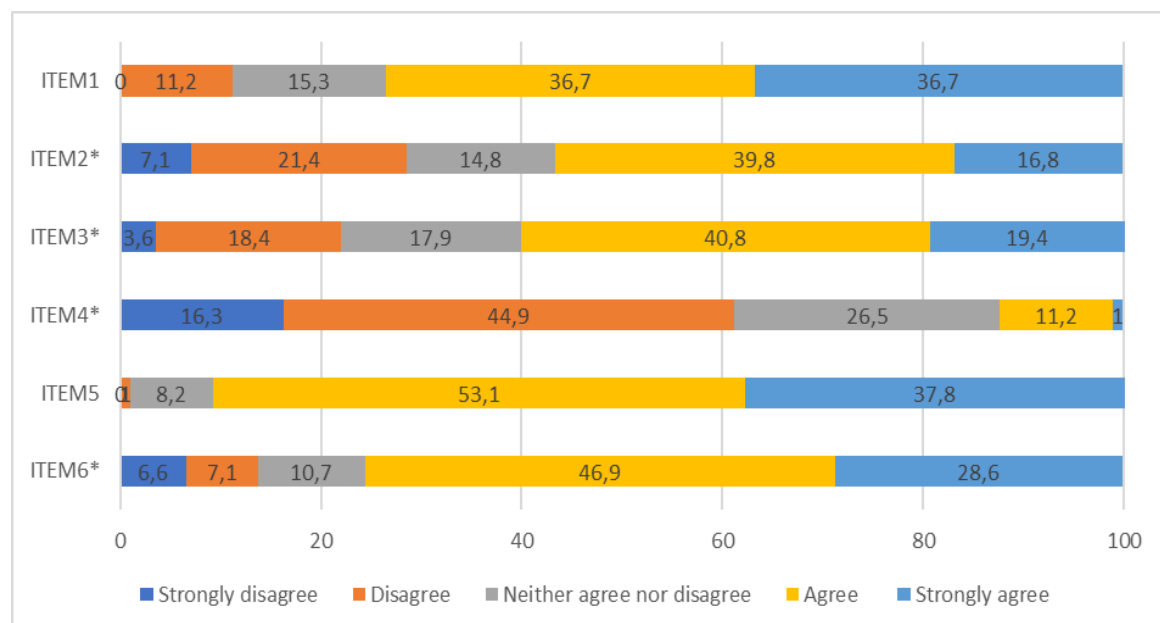


Figure 1. Teachers' gradings of the integrated arts approach in percentage

*Item 1: Art and design lessons should be combined with non-art activities.

*Item 2: Integrating art and design lessons into non-art activities might negatively affect the implementation of art and design itself.

*Item 3: It is difficult to find suitable connections between art and non-art disciplines.

*Item 4: Combining studio practices (art making) with other art activities is more effective than combining with non-art activities.

*Item 5: The integration of art and design into other disciplines is an opportunity to discover the connections between different areas.

*Item 6: Art and design lessons should not be combined with any activities in different disciplines.

The findings show that majority of the respondents (90.9%) agreed or strongly agreed with integrating art lessons into non-art subjects in order to enable students to explore the connections between different subjects (item 5). This item scored the highest level of agreement in this category. Following this, item 1 was the second highest scored item; it asked whether the teachers agreed or not with integrating art lessons into (specifically) non-art subjects; 73.4% of the participants expressed their agreement or strong agreement with this item. Item 6 was one of the reverse items in the category and it was recoded before calculating the response; it asked whether the teachers agreed or disagreed with not combining art lessons into any other subject. The responses showed that 75.5% of the teachers either agreed or strongly agreed with combining art into any other subject activities. Following that, as their responses to item 3 showed, 60.2% of the participants believed that finding suitable

connections for integration between and non-art subjects is not difficult. Their responses to item 2 showed that 56.6% of the teachers agreed or strongly agreed that integrating art into other subject activities would not negatively affect art itself. Finally, item 4 received the lowest scores in this category as only 12.2% of the participants expressed satisfaction or strong satisfaction with integrating art into other art subject activities instead of integrating it into non-art subjects. This means that the teachers mostly preferred integrating art into non-art subject activities such as history, science and maths, rather than integrating it into other art-related subjects such as dance, drama and music. This was also a point which was later highlighted by teacher and policy-maker interviewees in the qualitative phase of the study (*see* Chapters 5 and 6), as both teacher and policy-maker interviewees from both countries stated that it is always better to integrate art into non-art subjects. The related literature also supports this finding in terms of the extent to which integrating art into non-art subjects is effective. For example, Brezovnik (2015) investigated the effects of integrating art into mathematics with 210 5th-grade primary-school students in Slovenia and after teaching art and mathematics to control and experimental groups of students, found that art integration helped the achievements of students who were taught art and mathematics together. Brezovnik (2015) concluded that connecting the two subjects made the learning more effective as it provided an advantage for learners such as the ability to visualize and to build creative ideas. Brezovnik (2015) also assumed that such integration will help students' abilities and awareness in terms of making connections between different fields. Björklund and Ahlskog-Björkman (2017) explored how teachers perceive mathematics learning and teaching integrated with art with 27 early-childhood teachers from Finland and Sweden and found that when mathematics and art were taught together, it promoted the development of aesthetic skills and provided additional support for both aesthetic and mathematical learning. These two previous studies primarily examined the effect of art subjects involving mathematics and both sets of researchers reported that art

had helped learning in mathematics. This raised a concern about whether such integration reduces the value of art itself because of the lower position of art in the hierarchy of subjects (Ijdens, 2017; Robb, 2019), and this concern was highlighted by the policy maker and teacher interviewees and will be discussed in more detail in Chapters 6 and 7.

In order to explore both the Turkish and the English teachers' average scores on the six items in the category of integrated arts, the descriptive statistics were calculated, and the results are presented in Table 12.

Table 12. Descriptive statistics of teachers' preferences on the category of integrated arts

<i>Category</i>	<i>Items</i>	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>S_x</i>
Integrated arts	1. Art and design lessons should be combined with non-art activities.	196	2.00	5.00	4.0	1.0
	2. Integrating art and design lessons into non-art activities might negatively affect the implementation of art and design itself.	196	1.00	5.00	3.4	1.2
	3. It is difficult to find suitable connections between art and non-art disciplines.	196	1.00	5.00	3.5	1.1
	4. Combining studio practices (art making) with other art activities is more effective than combining with non-art activities.	196	1.00	5.00	2.4	0.9
	5. The integration of art and design into other disciplines is an opportunity to discover the connections between different areas.	196	2.00	5.00	4.3	0.7
	6. Art and design lessons should not be combined with any activities in different disciplines.	196	1.00	5.00	3.8	1.1
	Sum	196	11.00	30.00	21.38	3.61

As Table 11 shows, items 1 and 5 received the highest scores in the category of integrated arts; items 2, 3 and 6 were highly scored whereas item 4 was the least scored item in the category. In total, the respondents' scores varied between 11 and 30 with an average of 21.38 (± 3.61), and in general, the teachers' scores were moderate. Similar results have been reported in the related literature. Berling and Moore (2021) conducted a nationwide survey in order to find the most emphasised educational approaches within ten selected ones in the field of art education of K-12 art teachers in the US. In addition to finding the approach(es) most emphasised by teachers, the researchers also explored the correlations between the approaches, whether teachers' approaches differed by the area in which their school was located or by the type of school (private, public and religious) where they worked. Their findings showed that integrated arts ranked moderate to higher of the ten approaches. This finding is similar to that of the current study as the respondents ranked integrated arts as moderate in this study as well. For the current study, this was a surprising finding as the teacher interviewees' comments on integrated arts were very positive so I would have expected integrated arts to be ranked as one of the highly preferred approaches of those in the questionnaire. This might be because of the teachers knowing that an educational approach is useful for teaching the subject, but that it is not applicable in a country's educational system. This was discussed by Fu and Sibert (2017) who explored what factors might impact K-3 in-service teachers' teaching within an integrated curriculum and found from a survey involving forty-two K-3 teachers that the teachers were agreed about the effectiveness of an integrated curriculum and confident in terms of their skills and knowledge to use integration in their classes, but that their concern was finding time to work collaboratively with their colleagues. As Fu and Sibert's (2017) research focused on an integrated curriculum in early childhood education, this does not clarify the concerns about

art education. There is therefore a need for further investigation into how implementing integrating art into other subjects affects art itself, and what are the factors which can make it challenging.

4.1.1.1. Teachers' preferences on integrated arts by country

In order to find whether the Turkish and English teachers' ratings of integrated arts differed by country or not, the frequencies and percentages of the participants' responses were calculated by country, and the results are shown in Table 13 and Figure 2.

Table 13. The frequencies and percentages of teachers' preferences on integrated arts by country

<i>Category</i>	<i>Items</i>	<i>Country</i>	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
			f	%	f	%	f	%	f	%	f	%
<i>Integrated arts</i>	<i>Item 1</i>	<i>English</i>	0	0%	21	22.3%	24	25.5%	38	40.4%	11	11.7%
		<i>Turkish</i>	0	0%	1	1.0%	6	5.9%	34	33.3%	61	59.8%
	<i>Item 2</i>	<i>English</i>	7	7.4%	31	33.0%	21	22.3%	30	31.9%	5	5.3%
		<i>Turkish</i>	7	6.9%	11	10.8%	8	7.8%	48	47.1%	28	27.5%
	<i>Item3</i>	<i>English</i>	1	1.1%	6	6.4%	10	10.6%	45	47.9%	32	34.0%
		<i>Turkish</i>	6	5.9%	30	29.4%	25	24.5%	35	34.3%	6	5.9%
	<i>Item 4</i>	<i>English</i>	12	12.8%	41	43.6%	33	35.1%	8	8.5%	0	0.0%
		<i>Turkish</i>	20	19.6%	47	46.1%	19	18.6%	14	13.7%	2	2.0%
	<i>Item 5</i>	<i>English</i>	0	0%	1	1.1%	6	6.4%	50	53.2%	37	39.4%
		<i>Turkish</i>	0	0%	1	1.0%	10	9.8%	54	52.9%	37	36.3%
	<i>Item 6</i>	<i>English</i>	0	0.0%	5	5.3%	15	16.0%	49	52.1%	25	26.6%
		<i>Turkish</i>	13	12.7%	9	8.8%	6	5.9%	43	42.2%	31	30.4%

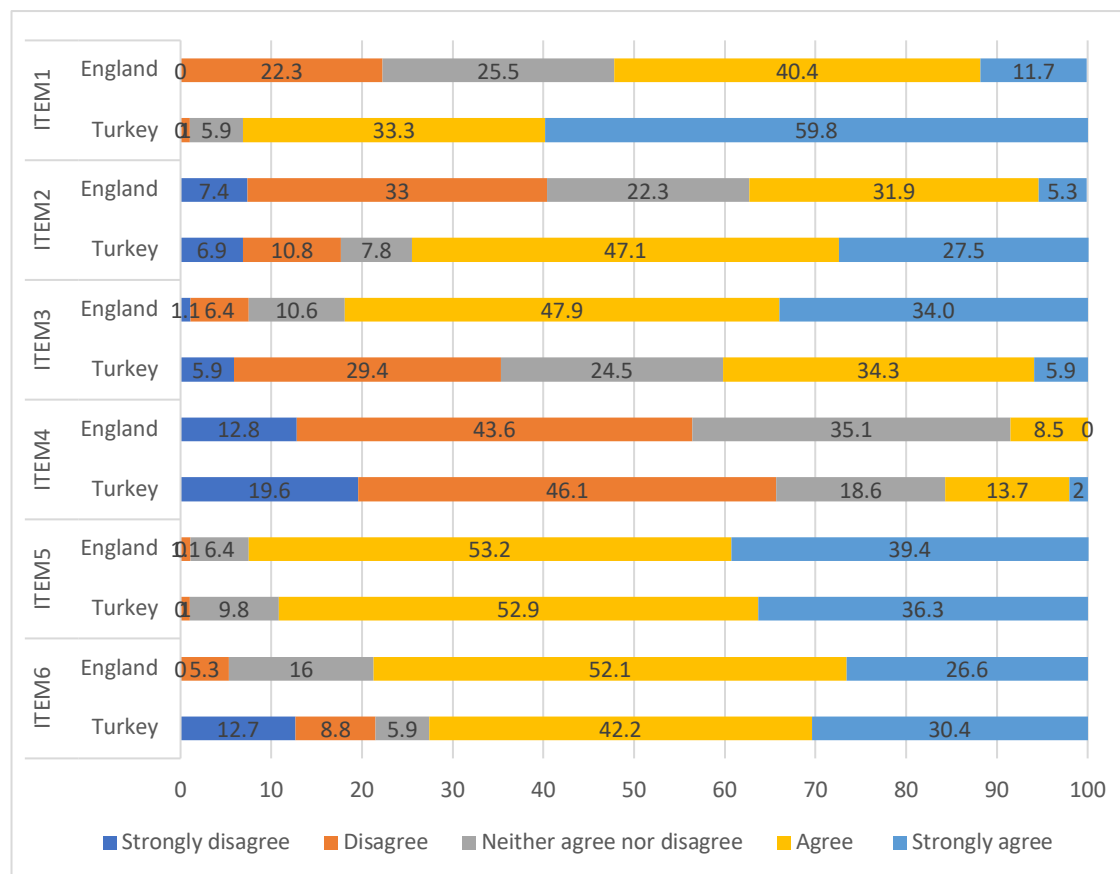


Figure 2. Teachers gradings of integrated arts by country in percentages

*Item 1: Art and design lessons should be combined with non-art activities.

*Item 2: Integrating art and design lessons into non-art activities might negatively affect the implementation of art and design itself.

*Item 3: It is difficult to find suitable connections between art and non-art disciplines.

*Item 4: Combining studio practices (art making) with other art activities is more effective than combining with non-art activities.

*Item 5: The integration of art and design into other disciplines is an opportunity to discover the connections between different areas.

*Item 6: Art and design lessons should not be combined with any activities in different disciplines.

These results show that the average rating of all the responses to the six items in the category of integrated arts did not differ by country, but that the scores of some items differed by country. In other words, the English teachers and the Turkish teachers gave high scores to different items. Starting with item 1, 93.1% of the Turkish teachers agreed or strongly agreed that art and design lessons should be combined with non-art activities whilst only 52.1% of the English teachers agreed or strongly agreed with the same item. Item 2 asked

whether the teachers believed that integrating art into non-art subjects would negatively affect art itself and the responses indicated a higher level of agreement among the Turkish respondents at 74.6% compared with 37.2% among the English teachers. Also, 81.9% of the English teachers believed that it is easy to find suitable connections between art and non-art subjects for integrating them, whilst only 40.2% of the Turkish teachers agreed that it is easy. Regarding item 4, the responses were similar in both countries, as 65.7% of the Turkish teachers and 56.4% of the English teachers disagreed or strongly disagreed that integrating art into other art subjects is more effective than integrating it into non-art subjects. Only 8.5% of the English and 15.7% of the Turkish teachers expressed satisfaction with the same item. Similarly, the responses to Item 5 showed similarity between the two countries, as 92.4% of the English and 89.2% of the Turkish teachers believed that integrating art lessons into other subjects enables students to explore connections between different subject areas. The responses to the final item in the category of integrated arts were similar in both countries; 78.7% of the English and 72.6% of the Turkish teachers agreed or strongly agreed that art lessons can be combined with any other subject activities. This shows that the art teachers believed that it is possible to find suitable connections between art and any other subject areas.

In order to find whether the teachers' preferences on the category of integrated arts showed significant differences by country, independent t-tests were carried out and the results are presented in Table 14.

Table 14. Independent t-test results of teachers' preferences on integrated arts by country

<i>Category</i>	<i>Country</i>	<i>N</i>	$\bar{X}$	<i>S_x</i>	<i>t</i>	<i>sd</i>	<i>p</i>
Integrated arts	England	94	21.14	3.35	0.890	194	0.375
	Turkey	102	21.60	3.84			

As can be seen in Table 14, the Turkish and English art teachers' preferences on the category of integrated arts did not differ significantly by country ($t(194)=0.890$; $p>0,05$). Although the Turkish and English teachers' scores on this category differed by item, the total scores of their responses showed similarity. This might be related to reflections of cultural differences in the two educational systems as although all six items in the questionnaire were related to integrated arts in general, they referred to different points or characteristics of this approach. In other words, integrated arts might be applicable in terms of one its characteristics in one country, but the same characteristics of the same approach may not be practical in another country's educational system (Ijdens, 2015). In addition, as no similar study was found in the literature review which was specifically conducted in Turkey or England at primary and secondary school levels in terms of teachers' views on integrated arts, this finding of the current study will contribute the literature on art education.

4.1.2. Teachers' preferences on visual culture

In order to explore teachers' preferences in regard to visual culture, four questionnaire items were related to this category. The frequencies and percentages of the participants' responses to these four related items were calculated and the results are presented in Table 15 and Figure 3.

Table 15. Art teachers' gradings of the visual culture approach

Item	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree	
	f	%	f	%	f	%	f	%	f	%
7. Art and design education should consider the influence which the use of art can have on culture.	2	1.0	4	2.0	4	2.0	89	45.4	97	49.5
8. The content of art lessons should include visual imagery in all its forms in contemporary culture.	3	1.5	10	5.1	13	6.6	84	42.9	86	43.9
9. Developing students' abilities to decode the meaning and values of culture embedded in art is more important than teaching pre-conceived forms of knowledge.	1	0.5	10	5.1	38	19.4	97	49.5	50	25.5
10. Art and design education should consider developing students' abilities to be critical of images which they can see in their everyday lives, such as on television, in magazines and in shopping centres.	3	1.5	5	2.6	8	4.1	80	40.8	100	51.0

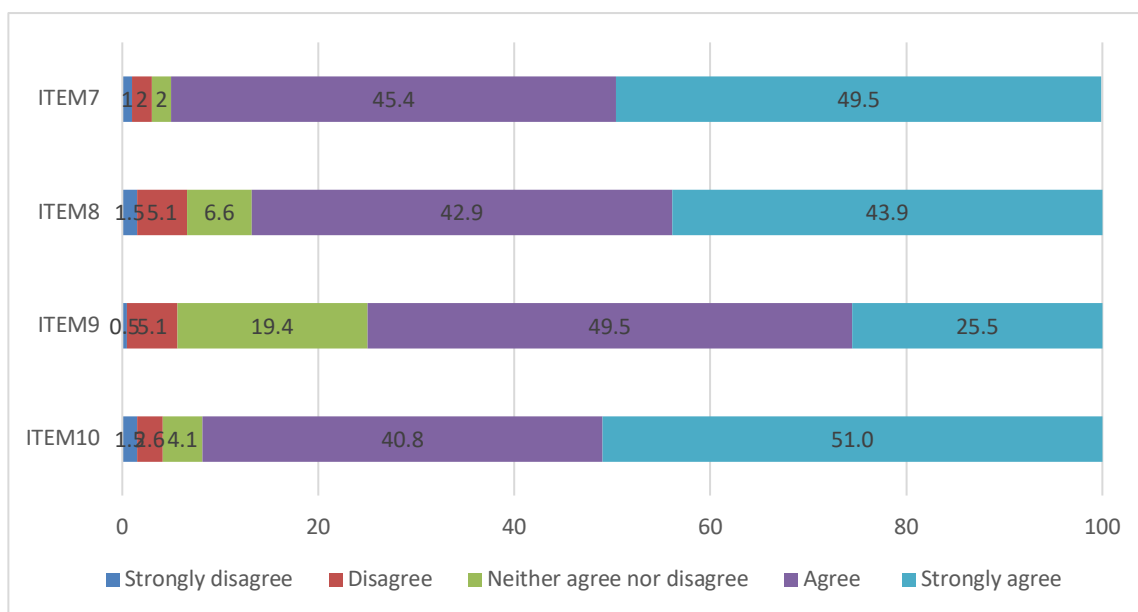


Figure 3. Teachers' gradings of the visual culture approach in percentages

*Item 7: Art and design education should consider the influence which the use of art can have on culture.

*Item 8: The content of art lessons should include visual imagery in all its forms in contemporary culture.

*Item 9: Developing students' abilities to decode the meaning and values of culture embedded in art is more important than teaching pre-conceived forms of knowledge.

*Item 10: Art and design education should consider developing students' abilities to be critical of images which they can see in their everyday lives, such as on television, in magazines and in shopping centres.

As the data in Table 15 and Figure 3 show, item 7 was the highest scored item in the category as 94.5% of the Turkish and English art teachers agreed or strongly agreed that the cultural impact on art should be considered in art education. The participants' scores were closest for item 10, as 91.8% of the respondents indicated satisfaction with the statement that art education should be considered to develop students' abilities to be critical of the visual forms which they see in their everyday lives. Following this, the responses to item 8 showed that 86.8% of the participants believed that all varieties of visual imagery in contemporary culture should be included in art education. Item 9 was the lowest graded item in the category of visual culture as 75.0% of the respondents believed that instead of learning pre-

designed forms of knowledge, students need to improve their abilities to comprehend the cultural meanings and values of art forms.

The descriptive statistics of the teachers' scores on the four items in the category of visual culture were calculated and the results are presented in Table 16.

Table 16. Descriptive statistics of teachers' preferences on the category of visual culture

<i>Category</i>	<i>Items</i>	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>S_x</i>
Visual culture	7. Art and design education should consider the influence which the use of art can have on culture.	196	1.00	5.00	4.4	0.7
	8. The content of art lessons should include visual imagery in all its forms in contemporary culture.	196	1.00	5.00	4.2	0.9
	9. Developing students' abilities to decode the meaning and values of culture embedded in art is more important than teaching pre-conceived forms of knowledge.	196	1.00	5.00	3.9	0.8
	10. Art and design education should consider developing students' abilities to be critical of images which they can see in their everyday lives, such as on television, in magazines and in shopping centres.	196	1.00	5.00	4.4	0.8
	Sum	196	8.00	20.00	16.9	2.2

The data presented in Table 16 show that the scores of responses to the four items in the category of visual culture varied between 8 and 20 with an average score of 16.9 (± 2.2) and in general the teachers' scores in regard to the visual culture approach were high. This finding corresponds with those of several other studies in the related literature as the strength of visual culture in art education has been addressed and confirmed by art educators linking various aspects of it (Efland, 2007; Duncum, 2009; Tavin & Tervo, 2018; Milbrandt et al., 2018). For example, Bertling and Moore (2021) found that visual culture was given the highest score by US K-12 art teachers among ten educational approaches in the field of art education. De Eça et al. (2017) looked for the highest emphases given by art teachers from twelve countries among ten goals in art education and found that "awareness of visual and material culture" was one of the highly ranked goals. Although the findings of this current research in terms of visual culture being a highly preferred approach by both Turkish and English art teachers aligned with those reported in literature, no previous study was found in the literature search which had specifically explored art teachers' beliefs, emphases or perspectives on visual culture in Turkey and England at either primary or secondary school levels. Considering the considerable influence and popularity of visual culture (Tavin, 2005; Duncum, 2009; Freedman, 2003), understanding teachers' views, beliefs and interpretations about an educational approach is as important as their classroom practice as they are the ones who play the main role in teaching (McNeil, 2015). The findings of the current study might therefore contribute to the literature in terms of the extent to which visual culture was preferred by Turkish and English primary and secondary school art teachers.

4.1.2.1. Teachers' preferences on visual culture by country

To explore whether the preferences of the English and the Turkish art teachers on visual culture differed by country, the frequencies and percentages of their responses to the four questionnaire items related to visual culture were calculated by country and the results can be compared in Table 17 and Figure 4.

Table 17. The frequencies and percentages of teachers' preferences on visual culture by country

<i>Category</i>	<i>Items</i>	<i>Country</i>	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
			F	%	f	%	f	%	f	%	f	%
Visual culture	7	England	0	0.0%	0	0.0%	0	0.0%	42	44.7%	52	55.3%
		Turkey	2	2.0%	4	3.9%	4	3.9%	47	46.1%	45	44.1%
	8	England	0	0.0%	0	0.0%	5	5.3%	34	36.2%	55	58.5%
		Turkey	3	2.9%	10	9.8%	8	7.8%	50	49.0%	31	30.4%
	9	England	0	0.0%	4	4.3%	24	25.5%	46	48.9%	20	21.3%
		Turkey	1	1.0%	6	5.9%	14	13.7%	51	50.0%	30	29.4%
	10	England	0	0.0%	1	1.1%	1	1.1%	28	29.8%	64	68.1%
		Turkey	3	2.9%	4	3.9%	7	6.9%	52	51.0%	36	35.3%

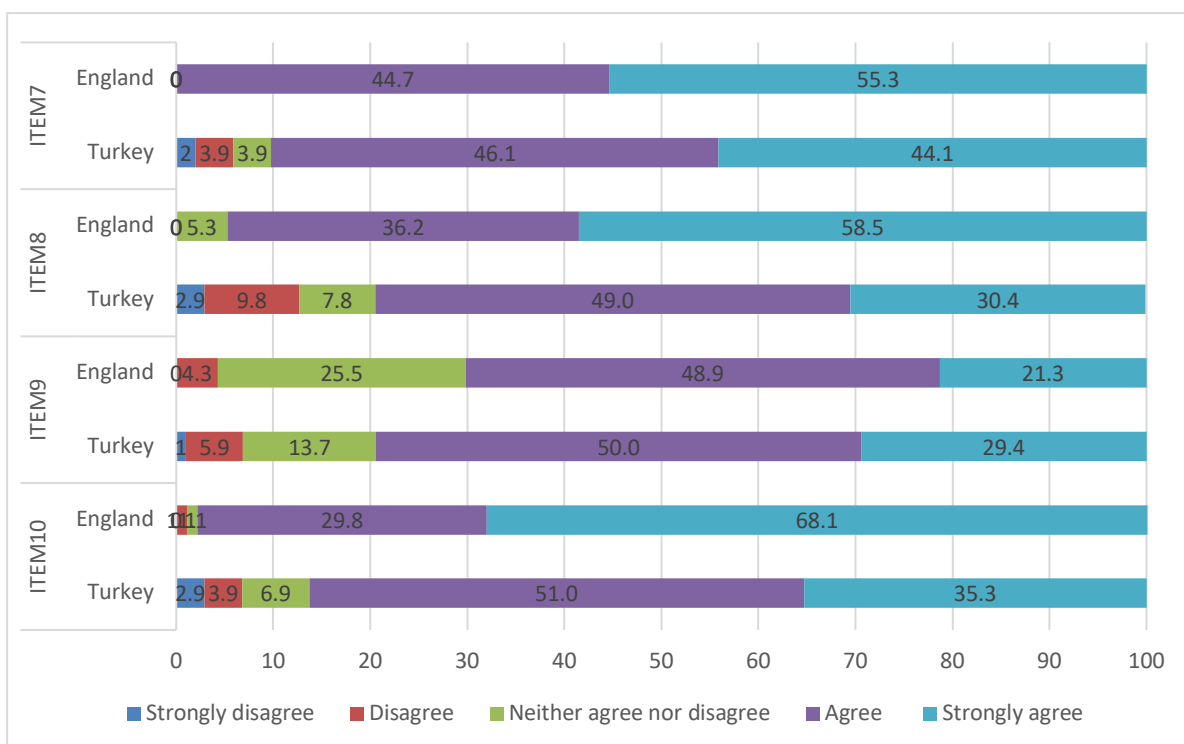


Figure 4. Teachers' gradings of visual culture by country as percentages

*Item 7: Art and design education should consider the influence which the use of art can have on culture.

*Item 8: The content of art lessons should include visual imagery in all its forms in contemporary culture.

*Item 9: Developing students' abilities to decode the meaning and values of culture embedded in art is more important than teaching pre-conceived forms of knowledge.

*Item 10: Art and design education should consider developing students' abilities to be critical of images which they can see in their everyday lives, such as on television, in magazines and in shopping centres.

As can be seen from data in Table 17 and Figure 4, although the Turkish and English participants mostly agreed or strongly agreed with the four items in the category of visual culture, their scores for some items differed by country. Starting with item 7, which was the first item in this category, 100% of the English teachers and 90.2% Turkish teachers agreed or strongly agreed that cultural impact should be taken into consideration in art education. Their responses to item 8 were slightly different by country as 94.7% of the English teachers believed that all aspects of visual imagery in contemporary culture should be included in the content of art education whilst only 79.4% of the Turkish teachers expressed their satisfaction with this item. Slightly similar responses were given to item 9 by both the

Turkish and the English teachers as 70.2% of the English and 79.4% of the Turkish respondents agreed or strongly agreed that rather than teaching pre-designed forms of knowledge, building students' abilities to understand the meaning and values of culture inherent in art is more important. Finally, the majority of the participants agreed or strongly agreed over item 10, as 97.9% of the English and 86.3% of their Turkish teachers indicated satisfaction.

To determine whether the preferences of the teachers on the category of visual culture showed any significant differences by country, independent t-tests were carried out and the results are presented in Table 18.

Table 18. Independent t-test results of teachers' preferences on visual culture by country

<i>Category</i>	<i>Country</i>	<i>N</i>	$\bar{X}$	<i>S_x</i>	<i>t</i>	<i>sd</i>	<i>p</i>
Visual culture	England	94	17.61	1.67	4.216	194	0.000*
	Turkey	102	16.33	2.45			

*p<0.05

As the data show, the teachers' scores on the four items in the category of visual culture were statistically significantly different by country ($t(194) = 4.216$; $p < 0.05$). The average scores of the English teachers (17.61 ± 1.67) in this category were higher than those of the Turkish teachers (16.33 ± 2.45). As the four questionnaire items related to visual culture referred to the principles of visual culture (although the term 'visual culture' was not directly used in the questions), I assume that the difference might be related to the lower awareness of the Turkish teachers about the educational form of visual culture (in some aspects of it), so that the content of visual culture might not be sensible to them. Although the questions were not asking teacher' knowledge about visual culture, this could be one of the reasons

why the Turkish teachers' scores were lower as they may not aware of its importance and practicality.. Basak (2021) recently explored the extent to which Turkish art teachers were informed about visual culture and found that 97.2% of the participants were not aware of the educational form which contains visual culture-related content because they had not received any training in this aspect. Kuru (2010) investigated art teacher education in Turkey with a focus on visual culture and reported that there was a need to retrain teachers in the entire concept of visual culture in order to improve their understanding and knowledge about it. As these previous studies confirmed the need to train teachers on visual culture in Turkey, I assume that the Turkish teachers who participated in this current study might have been confused when they encountered the visual culture-oriented questions, and therefore their scores on this approach were lower than those of the English teachers. A second reason might be related to the different approaches to visual culture in Turkey and England. In other words, this finding might be related to the different reflections of visual culture in the two countries in terms of the way in which visual culture is addressed in different countries' educational systems because each country has its own unique visual cultural traditions and forms (Freedman, 2019). This point is also discussed in more detail in the qualitative phase of this thesis (*see* Chapter 6).

4.1.3. Teachers' preferences on discipline-based art education (DBAE)

In order to explore the extent to which the Turkish and English art teachers preferred discipline-based art education as an educational approach in their art teaching, they were asked five specific questions. The frequencies and percentages of their responses to each of the five related questionnaire items were calculated and the results are presented in Table 19 and Figure 5.

Table 19. Art teachers' gradings of discipline-based art education

Items	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree	
	f	%	f	%	f	%	f	%	f	%
11. Teaching other art disciplines (for example, art history, aesthetics, art criticism) is an opportunity for all students to learn about art in depth.	0	0.0	1	0.5	10	5.1	82	41.8	103	52.6
12. Art and design education should enable students to learn about multiple art disciplines in addition to only art making.	0	0.0	1	0.5	5	2.6	88	44.9	102	52.0
13. Art and design education should be planned around teaching art using its components (such as art history, art criticism, aesthetics) in order to provide a deep understanding of art.	0	0.0	5	2.6	16	8.2	91	46.4	84	42.9
14. Art and design education should consider developing students' abilities in terms enabling them to make judgements about art and to learn to understand art in relation to culture in addition to making art.	2	1.0	4	2.0	7	3.6	92	46.9	91	46.4
15. Teaching other art disciplines (such as art history, art criticism, aesthetics) is not necessary.	5	2.6	10	5.1	12	6.1	84	42.9	85	43.4

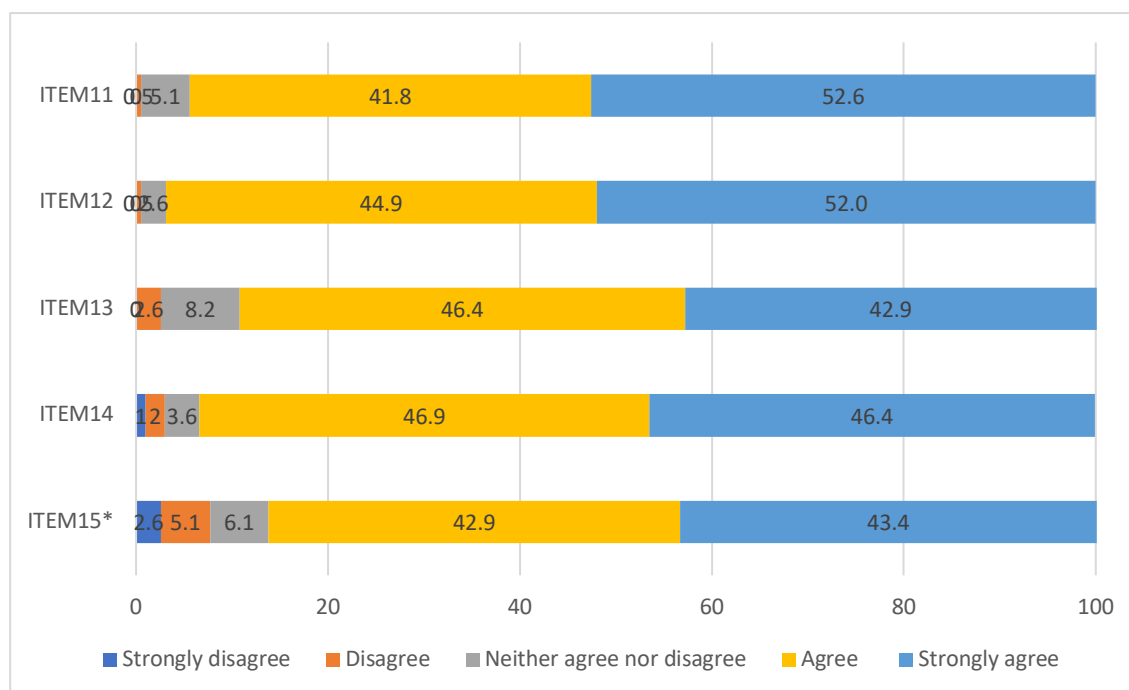


Figure 5. Teachers' gradings of discipline-based art education in percentages

*Item 11: Teaching other art disciplines (for example, art history, aesthetics, art criticism) is an opportunity for all students to learn about art in depth.

*Item 12: Art and design education should enable students to learn about multiple art disciplines in addition to only art making.

*Item 13: Art and design education should be planned around teaching art using its components (such as art history, art criticism, aesthetics) in order to provide a deep understanding of art.

*Item 14: Art and design education should consider developing students' abilities in terms enabling them to make judgements about art and to learn to understand art in relation to culture in addition to making art.

*Item 15: Teaching other art disciplines (such as art history, art criticism, aesthetics) is not necessary.

The results presented in Table 19 and Figure 5 show that majority of the respondents in both the Turkish and the English groups agreed or strongly agreed with all five items in the category of DBAE. The highest score (96.6%) was given to item 12 which asked whether the respondents agreed that art education should provide a learning process in multiple art disciplines (art history, art criticism, aesthetics) instead of only making art in art lessons. This was followed by item 11 with 94.4%, which stated that learning other art disciplines is an opportunity for students to understand art in depth. Slightly similar scores were given to item 14, as 93.3% of teachers believed that developing students' abilities (such as being able to understand, analyse and make judgements about art) should be taken into consideration

in art teaching. Following this, 89.3% of the teachers agreed that art education should be designed in a way which teaches art using other art disciplines such as art history, art criticism and aesthetics. Finally, 86.3% of the teachers believed that teaching art history, aesthetics and art criticism in art lessons is a necessity.

To understand the teachers' preferences for DBAE, descriptive statistics of the Turkish and English art teachers' scores on the five items in the DBAE category were calculated, and the results are presented in Table 20.

Table 20. Descriptive statistics of teachers' preferences over DBAE

Category	Item	N	Minimum	Maximum	Mean	S _x
Discipline-based arts education	11. Teaching other art disciplines (for example, art history, aesthetics, art criticism) is an opportunity for all students to learn about art in depth.	196				
	12. Art and design education should enable students to learn about multiple art disciplines in addition to only art making.	196	2	5	4,5	0,6
	13. Art and design education should be planned around teaching art using its components (such as art history, art criticism, aesthetics) in order to provide a deep understanding of art.	196	2	5	4,5	0,6
	14. Art and design education should consider developing students' abilities in terms enabling them to make judgements about art and to learn to understand art in relation to culture in addition to making art.	196	2	5	4,3	0,7
	15. Teaching other art disciplines (such as art history, art criticism, aesthetics) is not necessary.	196	1	5	4,4	0,7
	Sum	196	1	5	4,2	0,9
			14	25	21,8	2,6

The average rating of both the Turkish and the English respondents in the category of DBAE was 21.8 (± 2.6) and ranged from 14 to 25, which shows that the participants highly preferred DBAE as an approach in their art teaching. In the literature, some previous studies had reported different findings. Bertling and Moore (2021) found that in the US, art teachers' emphasis on DBAE was moderate as it was sixth highly emphasised approach among ten art educational approaches. This difference in findings might be related to the different importance given to DBAE in different countries as this current research was conducted in Turkey and England whilst Bertling and Moore's (2021) was conducted in US. The findings of the current study confirmed those of an international survey (InSEA survey) of DBAE by de Eça et al. (2017) who investigated what art teaching goals were given the highest and lowest importance by art teachers from twelve countries, including England and Turkey. The survey had ten goals, two of which were related to art history and art criticism, which are elements of DBAE. The findings showed that teachers' ratings were varied on these two goals. One of the goals which was related to art criticism was highly ranked ("developing empathy and appreciation for diverse viewpoints through looking and talking about art" with a 93.12 group rating). The other survey item was related to art history and was ranked lower by the art teachers ("transmissions of artistic achievements globally throughout art history" with a 76.26 group rating). This shows that teachers' emphasis on DBAE might differ on each DBAE component, and teachers' views on all of the individual elements of DBAE (art history, art criticism, aesthetics and art making) might need further investigation.

4.1.3.1. Teachers' preferences on DBAE by country

To explore whether the English and Turkish art teachers' preferences on DBAE differed by country, the frequencies and percentages of the participants' responses to the five items

related to DBAE were calculated by country, and the results can be compared in Table 21 and Figure 6.

Table 21. The frequencies and percentages of teachers' preferences on DBAE by country

<i>Category</i>			<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
	<i>Item</i>	<i>Country</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
Discipline-based arts education	11	England	0	0.0%	0	0.0%	2	2.1%	36	38.3%	56	59.6%
		Turkey	0	0.0%	1	1.0%	8	7.8%	46	45.1%	47	46.1%
	12	England	0	0.0%	1	1.1%	2	2.1%	35	37.2%	56	59.6%
		Turkey	0	0.0%	0	0.0%	3	2.9%	53	52.0%	46	45.1%
	13	England	0	0.0%	3	3.2%	12	12.8%	43	45.7%	36	38.3%
		Turkey	0	0.0%	2	2.0%	4	3.9%	48	47.1%	48	47.1%
	14	England	0	0.0%	0	0.0%	3	3.2%	46	48.9%	45	47.9%
		Turkey	2	2.0%	4	3.9%	4	3.9%	46	45.1%	46	45.1%
	15	England	1	1.1%	2	2.1%	8	8.5%	44	46.8%	39	41.5%
		Turkey	4	3.9%	8	7.8%	4	3.9%	40	39.2%	46	45.1%

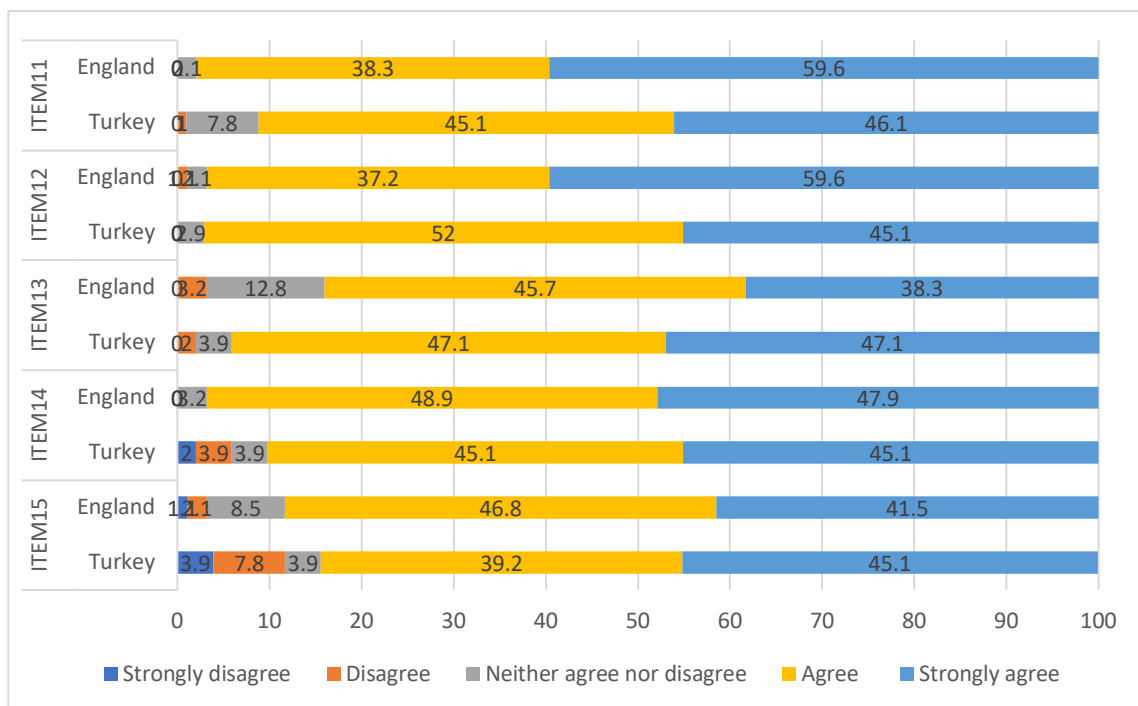


Figure 6. Teachers' gradings of DBAE by country as percentages

*Item 11: Teaching other art disciplines (for example, art history, aesthetics, art criticism) is an opportunity for all students to learn about art in depth.

*Item 12: Art and design education should enable students to learn about multiple art disciplines in addition to only art making.

*Item 13: Art and design education should be planned around teaching art using its components (such as art history, art criticism, aesthetics) in order to provide a deep understanding of art.

*Item 14: Art and design education should consider developing students' abilities in terms enabling them to make judgements about art and to learn to understand art in relation to culture in addition to making art.

*Item 15: Teaching other art disciplines (such as art history, art criticism, aesthetics) is not necessary.

The results shown in Table 21 and Figure 6 show that the Turkish and English teachers' responses did not differ significantly by country. Generally, the majority of the views in the two countries was agreement with all five items in this category. For item 11, the combined 'agree' and 'strongly agree' responses were 97.9% for the English teachers' and 91.2% for the Turkish teachers' belief that learning art with its component parts of art history, aesthetics and art criticism provides a deep understanding for pupils. Similar scores were given to item 12, as 96.8% of the English teachers and 97.1% of the Turkish teachers believed that art should be taught with multiple art disciplines instead of only making art. The responses to item 13 showed that 94.2% of the Turkish participants believed that art education should be planned around its components to teach art in a comprehensive way,

whereas a slightly lower score of 84.0% was given to this item by the English teachers. Regarding item 14, which asked if the teachers agreed that developing students' abilities to criticise art and understand art within its cultural context should be considered in art education, a high level of agreement was shown by English teachers with 96.8% and the Turkish teachers with 90.2%. The final item (item 15) in this category had the lowest scores in both groups as 88.8% of the English teachers and 84.3% of the Turkish teachers agreed or strongly agreed that using art history, art criticism and aesthetics in art teaching is a necessity.

To explore whether the English and Turkish teachers' preferences on DBAE significantly differed by country, independent t-tests were carried out and the results are set out in Table 22.

Table 22. Independent t-test results of teachers' preferences on DBAE by country

<i>Category</i>	<i>Country</i>	<i>N</i>	$\bar{X}$	S_x	<i>t</i>	<i>sd</i>	<i>p</i>
Discipline-based arts education	England	94	22.02	2.41	1.174	194	0.242
	Turkey	102	21.59	2.72			

As Table 22 shows, the Turkish and English art teachers' scores for the items in the DBAE category were not significantly statistically differed by country ($t(194)=1,174$; $p>0,05$). In other words, both the English and the Turkish art teachers highly preferred using DBAE in their art teaching. Bearing in mind that DBAE is an old approach in art education (Eisner, 2002; Dobbs, 2004; Seidel et al., 2009), and its low appearance in the recent literature (Bertling & Moore, 2021), this finding confirms that it is still up-to-date and relevant in art teaching (Dias et al., 2017).

4.1.4. Teachers' preferences on creative self-expression

The opinions of the Turkish and English art teachers were sought on the extent to which they preferred to adopt creative self-expression as an approach to art education. The survey tool had six items related to this approach and the quantitative findings are presented in Table 23 and Figure 7.

Table 23. Art teachers' gradings of the creative self-expression approach

Items	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree	
	f	%	f	%	f	%	f	%	f	%
16. Art and design education should be planned around developing self-expression skills in creative ways.	0	0.0	2	1.0	10	5.1	98	50.0	86	43.9
17. The quality of students' artworks should be the main assessment criterion.	19	9.7	61	31.1	50	25.5	56	28.6	10	5.1
18. Art and design education should consider providing an outlet for the creative impulse.	1	0.5	3	1.5	9	4.6	99	50.5	84	42.9
19. Teacher intervention should be limited in art and design education in order to let students express their ideas in creative ways.	6	3.1	51	26.0	38	19.4	71	36.2	30	15.3
20. The nature of art lessons requires freedom in art making.	1	0.5	7	3.6	20	10.2	107	54.6	61	31.1
21. Students' art making should be fully under the control of the teacher in art and design education.	11	5.6	31	15.8	36	18.4	88	44.9	30	15.3

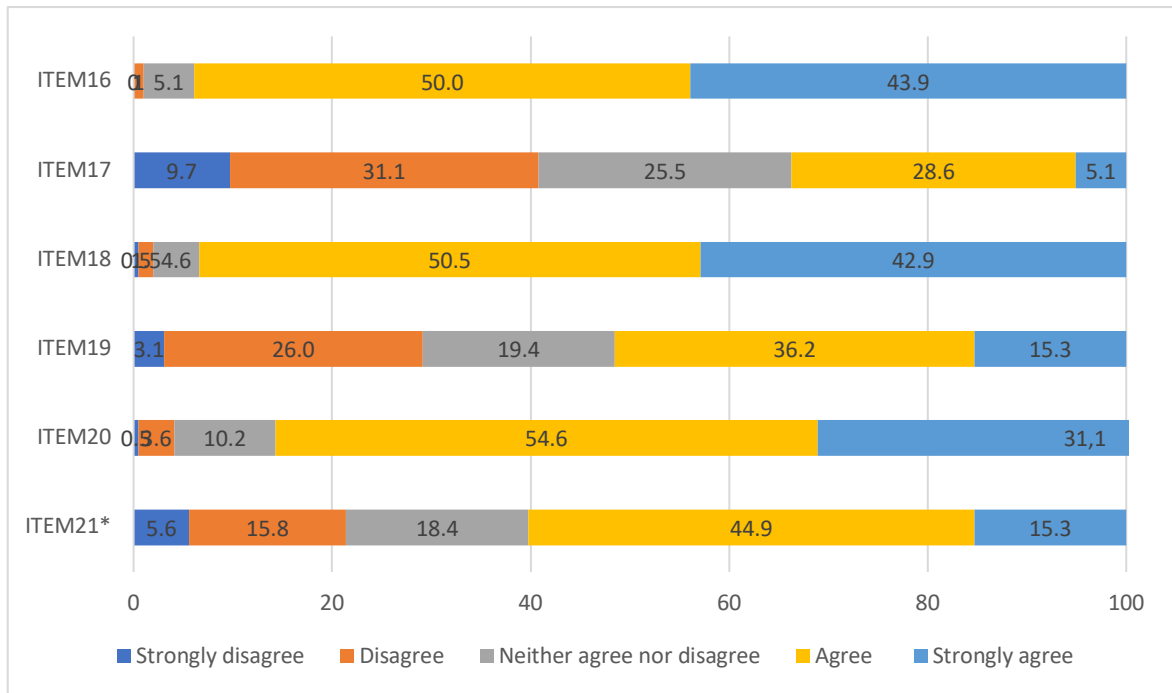


Figure 7. Teachers' gradings of the creative self-expression approach as percentages

*Item 16: Art and design education should be planned around developing self-expression skills in creative ways.

*Item 17: The quality of students' artworks should be the main assessment criterion.

*Item 18: Art and design education should consider providing an outlet for the creative impulse.

*Item 19: Teacher intervention should be limited in art and design education in order to let students express their ideas in creative ways.

*Item 20: The nature of art lessons requires freedom in art making.

*Item 21: Students' art making should be fully under the control of the teacher in art and design education.

The results in Table 23 and Figure 7 show that the responses to each of the six items in this category varied. Starting with item 16, which was given the highest percentage, the majority (93.9%) of the Turkish and English art teachers agreed or strongly agreed with the need for art curriculums to be developed to promote students' creative-self-expression skills. A similar rating was given to item 18, as 93.4% of the teachers believed that creative thinking should be an outlet of art education. Following this, 85.7% of the respondents expressed satisfaction with item 20, on whether students' freedom in art making is a requirement in art lessons in terms of the nature of the subjects. Less agreement was given to item 21 as 60.2% of the respondents believed that students should not be fully guided by their art

teachers while they are making art. A similar response was given to item 19, as 51.5% of the teachers believed that teachers' interaction should be minimised in order to allow pupils to express themselves creatively. The lowest degree of agreement was shown for item 17 as only 33.7% of the teachers agreed that the main criterion of assessment should not be the quality of students' artworks whereas 40.8% of them disagreed with this item. This means that more respondents prioritised students' learning in art or developing skills while making art than those who found assessing the quality of art works to be more important.

The descriptive statistical results regarding the respondents' preferences on creative self-expression are shown in Table 24.

Table 24. Descriptive statistics of teachers' preferences on the category of creative self-expression

Category	Items	N	Minimum	Maximum	Mean	S_x
Creative self-expression	16. Art and design education should be planned around developing self-expression skills in creative ways.	196	2.00	5.00	4.4	0.6
	17. The quality of students' artworks should be the main assessment criterion.	196	1.00	5.00	2.9	1.1
	18. Art and design education should consider providing an outlet for the creative impulse.	196	1.00	5.00	4.3	0.7
	19. Teacher intervention should be limited in art and design education in order to let students express their ideas in creative ways.	196	1.00	5.00	3.3	1.1
	20. The nature of art lessons requires freedom in art making.	196	1.00	5.00	4.1	0.8
	21. Students' art making should be fully under the control of the teacher in art and design education.	196	1.00	5.00	3.5	1.1
	Sum	196	11.00	30.00	22.5	2.5

The scores of the respondents showed that items 24 and 18 were the most agreed ones and that the least agreement was given to item 17. The ratings of the six items regarding creative self-expression varied between 11 and 30 with an average rating of 22.5 (± 2.5). In general, the art teachers' scores given to creative self-expression were moderate. This finding is in line with those of the InSEA survey report, as the participants' scores given to self-expression in that survey were moderate (de Eça et al., 2017). Although creative self-expression is a very old and well-established approach to art education (Eisner, 2002; Zimmerman, 2010), the emphasis given to it by the participants in the current study was not particularly high. This might be related to its unclear position in art education because it is mostly considered as a natural outcome of art education instead of a pre-designed educational form in the curriculum (Cunliffe, 1998). The six items in the questionnaire referred to its position in the curriculum, to assessment procedures or to the teacher's role in art education involving creative self-expression, so I assume that the teacher participants might not agree with some elements of such a form of art education, but they might nevertheless consider creative self-expression to be an important form in art teaching. In the qualitative section of this thesis, this finding will be clarified by the data obtained from the interviewees and their responses will be discussed in greater detail (*see* Chapter 6).

4.1.4.1. Teachers' preferences on creative self-expression by country

To explore whether the English and Turkish art teachers' preferences on creative self-expression as an approach to art teaching differed by country, the frequencies and percentages of their responses to the six items related to creative self-expression were calculated by country, and the results can be compared in Table 25 and Figure 8.

Table 25. The frequencies and percentages of teachers' preferences on creative self-expression by country

Category		Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		
Items	Country	f	%	f	%	f	%	f	%	f	%	
Creative self-expression	16	England	0	0%	1	1.1%	8	8.5%	48	51.1%	37	39.4%
		Turkey	0	0%	1	1.0%	2	2.0%	50	49.0%	49	48.0%
	17	England	2	2.1%	26	27.7%	24	25.5%	33	35.1%	9	9.6%
		Turkey	17	16.7%	35	34.3%	26	25.5%	23	22.5%	1	1.0%
	18	England	0	0.0%	0	0.0%	6	6.4%	53	56.4%	35	37.2%
		Turkey	1	1.0%	3	2.9%	3	2.9%	46	45.1%	49	48.0%
	19	England	4	4.3%	36	38.3%	24	25.5%	24	25.5%	6	6.4%
		Turkey	2	2.0%	15	14.7%	14	13.7%	47	46.1%	24	23.5%
	20	England	0	0.0%	5	5.3%	20	21.3%	53	56.4%	16	17.0%
		Turkey	1	1.0%	2	2.0%	0	0.0%	54	52.9%	45	44.1%
21	England	1	1.1%	2	2.1%	18	19.1%	49	52.1%	24	25.5%	
	Turkey	10	9.8%	29	28.4%	18	17.6%	39	38.2%	6	5.9%	

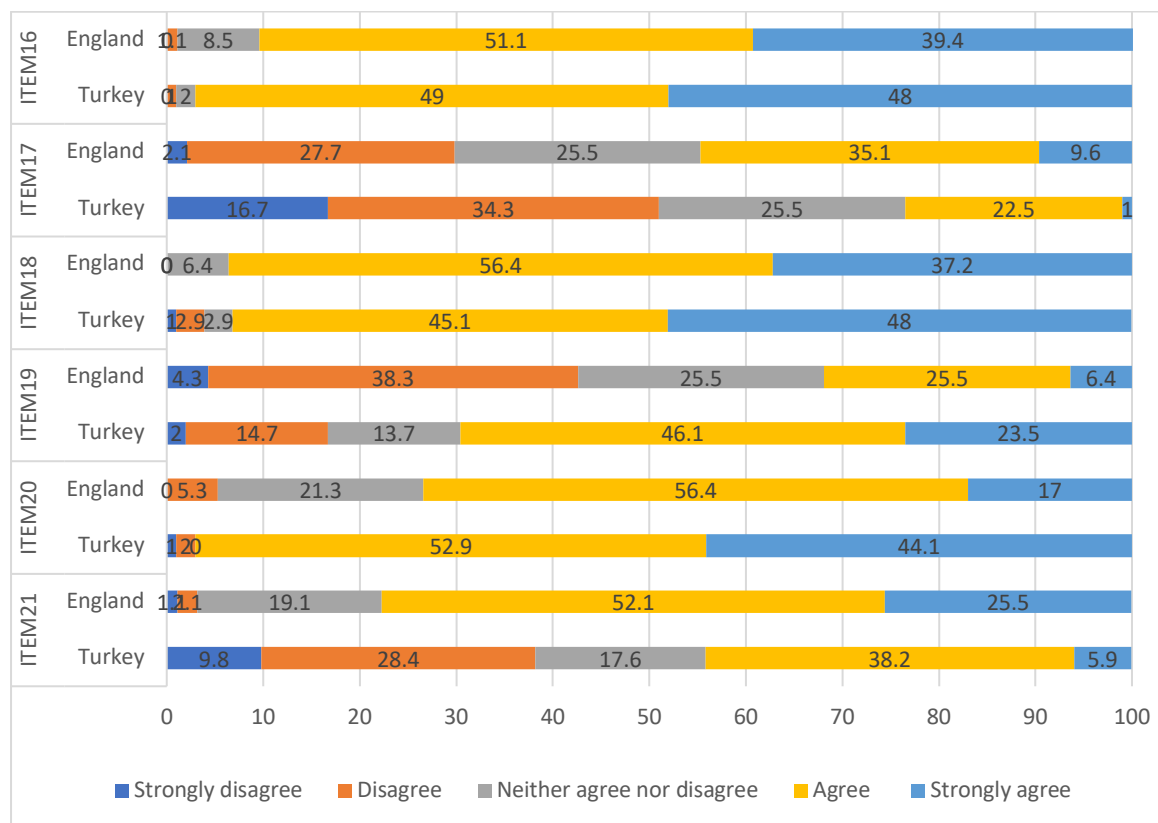


Figure 8. Teachers' gradings of creative self-expression by country as percentages

*Item 16: Art and design education should be planned around developing self-expression skills in creative ways.

*Item 17: The quality of students' artworks should be the main assessment criterion.

*Item 18: Art and design education should consider providing an outlet for the creative impulse.

*Item 19: Teacher intervention should be limited in art and design education in order to let students express their ideas in creative ways.

*Item 20: The nature of art lessons requires freedom in art making.

*Item 21: Students' art making should be fully under the control of the teacher in art and design education.

The results set out in Table 25 and Figure 8 show that the Turkish and English teachers' responses to item 16 revealed a high degree of agreement. In both countries, the teachers agreed that developing students' creative self-expression skills should be included in the curriculum with 97.0% agreement in England and 90.5% in Turkey. The responses to item 17 showed a low level of agreement in both countries and differed by country, as 44.7% of the English teachers thought that students' artworks should be the main criterion in

assessment in terms of their quality whilst only 23.5% of the Turkish teachers agreed with this item. Similar degrees of agreement were given to item 18 in both countries as 93.6% of the English teachers and 93.1% of the Turkish teachers agreed that the creative desire should be considered as an outlet provided by art education. The responses to item 19 differed by country; only 31.9% of the English teachers indicated agreement with minimising the teacher's intervention in students' art making in order to contribute to developing their self-expression skills, whilst 69.6% of the Turkish teachers agreed with this item. Similarly, the responses to item 20 showed a difference by country as 73.4% of the English teachers expressed agreement with students' freedom in art making in terms of the nature of art. Finally, a higher degree of agreement was given by the English group to item 21 than by the Turkish teachers, as 77.6% of the English respondents believed that teachers should not fully direct students while they are making art, whereas 44.1% of the Turkish group agreed with this statement.

In order to explore whether the English and Turkish teachers' preferences on creative self-expression statistically differed by country, independent t-tests were carried out and the results are presented in Table 26.

Table 26. independent t-test results of teachers' preferences on creative self-expression by country

<i>Category</i>	<i>Country</i>	<i>N</i>	<i>$\bar{X}$</i>	<i>S_x</i>	<i>t</i>	<i>sd</i>	<i>p</i>
Creative self-expression	England	94	22.57	2.66	0.178	194	0.859
	Turkey	102	22.51	2.42			

5.

As Table 26 shows, the Turkish and English art teachers' preferences did not statistically significantly differ by country ($t(194)=0.178$; $p>0,05$), although their responses to the six items were varied. This might have been because of the differences between Turkey and

England and their educational systems. In other words, they might prefer some concepts of creative self-expression but not agree with others. So, their preferences or understandings regarding a specific educational approach show differences in accordance with the extent to which it is applicable in their country's educational system because support for an educational approach will inevitably differ according to the conditions and situations where it will be implemented (Hunkins & Ornstein, 2018).

4.1.5. Teachers' preferences on the arts and cognitive development

The opinions of the Turkish and English art teachers were sought on the extent to which they preferred to use the arts and cognitive development as an approach in art teaching. The survey tool had six items related to this approach and the quantitative findings are presented in Table 27 and Figure 9.

Table 27. Art teachers' gradings of the arts and cognitive development approach

Items	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
22. The basic goal of the curriculum should be the development of students' cognitive skills, such as memorising, hypothesizing, problem-solving, analysing, and synthesizing, which can be applied to the learning of virtually anything.	7	3.6	39	19.9	44	22.4	75	38.3	31	15.8
23. Art education should not be considered as a way of developing cognitive skills as it only requires art making.	9	4.6	33	16.8	20	10.2	85	43.4	49	25.0
24. Assessing students' levels and forms of thinking as well as their ability to explore knowledge is most important.	3	1.5	17	8.7	33	16.8	89	45.4	54	27.6
25. Art and design education should be planned around contributing to the development of subtle forms of thinking.	2	1.0	16	8.2	41	20.9	106	54.1	31	15.8
26. The curriculum should require teachers to teach thinking skills systematically.	3	1.5	25	12.8	44	22.4	94	48.0	30	15.3
27. The art and design curriculum should be planned around cognitive development.	1	0.5	37	18.9	47	24.0	99	50.5	12	6.1

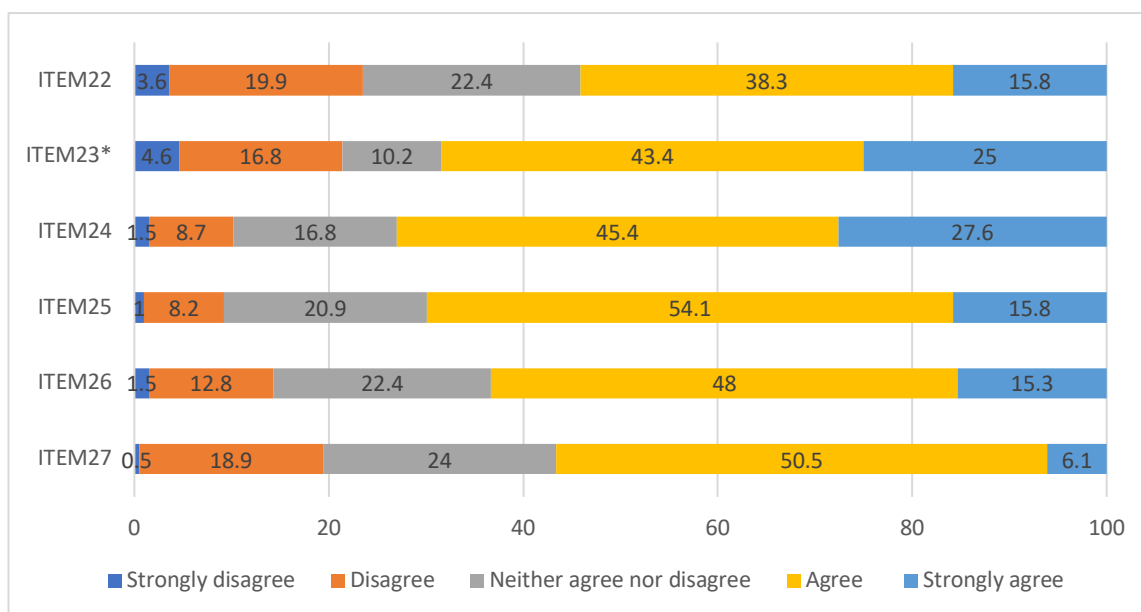


Figure 9. Teachers' gradings of the arts and cognitive development approach in percentages

*Item 22: The basic goal of the curriculum should be the development of students' cognitive skills, such as memorising, hypothesizing, problem-solving, analysing, and synthesizing, which can be applied to the learning of virtually anything.

*Item 23: Art education should not be considered as a way of developing cognitive skills as it only requires art making.

*Item 24: Assessing students' levels and forms of thinking as well as their ability to explore knowledge is most important.

*Item 25: Art and design education should be planned around contributing to the development of subtle forms of thinking.

*Item 26: The curriculum should require teachers to teach thinking skills systematically.

*Item 27: The art and design curriculum should be planned around cognitive development.

The data provided in Table 27 and Figure 9 show that the highest agreement in this category was given to item 24 as 73.0% of the respondents believed in the essentiality of evaluating students' levels and forms of thinking as well as their abilities to investigate knowledge. Following this, 69.9% of the respondents expressed agreement or strong agreement that promoting the development of subtle modes of thinking should be the main aim of art education. A similar degree of agreement was given to item 23, as 68.4% of the participants believed that art making is not the only requirement in art education and that it should be viewed as a means of improving cognitive abilities. Similarly, 63.3% of the respondents indicated a satisfaction or strong satisfaction with the statement about teachers being

required by the curriculum to teach thinking skills in a systematic way. Slightly lower agreement was given to item 27 as 56.6% of the teachers believed that the cognitive growth of students should be the focus of the art and design curriculum. The least agreed item in the category was item 22 with 54.1% of the teachers agreeing that the primary purpose of the curriculum should be to help students to develop cognitive skills such as memorising, hypothesizing, problem-solving, analysing and synthesizing.

In order to see the average scores of the teachers' preferences on the art and cognitive development approach to art teaching, the descriptive statistical results are shown in Table 28.

Table 28. Descriptive statistics of teachers' preferences on the category of the arts and cognitive development

<i>Category</i>	<i>Items</i>	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>S_x</i>
The arts and cognitive development	22. The basic goal of the curriculum should be the development of students' cognitive skills, such as memorising, hypothesizing, problem-solving, analysing, and synthesizing, which can be applied to the learning of virtually anything.	196	1.00	5.00	3.4	1.1
	23. Art education should not be considered as a way of developing cognitive skills as it only requires art making.	196	1.00	5.00	3.7	1.2
	24. Assessing students' levels and forms of thinking as well as their ability to explore knowledge is most important.	196	1.00	5.00	3.9	1.0
	25. Art and design education should be planned around contributing to the development of subtle forms of thinking.	196	1.00	5.00	3.8	0.9
	26. The curriculum should require teachers to teach thinking skills systematically.	196	1.00	5.00	3.6	0.9
	27. The art and design curriculum should be planned around cognitive development.	196	1.00	5.00	3.4	0.9
	Sum	196	12.00	30.00	21.8	3.4

The results set out in Table 28 show that the scores of the respondents for the six items from the category of the arts and cognitive development ranged from 12 to 30, with an average of 21.80 (± 3.4). In general, the teachers' preference for the arts and cognitive development was moderate. As the arts and cognitive development approach was strongly supported by educators and researchers in the related literature (Efland, 2002; Marshall & D'Adamo, 2018; Marosi, 2021), I assume that the current finding of participants' lower agreement with the cognitive development-oriented questionnaire items might be related to its lower position among highly popular and influential approaches (Freedman, 2003) in the same survey tool. Also, cognitive development might be considered as a skill or an educational goal by teacher participants rather than a form of curriculum approach. The results of the InSEA survey (Eça et al., 2017) support this assumption as when teachers were asked to rank the goals of art education, the cognitive development related goal was ranked as highly important teaching goal.

4.1.5.1. Teachers' preferences on the arts and cognitive development by country

In order to explore whether the English and Turkish art teachers' preferences on the arts and cognitive development differed by country, the frequencies and percentages of their responses to the five items related to creative self-expression were calculated by country and the results can be compared in Table 29 and Figure 10.

Table 29. The frequencies and percentages of teachers' preferences on the arts and cognitive development approach by country

<i>Category</i>	<i>Items</i>	<i>Country</i>	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree not disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
			<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
The arts and cognitive development	22	England	4	4.3%	26	27.7%	24	25.5%	28	29.8%	12	12.8%
		Turkey	3	2.9%	13	12.7%	20	19.6%	47	46.1%	19	18.6%
	23	England	1	1.1%	3	3.2%	10	10.6%	47	50.0%	33	35.1%
		Turkey	8	7.8%	30	29.4%	10	9.8%	38	37.3%	16	15.7%
	24	England	1	1.1%	17	18.1%	30	31.9%	34	36.2%	12	12.8%
		Turkey	2	2.0%	0	0.0%	3	2.9%	55	53.9%	42	41.2%
	25	England	0	0.0%	4	4.3%	36	38.3%	49	52.1%	5	5.3%
		Turkey	2	2.0%	12	11.8%	5	4.9%	57	55.9%	26	25.5%
	26	England	2	2.1%	15	16.0%	34	36.2%	36	38.3%	7	7.4%
		Turkey	1	1.0%	10	9.8%	10	9.8%	58	56.9%	23	22.5%
	27	England	0	0.0%	19	20.2%	34	36.2%	40	42.6%	1	1.1%
		Turkey	1	1.0%	18	17.6%	13	12.7%	59	57.8%	11	10.8%

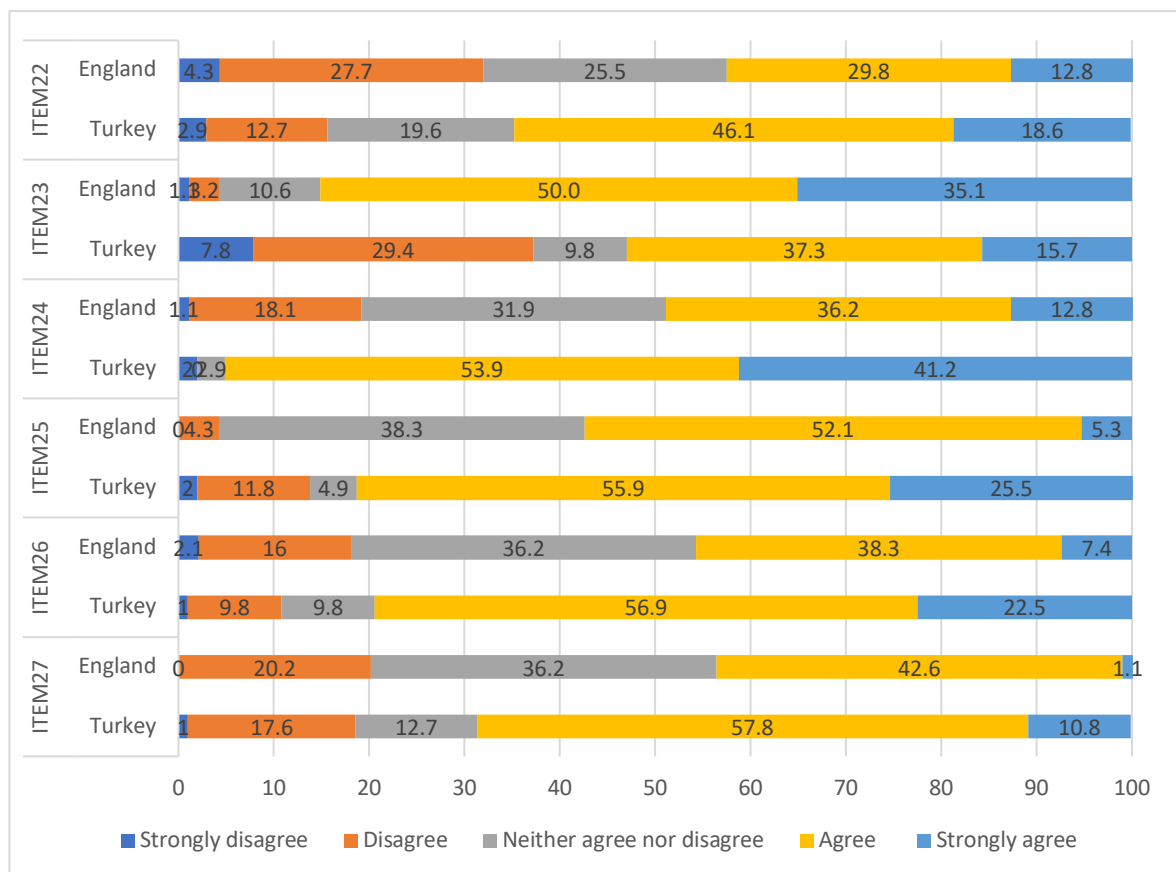


Figure 10. Teachers' gradings of the arts and cognitive development approach by country in percentages

*Item 22: The basic goal of the curriculum should be the development of students' cognitive skills, such as memorising, hypothesizing, problem-solving, analysing, and synthesizing, which can be applied to the learning of virtually anything.

*Item 23: Art education should not be considered as a way of developing cognitive skills as it only requires art making.

*Item 24: Assessing students' levels and forms of thinking as well as their ability to explore knowledge is most important.

*Item 25: Art and design education should be planned around contributing to the development of subtle forms of thinking.

*Item 26: The curriculum should require teachers to teach thinking skills systematically.

*Item 27: The art and design curriculum should be planned around cognitive development.

The results set out in Table 29 and Figure 10 show that the average rating of the responses to the six items in this category differed by country. Starting with item 22, 42.6% of the English teachers and 64.7% of the Turkish respondents believed that the main goal of the art curriculum should be to assist pupils in developing cognitive skills such as memorising, hypothesizing, problem-solving, analysing and synthesizing. The responses to item 23,

which asked for teachers' opinions on whether art education should be considered as a way to improve cognitive abilities rather than only practising art showed a higher level of agreement in the English group with 85.1% and less agreement in the Turkish group with 53.0%. The Turkish and English participants' responses to item 24, which stated that evaluation of students' levels and types of thinking, as well as their capacity to investigate knowledge is important, differed by country, with 49.0% of the English teachers and 95.1% of the Turkish teachers agreeing with the statement. The responses to item 25 also differed by country, as 57.4% of the English teachers agreed or strongly agreed that promoting the development of subtle modes of thinking should be the main aim of art education, whilst a far higher percentage of agreement to this statement was given by Turkish group with 81.4%. Similarly, a higher degree of agreement was given by the Turkish participants to item 26, believing that art teachers should be expected to teach thinking skills systematically with 79.4%, whereas fewer English teachers (45.7%) agreed with this statement. Finally, 68.6% of the Turkish teachers expressed satisfaction or strong satisfaction with students' cognitive development being the focus of art education whilst only 43.7% of the English teachers agreed with this item.

In order to determine whether the English and Turkish teachers' preferences on the category of the arts and cognitive development were statistically different by country, independent t-tests were carried out and the results are presented in Table 30.

Table 30. Independent t-test results of teachers' preferences on the arts and cognitive development approach by country

<i>Category</i>	<i>Country</i>	<i>N</i>	$\bar{X}$	S_x	<i>t</i>	<i>sd</i>	<i>p</i>
The arts and cognitive development	England	94	20.91	3.34	3.639	194	0.000*
	Turkey	102	22.62	3.21			

*p<0,05

The data presented in Table 30 show that the Turkish and English group' scores were statistically significantly different by country ($t(194)=3.639$; $p<0,05$) as the Turkish teachers' average ratings (22.62 ± 3.21) were higher than those of the English teachers (20.91 ± 3.34). This means that the arts and cognitive development approach to art education was more preferred by the Turkish teachers than by the English teachers. This might be related to Turkish teachers' high tendency to support students' cognitive abilities, and not just their art creation, which is what Eisner (2002) suggested that the position of cognitive development in an art curriculum should look like. Also this finding might be related to the implications of Bloom's taxonomy in teacher education programmes in Turkey (Ülger, 2020) as Bloom's taxonomy links six level of the cognitive process; knowledge, comprehension, application, analysis, synthesis and evaluation (DeWaelshche, 2015). From this point of view, this can be regarded as an expected result in that the Turkish participants would have a high awareness of and tendency towards the arts and cognitive development approach due to the dominant structure of the curriculum which they use both in their own education and while practising their profession.

4.1.6. Teachers' preferences on the creative problem-solving approach

The opinions of the Turkish and English art teachers were sought on the extent to which they preferred to use creative problem-solving as an approach in their art teaching. The survey tool had four items related to this approach. The quantitative findings are presented in Table 31 and Figure 11.

Table 31. Art teachers' gradings of the creative problem-solving approach

<i>Items</i>	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
28. Art and design education cannot contribute to developing students' problem-solving skills in creative ways.	2	1.0	10	5.1	7	3.6	75	38.3	102	52.0
29. Developing students' problem-solving skills should be the main priority in art and design education.	5	2.6	58	29.6	54	27.6	62	31.6	17	8.7
30. Group work is a significant opportunity for students to develop creative problem-solving skills.	0	0.0	6	3.1	19	9.7	130	66.3	41	20.9
31. Art and design education should be planned around encouraging students to solve problems in a creative way.	2	1.0	12	6.1	19	9.7	128	65.3	35	17.9

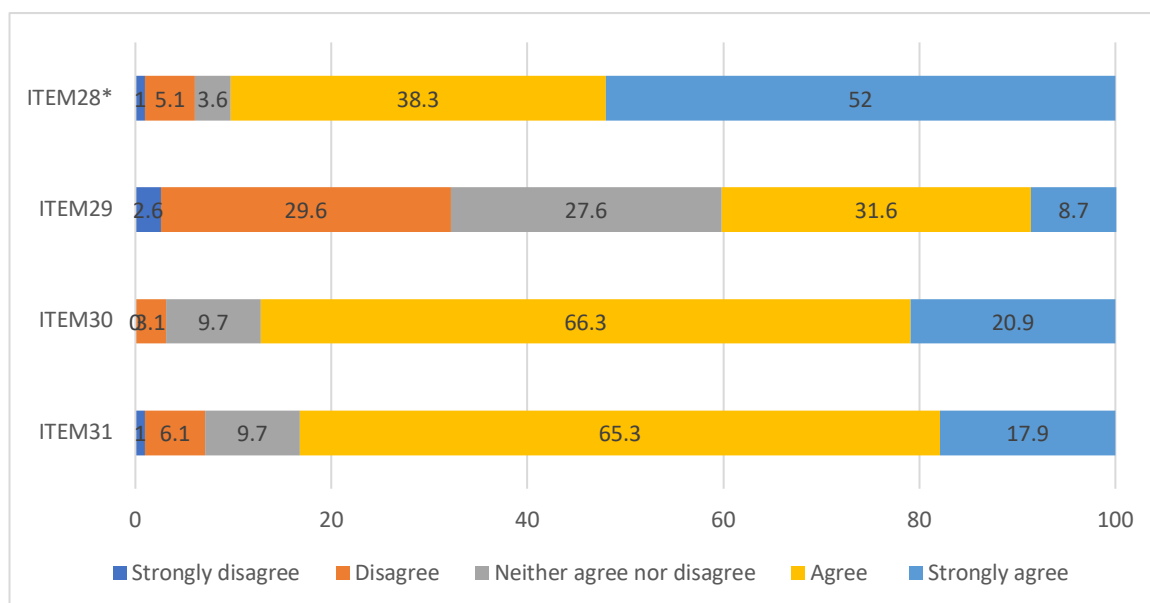


Figure 11. Teachers' gradings of creative problem-solving as percentages

*Item 28: Art and design education cannot contribute to developing students' problem-solving skills in creative ways.

*Item 29: Developing students' problem-solving skills should be the main priority in art and design education.

*Item 30: Group work is a significant opportunity for students to develop creative problem-solving skills.

*Item 31: Art and design education should be planned around encouraging students to solve problems in a creative way.

As can be seen from data presented in Table 31 and Figure 11, item 28 was the highest scored in the category, as 90.3% of the respondents believed that art and design education contributes to students' problem-solving skills. This was followed by respondents' agreement with item 30 which stated that group work in art education is an opportunity to develop pupils' creative problem-solving skills, with 87.2%. A slightly similar level of agreement was given to item 31 as 83.2% of the teachers agreed with the necessity of structuring art and design education in terms of encouraging pupils to use their imagination to solve problems. Finally, item 29 was the least agreed item in the category as only 40.3% of the respondents believed that the main goal of art and design education should be to improve pupils' creative problem-solving abilities. These results show that developing

students' creative problem-solving skills is considered to be an important goal in art teaching but not as the primary focus.

In order to present the average scores of teacher's preferences on the category of creative problem-solving, the descriptive statistical results are shown in Table 32.

Table 32. Descriptive statistics of teachers' preferences on the category of creative problem-solving

<i>Category</i>	<i>Item</i>	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>S_x</i>
Creative problem-solving	28. Art and design education cannot contribute to developing students' problem-solving skills in creative ways.	196	1.00	5.00	4.4	0.9
	29. Developing students' problem-solving skills should be the main priority in art and design education.	196	1.00	5.00	3.1	1.0
	30. Group work is a significant opportunity for students to develop creative problem-solving skills.	196	2.00	5.00	4.1	0.7
	31. Art and design education should be planned around encouraging students to solve problems in a creative way.	196	1.00	5.00	3.9	0.8
	Sum	196	8.00	20.00	15.5	2.2

The results set out in Table 32 show that the ratings given by the Turkish and English respondents to the four items regarding creative problem-solving varied between 8 and 20 with an average of 15.5 (± 2.2). In general, both the Turkish and the English teachers' preference of creative problem-solving was moderate. This finding is not in line with those of some previous studies in the related literature (Milbrandt, 2002; de Eça et al., 2017) as creative problem-solving was found to be highly ranked by art teachers in their findings. As the questionnaire items were related to two main points (developing pupils' creative problem-solving skills and impact of art on this, and designing art curriculums around creative problem-solving), the respondents' lower level of agreement was on the items which related to placing and prioritising this approach in the curriculum. It can therefore be said that the teachers believed in the strong connection of art education and creative problem-solving but that it was not their priority in art education.

4.1.6.1. Teachers' preferences on creative problem-solving by country

In order to find whether the English and Turkish art teachers' preferences on the category of creative problem-solving differed by country, the frequencies and percentages of the participants' responses to the four items related to creative problem-solving were calculated by country, and the results can be compared in Table 33 and Figure 12.

Table 33. The frequencies and percentages of teachers' preferences on creative problem-solving

<i>Category</i>	<i>Items</i>	<i>Country</i>	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
			<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
Creative problem-solving	28	England	0	0.0%	2	2.1%	3	3.2%	34	36.2%	55	58.5%
		Turkey	2	2.0%	8	7.8%	4	3.9%	41	40.2%	47	46.1%
	29	England	3	3.2%	36	38.3%	35	37.2%	18	19.1%	2	2.1%
		Turkey	2	2.0%	22	21.6%	19	18.6%	44	43.1%	15	14.7%
	30	England	0	0.0%	4	4.3%	15	16.0%	65	69.1%	10	10.6%
		Turkey	0	0.0%	2	2.0%	4	3.9%	65	63.7%	31	30.4%
	31	England	0	0.0%	6	6.4%	14	14.9%	63	67.0%	11	11.7%
		Turkey	2	2.0%	6	5.9%	5	4.9%	65	63.7%	24	23.5%

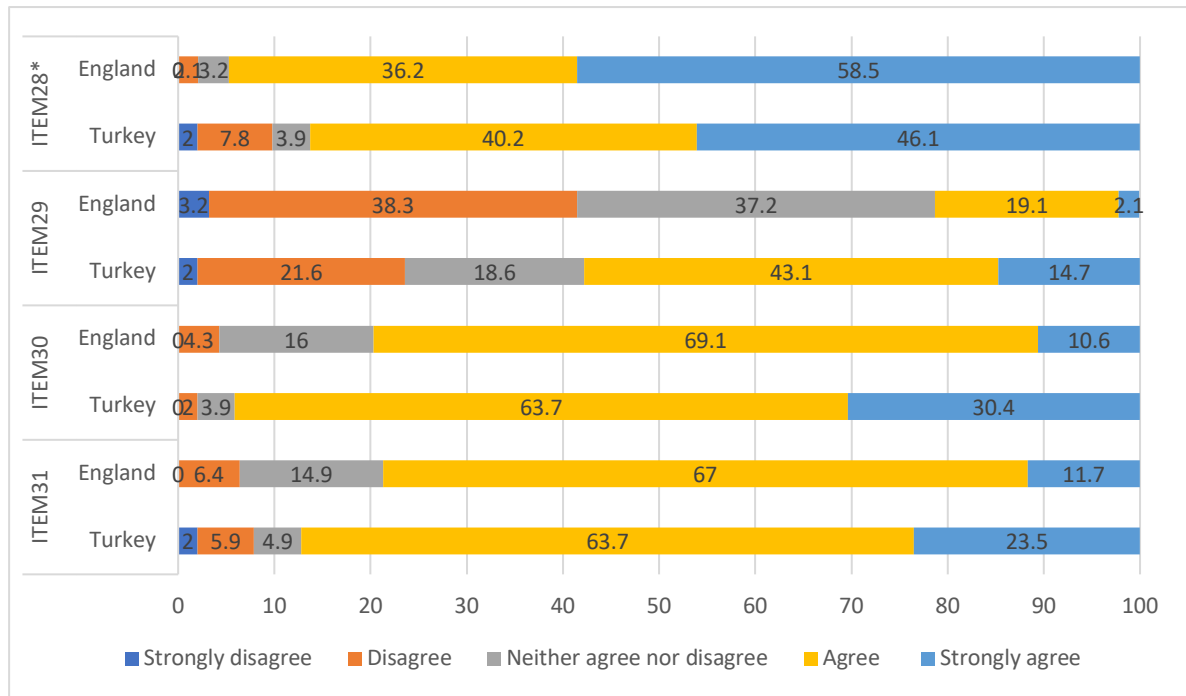


Figure 12. Teachers' gradings of creative problem-solving by country as percentages

*Item 28: Art and design education cannot contribute to developing students' problem-solving skills in creative ways.

*Item 29: Developing students' problem-solving skills should be the main priority in art and design education.

*Item 30: Group work is a significant opportunity for students to develop creative problem-solving skills.

*Item 31: Art and design education should be planned around encouraging students to solve problems in a creative way.

As can be seen from the data set out in Table 33 and Figure 12, the responses to the four items in this category differed by country. Combining the 'agree' and 'strongly agree' responses, the Turkish teachers' agreements were higher than those of the English teachers in general. Starting with item 28, the majority (94.7%) of the English participants believed that art and design education contributes to students' creative problem-solving skills whilst the Turkish teachers' level of agreement was slightly lower at 86.3%. The responses to item 29 showed a very low level of agreement in the English group as only 21.2% of them believed that creative problem-solving should be the primary objective in art and design education, whereas slightly higher agreement (57.8%) was given by the Turkish group to this statement. The responses given to item 30 showed a high degree of agreement in Turkey

as 94.1% of the Turkish teachers agreed that group work is a significant opportunity in terms of encouraging students to solve problems in a creative way, whilst less agreement (79.7%) was given by the English teachers to this item. Regarding item 31, 87.2% of the Turkish teachers agreed that art and design education should be structured in such a way as to inspire students to solve problems using their imagination, whereas the overall agreement was slightly lower in England with 78.7%.

Independent t-tests were carried out to see whether the preferences on the category of creative problem-solving differed statistically by nation and the results are reported in Table 34.

Table 34. Independent t-test results of teachers' preferences on creative problem-solving by country

<i>Category</i>	<i>Country</i>	<i>N</i>	$\bar{X}$	S_x	<i>t</i>	<i>sd</i>	<i>p</i>
Creative problem-solving	England	94	15.00	1.80	3.004	194	0.003*
	Turkey	102	15.91	2.38			

* $p < 0.05$

The data in Table 34 show that the Turkish and English groups' scores were statistically different by country ($t(194)=3,004$; $p<0,05$) as the Turkish teachers' average ratings ($15,00\pm1.80$) were higher than those of the English teachers (15.91 ± 2.38). This means that creative problem-solving as an approach in art education was more preferred by the Turkish art teachers than by the English art teachers. As discussed in the previous section, Turkish teachers' higher level of agreements over creative problem-solving might be related to the common usage of Bloom's taxonomy in Turkish teacher education programmes (see section 4.1.5.1.) as students' high-level thinking skills was a domain of Bloom's taxonomy,

suggesting that creative problem-solving is the best model for developing such skills (Selvia et al., 2020).

4.1.7. Teachers' preferences on arts education as preparation for the world of work

In order to explore teachers' preferences on the category of arts education as preparation for the world of work, six questions were asked in this regard. The frequencies and percentages of the Turkish and English participants' responses to these six questionnaire items are presented in Table 35 and Figure 13.

Table 35. Art teachers' gradings of arts education as preparation for the world of work

Items	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree	
	f	%	f	%	f	%	f	%	f	%
32. Art education does not have the potential to contribute to developing lifelong skills.	7	3.6	16	8.2	12	6.1	49	25.0	112	57.1
33. Art education is only for preparing gifted learners for their future work-life.	2	1.0	18	9.2	5	2.6	58	29.6	113	57.7
34. Group work in art and design lessons develops skills needed in future work-life.	0	0.0	3	1.5	13	6.6	112	57.1	68	34.7
35. Art education does not contribute to anything outside school.	2	1.0	7	3.6	3	1.5	32	16.3	152	77.6
36. Art and design education is not related to preparing students for future work.	1	0.5	12	6.1	9	4.6	62	31.6	112	57.1
37. Through art education, students can be prepared for their future lives in various areas of work.	1	0.5	3	1.5	10	5.1	91	46.4	91	46.4

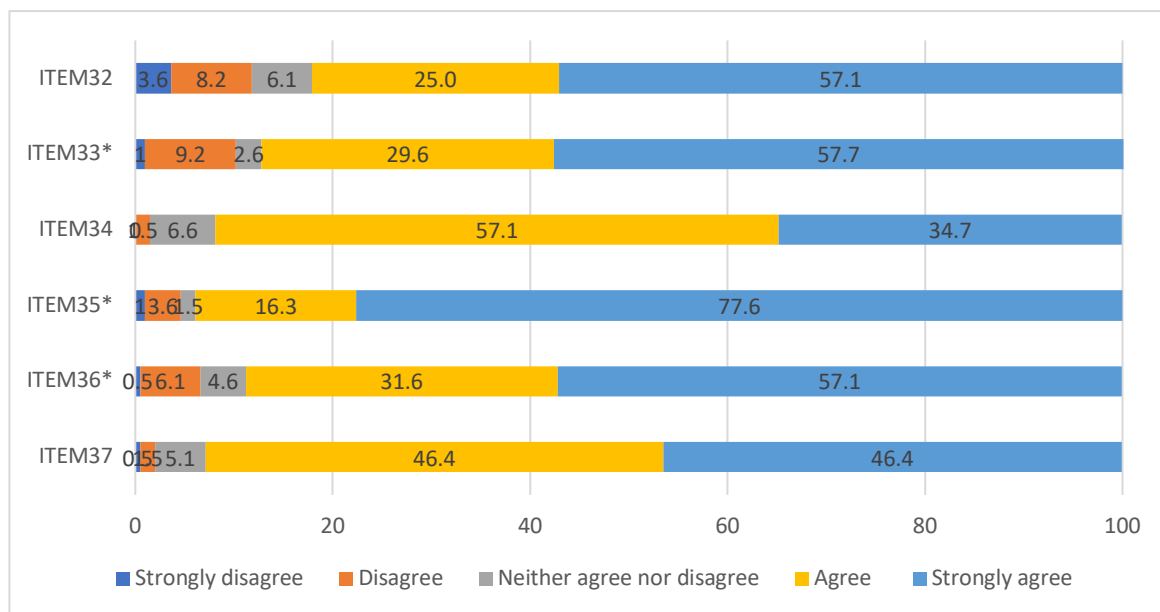


Figure 13. Teachers' gradings of arts education as preparation for the world of work as percentages

*Item 32: Art education does not have the potential to contribute to developing lifelong skills.

*Item 33: Art education is only for preparing gifted learners for their future work-life.

*Item 34: Group work in art and design lessons develops skills needed in future work-life.

*Item 35: Art education does not contribute to anything outside school.

*Item 36: Art and design education is not related to preparing students for future work.

*Item 37: Through art education, students can be prepared for their future lives in various areas of work.

The data set out in Table 35 and Figure 13 show high levels of agreement between the Turkish and the English participants to each of the six items in the category of arts education as preparation for the word of work. Item 35 was the highest agreed item in this category as 93.9% of the respondents expressed satisfaction or strong satisfaction with art education's contributions to the skills which students need outside school. This was followed by item 37, as 92.8% of the respondents agreed or strongly agreed that students can be prepared for their future career in various fields of work through art education. Following this, 91.8% of the respondents believed that students working in groups in art lessons helps to promote skills which will be useful in their future workplaces. A slightly lower level of agreement (88.7%) was given to the statement of art and design education being related to preparing students for their future work. Likewise, 87.3% of the teachers believed that art education

is not just for preparing artistically talented students for art-related jobs but also for preparing all students for various fields of future work. Finally, the least agreed item was item 32, as 82.1% of the respondents indicated agreement or strong agreement with art education's potential to contribute to pupils' lifelong skills.

In order to present the average scores of the teachers' preferences on the category of arts education as preparation for the world of work, the descriptive statistical results were calculated and are presented in Table 36.

Table 36. Descriptive statistics of teachers' preferences on the category of art education for the world of work

<i>Category</i>	<i>Items</i>	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>S_x</i>
Arts education as preparation for the world of work	32. Art education does not have the potential to contribute to developing lifelong skills.	196	1.00	5.00	4.2	1.1
	33. Art education is only for preparing gifted learners for their future work-life.	196	1.00	5.00	4.3	1.0
	34. Group work in art and design lessons develops skills needed in future work-life.	196	2.00	5.00	4.3	0,6
	35. Art education does not contribute to anything outside school.	196	1.00	5.00	4.7	0.8
	36. Art and design education is not related to preparing students for future work.	196	1.00	5.00	4.4	0.9
	37. Through art education, students can be prepared for their future lives in various areas of work.	196	1.00	5.00	4.4	0.7
	Sum	196	13.00	30.00	26.2	3.5

The results presented in Table 36 show that the ratings given by the Turkish and English respondents to the six items regarding arts education as preparation for the world of work varied between 13 and 30 with an average of 26.2 (± 3.5). In general, the Turkish and English teachers' total scores in this category were high. This means that in both countries, the participants believed that students can be prepared their future workplace through art education. This finding supports those reported in the literature in terms of the perceived influence of art education on developing lifelong skills and promoting the lifelong learning needed for a future career. Read (1966) stated that learning in and through the arts offers natural approaches to academic subjects and a more confident foundation for dealing with social issues. Ballengee-Morris and Taylor (2005) stated that art fosters a learning environment in which pupils' individual and uniquely positioned voices are shared, helping them to develop lifelong abilities of exploring difficulties from different viewpoints. It can therefore be said that both the findings of this current research and those of previous studies show parallelism over the idea of the potential nature of art education in terms of developing multiple skills in lifelong learning opportunities which students will need in their future workplaces.

4.1.7.1. Teachers' preferences on arts education as preparation for the world of work by country

In order to investigate whether the English and Turkish art teachers' preferences on the category of arts education as preparation for the world of work differed by country, the frequencies and percentages of the participants' responses to the six items were calculated by country and the results can be compared in Table 37 and Figure 14.

Table 37. The frequencies and percentages of teachers' preferences on arts education as preparation for the world of work by country

<i>Category</i>	<i>Items</i>	<i>Country</i>	<i>Strongly disagree</i>		<i>Disagree</i>		<i>Neither agree nor disagree</i>		<i>Agree</i>		<i>Strongly agree</i>	
			<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
Arts education as preparation for the world of work	32	England	1	1.1%	1	1.1%	0	0.0%	13	13.8%	79	84.0%
		Turkey	6	5.9%	15	14.7%	12	11.8%	36	35.3%	33	32.4%
	33	England	0	0.0%	0	0.0%	1	1.1%	17	18.1%	76	80.9%
		Turkey	2	2.0%	18	17.6%	4	3.9%	41	40.2%	37	36.3%
	34	England	0	0.0%	0	0.0%	11	11.7%	51	54.3%	32	34.0%
		Turkey	0	0.0%	3	2.9%	2	2.0%	61	59.8%	36	35.3%
	35	England	1	1.1%	0	0.0%	0	0.0%	9	9.6%	84	89.4%
		Turkey	1	1.0%	7	6.9%	3	2.9%	23	22.5%	68	66.7%
	36	England	0	0.0%	0	0.0%	2	2.1%	21	22.3%	71	75.5%
		Turkey	1	1.0%	12	11.8%	7	6.9%	41	40.2%	41	40.2%
	37	England	1	1.1%	0	0.0%	5	5.3%	34	36.2%	54	57.4%
		Turkey	0	0.0%	3	2.9%	5	4.9%	57	55.9%	37	36.3%

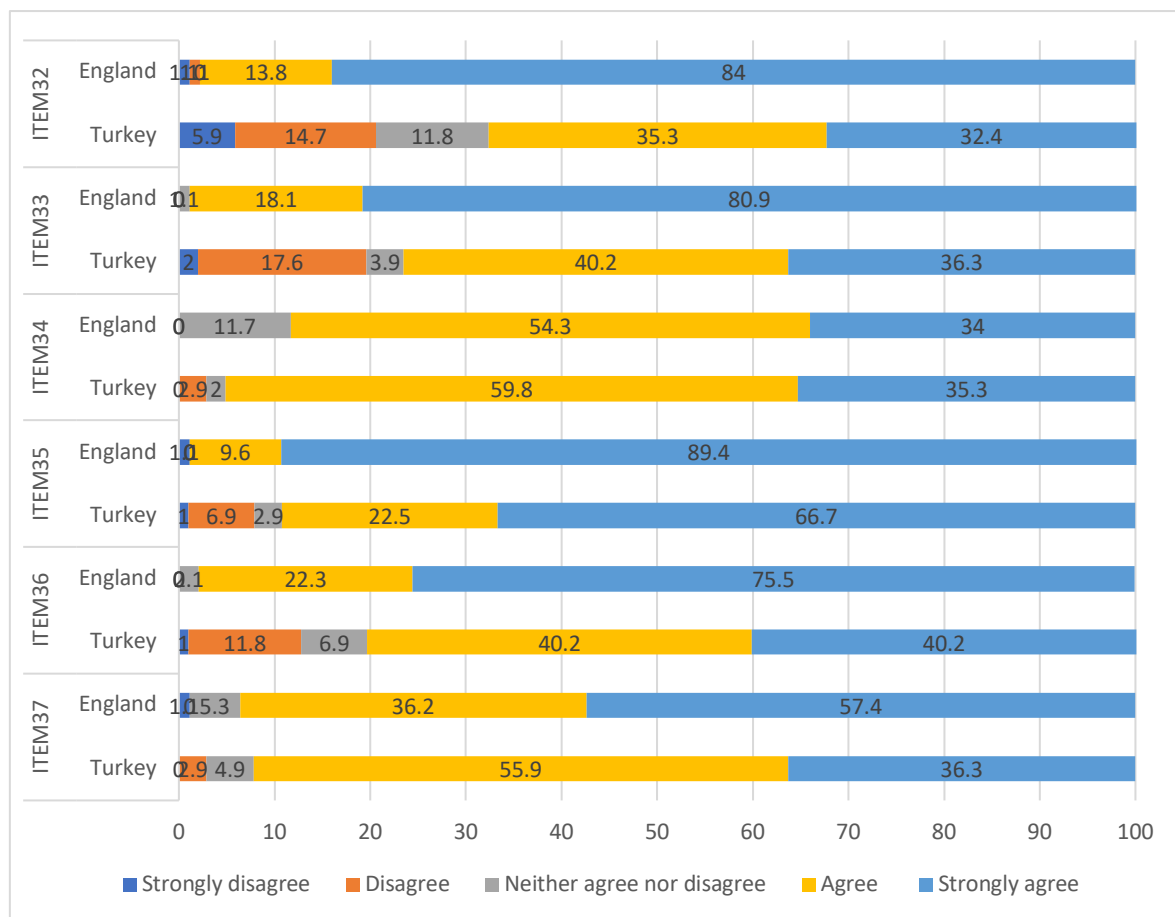


Figure 14. Teachers' gradings of arts education as preparation for the world of work by country as percentages

- *Item 32: Art education does not have the potential to contribute to developing lifelong skills.
- *Item 33: Art education is only for preparing gifted learners for their future work-life.
- *Item 34: Group work in art and design lessons develops skills needed in future work-life.
- *Item 35: Art education does not contribute to anything outside school.
- *Item 36: Art and design education is not related to preparing students for future work.
- *Item 37: Through art education, students can be prepared for their future lives in various areas of work.

The data presented in Table 37 and Figure 14 show mostly high levels of agreement between the responses of the Turkish and the English groups although the responses to some items differed between the two countries. Item 32 was one of the items in the questionnaire which was given different percentages of agreement by the Turkish and English respondents; 97.8% of the English teachers agreed that art and design education has the potential to contribute to students' lifelong skills whilst fewer Turkish teachers agreed with the same

item at 67.7%. Similarly, the responses to item 33 differed by country as 99.0% of the English participants believed that art and design education is not just for preparing artistically gifted students for art-related future careers, whilst 76.5% of the Turkish teachers expressed satisfaction with the same item. Regarding item 34, a higher level of agreement (95.1%) was given by the Turkish teachers to the statement that working in a group in art lessons contributes to developing the skills needed for a future workplace, whereas a slightly lower level of agreement (88.3%) was given by the English group with this item. The responses to item 35 reveal a high level of agreement (99.0%) from the English respondents to art education's contribution to developing the skills which students will need in their lives outside school whilst a slightly lower level of agreement (89.2%) was given by the Turkish participants to this item. Likewise, the majority (97.8%) of the English participants indicated satisfaction or strong satisfaction with art and design education being related to preparing students for their future workplace whilst a slightly lower percentage of agreement (80.4%) was given by the Turkish participants to this item. The responses to the final item in the category showed a very high degree of agreement in both countries with 93.6% of the English and 92.2% of the Turkish respondents agreeing that students can be prepared for their future lives in various areas of work through art education.

Independent t-tests were carried out to determine whether the English and the Turkish art teachers' preferences on the category of arts education as preparation for the world of work differed statistically by country and the results are reported in Table 38.

Table 38. Independent t-test results of teachers' preferences on arts education as preparation for the world of work by country

<i>Category</i>	<i>Country</i>	<i>N</i>	$\bar{X}$	<i>S_x</i>	<i>t</i>	<i>sd</i>	<i>p</i>
Arts education as preparation for the world of work	England	94	27.89	1.89	7.037	194	0.000*
	Turkey	102	24.72	3.99			

*p<0,05

The data in Table 38 show that the Turkish and English groups' scores on the six items in this category were statistically different by country ($t(194)=7,037$; $p<0,05$) as the English teachers' average ratings (27.89 ± 1.89) were higher than those of the Turkish teachers ($24,72\pm3.99$). This means that arts education as preparation for the world of work as an approach in art education was preferred more by the English art teachers than by the Turkish art teachers. English teachers' higher level of agreement to the six items related to arts education as preparation for the world of work might be related to the skills-based content in the English art and design curriculum (DfE, 2021). In other words, because the English national art and design curriculum was designed around set of targeted skills (even though the content is very superficial), teachers based their art teaching on this guideline (Hickman & Eglington, (2015), and this might have raised their awareness of how skills can be transferable to future life and work.

4.2. Summary of the chapter

The findings obtained from both the Turkish visual arts teachers and the English art and design teachers have been presented and discussed in terms of their most preferred approaches to art education among the seven approaches, discipline-based art education,

visual culture, creative self-expression, the arts and cognitive development, integrated arts, art education as preparation for the world of work and creative problem-solving, which are the theoretical basis of this thesis.

The findings presented in this chapter have shown that the Turkish and English art teachers' preferences for the seven approaches showed similarity in terms of their three highest preferred approaches, which were discipline-based art education, visual culture and arts education as preparation for the world of work. In two categories, integrated arts and creative self-expression, the respondents' ratings were not statistically different by country, but their responses to the items were varied, which might be related to differences in the reflections and implications of educational forms in different countries.

Above findings were discussed combining 'agree' and 'strongly agree' responses (Chakrabartty, 2020). Turkish and English art teachers' gradings for each of the seven categories were calculated combining 'agree- strongly agree' and 'disagree-strongly disagree' answers, and the results are reported in Table 39.

Table 39. Turkish and English art teachers' gradings for each of the seven categories

Category	N	Minimum	Maximum	Mean	S _x	1-3 Mean
Integrated arts	196	7.00	18.00	14.31	2.48	2.39
Visual culture	196	6.00	12.00	11.29	1.17	2.82
Discipline-based arts education	196	9.00	15.00	14.46	1.07	2.89
Creative self-expression	196	8.00	18.00	15.20	1.63	2.53
The arts and cognitive development	196	8.00	18.00	14.87	2.45	2.48
Creative problem-solving	196	5.00	12.00	10.53	1.41	2.63
Art education as preparation for the world of work	196	10.00	18.00	17.00	1.85	2.83

Above results showed that Turkish and English art teachers' most preferred approaches were DBAE, visual culture and arts education as preparation for the world of work. Following this, creative problem-solving and creative self-expression approaches had respectively lower scores, while the arts and cognitive development and integrated arts approaches were the least preferred approaches. In conclusion, the findings presented in this chapter represent teachers' tendencies and preferences, and these should be considered at the policy level, as "teachers' beliefs, practices, and attitudes are important for understanding and improving educational processes" (Klieme & Vieluf, 2009: p.89).

CHAPTER 5: THE RESULTS AND DISCUSSIONS OF THE INTERVIEWS WITH ART TEACHERS

In order to answer the first, second, and fourth research questions (RQ1: ‘What does the interface between visual arts/art and design curriculum provisions and their implementation look like for the age group 5 to 14 in Turkey and in England?’, RQ2: ‘What are the main points of similarity and difference between visual arts/art and design curricula and the approaches therein for the age group 5 to 14 in England and Turkey?’ RQ4: ‘What are the visual arts/art and design teachers’ views towards the visual arts curricula and the approaches therein for the age group 5 to 14 in England and Turkey?’), this chapter presents the results and discussions of the main study with teachers which was conducted using interviews and the findings are explored using thematic analysis of the nine main themes and nineteen sub-themes which emerged from the data (Clarke et al., 2015; Creswell & Gutterman, 2019). The 19 interviewees (nine visual arts teachers in Turkey and ten art and design teachers in England) are labelled simply ‘Turkish teacher 1, Turkish teacher 2’ and so on and ‘English teacher 1, English teacher 2’ and so on in order to maintain their anonymity and protect their privacy, and to conform with the ethical precautions of the study. After presenting the findings, further discussion follows in summary of the chapter sections considering the related research questions at the end of this chapter.

5.1. Demographics of participants

Nine Turkish visual arts teachers and ten English art and design teachers who worked in primary and/or secondary schools were interviewed for this main study. The demographics of each interviewee are presented in the Table 40:

Table 40. Demographics of interviewees

<i>Interviewee</i>	<i>Gender</i>	<i>Years of employment in teaching</i>	<i>Level of students they teach</i>	<i>Local district of the school in which they worked</i>
English teacher 1	Female	7 years	Primary school	Urban
English teacher 2	Female	13 years	Secondary school	Urban
English teacher 3	Male	15 years	Secondary school	Urban
English teacher 4	Male	26 years	Secondary school	Urban
English teacher 5	Female	2 years	Primary school	Rural
English teacher 6	Female	7 years	Primary/secondary school	Urban
English teacher 7	Female	21 years	Primary school	Rural
English teacher 8	Female	19 years	Primary/secondary school	Urban/rural
English teacher 9	Female	11 years	Primary/secondary school	Urban
English teacher 10	Male	20 years	Secondary school	Urban
Turkish teacher 1	Male	9 years	Secondary school	Rural
Turkish teacher 2	Female	16 years	Primary/secondary school	Urban
Turkish teacher 3	Female	8 years	Primary/secondary school	Urban
Turkish teacher 4	Female	5 years	Primary school	Urban
Turkish teacher 5	Female	6 years	Secondary school	Urban
Turkish teacher 6	Female	10 years	Secondary school	Rural
Turkish teacher 7	Male	11 years	Primary/secondary school	Rural
Turkish teacher 8	Male	9 years	Secondary school	Rural
Turkish teacher 9	Female	6 years	Secondary school	Urban

5.2. The interface between art curriculum policies and their implementation process

In response to the first research question ('What does the interface between visual arts/art and design curriculum provisions and the implementation look like in Turkey and England?'), the data obtained from the teachers show that there are several factors which dramatically affect the implementation of art curriculums in both Turkey and England. These primary factors are principally related to the content of national art curriculum policies (for primary and secondary schools), the conditions of schools and the country where teachers work as presented and discussed within eight sub-themes under this main section.

5.2.1. Feasibility of implementing the curriculum

The respondents shared their views and experiences on the extent to which the implementation of their current art curriculum is feasible. On the English side, the interviewees commented on the narrow content of the curriculum:

English teacher 1: "I think it is quite difficult to implement art alongside a very full school curriculum. Particularly where within the national curriculum in the UK art has quite a small section compared to other things unfortunately."

and:

English teacher 3: "It is very broad and there are only essentially ... four statements in it. So it allows art teachers to interpret that sort of curriculum in whatever way they want ..."

and:

English teacher 7: "I think it is entirely feasible ... but generally, the feasibility is most 99.9% of teachers or 99% of teachers do not have any skills or knowledge to deliver a really good curriculum."

and:

English teacher 8: "When you look at the national curriculum, there are barely any bullet points there. I can do basically anything that I want to ... but if you

are not very confident in teaching it, then there is not much to go on just by looking at the national curriculum.”

These comments indicate that although the narrow content of the art and design curriculum gives freedom to teachers to implement it in the way they prefer, it also depends on how it is interpreted by teachers. It is obvious that there is a possible variety across the country in implementing art and design as the curriculum is very much open-ended to interpret and left to the teachers’ initiatives. The narrow content of the English art and design curriculum was discussed by Steers (2014), Hickman and Eglinton (2015) and Payne & Hall (2018) in terms of its superficial content which does not meet the nature of art subject deeply and also it is an inadequate guide for teachers in implementation; conversely some teachers were confident about implementing art within the open-ended curriculum:

English teacher 3: “We have designed that perfectly adequately. So, it is feasible [with] the kind of stuff that we have got in place.”

and:

English teacher 10: “The art curriculums in the UK schools fit within four sorts of golden threads. So, it is development, experiment, record and sort of create a final outcome. So, the art curriculum, and the national curriculum, in the UK is quite broad, and it gives the teachers delivering the curriculum scope for individual creativity, to bring those extra elements.”

In addition, the interview data show that some of the English art and design interviewees felt free to interpret the curriculum so that they did not need to comply with or consult the curriculum on every aspect of its implementation:

English teacher 8: “It absolutely happens in the way we implement it. I am in charge of it, and I teach it. This means that everything works swimmingly ... I do not want to wait for the government to kind of fix things, because tomorrow I am the system for those 30 children I am working with and I need to do what I feel is right for those children.”

and:

English teacher 9: “I focus on skills and learning but then I am completely free to interpret that however I wish. So, I do not have to stick to exactly what the curriculum says. I am trusted to kind of go with whatever I feel the children need.”

On the other hand, one of the interviewees expressed dissatisfaction with the content of curriculum:

English teacher 2: “I really feel for the kids that we are teaching. I feel bad saying that, but I feel like in the work that is being put in front of them to consider, there is not enough creativity, they are not looking at enough things broadly, different cultures, and things that are relevant today.”

As these findings show, although the majority of the interviewees believed that they were able to teach what they needed to, it seems that it was related to their own self-confidence and willingness, and the way they designed their teaching plans based on the national curriculum, although one interviewee was not confident. This brings a concern about whether all art teachers are able to implement art as they are expected to, and if they are not, how the government should deal with the issue of inequality in accessing art education. This concern was discussed in the next chapter (*see* Chapter 6) when the two English policy maker interviewees voiced their concerns about the implementation of art within the narrow curriculum and they gave the reason as the lower value given to art subjects because of the lower position given to art in the hierarchy of subjects. This was also mentioned by one of the English art teachers:

English teacher 5: “I think with the open-ended [structure] it is very easy just to skip a lot of things, and to miss a lot of things out ... In maths, for instance, our curriculum is very detailed; it tells you exactly what you have to do, whereas we do not have that in art.”

This comment exposes the inadequate guidance given in the curriculum to art and design teachers whereas this is not the case for some other subjects (which are considered more important than art) due to the lower value given to art by the government. This finding aligns with Payne and Hall's (2017) comments on the lack of prioritising the general aim of the subjects and concentrating mainly on the hierarchical presentation of subjects. The findings and discussions of the issue of the lower position of art in the hierarchy will be discussed in greater detail later in this chapter (*see 5.2.3.5.*).

Regarding the Turkish side, the participants gave their views on the feasibility of implementing curriculum in terms of the content of the visual arts curriculum:

Turkish teacher 1: "It does not appeal to us. We live in a digital age right now, but we cannot see the current aspects of art in our curriculum."

and:

Turkish teacher 3: "I think the content of the curriculum should be improved in terms of outcomes. Usually, we revolve around the same outcomes. I think it should be more comprehensive in terms of activities in addition to outcomes."

These comments reveal the inadequacy of the curriculum content in terms of the target outcomes, learning activities, and the relation of the content to today's art. A literature search in both the Turkish and English languages showed that there has been no previous research which has focused on teachers' views on the latest curriculum content or its classroom practice in Turkey and England. In addition, three Turkish interviewees commented on the relationship between the implementation of the curriculum and its content in terms of the need for more lesson hours and more adequate conditions in schools for implementing the curriculum:

Turkish teacher 6: “I do not think it is feasible enough. Sometimes I need to have things to achieve the outcomes written there. I need to use smart boards but we have no smart boards. If there is an art studio, there should be a sink in it, but there is no sink. In other words, when it is difficult to access such things, it is also difficult to achieve the targeted outcomes in the curriculum.”

and:

Turkish teacher 8: “Yes, it is a comprehensive curriculum, but this is the problem. We have very limited lesson hours allocated to art so we cannot implement it. So, the comprehensive content of the curriculum creates a disconnection.”

and:

Turkish teacher 9: “I do not think that any art teacher can implement the curriculum from the beginning to the end. We have only an hour a week and we are not able to complete those activities in that time.”

and:

Turkish teacher 2: “Teaching something in the curriculum means doing the same thing for weeks. So, the more techniques you have to teach the students, the less art practice they will do.”

These comments reveal a disconnection between the required learning activities and outcomes specified in the visual arts curriculum and the facilities provided in Turkish schools. This is similar to the findings of Chapman et al. (2018) who explored the impacts of government-led policy on teaching and learning art in Western Australian primary schools with eleven art curriculum leaders and found that this disconnection was one of the variables which has a negative impact on the teachers in terms of their willingness to implement the curriculum productively. They also found that the increased time allocated to other subjects such as mathematics and science as a curriculum requirement and the consequently little time left to art education was one of the issues which caused the failure of the art implementation within the curriculum. Interestingly, the findings of this current

study show that all the factors which affect the implementation of the art curriculum (from the time allocation to the content of the art curriculum) rest on the lower hierarchical position of art which is a recurring theme in the findings discussed in this chapter (see section 5.2.3.5).

5.2.2. Lack of guidance/teaching resources provided by the government for implementing the curriculum

Interesting results arose from the data in both Turkey and England in terms of the handbook/guidance which teachers have:

Turkish teacher 1: “Unfortunately, we do not have any handbook. Textbooks and teachers’ handbooks for other subjects are always available, but not for the visual arts.”

and:

Turkish teacher 8: “So it would be nice if there was a handbook, but we do not receive a handbook for visual arts education. I do not know if this is because the Ministry of Education does not publish one or if it is not given to us. When I ask [the school management], they say that they have not received [a handbook] for the visual arts.”

Although the Turkish visual arts teachers stated that there was no handbook available for visual arts education, the data obtained from the policy makers showed that there are two handbooks (one for primary and one for secondary schools) published by the Turkish Ministry of National Education (*see* Chapter 6, section 6.2.4.1.). Clearly, providing a handbook for teachers to help them in implementing the art curriculum was not given any priority by local authorities and/or school managements. On the English side, with the open-ended content of the national curriculum itself, the teachers believed that art and design education is implemented differently across the country:

English teacher 1: "... because of the sort of smaller guidance within the national curriculum there can be a lot of inconsistencies ... from [my experience of] moving between different schools, I think that that is something I always really noticed."

Due to the limited guidance provided by the government within the curriculum which does not cover the requirements of subject, NSEAD (National Society for Education in Art and Design) published an annotated version of the national curriculum (NSEAD, 2021) in order to provide more detailed guidance to teachers (Gregory, 2019). One participant mentioned this extended version of the national curriculum:

English teacher 3: "We try to do as much as we possibly can based on the NSEAD interpretation of the national curriculum. If you have seen their extended version where it is much more in depth, [you will see] the kind of things that they suggest that you do."

In addition, a quick search shows that there are commercial handbooks available for teachers (Hodge, 2010; Hume, 2014), but they need to spend their own money to get one as there is no handbook provided by the government. This was one of the differences between Turkey and England, as the Turkish government did publish a handbook, but teachers did not receive it, whereas in England the government did not provide any detailed guidance and teachers had to find their own ways to get support on implementation (Gregory, 2019). In both cases, obviously, implementation was left to the teachers. This could be because of the lower value given to art education as discussed in this chapter (see section 5.2.3.5.).

5.2.3. Factors which affect the implementation of the curriculum

In the previous sections, the interface between the curriculum and its implementation was discussed. This current section presents and discusses findings emerged from data regarding

the physical conditions which affect the implementation of the curriculum in order to answer the first research question ('What does the interface between visual arts/art and design curriculum provisions and the implementation look like in Turkey and England?').

5.2.3.1. The adequacy of art studios

Teachers from both countries described the adequacy of the art studio or classroom in which they were expected to teach art. The majority of the English art and design teachers expressed satisfaction with their arts studio whilst the majority of the Turkish visual arts teachers expressed dissatisfaction. First, in both countries, some teachers stated that there was no art studio in the school in which they worked, so they had to teach art in a conventional classroom:

English teacher 1: "So, we do not have a designated art room at my current school, and I am new to the school this year. So I do not think the results are yet what I would consider to be adequate."

and:

English teacher 5: "We just have our classroom, so it is not really set up for art."

and:

Turkish teacher 6: "Only one school where I worked had an art studio and I had to fill it by buying things with my own money. Apart from that, there were no art studios in the schools where I have worked. It is really difficult without an art studio."

and:

Turkish teacher 1: "Unfortunately, there is no art studio. I have never had an art studio in any school where I worked previously."

Also, two interviewees explained that the nature of the subject requires teaching art in an art studio in terms of easy access to equipment, and that when they had taught in a normal classroom, they lost time by having to tidy up after each lesson:

English teacher 9: "... it is not great to teach in classrooms because you have to drag all of the art equipment around with you, which is not very practical. But when we are in the art room, it is fine."

and:

English teacher 5: "They have the normal desks at which they do literature, art and everything. Just a controlled mess, really. You have to keep it a lot tidier when it is not an art classroom."

In both countries, a few interviewees said that although they did have an art studio, they did not have feasible physical conditions for implementing the curriculum:

English teacher 7: "Poor ... Currently in my classroom I do not have a sink. It is very squashed, so we do not have a lot of manoeuvrability around the tables."

and:

Turkish teacher 2: "For example, we do not have a sink in the art studio. Therefore, I have to carry some stuff to the toilet to wash it and so on, frequently."

The majority of the English interviewees expressed satisfaction with the art studio in the school where they worked but only one Turkish interviewee expressed satisfaction. The comments of the teachers clearly set out what criteria make an art studio adequate:

English teacher 2: "The space is good, and you know they have got good benches. The setup is fine, with sinks and the basics ..."

and:

English teacher 4: "The department that I am in now is in its own building, so we have got four art studios ... The room size is pretty good – we have got good light and we each have our own room"

and:

English teacher 8: “We are very lucky here. We have got a massive art room. So the children have got kind of access to come down here where they have their lessons.”

As can be seen from these comments, the setup of a studio, the availability of a sink and the room size are the factors which teachers considered to be the components of an adequate art studio. When asked whether the art studio/classroom was adequate in their schools, a few participants directly highlighted that they had a purpose-built art room, which makes it clear that the school prioritized having an art studio rather than teaching art in a normal classroom:

English teacher 6: “Exceptional. I work in a newly constructed purpose-built facility. I was involved in the designing of the space from the beginning, and then anything that I have wanted to add to it since; we have got really good facilities.”

and:

English teacher 10: “The art rooms are purpose-built art-studio type studios. The classroom is big enough for about 35 children ... We have purpose-built smart boards which are standardized across the curriculums; we have a sort of specialist equipment within the rooms as well.”

and:

Turkish teacher 7: “We have a studio for woodworking, a visual arts studio for the secondary school and one for the primary school. We even have four or five extra art studios at our school.”

Regarding the impact of physical space in art education, Graham and Zwirn (2010) explored the effect of artist-teachers’ own artistic careers on their art teaching in K-12 schools and their interview and classroom observation findings showed a similarity with the findings of this current study. They found that the design of an art studio convenient for the nature of the subject has an impact on both students’ and teachers’ interests, and also on students’ creative impulse. Their observation findings also showed that in an art studio instead of a

regular classroom, the teaching and learning processes are more effective when the environment is designed with consideration for the target outcomes of specific subjects.

5.2.3.2. Materials/equipment/art supply

In response to the interview question on teachers' views of the adequacy of the studio/classroom in their schools in terms of materials, equipment and art supply, the findings show that teachers in the two countries had different conditions. In England, the challenges were access to materials for three-dimensional works, technology and the lack of equipment provided by the school:

English teacher 2: "The department has got rid of the technician, or did not replace them. So, the kiln in the room for clay just stopped being used ... Then they [students] do not do much 3-d work. I think it is very poor in the art department anyway."

and:

English teacher 3: "There are certain things that we would like to do more of, for example working with clay, and we do not have the kiln ... We have to kind of sort of minimize some of the 3-d work. So we have had to kind of keep on the Key Stage 3 curriculum [which is] more two-dimensional."

and:

English teacher 4: "... the thing that we lack in the actual building is technology. We do not have much in the way of computers, so that is the one area that we struggled with."

and:

English teacher 7: "In most schools where I have worked, the equipment is poor and poorly organized, and you never know where anything is, and it has never had a particularly good standard."

Two of the English interviewees expressed satisfaction with the materials and equipment which they had for art and design teaching:

English teacher 5: "... any equipment we have is shared between the whole school ... So that can be a little bit of an issue, but [in terms of the] art supplies in the school that I am at, we are quite fortunate."

and:

English teacher 8: "We have got the specialist equipment; we have got a kiln so we can do really good clay work. So in terms of results [and the] resources in [the school], we are incredibly lucky, we have got loads of stuff."

On the Turkish side, the interviewees stated that they had very limited materials due to financial problems because in most of the public schools, students are expected to be able to afford the materials and bring them to the lesson every week:

Turkish teacher 1: "It is not really possible for students to access visual arts materials [to buy] in the area where we are. We are therefore doing very limited art works. We can only process the subjects for which we can supply materials."

and:

Turkish teacher 7: "Our subject requires material. Due to the unequal financial conditions of the families, not all of them can afford the materials which are needed. It is a problem."

and:

Turkish teacher 4: "The teacher cannot expect parents to buy every bit of material. This is also a huge factor. Visual arts lesson means material. The more material, the better it works."

As can be seen from the findings, the lack of material causes an unproductive teaching-learning process. Teachers therefore sometimes try to provide or buy the materials themselves, in order to teach their subject, as there is no support provided by schools or government:

Turkish teacher 6: "Since students are mostly from low-income families – which is the general case in public schools – I try to subsidise them ... Our

subject cannot be implemented with a book. The material for this subject is the student, the teacher and whatever material we have.”

Only two Turkish interviewees expressed satisfaction with the materials, stating that they had adequate supplies in the schools where they worked:

Turkish teacher 8: “We have a library in our art studio. The boxes which children can reach are made from recycled waste materials. We also have a printer. It is a very well-equipped art room.”

and:

Turkish teacher 9: “We have all the materials and equipment needed in the art studio. I have never had difficulty in this regard.”

Comparing the findings from the two countries, in England, the art materials were provided from the school or department budget although their adequacy was not consistent across all schools. As can be seen from the data, the issue of a shortage of materials was the case in some specific subject areas, such as three-dimensional art works. In Turkey, the situation was completely different because parents had to buy all the materials using their own money. Therefore, if the lack of material is an issue, this means that it has very long-term effects in Turkish schools whilst it has effects on specific work areas and topics in English schools. In both countries, teachers who mentioned a lack of materials believed that it was one of the factors which negatively affected the implementation of the curriculum. This finding is similar to that of Shreeve et al. (2010) that the space and all the materials, tools and equipment were factors which directly affect the successful delivery of the curriculum and also what pupils learn in art education. Although this finding is similar to that of the current study, their research focused on higher education level art whilst this current research focused on primary and secondary art education.

Teachers from both countries explained why the lack of materials is a case in art education:

English teacher 2: “They do not spend any budget on it [art]. You know, it is kind of not their priority.”

and:

Turkish teacher 1: “Although I found many options for materials, I was not supported [by the school management] in this regard. I mean, even when I said ‘I have found support, people will provide the funds’, they did not support me because they see our subject as unnecessary. They don't see it as a necessary subject.”

As discussed previously in this chapter, art education is not prioritised in either country's education system, so most of the challenges in delivering the subject occurred from the hierarchical positioning of subjects and the lower position given to art (Ijdens,2017). It is clear that the lack of financial support from the government and/or the school management is one of these challenges which government' and schools undervaluation of subject causes. This finding is aligned with related literature. Leung (2020) studied the gap between teachers' beliefs and practice in early childhood visual arts education using classroom observation and interviews with 29 teachers in Hong Kong and found similar results: the findings showed that teachers faced multiple difficulties in implementation such as the visual arts being undervalued, a lack of resources provided by school management, the limited time allocated to art, the teacher's knowledge of the subject and lack of training, and struggling with following lesson plans. Molapo and Pillay (2018) found similar results in South Africa; their classroom observation and interviews with nine primary school teachers showed that inadequate training, lack of materials and resources and too much paperwork were the main factors which affected implementing the curriculum. In conclusion, the factors this current study has identified as issues in implementing the art curriculum arise from governments' and schools' undervaluation of subject, but availability of subject' requirements play a significant role to deliver curriculum effectively.

5.2.3.3. Limited time allocated to art education

When asked about their views on what factors make the implementation of the curriculum challenging, time allocation was frequently mentioned by the interviewees as one of the biggest factors which affects implementation. In both countries, there was no interviewee who expressed satisfaction with the time allocated for art. In particular, the English interviewees stated that the lower educational value given to art was one of the reasons:

English teacher 4: “I suppose, having not enough time. So when they are doing timetabling, certain subjects get a bit more time than we do. So maths and English, some of the sciences – they have perhaps more time than we did.”

and:

English teacher 10: We lose days when maths or English lessons intervene ... even though art is something we have to spend time to create. You can do it in an hour but the difference between a one-hour painting and a twelve-hour painting is astronomical.”

and:

English teacher 2: “It is quite limited. The art department was put in with technology. So across the year, it was kind of put in with food in it ... That is kind of that when you got five weeks of art, so it is very limited.”

Time is one of the most significant resources in education as the amount of time allocated to a subject is an indication of the amount of learning that can be achieved (Eisner, 2005). Therefore, unsurprisingly, highly valued subjects are the winners by having more lesson hours. When art is undervalued, the time undoubtedly will be a contentious matter. This finding aligns with that of Alter et al. (2009) who investigated 19 Australian primary school teachers and concluded that due to the prioritising of some subjects over others, the teachers had to divide art subjects (visual arts, music, drama and dance) up in order to implement them in less time.

In addition to the issue of the subject being undervalued, the interviewees highlighted the impacts of having limited time in terms of the greater effort they have to expend:

English teacher 7: “So you have to juggle and fit it into a day or an afternoon, to make sure that you can complete a project ... For example, at my school, there is no way to dry anything. There is no way to put anything ready to wait for the next time to add to it.”

and:

English teacher 9: “There is not much setup time or tidying up time because I see one class and then go straight to see another class. If I teach one class before lunch and one class after lunch, then I have to spend my lunch time tidying up and setting up which can be quite challenging.”

and:

Turkish teacher 6: “I sometimes try to compensate by giving additional lessons, voluntarily, out of school hours, without earning any money. One lesson is already forty minutes. I go to the class, take the attendance, and then a lot of time has already gone. We have 20-25 minutes left for artworks.”

These comments show that limited time allocation was one of the impacts which increased teachers' workload. This finding corresponds with NSEAD's report (NSEAD, 2016) after a survey conducted in the UK in 2015-16. The findings of that survey showed that 67% of the 927 art and design teacher participants said that they were considering leaving the teaching profession due to the increased workload. The current findings support this as the teachers needed to do everything in a short time and they even had to give up their own time, such as their lunch break or out-of-lesson hours. Concern about teachers' wellbeing in this regard was discussed by Payne and Hall (2018) as a circumstance which would certainly have long-term consequences, not least for the wellbeing of art and design teachers. A slightly similar finding was made by Kara (2020), whose research focused on visual art teachers' job satisfaction and burnout in Turkey with 308 Turkish visual arts teachers; the findings

showed that teachers who worked for private schools had lower job satisfaction and higher burnout due to the fact that Turkish state schoolteachers had higher incomes, greater social security and fewer working hours than private school teachers. In other words, because private school teachers work longer with low motivation in Turkey, the level of their job satisfaction is lower.

In addition to teachers' workload, another impact of time allocation is an unproductive teaching-learning process:

Turkish teacher 2: "Not only us but also the students complain about the lower time allocated to our subject. When students start to prepare materials, I introduce that material and explain the technique, which already covers nearly a lesson hour."

and:

Turkish teacher 3: "Preparation of students, preparation of material, explaining the topic of the lesson and practising. There are a lot of different activity techniques in a very short time. These require time."

and:

Turkish teacher 4: "What can you do with students in an hour each week? Shall I teach a topic or do an activity? Preparing [before the lesson] and tidying up [after the lesson] for the lesson already takes 15 minutes. We have only 25 minutes left, and 25 minutes is not enough in a week."

As can be seen from these comments, the teachers believed that the issue of less time allocated to arts reduces the practicality as there is a significant relationship between time allocation and learning (Eisner, 2005). Cömert (2019) studied secondary school visual art teachers in Turkey and similarly found that a limited time allocation was the primary issue in visual arts education as forty minutes is not enough to teach art to an adequate quality. In England, the NSEAD (2016; p.5) report concluded that "at least a third and up to 44% of teacher responses over all key stages indicated that time allocated for art and design had

decreased in the last five years” so that learning opportunities in art and design were reduced too. Oreck (2004) reported similar findings from 423 K-12 teachers who believed that art is very important for students but can rarely be taught due to the limited time.

5.2.3.4. Inequality of access to art education

A significant point emerged from the responses of the Turkish visual arts teachers related to different local conditions. The interviewees believed that it is harder to implement the curriculum in some regions due to limited educational opportunities:

Turkish teacher 1: “The curriculum was designed for schools in city centres where there is every opportunity, art studios and no obstacles to accessing material. So even if you want to implement the curriculum, you cannot [in suburban or rural places].”

and:

Turkish teacher 6: “I think the primary factor [in implementation] is accessibility in terms of different local conditions. So it is arguable if it is feasible to implement [the curriculum] in every local district in Turkey.”

and:

Turkish teacher 7: “Turkey is a big country; it differs in terms of geography. In other words, the conditions are not same in the eastern region and the western region. The families are dissimilar too [in terms of their socio-economic status].”

The issue of educational difficulties in Turkish rural schools has been discussed by researchers several times. For example, Öztekin et al. (2021) concluded that the lack of equal opportunities is one of the factors which affect curriculum implementation due to the fact that there are differences between schools in rural and urban areas in Turkey. Çiftçi and Cin (2018) also focused on educational challenges in rural schools in Turkey and among the challenges which they found were the lack of teaching resources in rural schools, the

difficulty of making connections with what students learn at school and their community context and creating strategic relationship with the community to address rural education problems, particularly those arising from delivering the central educational system in a local context. The findings of these two recent studies are aligned with the current findings in terms of equal access to the curriculum across the whole country. It is clear that in the Turkish context, not every school can fully apply the curriculum. In England, teachers mentioned that accessing art and design education differs between schools due to the open-ended characteristic of the curriculum:

English teacher 5: “So some schools could do amazing art and the children could have fantastic exposure. But in other schools they may just draw a picture, and that is that is all they have ever learned. So I think we need a better art curriculum to ensure that it is equal for all children in all schools as at the moment it depends on the standard of school you go to what you learn in art.”

and:

English teacher 8: “In terms of the educational system, it is a really interesting one. I think it is a bit of a postcode lottery to deal with which school you end up in ... I think our educational system is not equal, it does not make things fair and equal which is not fair.”

This finding on unequal educational experiences in art and design across England was discussed by Payne and Hall (2018) as the thin content of the curriculum does not cover the unique nature of subject and the instruction is not clear for all teachers, which means that teachers with less willingness or school managements which give art less educational value cause inequality and lack of progress for young people.

5.2.3.5. The lower position of art in the hierarchy of school subjects

Art's lower position in the subject hierarchy is a concern in both Turkey and England and it was considered to be the major factor by the interviewees because it raises a barrier to implementing the curriculum in three particular respects. First, the interviewees spoke of their suffering in terms having less support due the subject' being undervalued:

English teacher 2: "... to them [the school management] art is not important, and they would rather keep the resources and keep energy and keep time for the ones who actually do exams, sadly."

and:

English teacher 7: "One major factor of it is sort of the status of the subject. Many people think that art can be art [which] just substitutes for other subjects ... [But] It needs to be taught as well as a discrete subject and a lot of schools do not value that at all."

Second, the interviewees said that because art is not valued by the government, it is seen as a kind of unnecessary subject in schools:

English teacher 3: "Since the Conservative government got in, with Michael Gove introducing things like the English baccalaureate where there was far more focus on the sort of traditional academic subjects being pulled apart ... I think people find that these schools just treat art as a kind of way of getting sort of difficult kids through their GCSE really because of the thing that is an easy subject."

and:

English teacher 4: "I think the current government, and historically for a number of years, is pretty disappointing really. They say they support it, and they say they appreciate it. Fundamentally, no they do not. They see it as a kind of as an extra, hobby kind of thing, which is really frustrating."

and:

Turkish teacher 1: "If there is an exam in the school, they conduct it in [what should be] visual art lessons. You are a teacher of a subject that the school

administration does not respect. You automatically become a teacher who is not respected.”

Third, the test pressure puts art under the dominance of other subjects as a result of testing regime (Payne & Hull, 2018):

English teacher 10: “For example, English, mathematics and the English baccalaureate [EBacc] over the years have a really dramatic impact on art. Wanting to put more emphasis on the skills of English and Maths I totally understand, but to do this to the detriment of the design and craft areas is kind of strange ... In fact, they should have an equal academic weight.”

and:

Turkish teacher 7: “In the Turkish educational system, there are exams to [be able to] study in high-quality high schools and then to study at university. Therefore, children are unfortunately seen as racehorses. That is why students need to study for their exams during their art related lessons instead of learning art.”

and:

Turkish teacher 8: “Our subject is not seen as a very important one because there are no questions on it in exams. I think that is a great disadvantage in this regard, since the system is exam-oriented.”

This finding was supported by the related literature as the issue of the hierarchy between subjects and art’s lower position in this hierarchy has been frequently discussed by educators (Eisner, 2005; Koopman, 2005; Hickman & Eglinton, 2015; Ijdens, 2017; Robb, 2019). Also, the findings of the NSEAD survey report (NSEAD, 2016) align with those of the current study in terms of the negative impacts made by the government and school managements, the testing regime in the education system, and the lack of resources and support as a result of undervaluing art education. In addition, Araneda et al. (2012) studied tenth-grade students in Chile by dividing them into four groups based on their socio-

economic status and academic achievements. The participants were asked to design two school timetables, one related to their own interests and the other related to usefulness for their future career. The findings showed that the timetable designed by students which was related to their interests was very different from the curriculum as the students preferred to have more time for arts and physical education. The timetable which they designed considering their future was much closer to the curriculum. This explains the impacts of the testing regime on art education and why some subjects are prioritised and given more value by schools.

5.3. Discipline-based art education: teaching art using art history, art criticism and aesthetics in addition to practising art

In order to address research questions 2 and 4, the related findings of this main theme are presented under one sub-theme. The research questions are ‘What are the main points of similarity and difference between visual arts curricula and the approaches therein for the age group 5 to 14 in England and Turkey?’ and ‘What are art teachers’ views towards visual arts curricula, and the approaches therein for the age group 5 to 14 in England and Turkey?’ The answers to these two research questions are related to discipline-based art education (DBAE) as one of the approaches which this study focuses on, specifically teachers’ views on DBAE in both countries and the extent to which it is a rationale behind each country’s art curriculum and how teachers interpret it.

In response to the question on teachers’ views on teaching art using its components, art history, art criticism and aesthetics, in addition to making art, the interviewees from both countries highlighted the importance of this teaching concept in art education to promote students’ knowledge and skills:

English teacher 1: “I think teaching art as sort of a whole subject encompassing all of those things can contribute to the development of lots of key skills, which can be applied across the curriculum.”

and:

English teacher 3: “We do not just ... [look at a] picture, do a copy of it and do not understand it ... The idea is to try to ... build up their vocabulary and their critical sort of thinking skills.”

and:

Turkish teacher 3: “These are very important and improve the students’ visual intelligence and aesthetic perspective. Art should not be a subject perceived as just painting.”

Also, the interviewees highlighted the contributions of the DBAE teaching concept in terms of enabling students to understand art deeply:

English teacher 5: “I think it is quite important for the children to understand where art has come from, where the different forms have come from, why we use them.”

and:

Turkish teacher 7: Art history, art criticism and aesthetics give a better understanding of art in a comprehensive context. That is why it is really important.”

One Turkish interviewee stated that making art mostly interests gifted students in art but that teaching art using art history, aesthetics and art criticism and not only art making enables all students to learn about art from many aspects:

Turkish teacher 1: “Not all of the students are gifted in art, but I teach art to the others too. Students have no chance to choose, it determined by the curriculum. They have to take the lesson. So, even if they are not good at making art, they can learn about it.”

As these comments show, in both countries DBAE was regarded as a useful approach by the interviewees for promoting students’ knowledge of art in the historical and cultural

context, and for developing their abilities to be critical of art and their aesthetic skills (Irvin & Chalmers, 2018). The interviewees also commented on art history and art criticism specifically as components of DBAE. First, regarding art history, the findings show its contribution to students' knowledge of art regarding how art has been formed from its beginnings until the present day:

English teacher 8: "... really kind of taking it back to the grassroots about how art was formed. It was that first form of communication even before writing, before maths, before anything else was started. So it is the basis of who we are. So it is really important to explain that to the children."

and:

Turkish teacher 7: "Everything actually exists with its history; it exists with its past. When you think like that, of course, art also exists with its history. That is why it is very important to teach its history when giving art lessons – in terms of students' understanding of their own culture."

Second, the interviewees said that teaching art as part of art criticism is also important in terms of promoting students' analysis and critical thinking skills, and that this helps them in making their own art works:

English teacher 8: "And then coming through with the art criticism, I think, doing things like looking at paintings and discussing what you think and feel about them helps the children to discuss their own work ... It makes some kind of better critical evaluation and looking inward at themselves which helps to improve their artwork."

and:

English teacher 9: "Critiquing artwork encourages children to engage in discussions they might not normally have, and it encourages deeper, higher-level thinking which in turn can lead to better ideas about their own artwork."

As these comments show, teachers from both countries believed that DBAE is a functional approach in art teaching in terms of promoting students' abilities in making art, appreciating art, being critical of art and knowing about art in an historical context. These findings are in line with the related literature. Eisner (2002) stated that DBAE offers an holistic approach to art education by addressing activities which students engage in by making art, appreciating art, learning about art in its historical and cultural context, and discussing and justifying the meaning of art. The four key curricular elements of DBAE meet these activities. Irvin and Chalmers (2018) stated that DBAE promotes students' learning about all aspects of art and builds a deep understanding of art in multiple contexts in addition to encouraging them to create their own art works. Etherington (2019) commented on DBAE in terms of its functionality in providing a comprehensive curriculum which offers a rich learning experience in multiple sub-subject areas of art. It is clear that the teacher participants in this current study wanted to provide a rich learning experience in art for their students and to promote their knowledge and skills through the use of the different art disciplines. This shows that the art teacher participants tended to go beyond the traditional understanding of art education in respect of not approaching it as only creating artworks.

5.3.1. DBAE in the current Turkish and English art curriculums

When asked if their art curriculum enabled students to learn about art history, to be able to appreciate and make judgements about art in addition to creating their own art works, the English art and design teachers gave responses which showed that it was mostly left to teachers' interpretations:

English teacher 2: "I think it can be interpreted to just sort of suit anything really, but I think it is down to the staff and to the teacher to make it into something that is exciting and broad and all those things you mentioned. I suppose the difficulties lie in people's priorities."

and:

English teacher 7: “I think certainly the curriculum for Key Stage 2 and Key Stage 1 is very vague ... So it can be really, really explored and focused on what the school wants to deliver and what the teachers want to deliver ... It leaves particularly an art coordinator floundering over what to do really.”

and:

English teacher 8: “Again, with like Key Stage 2 in the national curriculum, there are just three objectives. Like I said earlier, for me, that is my dream because it means I can do all sorts.”

One teacher expressed satisfaction with the education system in this regard and said that practising art is the priority in primary school whereas students learn about art in secondary school:

English teacher 5: “I think primary school is very good ... They do not do as much of appreciating art, making judgments because at that point [they use] things like a pencil and a paint brush. And how to use a pencil and how to use a paintbrush is kind of what we focus on a lot more. So then when they go to the secondary school, that is when they are looking more at art cultures.”

On the Turkish side, some respondents stated that DBAE was not a rationale behind the visual arts curriculum at all, whilst others said that it was mentioned in the curriculum although at a very superficial level:

Turkish teacher 1: “Unfortunately, it is not in the curriculum, but that does not mean that I am not able to implement art using its components.”

and:

Turkish teacher 3: “No, the curriculum is not feasible in this regard. Students are not even aware of what the sub-disciplines of art are.”

and:

Turkish teacher 3: “The subject has too many sub-disciplines. Our visual arts curriculum is partly sufficient, but implementing the concept also depends on the teacher’s knowledge and willingness.”

Some interviewees commented that although DBAE is in the curriculum, the implementation of that form of art education is not really possible due to the limited time allocated to the visual arts:

Turkish teacher 8: “It is in the curriculum, especially in the secondary visual arts curriculum ... OK, it is in the curriculum outcomes, but to what extent teachers can teach these areas? The practicality of it should be discussed.”

and:

Turkish teacher 6: “Yes, it is in the curriculum, but not sufficiently enough. I want to implement art using these areas by spending more time. When we [have to] get it done quickly, we cannot focus on it enough ... The time allocated to our subject is very limited.”

and:

Turkish teacher 7: “Our curriculum is not very suitable in this regard. Since there is no time ... we cannot even make artworks. So how can we teach about art history?”

These findings show that DBAE is not clearly instructed within the English art and design curriculum whereas it is a rationale behind the Turkish visual arts curriculum. The most noticeable aspect of the findings is that some of the Turkish interviewees were not aware of DBAE’s position in their curriculum. This is probably related to the lack of training provided to teachers. On the English side, interpretation of the curriculum was left to the teachers with the result that equality of access to such learning is disputable as limited training is available for teachers in England (NSEAD, 2016; also see Chapter 6, section 6.2.4.). In both cases, it is important for teachers to find whether the curriculum objectives link to the DBAE components. Mannathoko (2016) made similar findings after exploring

the extent to which the Botswanan primary school art and design curriculum reflected the principles of DBAE with in-service student teachers in both pre-focus and post-focus groups. Those findings showed that although DBAE was not mentioned in the curriculum, some of the curriculum objectives were nevertheless strongly linked to the fundamental DBAE principles. The pre-focus group were not aware of these links whilst the post-focus participants found these links after they were introduced to them. This means that introducing curricular forms to teachers helps them to interpret the curriculum appropriately. Although Mannathoko's research was conducted in Botswana, and this current research focuses on English and Turkish cases, the results of Mannathoko's research gives a generalizable idea of how teachers' knowledge affect their awareness on interpreting curriculum properly.

5.4. Visual culture as a practical form of art education

In order to address research questions 2 and 4, the related findings of this main theme are presented under three sub-themes. The related research questions are: 'What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?' and 'What are art teachers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?' The answers to these two research questions are related to visual culture as one of the approaches which this study focuses on by exploring teachers' views on visual culture in both countries and the extent to which it is a rationale behind each country's art curriculum and how teachers interpret it.

In response to the question on interviewees' views on promoting students' abilities to decode meaning and values embedded in culture, which refers to visual culture, participants from both countries indicated its importance for developing students' skills:

English teacher 1: “I think it is something that is very important and really key to developing children's awareness of the people and the world around them, which is a theme that runs throughout schools.”

and:

English teacher 9: “When you begin to decode meaning and understand the context or the culture behind a piece of artwork, not only are you increasing your knowledge and understanding of the world, but you are also opening up your mind to new ways of working and thinking, and you are having conversations, using higher level vocabulary about subjects that you would not normally have.”

and:

Turkish teacher 7: “Once students know about the culture of their country, they will be able to understand its meaning and values and analyse the cultural forms.”

These findings on the functionality of visual culture are in line with the related literature in terms of its role in developing students’ abilities to interpret, criticize and create visual images and to understand the meaning of these visual forms in the context of culture (Eisner, 2002; Tavin, 2002; Chapman 2003; Freedman, 2003; Darts, 2015; Freedman, 2019). In addition to the functionality of visual culture in promoting students’ skills, the interviewees also highlighted the practicality of the subject of art in terms of teaching visual culture:

English teacher 3: “When I have got any questions on decoding meaning and values, we have a lot of projects in Key Stage 3 where we look at things. For example, Aboriginal dream-time art, where we look at a piece of work and the kids will talk about what their initial reactions are to it.”

and:

English teacher 7: “You only embrace something if you understand it ... and understand the reasons why; I think art can be a very powerful tool for that because it is very visual.”

and:

Turkish teacher 4: “When students see an advertisement, they can understand that it is a product of graphic design, and they can understand the meaning of the advertisement and also the reason why it was designed [like that]. Art promotes such learning.”

These comments show the usefulness of the subject of art for teaching visual culture in respect to its nature being highly related to visuals. This finding aligns with Freedman’s (2019) statement that learning from visuals is one of the most dominant characteristics of art education compared with other school subjects. In addition, it is important to point out that these findings show the interviewees’ positive views on the visual culture approach. This corroborates the findings of Bertling and Moore (2021) who conducted a nationwide survey in the US with K-12 art teachers to explore their emphasis on ten common educational approaches. Their teacher participants were asked to rate the degree of these ten educational approaches and the findings showed that 87% of the participants gave high emphasis to the visual culture approach and it was rated higher than the other nine approaches. That finding also supports the quantitative results of this current study (*see* Chapter 4), as visual culture was one of the most preferred approaches by art teachers in both Turkey and England. It is clear that teachers as practitioners believe in the power of this form of art teaching.

5.4.1. The cultural aspect as a fundamental characteristics of visual culture art education

A unique theme emerged from the data on the relation of culture to art education. “Visual culture is addressed in art and design curricula differently in different countries, in part because each has its own visual culture traditions and forms” (Freedman, 2019; p984). Undoubtedly, the findings obtained from the teachers show the reflection of visual culture

in their country's art educational system. For example, the English art and design teacher participants commented on the diverse population of England and on understanding culture in an historical context:

English teacher 10: "The cultural aspect of art is probably the most significant. And the UK has a very diverse population ... In fact, it is a connective factor; I would say [that it is] the mortar that holds the bricks together. You can appreciate art from across the world."

and:

English teacher 1: "And obviously a big buzz thing at the moment is cultural capital and how children's backgrounds and experiences really impact on their ability to kind of achieve in later life. So I think that the arts are a really good way to build that cultural capital."

and:

English teacher 4: "An understanding that the sort of history of art, of what has gone on previously, is what has led you to where you are now. And I think it is a language, I mean I teach a language effectively."

The Turkish teachers' comments also represented the unique traditional art forms of Turkey and their reflections in visual culture:

Turkish teacher 1: "We have our own traditional art forms such as marbling art (ebru), illumination and miniature (tezhip and minyatür), fabric painting (kumaş boyama), and print art (özgün baskı). In fact, these are what this geography has brought to art. When we teach these, children can reach their own cultural codes more quickly."

In addition, related to the multicultural side of visual culture (Ballengee-Morris & Stuhr, 2001), students' understanding can be enhanced about the differences in the meaning and values of visual images in different cultures:

Turkish teacher 6: "This is something that attracts students a lot. In other words, it surprises students to know that a colour, a motif, a pattern has a

different meaning in a different culture. For example, a symbol in our country has a different meaning in another culture.”

The cultural aspect of visual culture art education was emphasized by the policy makers in the previous chapter (*see* Chapter 6, section 6.4.1.) in terms of the essentiality of teachers’ knowledge and understanding of culture. The findings set out above show that teachers’ views on the cultural aspect have differences. Smith’s (2010) findings clarify this matter in classroom practice in her research on reflections of teachers’ pedagogical practices and attitudes of cultural inclusion to students’ art works. Smith conducted that research in New Zealand secondary schools with teachers and heads of department, and also used images of students’ art works, and concluded that the teachers’ understanding of multiculturalism was reflected in their students’ art works. This shows that teacher’s knowledge plays a significant role in providing meaningful visual culture practices in the classroom. Herrmann (2005) recommended that teachers must know about popular culture and the history of art and must also have technical knowledge and the ability to criticize in order to engage students in constructive inquiry.

5.4.2. How visual culture works in practice in terms of promoting students’ awareness of visual forms in everyday life and their ability to be critical of these forms

One of the main functions of visual culture art education is to teach pupils that they are active interpreters who can create multiple understandings and interactions rather than being passive receivers of fabricated meanings (Gude, 2007). That is why teachers play a significant role in encouraging students to interpret what they see in their environment and understand its meaning and value. This was explained by the interviewees in respect to how

art education helps pupils to become aware and critical of the images and visual forms which they see in their everyday lives:

English teacher 10: “Just questioning why something is good or whether something works ... It is important to question ... it can go right down to just a very simple things like ‘Does this work, like decorate a house ... does this work?’, and that can help to contribute as you put it that you could have painting and decorating. I think it just matters in all elements of life.”

and:

Turkish teacher 8: “If we do not explain why a symbol or colour might be used in the logo of a television channel, children cannot look at them critically. When you ask them questions about it, you promote their awareness.”

As these responses show, the interviewees believed that asking questions about images raises students’ awareness of what they see in their daily life. The interviewees also highlighted that this awareness enables students to decode the meanings of visual forms in addition to understanding their meaning in culture:

English teacher 3: “We are just trying to get the kids to kind of understand that art is everywhere, really ... They start to understand that everything really had a designer, and a designer is an artist. So we are trying to kind of build that in art.”

and:

English teacher 8: “It is getting the children to realize how to look out for those things in real life but also how they can play that part as an artist and you can make artwork that makes people think and believe and discuss things in different ways. So it is really important to promote that.”

and:

Turkish teacher 1: “We teach them traditional Turkish art forms and then we visited a museum. When they saw some examples of those Turkish artworks, they said ‘It is obvious that aesthetics were so fundamental in the past’. It is kind of understanding the cultural values through the visuals.”

The interviewees' comments set out above were mostly related to the necessity of teaching students how to look at images, how to understand their meanings and values and most importantly how to understand the links between such learning and their own lives (Duncum, 2015). In terms of classroom practice, as an example, Tavin and Anderson (2003) investigated fifth-grade primary school pupils' perceptions of Disney characters. After two Disney films (Peter Pan and Pocahontas) were shown to the students, they were expected to critically examine how realistic the depictions of native culture were in the images. They were then required to watch other Disney films (Tarzan and Aladdin) in subsequent lessons. The students listed issues such as race, gender and violence, and then they were asked how they would alter Disney films to positively solve these issues. They created several different types of meaningful movie posters and video-cassette covers, shallow boxes, which represented their own re-interpreted version of the films. Although that study showed the practicality of visual culture in promoting students' awareness and critical thinking abilities, no recent research study surfaced in a literature review which had examined the impacts of visual culture art practices on students' abilities to be aware of images and to be critical of them, so that is an area which needs further investigation.

5.4.3. Visual culture in the current Turkish and English art curriculums

In response to the interview question about whether visual culture was a rationale behind their art curriculum, the English art teacher participants responded that the curriculum is not very clear about finding links with visual culture elements:

English teacher 7: "I do not think it does, it is very vague. It just lists that you need to explore local artists, national artists, international artists, architecture, sculpture. It does not specifically say how or why or who."

and:

English teacher 1: “Our country's main national curriculum page is quite open-ended. Although it says that children will learn about the work of known artists, craftspeople and architects, I do not know if all schools would kind of question all those different visual forms that they see across life.”

The most noticeable aspect of the findings was that although some English art teachers highlighted the lack of usefulness of the curriculum in this regard because of its narrow content, others commented that it was not mentioned in the curriculum at all. None of the English interviewees mentioned any distinct presence in the curriculum:

English teacher 2: “Unfortunately, because, I think for so long we have just had a very short-term approach to art, it has really just been very skills-based.”
and:

English teacher 5: “The curriculum, the English art and design curriculum, does not cover that. Not for primary schools.”

On the Turkish side, although the participants were aware that there are visual culture elements in the Turkish visual arts curriculum, they found the instructions insufficient or unclear about how to implement it:

Turkish teacher 7: “There are some things mentioned in the curriculum about it [visual culture] ... I am not saying that the curriculum is terrible, but I am definitely not satisfied in this regard.”
and:

Turkish teacher 8: “It is mentioned in our curriculum but not clearly.”
and:

Turkish teacher 3: “In fact, there is something about it [visual culture] in our learning outcomes, such as cultural heritage. I think it will be much better with further elaboration.”

Some of the Turkish participants also expressed dissatisfaction with the curriculum content in terms of its feasibility for practising visual culture in art lessons:

Turkish teacher 4: “We cannot implement such an art educational concept {visual culture} with this current curriculum. A literally different curriculum is needed.”

and:

Turkish teacher 2: When you look at the curriculum and the learning activities within it, through the year, you see it [visual culture] as something which is squeezed into forty minutes a week. Yes, I want to implement such art activities, but I do not have feasible conditions.”

In conclusion, the findings show that visual culture in both the English and the Turkish art curricula was not clearly mentioned. Even for those participants who interpreted the links with visual culture elements in the art curriculum, there was no clear instruction about how to implement visual culture activities. This raises a question about what the ideal concept of visual culture in an art curriculum is. Freedman (2003) commented that a curriculum needs to be open for students’ interaction to stimulate participation in ideas and allow students to be open minded and critical of what they find. This description shows the crucial role of art teachers in providing such opportunities to their students, but the point which is important here is that the curriculum should be extremely clear in guiding teachers. Herrmann (2005) clarified this, saying that teachers can prepare and present lessons but that this must provide ways for pupils to explore and generate ideas, as well as technical skills to put these ideas into visual forms, and this necessitates the teacher’s experience and willingness to facilitate discussions and encourage students to become engaged in a meaningful investigation. Based on Herrmann’s comments, one possible inference could be the lack of training provided for teachers, which was discussed by the policy makers in the next chapter (*see* chapter 6, sections 6.1.1. and 6.4.1.1.) and the findings revealed a gap between visual culture’s position

in the curriculum and its implementation. Training teachers on visual culture is a practical solution to fill this gap.

5.5. Creative self-expression in art education

In order to answer research questions 2 and 4, the related findings of this main theme are presented under one sub-theme. The related research questions are: ‘What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?’ and ‘What are art teachers’ views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?’ The answers to these two research questions are related to creative self-expression which is one of the approaches which this study focuses on by exploring teachers’ views on creative self-expression in both countries, and the extent to which it is a rationale behind each country’s art curriculum and how teachers interpret it.

In response to the interview question on the importance and contributions of creative self-expression in terms of developing students’ creative self-expression skills, the participants gave their views on different aspects of this. First, they commented on the unique nature and potential of art in promoting creative self-expression skills compared with other subjects:

English teacher 4: “There are very few subjects that allow children to be genuinely open and express themselves freely. If you think of the curriculum generally, there is not a subject, I think, that allows them to have that freedom of expression.”

and:

English teacher 9: “Art can be emotionally and intellectually or politically challenging. It empowers students and gives them a way of expressing and communicating their ideas through a visual language.”

Similar answers were given by the Turkish visual arts teachers in respect of the nature of art being a visual language which enables students to express themselves by producing art works:

Turkish teacher 1: “Only art-related subjects enable students to express themselves creatively. Students are expected to learn more about the existing knowledge in other subjects such as mathematics, science, chemistry and biology.”

and:

Turkish teacher 8: “I think this is one of the main goals of our subject. The language of transferring is making art works in art education. Students practise art and thus convey them to us.”

These comments align with Biesta’s (2018) comment that art education is more conducive to the development of students’ creative self-expression skills as it has a unique capacity to offer an expressive and creative learning experience. This is undoubtedly related to the requirement of the subject to practise artwork, and this was also highlighted by the interviewees on the grounds that art education promotes students’ creative self-expression skills through learning by making:

English teacher 7: “It is incredibly important; the children really need to express themselves. And the only way they can do that sometimes is by making, and we need to capitalize on the fact that children like to make, and children have a very clear idea about what they like and what they do not like and what they want to make and what they want it to do and want it to look like.”

and:

English teacher 8: “In art as a subject that it is really easy to teach them that it is OK to be different, it is OK that their ideas are different and go off in in different ways. So again, a really important part of the art curriculum, I think.”

and:

English teacher 6: “When it comes to students’ creative self-expression skills, they are constantly developing their self-expression skills and a lot of the projects encourage autonomy and freedom of speech and their ability to express themselves through the different mediums.”

Similarly, the Turkish teachers highlighted that learning activities in art education as well as producing art works encourage students to be active participants in exchanging ideas and criticizing, which is how their creative self-expression skills are developed:

Turkish teacher 9: “We don’t always just provide information. We expect them to criticize things and to present different ideas based on this. That is why a student who can be critical always has a second idea [think broadly] in life.”

and:

Turkish teacher 1: “We say ‘If you want to make the sky red, it is red. If you want to make it green, it is green, because it is your sky’. Once they see that their ideas will not be questioned, then they start to express their ideas in a unique and creative way.”

The responses correspond with the definition of creative self-expression in the related literature. Eisner (2002) stated that the prevalent characteristic of this approach is that students and their artworks develop from the inside out and that this target promoting artistic skills which enable students’ artistic expression. Zimmerman (2009) commented that the central goal of creative self-expression is to help students to improve their own creative and expressive abilities. This shows that artistic activities are a way for students to express their ideas and feelings in a creative way, which the teacher interviewees believed was useful for developing pupils’ skills. In addition, the contributions of the subject specifically to students with low self-esteem and/or special needs in engaging them in the lesson and developing their expression skills were highlighted by the English art and design teachers:

English teacher 10: “Quiet a lot of the kids come with very low self-esteem; they may have dyslexia, they could have dyspraxia, could be autistic. And they could feel like they do not fit in, but art is like an umbrella where anybody can fit in. It is not really about how fast you are, and it is not about how good you are at mathematics. It is about how you interpret the world and there is no right or wrong way of doing that.”

and:

English teacher 2: “I suppose it is giving them the opportunity and actually even if you spend a lot of time explaining why you are doing something ... the challenge is because they maybe do not like the subject, and they have weaknesses. Instead of thinking of ‘Why am I doing it, what is the point?’, you have to sort of talk to them about ‘Why are you doing it’.

This finding is also stated in the literature as that art is an alternative language for pupils who have less confidence or who lack interest in the conventional school subjects, and it provides a place for them where they can use artistic expression as a tool of communication and discover their own values (Davis, 2008). Mak and Fancourt (2019) explored the relationship between students’ art engagement and self-esteem with 6209 children and reported similar results. Their findings showed that children who were involved in arts activities more frequently had substantially higher self-esteem than those who participated less often, no matter whether or not they were good at making art as it was their engagement which was the fundamental factor. Mak and Fancourt’s (2019) findings demonstrated the role of art engagement in helping children’s self-esteem, and this current study presents teachers’ awareness and willingness to take this characteristic of the subject as an advantage to help children with less self-esteem or any special needs by offering a means of expression. The final point which emerged from data was the role of the teacher in promoting creative self-expression. The interviewees explained from their own perspectives the teaching-

learning activities in art education which best contribute to developing creative self-expression skills:

English teacher 3: “We would like them to just start to have a goal, and then if they struggle, we are there to support them and push them back up. ... when they get a bit older, then the projects literally run entirely by themselves really. I think that is the way we approach that really.”

and:

English teacher 5: “Personally, I give them a bit more freedom. So I might show them what I want them to create, but they experiment with the colours, they choose their own colours, they choose how they apply it ...”

and:

English teacher 7: “I think there is a way in which we could think about the way we deliver the scheme of work, and giving them the opportunity to use their ideas, and express themselves really more.”

As these responses show, the English art and design teachers believed that students should be free to make art after a particular task has been introduced to them. Although the Turkish teachers’ views were similar, there was a slight difference as the Turkish teachers advocated that students need to be definitely free in art making:

Turkish teacher 9: “We expect students to be free and original while they are performing their art practice. More original artworks always emerge from free individuals. They work much more comfortably.”

and:

Turkish teacher 7: “Actually, if you never touch the students [interfere in their art making] ... children are like an empty plate, they already have a world where they are born and the power of creativity.”

Teachers’ position in creative self-expression has been frequently discussed by educators. Hickman and Eglington (2015) stated that it is a child-centred approach and considered

mostly as a freedom in children's artmaking. Zimmerman (2009) said that the teacher's role is to provide inspiration and support and not to interfere directly in pupils' art-making process. Imonikebe (2013) commented that encouragement from teachers is the key principle of creative self-expression rather than instruction. The findings of this current study echo these comments in the literature and the limiting of teacher' intervention was advocated, but its impacts on students' art-making process within artistic expression need further investigation.

5.5.1. Creative self-expression in the current Turkish and English art curriculums

In response to the interview question on whether the Turkish and English art curriculums have been designed with consideration for developing creative self-expression, the interviewees' comments showed that it was perceived to be a rationale behind the curriculum although it was not clearly specified:

English teacher 1: "That is outlined clearly within the purpose of study of the national curriculum at the start of the tool. But it is not necessarily broken down into how that would be done at the different key stages, but it is definitely something that is mentioned."

and:

English teacher 5: "The curriculum allows for creative self-expression, but again it depends, I think, how the teacher interprets it."

Also, the English art and design teachers highlighted that the curriculum does not provide useful guidance for teachers in this regard:

English teacher 7: "In very vague terms, I would say. They ask them to experiment, evaluate their work, but it is just a word, it is just a sentence, it needs to be elaborated more within the expectations ... So it does not offer enough guidance to the teacher."

and:

English teacher 9: “Well, when I read the national curriculum for England, all I could find was that people should produce creative work, explore their ideas and record their experiences. That is the only part I could find where the curriculum referred to that part of self-expression.”

On the Turkish side, some participants said that creative self-expression was not mentioned in the national visual arts curriculum:

Turkish teacher 1: “Unfortunately, these are not included in the curriculum. The curriculum does not encourage teachers to do it either.”

and:

Turkish teacher 4: No, on the contrary ... It is not a curriculum that we can promote students’ creative self-expression skills with.”

Some Turkish interviewees said that although creative self-expression was in the curriculum, it would be better if the curriculum gave more prominence to it, and also that the learning activities could be better planned:

Turkish teacher 3: “Yes, it is in the curriculum. Could it be placed more prominently? Of course, it can be. I think that would be more beneficial for students.”

and:

Turkish teacher 6: “Yes, it was mentioned in our learning outcomes [in the curriculum]. But in learning activities, there are all similar things for each year, and students are bored of seeing the same things.”

The findings showed that the narrow content of the English art and design curriculum was an issue, as discussed in the previous sections, which is difficult for teachers to interpret and implement. On the Turkish side, interestingly, some teachers were aware of inclusion of the principles of creative self-expression in the curriculum, whilst others believed that it was not mentioned in the curriculum at all. This could be due to the low position of creative self-

expression and the unclear instructions for teachers in this regard. On this issue, it was important to revisit the related literature to find how creative self-expression needs to be positioned in an art curriculum, but the only study found was Cunliffe's (1998) clarification. He referred to the concept of creative self-expression in the curriculum as "developed by [the] individual teacher; non-sequential, non-articulated implementation" (p49). This does not definitely align with the findings obtained from the English and Turkish interviewees in the current study as they spoke mostly about the need for a well-designed curriculum with clear and detailed guidance on outcomes and teaching activities. As no recent study has discussed the curriculum conception of creative self-expression, the findings of this current study could contribute to the literature at least in terms of presenting and classifying teachers' expectations in this respect.

5.6. Arts education as preparation for the world of work: what skills need to be promoted to prepare students for the future workplace

In order to respond to research questions 2 and 4, the related findings of this main theme are presented under one sub-theme. The related research questions are: 'What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?' and 'What are art teachers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?' The answers to these two research questions are related to arts education as preparation for the world of work which is one of the approaches which this study focuses on by exploring teachers' views on this topic in both countries, the extent to which it is a rationale behind each country's art curriculum and how teachers interpret it.

In response to the interview question on teachers' views on the contributions of art education to the future workplace, the English art and design teachers commented on its contribution

to the development of some skills which will be needed for future work in several areas, such as problem-solving, working in a team, creativity and self-expression:

English teacher 2: "... it teaches them creativity in their ideas and working with others and self-expression. And I think, making mistakes and learning from them. I mean, there is so much."

and:

English teacher 3: "The critical thing in the cultural understanding is working through problems and kind of coming up with your own ideas ... and then having to explain why they are valid. I think they are all kind of general life skills that are going to set you in good stead in a job in future."

and:

English teacher 6: "Team building exercises, and how they work together, how they are a leader ... Every single pupil is graded and marked and kind of measured against their ability to be a leader, to have good communication skills, to work as part of a team, and to understand the cross-curricular elements of all of the different subjects. So I think a lot of that does kind of come naturally."

and:

English teacher 7: "Art education can actually contribute to the whole self to make us more intelligent, more critical, more mindful and more empathetic to each other, and understanding, and thinking, and –culturally as well – understanding cultures. If that was more developed, later on I think we would have a better society coming through for any job."

The Turkish teachers commented on art education's contributions to manual skills, fine and gross motor skills, and a sense of aesthetics and imagination which are the skills needed for many areas of work:

Turkish teacher 6: "Whatever they want to be, they will definitely have to use their imagination and manual skills. Our subject is the one which best supports this."

and:

Turkish teacher 7: “Art education gives an aesthetic understanding and perspective. Therefore, regardless of the profession, an aesthetic point of view is required in all of them.”

and:

Turkish teacher 1: “Art is very necessary for their fine and gross motor skills development. When students do not use scissors, and cut paper or draw something at this age, these skills do not develop. I keenly think that this subject prepares students for some professions, such as architecture, mechanical engineering or product design ...”

As can be seen from these responses, the Turkish and the English interviewees believed that some significant skills are needed for the future workplace, such as problem-solving, teamwork, creativity, self-expression, fine and gross motor skills, and that art education is an effective way to develop these skills to prepare students for their future career. A literature search showed that these skills are listed as some of the necessary twenty-first-century skills in various categorisations (Ananiadou & Claro, 2009; Voogt & Roblin, 2012; de Eça et al., 2017; Drake & Reid, 2018). De Eça et al. (2017) reported survey results gathered from art teachers from twelve different countries showing that the highest-ranked teaching goals were creative problem-solving, imagination and critical thinking. These skills were also highly emphasized by both the Turkish and the English art teachers in this current study. I assume that developing students’ problem-solving and critical thinking skills is the priority of art teachers because of the life-long practicality of those skills and also their usefulness in many areas of work. Also, interestingly, although several studies in the literature have focused on those listed skills as required twenty-first-century competencies, no study surfaced in the literature search which had investigated the curriculum and implementation aspect of art education. A similar point was made in a systematic literature review carried out by Chalkiadaki (2018), who found that creativity,

problem-solving, global awareness, self-reflection and meta-cognition were some of the most emphasized skills in the recent literature, although their implications for the curriculum and classroom practice were underestimated. The practical side of twenty-first-century skills therefore needs more investigation.

In addition to the teachers' views on skills for the future workplace in many areas as described above, the English art and design teachers highlighted that there are various career options which are art-related and can be prepared for by art education in terms of developing related skills:

English teacher 2: "Some kids are not academic, and it is giving them the opportunity to do things, practical work, and finding strengths in themselves. Not everyone is able to sit and write in ... more academic subjects, and I think art gives them so much."

and:

English teacher 9: "Art education provides many career paths in the creative, cultural, digital and heritage industries."

and:

English teacher 10: "There are just so many different careers that are art-related. I mean, you go into any shop, any store to buy anything. It has been touched by a designer, has been touched by an artist, somebody has [designed it] at some stage ... These are really important, [even though] you might not think about them much."

The lack of interest in some job areas was discussed by Nidoma and Simon (2019) and the need to introduce possible professions to students with a clear definition was recommended. As the needs and interests of the creative industries increase (MacDonald, 2013), art education's contribution to introducing art-related professions and to promoting related skills is something which requires more attention. Without providing well-designed learning

experiences for students in which their creative and critical skills are developed, and engaging them with the subject, we cannot expect them to have those skills (Morris, 2019). Twenty-first-century skills in practice separately for each subject therefore need more consideration in order to promote those skills for pupils by providing the most effective learning experiences.

5.6.1. Arts education as preparation for the world of work in the current curriculum

In answer to the interview question on whether developing students' skills which will be needed for future work was considered in their current art curriculum policies, the English interviewees expressed their dissatisfaction with the national curriculum in this regard:

English teacher 1: "There is not anything that is sort of specifically said in the national curriculum in relation to their future lives. It does mention about teaching critical thinking, with a view to understanding the art, I think, rather than the situations in their future lives."

and:

English teacher 3: "Obviously, when you look at the national curriculum, it is very vague. The sort of the national curriculum could be interpretive, just like old-fashioned art which does not really set up a lot of skill ... I think that an art curriculum that is just about making kids good at drawing and painting is a very cruel art curriculum."

and:

English teacher 7: "... it is so vague it is like a paragraph. It can be interpreted in different ways. I do not think it has ever been. I think the curriculum that is given by the government is not considering improving the skills of their future lives."

and:

English teacher 8: "I do not think particularly the art curriculum as you look at it, I do not think that schemes have been kind of supportive of that. So again,

I think it is about schools thinking outside the box ... So, it is like ‘Come on, government, write us a better curriculum’.”

Similarly, the Turkish visual arts teachers said that their national visual arts curriculum is not supportive in preparing students for the future workplace by developing the skills needed, and values education was considered more instead:

Turkish teacher 2: “No, the curriculum was not developed in consideration of these skills ... In the current curriculum, things like love, loyalty [values education] are most demanded. I don't know if this is about politics. For example, loyalty is the outcome in the curriculum for an activity, but the subject is completely different in the same activity.”

and:

Turkish teacher 6: “No, the curriculum for our subject was not designed to develop the skills for students’ future work. It has been developed mostly considering artistic knowledge and skills.”

and:

Turkish teacher 9: “The curriculum is not sufficient in this regard ... We have to give them these skills at school first.”

The first noticeable aspect of the findings is that some teachers said that the skills for the future workplace were not included in the curriculum, but that artistic skills were mostly included instead, although they were aware that the skills needed in the future workplace can be promoted by art education. The reason for this confusion is probably the lack of definition in the curriculum, so that teachers cannot figure out the links between the skills targeted in the curriculum and their relation to and usefulness for future work. A second reason might be related to the lack of teacher training programmes so that teachers are not trained enough, which causes their lack of awareness of the functionality and practicality of those skills. In the literature, there are some studies which found that twenty-first-century

skills were not clearly defined in curriculum policies and concluded similar points or assumptions to those made by the interviewees in this study. For example, Voogt and Roblin (2012) examined the implications of twenty-first-century skills for the national curriculum policies of OECD countries and EU member states by analysing thirty-two documents obtained from countries' official websites, working papers and reports from international studies. They concluded that definitions and categorisations of twenty-first-century competencies varied in different countries and recommended that there was a need to clarify the definitions of each of the competencies in curriculum policies. For this clarification, their functions and also how they can be practical in each year group of students should be taken into consideration (Drake & Reid, 2018). Also, Ananiadou and Claro (2009) explored twenty-first-century competencies in seventeen OECD countries' educational systems (including Turkey) and found that most of the countries' curriculum policies adopted these competencies but that their integration into the curriculum remained not completely practical. They highlighted the importance of teacher training programmes in order to make teachers familiar with those competencies and to know how to effectively implement their country's curriculum. Another important finding of this current study is related to the narrow content of the English art and design curriculum which does not include a clear position of twenty-first-century skills. Payne and Hall (2018) confirmed that the English national art and design curriculum does not match the educational needs of students in terms of their engagement with the twenty-first century. This raises the question of whether teacher training programmes alone could engage teachers with twenty-first-century skills without providing clear written guidance. The NSEAD (2016) report showed that the majority of teachers do not have opportunities for subject-specific teacher training in England. It is clear that preparing students for the future workplace is left to the teachers in England and the

findings of this current study contribute to the literature in terms of presenting teacher's views in this regard.

5.7. The arts and cognitive development

In order to answer research questions 2 and 4, the related findings of this main theme are presented under one sub-theme. The related research questions are: 'What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?' and 'What are art teachers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?' The answers to these two research questions are related to arts and cognitive development which is one of the approaches on which this study focuses by exploring teachers' views on this topic in both countries, the extent to which it is a rationale behind each country's art curriculum and how teachers interpret it.

In response to the interview question on art education's contributions to students' cognitive development, the English interviewees believed that the subject can be developed in ways which will enable students to think, solve problems and critique:

English teacher 8: "It is about letting children almost learn through failing. It is not like a maths lesson where you feel if you do not get one add one equals two, it is not that definite ... it is allowing children the time to think ... It is not just a drawing exercise, it is how might you do this, how might you approach this."

and:

English teacher 5: "I think art has a massive impact on students' cognitive skills because it is different, it brings in their creativity. If they did not have art, they would be learning rules, kind of why we write like this. In grammar

and maths, they learn strategies whereas art gives them the freedom of choice and the creativity aspect. So, it helps them in making choices.”

and:

English teacher 6: “Everything we do contributes to the development of cognitive skills; even just the listening to instructions, the application, the refinement, the analysis the evaluation, and self-evaluation, self-reflection, and in comparisons, comparing their work to others, comparing their work to the artists, everything.”

Similarly, the Turkish interviewees said that art making is a cognitive process which allows children to think, and this develops their cognitive skills:

Turkish teacher 9: “... for example, a sequential process such as finding a colour and creating the colours of objects from them helps with this. I think art education definitely contributes greatly to cognitive skills.”

and:

Turkish teacher 6: “I think this subject contributes to everything. The development of cognitive skills as well as the development of physical skills ... If we go to the core, it is a very mind-boggling lesson. So of course, it improves your cognitive skills.”

and:

Turkish teacher 3: “There are so many stages in art education that support cognitive development when making a design. I think every student needs this.”

As can be seen from these responses, the effectiveness of art as a subject which develops cognitive skills was mentioned by both the English and the Turkish interviewees. This finding aligns with the related literature. For example, Wright and Leong (2017) mentioned the contributions of students’ engagement with the artistic process of learning to their cognitive skills. Eisner (2002) clarified how art education promotes students’ cognitive development as it offers tasks such as finding subtle elements in contextual interactions,

imagining inventive possibilities, reading the meaning of visual language, and all these processes require cognitive and analytical modes of thinking. Tomljenović (2020) stated that the dynamic nature of art education improves the development of various cognitive abilities through the processes of visual comprehension, visual thinking and the interpretation of visual meanings. Efland (2002) highlighted the cognitive side of art education as its contribution to students to better understand the social and cultural world in which they live, so that it provides a basis for thoughtful activities by teaching them how to view the universe. In addition to clarifying the relationship between art education and cognitive development, it is important to discuss its practicality in the classroom. Although no previous study on this topic was found in the literature review, Tomljenović's (2020) results did link with the findings of the current study. Tomljenović (2020) explored the impact of interactive models of art teaching on the impulse of cognitive activities in two groups of students, a control group and an experimental group, aged eight to ten years. In the experimental group, the interactive teaching model was used which allowed the pupils to be more active and expressive in the classroom. Tomljenović concluded that the interactive teaching model promoted students' abilities in articulating and solving problems, observing, understanding and actively using visual language in their verbal and artistic expression. All these abilities are elements of cognitive development (Eisner, 2002), which means that students' active participation and engagement in art develops their multiple abilities of cognition.

5.7.1. Cognitive development in the current curriculum

In answer to the interview question on whether cognitive development was already included in their art curriculum policy, the English art and design teachers said that their curriculum is not very clear in specifying cognitive development due to its narrow content:

English teacher 1: “I think the national curriculum itself does not really give much in the way of guidance for sort of how you would teach them to think critically. I think it does contribute to cognitive development skills probably sort of indirectly rather than that being the learning objective.”

and:

English teacher 7: “Again, because it is so vague, because it does not specifically say [that the] progress of skills must incorporate an element of improving children's cognitive skills over their career in primary school. The curriculum does not, it is just very vague. So no, not at all.”

and:

English teacher 8: “Again, it is where the curriculum, if just looked at as a document on its own, could really fall down and fall flat; you have got to be able to think outside the box. So it is relying on leadership teaching and it is relying on teachers to kind of do that within their lesson planning to enable children to do that.”

On the Turkish side, the interviewees commented that although cognitive development was already a rationale behind the visual arts curriculum, it needs to be more developed as the guidance is not very clear and also unsuitable conditions make its practicality nearly impossible:

Turkish teacher 7: “The national visual arts curriculum should be improved a little more in this regard. Is it not there? It is there, but it is insufficient and can be improved.”

and:

Turkish teacher 8: “Not enough. It is very insufficient. I think this is an issue that needs to be considered more ... For example, there is an explanation [in the curriculum] that you can use brainstorming on some things. But its applicability ... Since your lesson time is very limited ... your possibility of applying this is very limited.”

and:

Turkish teacher 1: “There are not enough teaching activities mentioned in the curriculum for this. I don't see many examples in activities ... there is no variety in the curriculum.”

As these comments show, neither the Turkish nor the English art curriculum gave an example of an ideal curriculum in respect to teaching cognitive development through art, and how cognitive development could be positioned in the art curriculum. In Eisner's (2002) view, art curriculum policies should not solely concentrate on art creation, they should enable students to participate in ways of thinking, to see the links between the art forms and their meanings in the society in which they were made, and to learn analytical thinking. Linking Eisner's definition and the interviewees' comments, the results reveal a need for the art curriculum to be more specific for teachers to understand the elements of the curriculum and their relationship to the educational approaches within it.

5.8. Integrated arts

In order to discuss the responses to research questions 2 and 4, the related findings of this main theme are presented under three sub-themes. The related research questions are: ‘What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?’ and ‘What are art teachers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?’ The answers to these two research questions are related to integrated arts which is one of the approaches on which this study focuses by exploring teachers' views on this in both countries, the extent to which it is a rationale behind each country's art curriculum and how teachers interpret it.

In answer to the interview question on the interviewees' views on integrating art into other subjects (art-related or non-art subjects), the teachers commented on its importance, its usefulness for finding suitable connections, its contributions to other subjects, and its contributions to students' better understanding of the connections between different subjects:

English teacher 5: "I think it is really important ... I think that it is really good because it shows the children that their skills can be transferable."

and:

English teacher 7: "I think it is very important. I think that is the nature of art. It transcends into lots of different subjects and primary school teachers are really good at that."

and:

Turkish teacher 9: "When students discover these connections, they can use them in a way that works for years. This is also possible with learning by experiencing."

and:

Turkish teacher 7: "Visual arts education can be easily integrated with other courses. It is a subject that can contribute significantly to others. Therefore, this needs to be addressed."

The interviewees also commented on the outcomes of art integration for promoting students' knowledge and skills, especially life-long learning through visuals, which was mentioned by both the Turkish and the English interviewees:

English teacher 5: "So even though they might do history when they are older, they can still use the skills they have learned in art, to be able to illustrate what they are learning. Whereas if they just learn it in art, will they if they do not do art when they are older, they may never use it again, or they may see it as quite pointless."

and:

English teacher 10: “Those are things [learning through visuals] that kids still remember when they leave school. It is the creative side of doing it ... You remember it because it is visual. It is the hook that gets the kids interested in the curriculum ...”

and:

Turkish teacher 1: “Learning through visuals really attracts children. So, for example, you can make a subject in mathematics more interesting by visuals. I think the efficiency of the lessons will increase in this way.”

and:

Turkish teacher 8: “If you want the learning to be life-long, somehow the child has to form connections with life in mind. This is also interdisciplinary. Unless interdisciplinary connections are provided, learning cannot be sustained.”

Integrating art into other arts and/or non-arts curriculums is something which provides a rich educational experience to students (Eisner, 2002). Trent and Riley (2009) investigated the implications of arts integration in the elementary curriculum in a project involving the use of a number of data collection tools such as pre/post student’s learning assessments, field notes, samples of students’ art works, curriculum materials and lesson plans, focus group interviews and photographs of classroom activities. They chose a unit from the fourth-grade curriculum called ‘Privacy: foundations of democracy’. Students were required to share their personal understanding and view of the unit topic, to explore the right to privacy, to participate in verbal and written art criticism activities and to create poems related to the topic. The results showed that art-integrated lessons promoted students’ learning in the pre-determined subjects, their engagement in the lesson, their oral and artistic expressions and their abilities to find connections between different areas and the topic and their own lives. Similar findings were reported by Blagoeva et al. (2019) who explored the impacts of integrated arts on students’ learning experiences and the possibilities of implementing this concept in after-school art classes with six- to ten-year-old pupils. After implementing pre-

designed topics in an integrated way, the results showed that integrated art teaching improved the pupils' abilities to make meaningful connections between different subjects and to transfer their knowledge into practice effectively in their art making. The findings of this current study and those reported in the literature show that arts integration is an effective teaching concept in term of its contribution to providing broad knowledge for students and giving them a rich learning experience.

5.8.1. Teachers' views on integrating art into non-art subjects and other art subjects

Some interviewees commented on possible ways of arts integration and whether it is better to integrate it into non-art subjects such as science, history and maths or other arts subjects such as dance, drama and music. The results show that the art teachers were satisfied with integrating art into non-arts subjects:

English teacher 1: "I think that it is often an excellent way for children to explore different subjects. For example, in history, using a piece of art and starting with a critique of that art is often a really good way to hook their interest and get them to ask questions about the topic."

and:

English teacher 5: "I think it is best for non-art subjects ... because for us, we were doing space and science recently ... [and] they experimented with different methods of creating it."

and:

English teacher 8: "When we dissected the lambs' hearts, they looked at Leonardo da Vinci and how he looked at anatomy 500 years ago and how that can link into the medical profession now. So, it is very important, but I firmly believe that you have got to have your art objectives and kind of your artist's hat on while you are looking at it as well, just to make that discernible difference."

and:

Turkish teacher 6: “For example, one of the Year 7’s unit topics is perspective in the visual arts, and it is the unit topic of Year 8 mathematics. When students understand the connections, their engagement in the lesson increases.”

Some previous studies in the related literature have presented the outcomes of arts integration with non-art subjects and the classroom practice of doing this. For example, Hardiman et al. (2014) investigated the impacts of arts integration on students’ long-term retention by integrating art into science units in astronomy and ecology in elementary school. Before conducting the research, the teachers were trained approximately for ten hours to implement these pre-designed lessons in an integrative way. After the delivery of the lessons, the students were tested and the findings showed that they retained what they had been taught and learned remarkably better through arts integration. Brezovnik (2015) similarly sought to find the effects of arts integration on primary school pupils’ learning in mathematics with two groups, a control group and an experimental group. Mathematics was implemented with the control group as a discrete subject whereas it was implemented with the experimental group using arts integration. After the delivery, four mathematics tests were conducted in order to determine how the arts integration had affected the pupils’ learning, and the results showed higher achievement in the experimental group, which confirmed the effectiveness of art integration in their learning. Both these findings and those of the current study show the usefulness in and the contribution of art to students’ learning in other subjects. In other words, arts integration provides a multiple learning experience in multiple areas.

Regarding integrating art into other art subjects, none of the interviewees commented on this, except for one English art and design teacher:

English teacher 5: “I think it may be more restricted using art in dance and music ... Personal choice.”

The reason why none of the interviewees commented on or expressed satisfaction with the concept of art integration into other arts subjects might be the similar nature of the outcomes of each art subject. In other words, the participants might be more satisfied to take advantage from different non-art subjects and not artistic activities. To clarify this, it is important to emphasize that although arts are concerned with the development of expressive form, the methods used to teach this differ; for example, rhythm is an element of both music and the visual arts, but the meanings of rhythm in music and in the visual arts are not the same (Eisner, 2002). In other words, arts subjects (visual arts, dance, drama, and music) have common elements, but the meanings of these elements are different, which would make it useful to teach such elements in an integrative teaching method. Two contrasting findings have been reported by researchers regarding integrating art into other arts subjects. Hui et al. (2015) investigated children’s gains in creativity and their teachers’ application. Both individual art lessons (only drama or only visual arts) and integrated arts lessons (an integration of visual arts and drama) were delivered to the children. Regardless of whether they experimented with individual drama or individual visual arts, their verbal and visual creativity improved through these individual art lessons more than through the integration of visual arts and drama lessons. In another study, Öztürk and Erden (2011) sought to find pre-school teachers’ beliefs about art integration with 255 teachers. The teachers’ answers to a self-reported questionnaire showed that most of them were satisfied with integrating art into language arts, play, drama or music, whilst a few of them were satisfied with integrating art into all other subjects’ activities. They concluded that the reasons for the less or more interest of teachers in integrating art into other art subjects might be the different educational

systems between countries, teachers' backgrounds and knowledge, or a lack of understanding. Further investigation is needed to clarify this matter.

5.8.2. The position of art in integration: the possible jeopardy in integrating art into non-art subjects

The interviewees expressed concerns about the possibility of art being only a tool or service subject in integrated teaching forms:

English teacher 7: "You should do less art and design in non-art lessons and make sure that art is creative and cultural, but that should not be [all there is to] art. If you only do it like that, it is ... never actually taught properly, and you are never explaining the importance of the whole to the pupil and [improving] their development."

and:

English teacher 9: "Sometimes you kind of lose children's creativity when subjects are linked. I like to give them a starting point, for example, science and art, but then I like to let them investigate the different possibilities. So I do not just say 'We are going to study this with this' and force them into it. I like it to be part of a natural free-flowing exploration."

Some interviewees stressed that although art can be linked with other subjects, it should be also considered as a distinct subject:

English teacher 7: "children ... are little; they love making things and taking them home to their parents, and that should be celebrated as well. That is what art is. You paint a picture to give it to someone, or do it for someone to enjoy, to put on your wall."

and:

English teacher 8: "So there is that massive link to other areas of the curriculum, but I also think it is so important that you see art as a subject in its own right and that it is not just linked [with other subjects]."

The English interviewees' concerns were undoubtedly related to the lower position of art in the subject hierarchy, so they were worried about whether art will just be a tool when it is integrated into highly valued subjects. A similar point was made by a Turkish visual arts teacher participant, but the perspective was different, as the participant believed that integrating art into a valued subject would give value to the art:

Turkish teacher 3: "If we give students a low score, we are exposed to pressure from the parents and the school administration, because the subject is seen as a tool for children to receive a high score. That is why children do not care about this [art] subject. However, once we integrate art into other subjects [highly valued ones], they start to take art seriously."

The difference between Turkish and English teachers' points are Turkish teacher believed that when art integrated into a higher valued subject, students would more value art, whilst English teachers believed that art would less involve in such integration. This difference between Turkish and English interviewees' points of view might be related to what kind of undervaluation of subject most affect their art teaching. In other words, Turkish teachers may experience students' undervaluation more, and English teachers may experience such undervaluation from schools and/or government. The interviewees' concerns presented above had been identified by Turkka et al. (2017) who examined Finnish science teachers' (who worked with students aged 13 to 18) arts curriculum integration in their regular lessons. They found that the teachers used some forms of art but that arts in such integration was rarely used. In other words, art was used only as an activity instead of being properly integrated. Tukka et al. (2017) assumed that this might be because of lack of time, knowledge and/or material. Supporting this view, Trent and Riley (2009) had previously reported the challenges in finding enough time, covering the curricular structures in the limited time allocated, and also assessing students when multiple subjects are involved in

the teaching process. In conclusion, similar to previous studies which identified challenges such as lack of knowledge, material and time, and confusion about assessment, the findings of this current study have shown that the less value given to art is the factor which makes arts integration challenging.

5.8.3. Arts integration in the current curriculum

In response to the interview question on whether their art curriculum allows integrating art into other subjects, the English interviewees said that although it was not in the current art and design curriculum, teachers and schools can provide this form of art education:

English teacher 1: “The national curriculum dictates the individual subjects, but ... we are not tied to teaching them in a particular way or in relation to other subjects. However, the majority of schools that I have worked in do implement their subjects in a cross-curricular way.”

and:

English teacher 7: “There is nothing really said about it on paper but if Ofsted want to come in, they will want to see what they call a lot of cross-curricular things going on, so art reflected in other subjects and maybe other subjects reflected in art.”

and:

English teacher 8: “I do not think it is obvious in the curriculum. But I think there is a lot of extra documentation out there to help us to do it. So I think that is one thing where we are really lucky here because of our ethos in the school about that, linking things together and doing different activities related to other subjects ...”

and:

English teacher 9: “I would assume that the country allows teachers to teach as they feel is in their students’ best interests. So we can take advantage of other subjects and make them [art-related] if we want to.”

On the Turkish side, the responses varied as some teachers said that it was not a rationale behind the curriculum whereas others said that the curriculum allows them to integrate art into other subjects (although they were not satisfied with the curriculum in this regard):

Turkish teacher 1: “No, unfortunately it is not [in the curriculum]. The art subject is completely isolated.”

and:

Turkish teacher 9: “In many areas, art education can be linked, but does our curriculum include this? Unfortunately, not.”

and:

Turkish teacher 6: “Integration of subjects is given importance in the curriculum and we include this in our annual lesson plans as teachers of all subjects.”

and:

Turkish teacher 7: “Yes, it is in the curriculum, but the problem is that the Ministry of Education includes it in the curriculum, but the teachers play an important role in this ... For example, the science teachers and the visual arts teachers must be in constant collaboration. The Ministry of Education cannot control this part”.

Regarding the different responses given by the Turkish teachers in terms of whether arts integration was in the curriculum or not, the reason might be a lack of interpretation and the fact that it is challenging to find the links between curriculum elements and forms of teaching. Considering the responses given by both the Turkish and the English interviewees, teachers’ knowledge and skills and the collaboration of teachers from different subjects are the main factors involved in implementing art in an integrative way (Trent & Riley, 2009). Here, training teachers in each specific teaching form would have a significant impact on enabling them to understand the position of each educational form in the curriculum and implement them in the classroom effectively. This assumption corresponds with the finding

of Koch and Thompson (2017) who explored teachers' perceptions of arts integration before and after they had been trained on the principles of arts integration as well as being given the knowledge and tools which they needed to incorporate arts into their general education classes. Their 17 elementary and three high-school teacher participants (in America) responded to survey questions before and after they received training in art integration and the findings showed that before they were trained in arts integration, they were not confident with implementing integrated arts lessons as they had not enough knowledge and skills to do that. After the training, however, they indicated that they were feeling confident as they were sufficiently qualified to integrate arts into general curriculum concepts with the required skills and knowledge. Based on this, no matter to what extent the curriculum is clear in instructing teachers to integrate lessons into other subjects, once teachers have been trained specifically in this regard, they can effectively use this form of teaching. I assume that teacher training is more seriously needed on art integration because more than one subject is involved in it.

5.9. Creative problem-solving in art education

In order to discuss research questions 2 and 4, the related findings of this main theme are presented under one sub-theme. The related research questions are: 'What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?' and 'What are art teachers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?' The answers to these two research questions are related to creative problem-solving, which is one of the approaches on which this study focused by exploring teachers' views on this issue in both countries, the extent to which it is a rationale behind each country's art curriculum and how teachers interpret it.

In answer to the interview question regarding teachers' own views on teaching art considering developing students' creative problem-solving skills, the English teachers said that art education naturally promotes student's problem-solving skills:

English teacher 1: "I think art is an excellent way, particularly with younger children, to develop problem solving skills ... I think open-ended tasks can lead to children problem solving, and then they are able to sort of articulate their experiences and the challenges that they faced to their peers."

and:

English teacher 4: I think it is a really big thing ... You are teaching a language and part of that language is just creativity. This [is the] idea of finding roots through things, addressing problems."

and:

English teacher 5: "When you are creating something [making art], it does not always happen the way you want it to ... but then it is looking at problem solving: 'Why does it not look as I want it to? What can I do next time? How can I work around this?' I think with problem-solving skills, it is not explicit, it is not that they are not aware of it; they do not realize they are problem solving."

and:

English teacher 8: "For me, it is just the prime lesson where you can absolutely have children problem solving in many different ways. It might all produce something wonderful at the end but what good is that in real life because when you do go out to get your job or whichever workforce you go into. ... "

Similar responses were given by the Turkish visual arts teachers in terms of the practicality of art for promoting problem-solving skills through learning by doing, and the steps of making art as a way to solve problems:

Turkish teacher 2: "For example, students do not look for materials according to a specific topic, they make their artworks using what materials they are

asked to use. Or, when they are given a topic, they think what material would be the best for that topic. They problem solve every time.”

and:

Turkish teacher 3: “It is like Tetris ... solving problems through visuals. We have a treasure like visual arts education. It contains three-dimensional works, drawings and many different techniques which allow us to visualize problems.”

and:

Turkish teacher 6: “Art is not only about handcraft skills, but also cognitive ... Students can definitely develop problem-solving skills through visual arts education. Solving problems is not just solving equations, solving pool problems. They need to visualize what they read even in those problems [in maths]. This visualization part is all about our subject.”

and:

Turkish teacher 8: “If we want to create a work of art, the creation process is completely connected with problem-solving.”

As these extracts show, both the Turkish and the English interviewees believed that the importance of creative problem-solving can be developed through art education. This finding corresponds with that of de Eça et al. (2017) who examined the most preferred art teaching goals by art teachers from twelve different countries and the findings showed that the highest-ranked teaching goal was creative problem-solving and imagination. Eça et al. (2017) found that result from responses to a survey, but the findings of the current study were obtained from interview so that the reasons why teachers regarded this approach as important could be clarified. The interviewees highlighted that the steps involved in creating art works are already kind of solving problems in a creative way. In an art creation process, students need to understand the topic and develop their work within the available possibilities, and this will enable them to find several possible solutions (Eisner, 2002). A final point to discuss which emerged from the findings set out above is the practicality of

art in visualizing problems and finding creative solutions. This finding concurs with that of Mooney (2000) who reported a case example of a nine-year-old child whose parents were going through a divorce. The child attended eight sessions of counselling and in each session, he was expected to visualize and draw how he was feeling. After completing eight sessions, the child became better able to designate, reframe, concretise and articulate his problems. This finding was a useful example of the practicality of art in transferring problem-solving skills into real life, and there are number of research on the effectiveness of art therapy and assisting individuals with problem-solving (Beebe et al. 2010; Mousavi and Sohrabi, 2014; Dilawari and Tripathi, 2014).

5.9.1. Creative problem-solving in the current curriculum

When asked whether creative problem-solving is already a rationale of their art curriculum policies, the English art and design teachers responded that it was not in their art and design curriculum:

English teacher 3: “I think the national curriculum could be beefed up a little bit. That is why I tried to kind of base our curriculum more on the extended NSEAD curriculum.”

and:

English teacher 5: “The curriculum policy is not aimed at problem-solving for art in England. There is no aspect of problem-solving mentioned ... in the curriculum.”

and:

English teacher 6: “It is less in the actual curriculum policy and it is more in the teaching side of things... it is not actively planned in the curriculum. It is a fundamental teaching tool, I think.”

and:

English teacher 9: “I could not actually find any documentation within the curriculum policy about problem-solving skills. So I could not find anything to do with that.”

On the other hand, the Turkish visual arts teachers replied that creative problem-solving was already a rationale behind their visual arts curriculum, although not at an adequate level in terms of providing the best guide for teachers:

Turkish teacher 3: “I think it should be developed by adding some more analytical thinking activities.”

and:

Turkish teacher 6: “It is in our curriculum, but I do not think it is very adequate. These problem-solving issues are covered very superficially in our curriculum.”

and:

Turkish teacher 8: “I think it is insufficient. This is mentioned, but very briefly, I can say under a few topics.”

As these findings show, the position of creative problem-solving in both the Turkish and the English art curriculums needs reconsideration; in both countries, the art curriculum is not sufficiently instructive for teachers. The ideal curriculum form of creative problem-solving was not found in the literature review, but findings of this current research (obtained from both teachers and policy makers) provide an insight about how creative problem-solving can be ideally positioned into curriculum in terms of identifying subject activities with a problem-based model instead of teacher-led model.

5.10. Summary of the chapter

The key findings obtained from both the Turkish visual arts teachers and the English art and design teachers presented in this chapter include the factors which challenge the

implementation of the curriculum and interviewees' points of view on the seven approaches to art education (discipline-based art education, visual culture, creative self-expression, the arts and cognitive development, integrated arts, arts education as preparation for the world of work and creative problem-solving), and whether these approaches were already part of the rationale behind the Turkish and English national art curriculum policies.

The findings presented in this chapter have shown that the narrow content of the English art and design curriculum and the unclear content of the Turkish visual arts curriculum, limited time allocation, limited facilities, and unfeasible art studios or the unavailability of a dedicated art studio in the school are all factors which occur in both countries due to the government's and schools' undervaluation of subject and challenge the implementation of the art curricula in both countries. Although the interviewees regarded the seven approaches to art education as very functional, and some of the approaches are already part of the rationale behind the respective curricula, the failure in their implementation is again related to the same factors listed above. This finding should be considered at the national level in both countries in order to provide better conditions for teaching art in schools, and there should be clarification of the curriculum to better guide teachers in order to enable them to teach the subject in ways which meet all its specific requirements.

CHAPTER 6: THE RESULTS AND DISCUSSIONS OF THE INTERVIEWS WITH POLICY MAKERS

This chapter presents the qualitative findings and discussions of the data obtained from the interviews with policy makers in order to answer the first research question (What does the interface between visual arts/art and design curriculum provisions and their implementation look like for the age group 5 to 14 in Turkey and in England?), second research question ('What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?') and the fifth research question ('What are the curriculum policy makers' views towards arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?'). The responses were explored using thematic analysis by applying the nine main themes and forty-eight sub-themes which emerged from the data in line with the recommendations of Clarke et al. (2015). The six respondents were labelled as Turkish policy maker 1, Turkish policy maker 2, Turkish policy maker 3, Turkish policy maker 4, English policy maker 1 and English policy maker 2 in order to keep their identities anonymised to protect the privacy of the participants and conform with the ethical precautions of the study. After presenting the findings, further discussion follows in each section and there will also be a summary of the findings at the end of the chapter.

6.1. Demographics of the interviewees

The participants in this phase of the study were six policy makers, three females and three males. Four of the interviewees were from Turkey and two were from England; they were all subject experts with broad experience and backgrounds in the field of visual arts and art and design education.

Three of the Turkish policy makers were academics, and one was a visual arts teacher who had been invited to join the latest curriculum development commission by the Turkish Ministry of National Education. Turkish policy makers 1 and 2 were both academics who had been working with the Turkish Ministry of National Education since 2013 on curriculum development. Turkish policy maker 3 was also an academic who was responsible for curriculum development for a private school in Turkey; he had also joined the previous curriculum development commission under the Turkish Ministry of National Education. His answers were only used in terms of his points of view about each approach in this chapter as he had not been involved in the latest national curriculum development process; therefore, he did not comment on that. In other words, his answers related to his experience in the development of previous curricula were not used in this chapter. Turkish policy maker 4 was a visual arts teacher who had also joined the curriculum development commission in Turkey. English policy maker 1 was an advanced skills teacher, a national consultant in art education policy, and currently an adviser of local authorities. English policy maker 2 had been a national consultant on art education policy for 35 years and was a member of the expert subject group for art and design education in the most recent revision to the curriculum and had been involved in the rollout of each generation of the national curriculum. Since its inception, he had produced many guidance documents. He wrote a good proportion of the art and design guidance on the assessment of learning, for improving teaching and learning, and had also worked in digital technologies and thinking skills as well for the DFE and for the Arts Council and QCA on a wide variety of different government and non-government agencies.

Turkish policy maker 1 was involved in the curriculum policy-making process of primary schools and Anatolian fine arts high schools. Turkish policy maker 2 was a member of a

commission developing curricula for pre-school, primary, secondary and high school levels. Turkish policy makers 3 and 4 were members of the curriculum development commission for primary and secondary schools. The two English policy makers were involved in early years, primary, secondary and high school levels. As this study only focuses on art education curricula within primary and secondary schools (see Chapter 3, section 3.4.), the interviewees were asked to take this into consideration when answering the questions.

6.2. Art curriculum policies

Interviewees shared their points of view on the art curricula in their countries and their own experiences of making curriculum policies within ten sub-themes as presented below. These ten sub-themes which emerged from data comprehensively answer the related research question in terms of understanding policy makers' views on curricula from the process of devising a curriculum to its practicability within the factors which affect its implementation and also the potential gap between a curriculum and its implementation from the policy makers' perspective.

6.2.1. The curriculum development process: how the content of the curriculum was decided

Two policy makers, one from each country, shared their experience of the process of curriculum development in their countries in terms of making decisions on the content of the curriculum:

English policy maker 2: "The last revision of the curriculum was carried out under Michael Gove as Secretary of State for Education. He tried to dictate the artists that children would look at. So, for example, he insisted that he wanted the Renaissance to be studied in Key Stage 1 by children aged five to seven. He wanted children in Key Stage 2 to understand classical architecture

[by architects such as] Palladio. He set up for Key Stage 3 an ambitious range of artists which all turned out to be his personal taste and choice but had nothing to do with the curriculum we were trying to teach at that time.”

and:

Turkish policy maker 2: “We were asked to include social and financial literacy in the learning outcomes when we started developing the latest curriculum. We said, ‘We cannot because it is not related to our subject’. And then they asked us to include this in our learning activities. Then we started developing our curriculum including this in our learning activities.”

These findings show that although in both countries the interviewees were consulted as subject specialists, the decisions on the design and content of the curriculum were made by the Department for Education/Ministry of Education. In England, the case was more related to the content’s suitability for the age groups whilst in Turkey it was more related to the content’s suitability to the nature of art education. In both cases, the interviewees were dissatisfied with the instructions of the governments. The English interviewee identified the education minister as individually and personally responsible, while the Turkish interviewee referred to governmental body. The same two interviewees also continued to explain the outcomes of the decision-making process and how their art curricula took their final shapes:

English policy maker 2: “When we could not agree over those artists to be listed because it would create what we believed was unorthodox in the curriculum, he removed them all ... and then removed all content, so that we were left with a series of five process statements and four strands of learning with no content specified at all. So, he basically left us with an empty curriculum.”

and:

Turkish policy maker 2: “After they put this latest curriculum into practice, they informed us that it would be revised again. They asked us to design it

around values education, and then we revised it ... They sent drafts to teachers, parents, universities and non-governmental organisations. The results obtained from teachers showed that they were satisfied with the previous draft, but not the revised one. I mean, if 6,000 teachers indicated their views in total, only about 50 of them were satisfied with the latest version.”

These findings show the perception of subject experts that in both countries the final forms of art curriculum policies were decided by the government more than by subject specialists. As a result of this government impact, the contents of the English art and design curriculum were not specified in detail whereas the Turkish visual arts curriculum was published without being approved by a majority of practitioners. Also, the Turkish curriculum was designed around values education (see Chapter 5) in order to satisfy government requirements. The values which were identified and integrated into curriculum outcomes are justice, friendship, self-control, patience, respect, compassion, responsibility, patriotism, and helpfulness (MoNE, 2018).

Both the Turkish and the English art curriculum structures and the impacts of the content on teaching practice have been frequently discussed, and problematised, in the recent literature (Duncombe et al, 2018; Yige, 2019; Durdukoca, 2019; Barker, 2020). This was also something which the art teacher interviewees were not satisfied (see Chapter 5) because it directly affects the implementation of the curriculum as curriculum specifies what students should learn, and teachers should teach (Hunkins & Ornstein, 2018). Regarding the English art and design curriculum, the findings showed its narrow content, which was also discussed by Hickman and Eglinton (2015), and that what students should be taught was not clearly specified. Regarding the content of the Turkish visual arts curriculum, the findings indicated that policy makers were asked to include values education and that the latest draft was not approved by teachers. These two points were also recently addressed in the

literature. Alsubaie (2016) pointed out the importance of teachers' involvement in the curriculum development process as they are the ones who are expected to put it into practice, so their views should play a significant role. In terms of educational values, Katılmış's (2017) findings on objectives and the practice of values education in Turkey showed that although most teachers, administrators and family participants believed in its effectiveness in schools, they also believed that it is only something specified in curriculum but is left to the teachers to decide how to implement it. Also, all of his participants believed that academic success is the main priority in Turkey, so values education remains in the background. Katılmış found that although values education was considered to be an important form of education, the failure of its practicability is rooted in various factors such as the educational values of the country, and the educational system. It is also important to understand why art education curriculum policies in both countries are designed that way (narrow content of English curriculum, and involvement of values education in Turkish curriculum). As the findings presented above show, in both cases the reason was 'government impact'. The impact of governments on educational policies was recently mentioned by Steers (2019, p:1157):

“National curricula are subject to varying social, economic, political, and ideological pressures. Thus, the content is often highly contested, with vigorous debate about what should be taught, the perceived hierarchy of chosen subjects and domains, and the values, beliefs, identities, and histories to be enshrined therein.”

Steel's comment explains the power of a government on the content of educational policies and also links to the government's view of the value of the subject. This will be considered in detail in the next section.

6.2.2. The value which governments put on art education: art is positioned at a lower level in the hierarchy of subjects

Three interviewees from both countries shared their views on the value given by governments to art education and the impact of governments' views on the position of the subject in general education:

English policy maker 1: "... the problem that we have is a lack of understanding from the government and the Department for Education; it has created a hierarchy of subjects. So that they are saying that maths and English are much more important and they kind of put art down to the bottom."

and:

English policy maker 2: "At the moment, English and Maths and the core subjects are priority, and subjects like art and design are what this government calls the third bracket... So, it is a third-bracket subject, which basically means there is almost no CPD or no willingness to spend money on training."

and:

Turkish policy maker 3: "... authorities at the Ministry of National Education treat these subjects [art and art-related subjects] as inferior subjects ... Subjects such as visual arts, music and drama are limited to only one hour a week in schools because they are regarded as unimportant subjects."

These findings reveal the issue of prioritising some subjects over others by both the Turkish and the English governments. Two English and one Turkish interviewee said that this negative view creates a hierarchy between subjects and that art is positioned at the lower level. The interviewees also highlighted the impact of a negative view of art: the Turkish interviewee referred to the limited time allocated to art-related subjects and one English policy maker spoke about the inadequate facilities available to the subject as a result of it being less valued.

Such findings about the lower position of art in the hierarchy of subjects have been discussed several times in the related literature, asserting that the position of art education needs to be defended (Koopman, 2005; Hickman & Eglington, 2015; IJdens, 2017). Also, the ‘NSEAD survey report: political reflections from two art and design educators’ (Payne & Hall, 2017) claims that the reflections of the value given to the subject in practice are a result of prejudice and discrimination. Their findings obtained from art teachers show that lower-ability students were more encouraged to take art and design qualifications than higher-ability students, and that such negative views negatively affect art teachers’ productivity by making them feel insignificant.

6.2.2.1. Limited facilities available for art education

As a result of the lower-level position of the subject, with it being less valued by governments, one Turkish and one English policy maker discussed the facilities provided for art education as presented below:

English policy maker 2: “Thirty years ago, when I was teaching, I received £10,000 a year for my department ... If I was doing the same job today, I would not receive £1000, I would receive about £800. How can teachers continue to do the same job without the money? Thirty years ago, I had four specialist classrooms; these days I would be left with two rooms, and the specialist equipment would probably have been ripped out by the school.”

and:

Turkish policy maker 1: “In most of the primary schools, classroom teachers teach art. These are not visual arts teachers... They have not designed a poster before, so how can they get students to do it? The problem is financial. If they appoint visual arts teachers for primary schools, fewer classroom teachers would be needed in the schools. Then the Ministry of Education would need

to assign the visual arts teachers to classrooms and pay them accordingly. So, they have ignored this issue for years”.

These findings show the issue of limited facilities provided by schools for art and the effects which this has on the teaching process, and it was continuously an issue. The English policy maker said that today, less funding and physical space is available for art, whilst the Turkish interviewee explained that fewer subject specialist teachers are appointed to teach art in primary schools because of the government’s concerns about staffing costs. In both cases, both policy makers believed that limited budgets negatively affect art education in schools. The finding on the negative impacts of limited budgets on art teaching aligns with Lenon’s (2020) finding that due to the priority given to core subjects and the lower budgets provided for arts in England, teachers are not able to include visits to museums or galleries, or to invite artists into the classroom. Regarding the finding on the role of primary classroom teachers teaching art instead of subject specialists, this finding confirmed that of Yige (2019) who summarised the Turkish art educational system in an historical context, explaining that after a change in the grading system in Turkey, the number of years for which classroom teachers are required to teach art even increased, even though they are not qualified in art, as a result of the lower value given to the subject by the government. Similar findings were obtained from the art teacher interviewees and discussed in Chapter 5.

6.2.3. What should a quality curriculum look like?

Following the discussion of the findings on the process of curriculum development being controlled by the government, it is important to discuss policy makers’ own opinions about what a quality curriculum should look like. In this regard, two interviewees stressed the importance of taking the main factors of targeted outcomes and skills into account when

developing curriculum policy, and also gave their views on the qualities of an ideal curriculum:

English policy maker 1: “For me, the prime example would be that an art curriculum would be based around, for example – I am sure you have heard about Elliot Eisner and his ten lessons that the arts teach. It is really how the whole learning process goes beyond art to take those adaptable and transferable skills on to the whole curriculum. And it is much wider than just drawing a picture ... And I think even though Eisner wrote them about twenty years ago, the ten lessons that the arts teach should almost be a Bible.”

and:

Turkish policy maker 3: “Curriculum development has several sub-steps. It has stakeholders and partners: family members, subject teachers, school administrators, the business world, the environment. In addition, the opinion of some non-governmental organizations should be consulted. There should be collaboration which brings together different partners during the curriculum development stage. To meet all the requirements, we must develop our policies by responding to the needs of the twenty-first century.”

and:

Turkish policy maker 2: “Twenty-first century qualifications need to be acquired. We therefore sought to meet both the European Qualifications Framework and the Turkish Qualifications Framework while making our curriculum.”

The first significant aspect of the findings reported above is that the English interviewee believed that Elliot Eisner’s ten lessons that the arts teach (Eisner, 2002; NSEAD, 2020) serve as the best example of the basis of an art curriculum. The interviewees’ strong statement highlights the significance of Eisner’s classification which is in line with the theoretical basis of the current research, concentrating on the seven visions and versions of art education (Eisner, 2002) and his ten lessons that the arts teach, which are all covered by

the seven approaches taken in this current study. Another prominent feature of the findings is that one of the interviewees suggested that an ideal curriculum should be developed by consulting non-governmental bodies in order to catch the needs of both the country and today's world. The literature supports this view, suggesting that an education policy should ideally be developed in line with the needs of the country in which it will be delivered (Erbay, 2013). Also, the two Turkish policy makers indicated the need to consider twenty-first century skills in educational policies. In a recent study entitled 'Visual arts education and the challenges of millennium goals' (Torres de Eça et al., 2017), it was stated that the nature of art education meets twenty-first century competencies and their findings (obtained from teachers in twelve countries) showed that the teachers strongly believed that students develop these skills through art practice. Their findings support the Turkish policy makers' views on the need to consider these skills in terms of their practicalities of implementation.

6.2.4. Training teachers for the implementation of curriculum is essential but it was not provided at a satisfactory level

The interviewees shared their opinions on the significance of training teachers and the process of teacher training in their countries:

English policy maker 2: "If you do not train your teachers and keep training teachers and give them CPD, they become less skilled."

and:

Turkish policy maker 4: "For example, putting a flowerpot on a table and drawing it is a good art practice. But it is only an art practice. This is not an art education, and anyone can do it. A history teacher could do this too. Such art education is a betrayal of our field ... We should focus on training teachers to implement these programmes".

These comments show the need for teacher training from two different points of view. The English interviewee highlighted the negative results of the lack of training on teachers' skills, whereas the Turkish interviewee spoke of the need for training in order to provide a deep understanding of the subject. Regarding the training provided to teachers in Turkey and England, the interviewees shared their experiences in their own countries:

English policy maker 2: "... primary teachers have not had much training. Their training has been cut. Thirty years ago, a primary art and design coordinator would have had twenty days of art and design training. Today, a primary art and design coordinator has had zero hours training; none."

and:

English policy maker 1: "There are lots of skills that have no specialists whatsoever. When our teachers now train in primary education – not in secondary – they get an average of four to six hours looking at art over a period of three full years, which is not enough."

In these responses, the English policy makers voiced their concerns on teacher training mostly in regard to primary schools in England. This is probably because of the issue discussed in section 6.2.2.1 of the position of classrooms teachers in primary schools teaching art instead of art subject specialists. In Turkey, the teachers were trained when the latest curriculum was developed as the Turkish interviewees commented below:

Turkish policy maker 2: "We trained teachers, of course not too many teachers trained in the first place. They were going to train the other teachers in the different cities, but here it breaks off, because provincial directorates of national education did not continue the process."

and:

Turkish policy maker 4: "In most of the universities, prospective teachers graduate without being given any idea of a curriculum. They do not know what

it is or how they should implement it. Not making lesson plans based on the curriculum, not reading the content of curriculum ... nothing.”

These findings show the failure of teacher training in both countries. The two English interviews explained that primary school teachers were not trained to teach art and design but that this had not previously been the case in England. In Turkey, one of the policy makers said that prospective teachers in universities are not given enough training in terms of understanding and implementing the curriculum. Also, one Turkish policy maker said that at the time the latest curriculum was introduced, there was an intention to train them in implementing this new curriculum. This interviewee believed that the provided training had not achieved that purpose due to the lack of continuity by local authorities to train the other teachers in different districts in the country. In conclusion, both the English and the Turkish interviewees believed that the training provide was not sufficient even though training teachers is essential in order to enable them to implement the curriculum in line with the specific requirements of the subject. This finding is consistent with that of Gatt and Karppinen (2014) who reported that the positive effects of an authentic artistic training process on pre-service teachers’ confidence and attitudes strengthened them to become productive in teaching art in Finland and Malta. Also, regarding the finding on the issue of non-art-specialist teachers being required to teach art, which is mostly the case in both countries, Pavlou (2004) found that subject specialist teachers are more effective at teaching art in terms of their subject knowledge compared with non-subject-specialist teachers from the students’ point of view. Although these two previous studies in the literature conducted in Malta, Finland and Cyprus, and this current research focuses on Turkish and English cases, they supported the findings of this current study in terms of sufficient teacher training being given to enable them to be competent to teach art and to understand the characteristics of the subject.

**6.2.4.1. A guide/handbook for teachers is available in Turkey
provided by government, but is not provided by the English
government**

Two English and one Turkish interviewee gave information regarding guides and teacher handbooks provided by their governments to teachers in their countries:

Turkish policy maker 2: “There is a 500-600-page guidebook for teachers. We provided some teaching activities in this guidebook ... For example, for Year 2, designing postcards involving the use of texture and then selling them in the school to establish a library in a village school. This is social entrepreneurship.”

and:

English policy maker 1: “We have a problem in England that you are probably aware of: there is no pattern that is distinct in England because ten years ago the government – the current government – removed all the detail from the national art curriculum. It also removed the online exemplification of standards, it removed advice, it removed examples.”

and:

English policy maker 2: “If you were to look at the guidance for a primary or a secondary teacher in art and design from 25 years ago, you would have found a booklet with 100 pages in it. If you look at the guidance produced by the government for a teacher today, you have got a single piece of paper. One sheet of A4 paper. So, they have removed 99% of the guidance, and they have said it is not their duty to specify.”

These findings reveal a difference between the Turkish and the English systems because in Turkey, in addition to the official visual arts curriculum, there is a handbook published by the government which contains examples of learning activities which link to the curriculum. Differently, in England, there is no guide provided by government for teachers to instruct

them on learning activities and show them examples. A literature search showed that the National Society for Education in Art and Design (NSEAD, 2021) recently published an extended version of the art and design curriculum for primary and secondary school levels. This alternative curriculum guide provides more details on progress assessment based on the official national art and design curriculum. This shows that the official version of the curriculum was not clear or detailed enough for teachers, so an alternative was required. The related literature supports this finding; Gregory (2019) stated that teachers have to find alternative routes in order to build a deeper understanding and knowledge of the subject, so the extended version of curriculum published by NSEAD is a useful guide for them. Also, In England, there are several handbooks available for teachers, but they were not published by government, and art teachers or art departments can buy themselves (Hume, 2014; Ogier, 2017).

6.2.5. Teachers interpret the curriculum differently

Both Turkish and English policy makers discussed the issue of teachers' different interpretations of the curriculum and the reasons for the challenges in understanding the curriculum:

Turkish policy maker 2: "There were some teachers who mentioned that it is difficult to implement the curriculum as they thought that some words in the curriculum were difficult to understand, such as 'still-life painting' [natürmort in Turkish, originally nature morte borrowed from French]."

and:

Turkish policy maker 1: "Some teachers said that the curriculum was not easy to understand in terms of terminology. If a teacher is not familiar with terms such as 'still-life painting' or 'contemporary art', how can s/he teach art or implement the curriculum?"

and:

English policy maker 2: I think at the time of an extreme [issue] like Black Lives Matter, and the toppling of statues and reconsideration of some of these issues, some teachers are becoming more aware, but we still remain surprised at the lack of sensitivity and willingness to embrace these ideas, although we acknowledge that it is mostly out of ignorance and a lack of training. Some teachers are just falling back on what they learned themselves at school.”

These findings reveal the issue of teachers’ understanding in terms of their knowledge and the negative reflections of the issue in implementation. It seems that both the Turkish and the English policy makers believed that it is to some extent teachers’ own responsibility to understand the curriculum better, but Turkish interviewees specifically highlighted the terminology of the subject while English policy maker mentioned public events/movements. This might be related to policy makers’ concerns about the teachers’ knowledge on specific themes. On the other hand, in both countries, the interviewees discussed the clarity of the content of the art curriculum in their respective countries:

Turkish policy maker 2: “There are very good art teachers too, but the educational values involved in our educational system have created confusion. Some teachers think that it is related to religion. We say that it is not related to religion, but we nevertheless have the same trouble with it.”

and:

English policy maker 1: “So the problem is that if you cannot get the message out to the teachers, they will do what they want to do, or which is easiest for them or which they prefer. And so, there is no equality of access for children across England. It is very unfair.”

and:

English policy maker 2: “... teachers have to make up their own minds about what they put in. The problem is that some are very good at it but some are not.”

As seen from the findings presented above, the Turkish interviewee stated that the term ‘values education’ was interpreted differently by teachers. The two English policy makers pointed out that the narrow content of the curriculum in England makes it open to different interpretations. One of the English policy makers believed that different interpretations cause inequality in children’s access to high-quality art education and the other believed that although teachers are expected to make decisions about how to implement the art curriculum, not all teachers are equally good at doing that. In conclusion, it is clear that there are various reasons causing the different interpretations of teachers, such as narrow or unclear content of the curriculum, political and/or ideological factors, and teachers’ individual knowledge and engagement. This finding is similar to that reported by Hallam et al. (2008) who examined primary school teachers’ understanding of art and its position in the national curriculum in England and found that teachers were mostly focused on art making rather than on developing students’ skills and abilities as a result of the restricted place of art in curriculum. They also found that the curriculum caused confusion in teachers’ understanding of their role in terms of being an expert or a facilitator, and this confusion undoubtedly affected their implementation of the curriculum, and a gap arose between the curriculum and its practice. Bascia et al. (2014) similarly identified the problematic interface between policy and implementation and strongly recommended the effectiveness of teachers’ involvement in curriculum development. This finding is more related to the language used in the curriculum, in other words, making a curriculum which can be easily understood by teachers, but also training teachers should be taken into consideration as mentioned in the previous section.

6.3. Discipline-based art education (DBAE): teaching art using its components

In order to address research questions 2 and 5, the related findings of this main theme are presented under four sub-themes. The research questions are: ‘What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?’ and ‘What are curriculum policy makers’ views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?’ The answers to these two research questions are related to discipline-based art education (DBAE) as one of the approaches which this study focuses on, curriculum policy makers’ views on DBAE in both countries, and the extent to which it is a rationale behind each country’s art curriculum.

In response to the question about policy makers’ views on implementing art using art history, art criticism and aesthetics in addition to art practice, the two English and three Turkish interviewees emphasized the importance of this technique in art education and also advocated that art education should not be only about making art, but that art history, art criticism and aesthetics should also be included:

English policy maker 1: “I do not see those as separate. I see that a proper art curriculum has a holistic approach. So that these are all taught within a scheme of work ... Students should learn about knowledge, they should learn about evaluation and they should learn about making. And all of those should be evident in the design of a curriculum.”

and:

English policy maker 2: “I have got a strong commitment to these disciplines, I think. I suggest that I am more outspoken on these than most of my colleagues, certainly those who are working in schools.”

and:

Turkish policy maker 2: “Creating, thinking, questioning, the impact of culture and art history are all involved here. These make art lessons richer. I believe that DBAE gives a boost to art education. We are not only preparing future artists for the future workplace, we are also raising individuals who understand about art.”

and:

Turkish policy maker 4: “It is not a new approach. It is something which should be in art education and it has already been applied for a long time.”

Regarding the respondents’ views on DBAE, the findings show that participants from both countries agreed that it is an important approach in art education which has the potential to provide a deep understanding of art within a comprehensive teaching programme. None of the respondents expressed a negative view of DBAE in art education. English policy maker 1 and Turkish policy maker 2 said that DBAE contributes to students’ knowledge and skills, such as understanding about art and culture, learning about criticism and making art. The findings on the functionality of DBAE in art education match those reported in the literature in terms of its contribution to students’ understanding of art, their ability to analyse artworks, their knowledge of art in an historical context and their ability to make art (Brandt, 1988; Gude, 2007; Eisner, 2002; Irvin & Chalmers, 2018; Ozsoy & Mamur, 2019). Bain et al. (2010) examined first-year art teachers’ understanding and implementation of a meaningful curriculum and found that the teachers believed in the effectiveness of a comprehensive art curriculum which includes other art disciplines such as art history, art criticism and aesthetics. They also acknowledged the functionality of DBAE and its practicality in art teaching.

6.3.1. Teachers' roles in implementing DBAE

The responses, one from England and two from Turkey, reflect three different points of view from the three respondents. The English policy maker believed that although there are teachers who effectively use DBAE in art teaching, others are not engaged in other art disciplines such as aesthetics and art criticism. One of the Turkish policy makers said that most teachers expect students to perform art practice without any pre-information, whilst the other raised a concern about reducing art practice as a result of using mostly the theoretical side of DBAE.

English policy maker 2: "I would say that schoolteachers are not really engaged with areas like aesthetics. I think that a few of them would use the term in schools, but very few would refer to art criticism. Although they use critical reviews of learning, these vary from insightful to barely worthwhile, as the worst of practice focuses on what pupils would like, rather than more purposeful criteria".

and:

Turkish policy maker 1: "DBAE requires a significant amount of work, most teachers tend not to use it in the teaching. They tend to implement art only by saying 'Today you will paint a picture about the 23 April National Sovereignty and Children's Day'. Unfortunately, this attitude requires no work from the teachers and does not motivate students."

and:

Turkish policy maker 2: "Some teachers prefer to implement art mostly on a theoretical basis [using the components of art instead of making art], These are the ones who are the most interested in the theoretical part of DBAE. This makes students bored, and they ask, 'Come on, when are we going to paint?' It is important to balance the theory and practice."

Regarding the English policy maker's comment about the lack of teachers' engagement, Mannathoko (2016) found that student-teacher participants were unaware of connections to

other art disciplines with the content of the art curriculum, but after they had been introduced to DBAE, they were able to understand the links between the curriculum and the DBAE elements. This finding suggests that teachers' knowledge is an issue which is connected to their understanding and interpretation of the curriculum, and their training should give them a better understanding so that they can engage in all the requirements and approaches of the curriculum. The point raised above by the Turkish policy makers on the balance of DBAE components in art teaching did not emerge from my literature search in recent studies of classroom practice. Brand (1988) commented that in the DBAE approach, students are expected to learn through the use of all four components and not just from making artworks.

6.3.2. The position of DBAE in current art curricula in Turkey and England

In response to the specific question about whether DBAE is already a rationale behind their art curriculums, the interviewees explained the position of DBAE in their country's art curriculum:

English policy maker 1: "... the government removed all the detail from the art national curriculum ... So, to be honest, look at the extent, it is what we call a postcode lottery. It depends where you live, it depends on the leadership of the school that your child might go to, it depends on the knowledge and background of the teacher."

and:

English policy maker 2: "The emphasis in England is on practical [work]. England is probably quite different to most other certainly European countries."

and:

Turkish policy maker 1: "It is in the curriculum. We designed our curriculum around DBAE with some slight changes from our perspectives considering our culture."

and:

Turkish policy maker 2: “It is in the curriculum. It is not directly called DBAE, but we have learning areas which link to DBAE, such as visual communication and design, cultural heritage, art criticism and aesthetics. The content of DBAE is involved in these learning areas, but not specifically as DBAE in our curriculum.”

and:

Turkish policy maker 3: “This is in line with our education system ... Our curriculum was already designed around this.”

As is clear from these responses, DBAE is already a rationale in the Turkish art curriculum but it was not included in its original form and the culture of the country was also part of it. As art history and cultural issues are part of the DBAE elements, their positions within DBAE and in curriculum policies may differ by country. In other words, countries might integrate it with their own cultural characteristics. Özsoy and Mamur (2019) stated that since cultural and multi-cultural factors are taken into consideration in DBAE by educators, the characteristics of this approach have been shown to have evolved in educational systems. This implies that DBAE has a flexibility which can enable it to be adopted by different educational systems in line with their own specific educational needs. On the English side, the respondents expressed dissatisfaction at not having details of it in the English art and design curriculum. English policy maker 1 raised a concern that the art and design curriculum in England does not provide detailed instruction to teachers regarding the implementation of DBAE. The national art and design curriculum in England was designed on the basis of four aims which met DBAE’s objectives: producing art works, evaluating and analysing artistic works, knowing about the great artists, and understanding art in an historical context (Department for Education, 2020). Although the objectives of DBAE were covered by these aims, the respondent was dissatisfied that examples and advice were not

included. The literature supports this finding; Hickman and Eglinton (2015, p.148) stated that: “We are particularly concerned about the narrowness of the proposed curriculum and the notion that ‘pupils should be taught ... about the greatest artists, architects and designers in history’. This of course begs the questions ‘Who is the greatest artist?’ and ‘By what criteria?’” It is clear that the narrow content of the English art and design curriculum causes concerns about the gap between the curriculum and its implementation. Further findings on this issue obtained from the interviews with art teachers was already presented and discussed in the previous chapter.

6.3.2.1. Policy makers views on the suitability of DBAE in their country’s educational system

In response to the question about policy makers’ views on whether DBAE is a form of art education which is suitable for implementing in their counties, the responses from the English respondents did not cover this theme, but two opposite perspectives were expressed by the four Turkish interviewees:

Turkish policy maker 4: “Yes, it is suitable. It is suitable for every country’s system.”

and:

Turkish policy maker 1: “Of course it is suitable. Turkey is very lucky in this regard. We have a very rich history. I mean we have thousands of years of history. As you know, history feeds art.”

The interviewees acknowledged the suitability of DBAE in Turkey’s art education system. One interviewee believed that it is suitable for all countries whilst the other pointed out that Turkey has a broad cultural background in terms of its deep-rooted history, which is a source which is linked to the DBAE objectives. These two views were principally related to the

culture of the country. On the other hand, Turkish policy maker 2 commented on the suitability of DBAE in Turkey's educational system:

Turkish policy maker 2: The lesson time allocated to art is only forty minutes a week, which is not enough. Also, considering the physical conditions and inadequate materials in the classrooms ... it cannot be implemented."

This response shows that in Turkey, inadequate physical conditions in schools and the limited time allocated to art are the factors which reduce the practicability of DBAE in art education. This finding is in line with that of Bain et al. (2010) that teachers faced difficulties over teaching art using its components as they had very limited time to talk about art and limited facilities, such as a lack of material in the classroom. Also, their teacher participants believed that students do not have enough time to complete their art works after learning about other art disciplines. In other words, the lesson time allocated for art and the classroom conditions were not at a satisfactory level for implementing DBAE. Also, a unique point of view emerged from one Turkish interviewee's response in reference to the connection between DBAE and the local factors where it is implemented:

Turkish policy maker 4: "Where this is applied is very important. For example, in rural areas ... First you need to know the local culture. It is necessary to design the curriculum to accommodate this. The curriculum should have flexible sides according to the local cultural diversity. It is even difficult to apply the curriculum delivered in the capital within the districts of the capital in the same way. This should be taken into consideration."

This response offers a solution in terms of how DBAE can be positioned in curriculum, rather than a definite judgment about whether or not DBAE is suitable in the country's educational system. In Turkey, the conditions of schools differ in the different local districts.

Curriculum policies would be formalized considering these local differences. Although this finding did not emerge in my literature search, it was covered by the data obtained from the art teacher interviewees, and those findings will be discussed in Chapter 7.

6.4. Visual culture as an essential form of art education

In this section, the main theme of visual culture as an essential form of art education and its four sub-themes address research questions 2 and 5: ‘What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?’ and ‘What are curriculum policy makers’ views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?’ In this section, the policy makers’ views on visual culture, its practicality and also its position in the Turkish and English art education curriculum policies are presented and discussed.

In response to the question about the respondents’ views on promoting students’ abilities to understand the meaning and the values of culture embedded in art, which links to the visual culture, all five respondents expressed their opinions as presented below:

English policy maker 1: “Well, that kind of links with visual literacy, which is an essential skill, but because you are mentioning culture here, and one of the worries that I have is that there is a lack ... of detailed teacher knowledge, [which] means that many aspects of this are done in a very insincere way in the classroom.”

and:

English policy maker 2: “It is complex. I mean visual culture is biggest at the moment, but this is mostly a kind of populist culture.”

As can be seen from these responses, the English policy makers commented on different sides of visual culture. One of them expressed the essentiality of visual literacy and also voiced her concerns about the potential interface of its practicality due to the lack of teachers' knowledge on the cultural side of art. The other English interviewee stressed its popularity and added that the cultural side of visual culture is largely related to populist culture. The three Turkish policy makers also commented on the essentiality of visual culture:

Turkish policy maker 2: As a reflection of changes in art itself – I mean art has been changed by post-modernism – some differences have been seen in art education as well. I mean that visual culture is an effective way to teach students about this new art.”

and:

Turkish policy maker 3: “... despite not denying modernism, we are in a position where people are trained through visual images more than anything else with the rapid increase of electronic communication tools and the development of communication and information technologies. It has turned out that the visual communication created by these visual images and these sources of communication should be reflected in art education.”

and:

Turkish policy maker 4: “This is something that enables us to understand and analyse the visual elements around us, and at the same time reveals our cultural dynamism. It is about understanding something and making sense of it. It is also about grasping the value of what you are looking at.”

These responses show that visual culture transfers contemporary art and culture in which art is embedded into art education. Also, one Turkish policy maker pointed out that today's world is full of visual images and that visual communication has grown out of technological developments, so these cultural movements should be included in art education as culture is

a fundamental component of art, so understanding culture should be taken into consideration.

Overall, the findings obtained from both the Turkish and the English policy makers showed that having a comprehensive understanding of culture is essential for art teachers and that the teacher's knowledge of culture plays a key role in teaching art around visual culture. The related literature supports this finding; understanding culture within local and cross-cultural contexts is a dominant characteristic of visual culture art education (VCAE) as well as products created within different cultures (Duncum, 2002; Irvin et al., 2018). The point of this finding is that visual literacy is one of the prominent characteristics of VCAE as our lives are surrounded by visual imagery, and VCAE therefore contributes to enabling students to understand the meaning and purpose of what they see every day (Irwin & Chalmers, 2018).

6.4.1. Understanding culture as a fundamental characteristic of visual culture art education

The interviewees from both countries pointed out the importance of understanding culture in regard to visual culture:

Turkish policy maker 4: "Studying the visual arts is not just about good painting and good sculpture, and culture is not just a work of art. Culture covers everything that covers human beings. We need to understand and comprehend the whole issue very well."

and:

Turkish policy maker 1: "A cathedral and a mosque are two different architectural buildings constructed for religious purposes. The purpose or idea of these architectures is common in different societies, but the ways in which

they have been reflected [in art] show differences in each society. If students are taught to question these differences, they could understand the meanings and the values which they have for different societies.”

The responses of the Turkish interviewees depict a connection between cultural understanding and its practicality in VCAE. Although the English interviewees acknowledged this point, they also voiced a belief in the deficiency in cultural understanding on the part of art education:

English policy maker 1: “There are lots of clichés within looking at culture, but there is not a deep understanding of the kind of spiritual meaning of it. So, there is a real need for children to look forensically at culture and get right under the skin, and there is a real need for teachers to look at their own local culture which develops the cultural capital within the children that they teach.”
and:

English policy maker 2: “They show children pictures of African masks and then get the children to try and make an African mask. The point we make is that these children are not African. You are not African by looking at African masks and trying to make an African mask. This is plagiarism and an attempt to just steal an appropriate characteristic of a style or a culture without any depth of understanding of the reasons that inform the making of those things in the first place.”

The English interviewees’ responses show the difference between knowing about a culture and understanding it in depth. Both English policy makers said that although culture is already a part of art education, it is only superficial, and the educational process does not offer students a deep understanding or contribute to their knowledge of the culture from which they are expected to reproduce art practices. In this context, the literature review showed that cultural understanding and knowledge is an effective tool for teachers to enable

learners to be critical of cultural and global forms of visual images, and thus become actively engaged in the lesson (Gude, 2007). Two of the Turkish interviewees also commented on the importance of students' awareness of visual forms:

Turkish policy maker 1: "Students constantly see elements of visual culture. They see them without being really aware of what all these visual images are trying to tell them. This is partly due to the weakness of the visual literacy culture. We need to teach this to the students."

and:

Turkish policy maker 2: "The elements of visual culture appear everywhere. When we associate this with everyday life – the environment and social life in which we live – students can be enabled to get the sub-messages from all the visual forms they see."

These responses show the importance of building students' abilities to decode the meaning and the values of the visual images which they see in their everyday lives. Although this finding is in line with the related literature (Duncum, 2003; Chin, 2015), Gaudelius (1997) explored the disconnection between visual culture theory and its practice and found that elementary school students could decode and discuss the potential messages of an image, but they were not taught how to transfer their visual culture learning experiences to the art making process in a satisfactory way (as cited in Herrmann, 2005). A slightly contrasting finding was obtained from Turkish primary school students by Turkcan and Yasar (2011), who showed that students improved in making art when they were encouraged to be active participants in art lessons. To conclude, students' awareness and understanding of visual forms is one of the main characteristics of VCAE (Freedman, 2019), but its reflection in students' art making needs further investigation.

6.4.2. Visual culture in implementation

Regarding the policy makers' views on the implementation of visual culture in the classroom, the English interviewee believed that contributing to students' awareness, abilities and knowledge to understand visual culture – in other words, being critical, able to interpret and understand the elements of visual images embedded in culture – is the role of teachers, but first teachers should get a deep understanding of it which can be possible with training teachers in this regard. The Turkish interviewee similarly believed that learning about visual culture depends on the information which can be given by art teachers:

English policy maker 2: "I would be surprised if very many primary schools actually use the term 'visual culture' or set out to teach children how to read and interpret visual culture, how to understand it. There is certainly a lack of understanding. We are still seeing primary teachers doing projects on things like African masks, for example, to inform a project."

and:

Turkish policy maker 4: "So, at first, you motivate, give an introduction, provide information, and then you will teach the lesson with this knowledge. This is not something students will discover on their own. This is completely information-based, something which requires full historical knowledge and professionalism."

As both policy makers' comments were linked to teachers' knowledge and their understanding of visual culture, the related literature was consulted, and several studies were found which emphasized the importance of the teacher's understanding of the whole concept and the role of visual culture in line with these findings. Duncum (2004) stated that the main interest of visual culture is deeper than understanding visual forms as visual images should be approached in terms of the whole context, from their production to their meaning for individuals and for society. Duncum's comment corresponds with the English policy maker's concern about visual culture practices being superficial rather than being

approached with a deep understanding. Tavin (2002) stated that art educators have a responsibility to enable students to learn art in a continuous process through which they can analyse, criticize and interpret visual forms and produce aesthetic objects from visual culture. Tavin's comment is in line with the views of both policy makers in terms of the teacher's responsibility to contribute to students' knowledge, skills and ability to create. Freedman and Schuler (2002) suggested that teachers should encourage students to make choices between the different influences which they can then accept and advocate themselves. That suggestion is more related to delivering art lessons in which students are actively involved and free to make their own individual choices. These definitions of teachers' responsibilities in practising visual culture in the classroom are remarkably similar in both the findings of this study and the literature. These definitions supported the English policy maker's view on teachers' lack of understanding and the disconnect between the theory and the implementation of visual culture. A literature search linked to the issue of training teachers which was discussed in the previous sections showed that appropriate training is a factor which forms the link between theory and implementation. Kuru (2010) studied art teacher education specifically on visual culture in Turkey and found that teacher education instructors believed that there is a need to re-train teachers in the whole concept of visual culture in order to increase their understanding and knowledge of the impact of visual culture in social and cultural contexts, their ability to teach art through the concept of visual culture, and how to develop students' skills in reading and interpreting visual images. In conclusion, it is clear that training teachers to implement the curriculum and each of the approaches which it requires plays a significant role. As both countries' art curricula are not very clear on how they should be implemented (*see* the next section: 6.4.3.), training teachers in both countries on visual culture is a practical solution to enable teachers to meet all the requirements of the curriculum in regard to teaching about visual culture.

6.4.3. Visual culture in the current curriculum

In response to a question about whether visual culture was included in their country's art and design/visual arts curriculum, the interviewees' comments show that visual culture is not mentioned in the English art curriculum but that it is a rationale behind the Turkish art curriculum:

Turkish policy maker 1: "I cannot say it is 100% in the curriculum, but mostly visual literacy was mentioned in our visual arts curriculum because we prioritized students' awareness of the environment in which they live when we were developing the curriculum."

and:

Turkish policy maker 2: "Contemporary art and visual culture are included in our curriculum. Visual culture is also included in the teachers' handbook in order to help teachers to understand it, but the relevant section is quite short."

and:

Turkish policy maker 4: "Yes, this is in the curriculum. It may seem very simple, but this is something that enables us to understand and analyse the visual elements around us, and at the same time reveals our [Turkish]cultural dynamism."

These responses show that although visual culture is included in the Turkish visual arts curriculum, it has quite a narrow presence: the relevant guidance is not very detailed but is nevertheless sufficiently functional. The three Turkish policy makers believed that the extent to which it is covered in the curriculum is sufficient to enable students to learn about contemporary art and culture, to be critical of visual forms in their environment, and to

understand the impact of visual culture. Regarding the position of visual culture in the English art and design curriculum, one English policy maker commented:

English policy maker 1: “It doesn't do any of that. If you read the official version which I have got open here on my actual form, it does not mention it; it is not there. Things are missing. So, film and media which are very important parts of our culture are not even in our national curriculum programme. It is just not there.”

The English interviewee was clearly dissatisfied that neither visual culture nor any components of it were specifically included in the art and design curriculum in England. Based on the finding that visual culture has only a rudimentary and simple presence in the Turkish visual arts curriculum and is not specifically mentioned at all in the English art and design curriculum, a search of the literature was carried out in order to explore what was missed in these two curricula. Freedman (2003) categorized the approaches by which visual culture can be addressed in the curriculum, such as enabling students to understand and interpret cultural forms in a global context, to construct their own knowledge, to think critically about global technologies, to find the meanings of visual objects in their own culture and in other cultures, and to synthesise the differences between pre-conceived meanings and the meanings which they have constructed themselves. Also, Freedman and Stuhr (2004) argued that a curriculum is a process rather than a written list of planned teaching/learning activities, so visual culture could be included in a curriculum by addressing issues such as forms of cultural identity, connections between multiple disciplines, the meanings of visual forms, and critical thinking and reflection on technological developments and their extensive impact on our lives. More recently, Freedman (2019) stated that the teaching of visual culture is paramount in the context of art education, so a curriculum should consider many visual forms, including discussions of

visual culture research to understand its concepts and skills, and acquiring a wide range of knowledge and understanding of visual culture. Based on these statements, it can be said that the Turkish visual arts curriculum does include to some extent these concepts of visual culture and was designed to develop students' awareness of visual forms and their lived environment, and to teach them to be critical of the images in the cultural context. As the findings show that visual culture was partly included in the Turkish art curriculum but clearly omitted from the English one, the findings obtained from the teacher interviewees will give an insight into the practicality of teaching visual culture in the classroom, and further discussions of this issue will be presented in the next chapter.

6.4.3.1. Policy makers' views of the suitability of visual culture in their country's educational system

When asked whether visual culture is suitable for their country's art education system or not, two respondents acknowledged its suitability whilst two others voiced their concerns as presented below:

English policy maker 1: "Yes, it is suitable. It is suitable for all ways of learning; it is absolutely essential to learn about that. But it is not there [in the curriculum]."

and:

Turkish policy maker 3: "It is suitable as an historical heritage of Turkey; there is amazing art in Turkey which has emerged as a result of archaeological finds based on Anatolian culture. It is the arts of Anatolian civilizations. There are also other arts which Turks brought back from Asia."

As can be seen from these responses, interviewees from both countries believed that VCAE is a useful approach which can conveniently be included in their art education system. In

addition, one of the Turkish policy makers highlighted Turkey's rich cultural-historical wealth as a supporting resource for teaching visual culture. This makes VCAE more functional in the country's system as including local cultural identities in the curriculum is one of the distinct aspects of VCAE (Freedman, 2003).

Two Turkish policy makers expressed their concerns about the suitability of visual culture in Turkey's art education system:

Turkish policy maker 1: "Although it is in the curriculum, I am concerned about the extent to which teachers will fully understand it and teach it. I am not sure about that."

and:

Turkish policy maker 2: "I am really concerned about the assessment and evaluation of visual culture in Turkey. How can we assess students? Okay, we can discuss it, but there is no right or wrong here."

The Turkish policy maker's concern over the issue of teachers' understanding of visual culture and their ability to teach it was discussed in the previous section as a gap between the curriculum and its implementation, and the importance of teacher education was emphasized in this regard. A unique point also emerged from the other Turkish interviewee's comment about assessment and evaluation of students' grasp of visual culture. Assessment and evaluation are issues in art education which have been widely discussed by educators in terms of their appropriateness for the nature of the subject (Eisner, 2002; Bamford, 2006; Naughton & Cole, 2018; Boughton, 2019), but assessing students' knowledge of visual culture requires a specific form of assessment. Shepard (2000) suggested that the main focus of the assessment of visual culture should be on supporting students' learning and skills rather than on grading. Boughton (1996) argued that in visual

culture assessment, students' oral and written critiques can be involved. Freedman (2004) said that visual culture gives the possibility of being critical even in the assessment procedure, for example, the use of group critiques such as small- or large-group discussions. Although these statements painted a clear picture of the criteria for assessing students' knowledge of visual culture, no studies surfaced in my literature search which had tested, experimented with findings through the participation of teachers or students.

6.5. Creative self-expression in art education

In this section, creative self-expression is the main theme and its three sub-themes answer research questions 2 and 5 'What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?' and 'What are curriculum policy makers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?' The findings presented here were linked to the related research question in terms of creative self-expression (which is one of the approaches that this current research focuses on), policy makers' views on it, its practicality in implementation, its position in the Turkish and English art education curriculum policies, and also its suitability for the two countries' art educational systems.

In response to the question seeking interviewees' views on creative self-expression in art education, four interviewees responded:

English policy maker 1: "I think it is essential. I think it is really important and essential that young people learn [these] skills."

and:

English policy maker 2: “Creative self-expression is what every design teacher indicates they are seeking to achieve ... As creative confidence plummets over children's development as they become more self-conscious, as they get older that move towards self-expression can become difficult for many of them.”

and:

Turkish policy maker 3: “Creative self-expression exists in all areas, but something needs to be emphasized: the most effective vehicle is art education in this regard and, partly, lessons such as physical education ... There is a structure related to creativity in the nature of the subject of art. Wherever there are visual arts lessons, there must be creative self-expression.”

These responses show the contribution of creative self-expression to students’ skills, and also the functionality of art (in terms of the practical nature of the subject contributing to creative self-expression) for developing students’ creative self-expression skills. In other words, the nature of art education is more convenient than most other subjects for developing students’ creative self-expression skills; as mentioned in the related literature, art education has a particular potential to provide opportunities for expressive and creative skills (Eisner, 2002; Biesta, 2018). In addition, one Turkish interviewee linked the natural human need for self-expression with visual communication:

Turkish policy maker 1: “For example, in the cave paintings found in Lascaux, people drew hunting scenes to express something. Why, and what did they want to express? In his book, E.H. Gombrich stated that “those cave paintings were drawn so irregularly, so people did not draw them with an artistic concern. They expected to make the animals (in the hunting scene) depict how powerful they were, how the animals were ultimately under their own hegemony”. It is very interesting that they drew those paintings to communicate animals. So, communication was the basis of the beginning of art.”

This response demonstrates the function of self-expression being a tool of communication through the use of art since the earliest times. Regarding its reflection in children's art works in art education, Mooney (2000) acknowledged the functionality of art practice contributing to students' skills by focusing on children's self-expression skills using art practices with the participation of a child whose parents were in the process of divorce. The child was asked to draw his feelings during the sessions and after many sessions over two years, Mooney found that the child was better able to express his feelings and explain his problems, and also communicate with adults. Mooney's finding is in line with the policy maker's views on the substantial role of art in enabling children to express themselves and being a tool of communication.

6.5.1. Teachers' role in building student's creative self-expression skills

Three respondents gave their views on implementing art around creative self-expression and the teacher's roles in it:

English policy maker 2: "... we do not actually really always teach children how to be creative, or how to be self-expressive. We give them lots of design activities, but we do not necessarily tell them how to express themselves or how to be creative. The best teachers do a really great job, some teachers really struggle. They know how to be creative and self-expressive themselves, but they do not know how to break that down into incremental teaching to help children develop the skills to do it."

and:

Turkish policy maker 2: "Teachers need to make students feel the need to express themselves in a creative way. In other words, during the art making, students should understand the pre-set problem, and then the self-expression could come out."

These comments show the similarity between the Turkish and the English policy makers' views on the responsibilities of art teachers to implement art teaching in ways which will develop students' creative self-expression skills. The English policy maker highlighted that it is not necessary to tell students that they are expected to self-express, or the ways in which they can self-express; teachers need to know how to deliver their teaching in ways which will develop students in this regard. Similarly, the Turkish policy maker stated that teachers need to set a problem in the classroom which will enable the students to think and be creative. A different point of view was expressed by another Turkish policy maker:

Turkish policy maker 4: "When it comes to creative self-expression, everyone thinks that it is useful for students to practise their art freely. On the contrary, it does harm. So, to some extent, an art education is required in which students can express themselves freely in art practices. This is important, but there are limits which determine how it is done. It is the teachers and the conditions of the education system that determine these limits."

An interesting point is raised here; although creative self-expression is mostly considered as a freedom in art lessons (Hickman & Eglinton, 2015), the respondent thought that there should be a restriction or balance in the freedom and that this limit should be determined by both teachers and the education system. This finding contradicts that of Hawkins (2002) whose study involved 'out-of-school sketchbooks' by pairing primary school students with older siblings in the same school. After identifying possible drawing activities, students were expected to develop sketchbooks in pairs at home and then be interviewed about their drawings in order to identify which student had drawn the sketchbooks. Hawkins found that the readings of the children's sketchbooks challenged the authority of self-expression: one of his findings was that older children's drawings were copied by their younger siblings. I

assume that the pre-conceived forms of information given in advance on what to draw in the sketchbooks and also working with older siblings (older and younger children in a pair acting like the relationship between a student and teacher) affected the students' self-expression. It is clear that students' freedom is supported by educators, but the issue of the limitations of teacher intervention needs further investigation.

6.5.2. Creative-self-expression was included in the Turkish visual arts curriculum but was not mentioned in English art and design curriculum

In response to the question about the position of creative self-expression in the curriculum, the English respondents expressed dissatisfaction that it was not mentioned:

English policy maker 1: "It is quite interesting because in the country's curriculum at the moment, there is nothing written about that ... the government is pushing for a knowledge-based curriculum, which is not about self-expression and creativity. It is about following a set path in what you acquire, then you go on the next bit, then you go on to the next bit."

and:

English policy maker 2: "I think it is dire. I think there will increasingly be a reduction in the numbers coming from examination subjects and these will have a decreasing intellectual ability and drive for success."

This response shows that none of the potential forms which could provide opportunities for creative self-expression skills appear in the curriculum in England. On the other hand, the Turkish policy makers stated that the Turkish visual arts curriculum was designed around creative self-expression:

Turkish policy maker 1: "Yes of course we included creative self-expression in our curriculum. In our curriculum, visual communication and design, which is one of our learning areas, links to creative self-expression."

and:

Turkish policy maker 2: “Yes, it is in the curriculum. It is mentioned in both the objectives and the learning areas.”

and:

Turkish policy maker 4: “There are many things in our curriculum which link to creative self-expression.”

As these responses show, the three policy makers made it clear that creative self-expression is a rationale behind the Turkish visual arts curriculum, but as can be understood from their comments, it was positioned in relation to the curriculum objectives and learning areas. In other words, some of the themes in the curriculum have links to creative self-expression. This is line with Cunliffe’s (1998) definition of the position of creative self-expression in the curriculum, but no studies were found in the literature which had explored the position of creative self-expression in the curriculum or its classroom implementation. The findings obtained from the art teacher interviewees will therefore contribute to the literature in this regard, and these were discussed in the previous chapter.

6.5.2.1. Policy makers’ views on the suitability of creative self-expression in their country’s educational system

In response to the interview question on policy makers’ views on the suitability of creative self-expression in their country’s art educational systems, one English policy maker strongly believed that it was suitable for the English art educational system and in the need to design the curriculum around it, but said that the form of the national curriculum which was set by the government did not meet the needs of art education in line with developing creative self-expression skills. Similarly, the Turkish policy makers believed that it had to be included in the curriculum because creative self-expression is a particular feature of art education, but

stated that having a limited time allocation raises a concern about teaching the educational concept effectively:

English Policy Maker 1: “Yes. This should be at the centre of it ... That is not recognized in the national curriculum, and it should be at the centre of any curriculum model.”

and:

Turkish Policy Maker 3: “It is not possible for it not to be suitable. It is already inherent in art. It is impossible to develop a [art] curriculum without it [creative self-expression].”

and:

Turkish Policy Maker 2: “The time allocated for visual arts lessons is only forty minutes ... creative self-expression should start from the early years.”

As these responses show, both the Turkish and the English policy makers believed in the suitability of creative self-expression in their respective countries’ art curriculums. As creative self-expression is a very long-established form of art education (Efland, 2004), this finding confirms its sustainability in today’s art education. Also, the literature review showed that its position in art education has been discussed by art educators in terms of its characteristics of being an opposite aspect to DBAE, which is one of the very influential approaches in art education (Dobbs, 2004). Creative self-expression as an approach to art education primarily requires a creative and expressive learning process (Zimmerman, 2010) whereas DBAE requires a broad learning experience in art with its components of art history, art criticism and aesthetics (Walling, 2001). It is crucial here to discuss why the policy-maker participants in this current study believed that both DBAE (see section 6.3) and creative self-expression should be included in the art curriculum bearing in mind that

these two approaches are in distinct opposition as they have completely different directions and outcomes in teaching and learning art. Dobbs (2004, p.709) stated that:

The DBAE-educated young person is able to view and talk about works of art, how they are made, and what they mean. He or she can analyse the contents of an image and situate it in an historical and/or cultural context. The DBAE student can handle questions of value and purpose in works of art. None of these subject-centred abilities are priorities for the creativity/self-expression paradigm.

The policy makers' tendencies in advocating these two different educational forms and their agreement on the usefulness of including them in the art curriculum might be justified by the possibility of developing a comprehensive curriculum containing more than one educational approach. In other words, they might believe that the use of different educational forms in one curriculum can provide a richer teaching/learning process. Ornstein and Hunkins (2018) also reached this conclusion as they stated that one educational approach might work in one condition whilst the other might work in another, and that this lets curriculum writers design it with more than a single educational form and approach.

6.6. Arts education as preparation for the world of work

In order to address research questions 2 and 5, the related findings of this main theme are presented under four sub-themes. The research questions are: 'What are the main points of similarity and difference between visual arts curricula and the approaches therein, for the age group 5 to 14 in England and Turkey?' and 'What are curriculum policy makers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?' This section and its sub-sections answer the related research questions in relation to 'arts education as preparation for the world of work' as one of the approaches on which this study focuses, in terms of curriculum policy makers' views on

this approach in both countries, and the extent to which it is a rationale behind each country's art curriculum.

In response to the specific interview question on policy makers' views about preparing students for future work through art education, both the English and the Turkish policy makers believed that the subject of art offers opportunities to develop skills which students will need in their future careers:

English Policy Maker 1: "I think from an early age, young people should know that they are studying art but that they might be able to develop skills that will allow them to aspire to a role within future employment possibilities."

and:

English Policy Maker 2: "We are the subject of creative learning. Other subjects do a bit of creativity, but none do as much as we do. Industry has consistently demanded creative skills for the success and prosperous picture industry of this country."

and:

Turkish Policy Maker 4: "Art education is not only for future artists or art teachers. It is necessary for everybody ... you must develop skills which can even help you to survive. Cultural education, that is, art education, provides this."

The policy makers' views on the usefulness of art education in terms of promoting several skills which are needed for future workplaces in several areas corresponded with the findings of Dean et al. (2010) that art education enables pupils to resolve ambiguity, explore new areas of possibility, articulate their own emotions and ideas, and comprehend the viewpoints of others, and these instances demonstrate how arts education can help in the development of internationally aware, synergetic and capable individuals in their future

workplaces. In the next section, the specific skills needed for future work which can be promoted by the use of art will be discussed in greater depth.

6.6.1. There are a number of skills needed for future work which can be developed through art education

From the responses of four policy makers, three specific skill sets emerged which were regarded as essential for the future workplace: communicative skills (collaboration, teamwork, resilience, self-confidence in communication), artistic skills (creativity and imagination) and cognitive skills (critical thinking and problem solving). The English policy makers pointed out the essential contributions which art education can make to developing these skills. In addition, two Turkish policy makers identified two other skills which can be developed through art education. One of the Turkish interviewees believed that it is important to raise people who can adapt to other cultures and that art education can provide this ability to students. The other Turkish interviewee said that there are some skills for life which can be learned through art such as aesthetic perception, and that everyone needs this in any field of work:

English Policy Maker 1: “All of the skills of the twenty-first century: collaboration, teamwork, creativity, imagination, critical thinking, problem solving. All of these can be taught through art education.”

and:

English Policy Maker 2: “When you talk about skills needed for future life, there is a lot of debate over that. Some people would say that the skills which you need for future life are resilience, self-confidence in communication, and so on. We know that the arts, particularly the visual arts, develop many of those skills very effectively and better than many other subjects.”

and:

Turkish Policy Maker 3: What kind of a human profile do we aim to raise? A profile of people who know their culture but can also become citizens of the world ... This is called world citizenship. Therefore, having an art curriculum that will raise such a profile is important.”

and:

Turkish policy maker 4: “Well, don’t people who represent us in various fields acquire some skills or lifestyle through art? For instance, aesthetic perception ... For example, people who represent us should know how to dress aesthetically.”

The literature review showed that the skills which the policy makers mentioned had already been investigated by researchers and had been found to be essential in terms of their usefulness in the workplace. For example, Billing (2003) investigated the most important skills valued by stakeholders in the UK, the US, New Zealand, Australia and Canada and found that communication skills were regarded as the most important in all five countries. Ijdens (2017) surveyed art education experts’ opinions on the advantages of art education around the world and the findings indicated four explicit benefits of art education: creativity and innovation, skills in arts and aesthetics, political and intercultural awareness, and non-art benefits such as young people’s mental health, their employability, their success in school (general education), and their economic development. All these benefits listed by Ijdens (2017) corresponded with the policy-maker participants’ comments reported above. Also, creativity, ethical values, emotional intelligence, artistic knowledge, appreciation of art, connecting cognitive and creative abilities, and the skills needed for future employability in creative industries were capabilities identified in the UNESCO Road Map for Arts Education which art education can enhance (UNESCO, 2006; Wagner, 2012). Similarly, these skills have been listed as some of the twenty-first-century skills in various categorisations (Ananiadou & Claro, 2009; Voogt & Roblin, 2012; Drake & Reid, 2018).

The contributions of art education in terms of fostering these skills were highlighted in the literature as students' engagement in visual arts being a key requirement to progress in developing twenty-first century skills (Wagner, 2014; Morris, 2018) and are necessary skills for educating capable employees for the future workplace (Carnevale & Smith 2013).

6.6.1.1. The contributions of art in multiple areas of work and the functionality of art in industry

Policy makers from both countries talked about the position of art in industry, its functions and contributions as presented below:

Turkish Policy Maker 1: "Art touches the economy and human life at various points. You eat your food using a plate and drink coffee using a mug. In ancient times, people made items such as these as necessary functional artefacts, but they gradually turned into aesthetic objects because aesthetics had also become a need. So it is that the need of companies has emerged in terms of creating their own brands by designing objects which are different from one another."

This comment from a Turkish policy maker reveals the benefits of art in the economy in terms of addressing changing needs. This policy maker believed that art responds to the needs of human life such as an aesthetic need, and that is why art has become an inseparable part of the modern economy because businesses use design to create their own products. The same policy maker continued:

Turkish Policy Maker 1: "Art creates a distinction between objects which have the similar functions ... For example, studies have shown that many people can identify a bottle of Coca-Cola simply by touching it with their eyes closed.

This is because it has its unique design. The special form of the Coca-Cola bottle can be recognized even if you close your eyes.”

As this extract shows, one of the functions of art in industry is to separate products which do the same or a similar job. In other words, the design gives value to the product in terms of its distinguishability. Turkish policy maker 2 and English policy maker 1 mentioned the functions of art in different industries as presented below:

Turkish Policy Maker 2: “It [art] has already become an industry such as cartoons, game designing and so on. We need to use art well. This is what America has been doing for years. They have used art in order to transform the film industry into a cultural transfer, a means of making money, and injecting their culture into others. It is not possible [to have] a life, a business life, a visual life without art.”

and:

English Policy Maker 1: “So, in the UK, at the time before the pandemic, we had – we probably still have – a really thriving creative and cultural industry. So it brings a lot of money into the economy, it brings enjoyment into people's lives through film and television and games and advertising and fashion and so on.”

These two interviewees from both countries referred to the use of art in the film industry. The Turkish interviewee said that it can be used to bring financial benefits and for cultural transfer, and the English interviewee spoke of its financial benefits and its contribution to people's enjoyment. The participants' comments on the contributions which art and the creative industries make to the economy aligned with the related literature (Hickman, 2010; Dean et al., 2010; Chalkiadaki, 2018). Considering the increasing interests and needs of the creative industries (MacDonald, 2013) and the contribution of art in promoting the skills needed for multiple areas of work (Dean et al., 2010), the findings of this current study

confirm the practicality of art education in terms of producing qualified and skilled future employees for such industries.

6.6.2. The skills needed for future careers were not specifically included in either country's art curriculum

In response to the interview question on whether their respective art curricula were devised with consideration of developing the skills which would be needed for future work in their countries, the findings show that Turkey has a different approach to preparing students for future work in terms of raising their awareness:

Turkish Policy Maker 1: "For example, entrepreneurship. Art can be used not only as a means of expressing feelings, but also as an economic measure. Yes, it is not the main purpose of art, but it can do that. We considered this when developing our curriculum."

and:

Turkish Policy Maker 2: "We included 'professions in art' in our curriculum outcomes by introducing professions such as fashion designer, architect, graphic designer and curator. However, these are art-related professions, there is nothing about professions in other fields. We did not consider that while we were developing the curriculum, we only considered art-related professions."

The findings presented above show that the visual arts curriculum in Turkey was designed to introduce various occupations and the arts as possible future careers to students, but that these are only art-related careers. One Turkish policy maker talked about the arts as an economic resource and the other spoke of specific careers areas as a profession, but neither of them talked about any skills which would be needed for future work and which could be

developed through art education, or whether any of those skills were included in the curriculum. It is clear that art-related professions are mentioned in the Turkish visual arts curriculum in order to introduce them to the students rather than developing the skills which they will need in their future work. Because the literature review identified no previous research studies in this regard, the findings of this current study can be assumed to contribute to the related literature.

On the English side, the two English interviewees spoke about their dissatisfaction in regard to this issue:

English Policy Maker 1: “So there is a lack of understanding that fails to see the importance of those skills. There is a term that our government uses, they call them ‘soft skills’, which is really an insult: they are just skills; they are skills for life. They are not hard. They are not soft. They are just skills, but they do not say that.”

and:

English Policy Maker 2: “I think there were twelve of us consulted, one for each subject in the curriculum, and the starting point for that was pretty low. The government wanted to ignore all the education and learning research from the last fifty years and continued to talk about academic and non-academic skills. So we have a very polarized view, which is why many of the developments around vocational learning are so poor.”

These findings reveal the negative attitude of the English government in terms of classifying skills based on subjects. Both of the English policy makers highlighted that this negative attitude creates a failure to see the importance of those skills and also of vocational learning. Also, English policy maker 2 said that art and design is regarded as a non-academic subject by the government with the result that it is not in the curriculum for other subjects:

English Policy Maker 2: “However, every time we list those skills, we are told that they have been applied in art and design in a non-academic way, because the view of the subject is [that it is] a non-academic subject ... And yet, government after government has failed to accept that without art and design you do not get to develop it, because it is not in the curriculum for most other subjects.”

It is clear that the classification of skills based on subjects is a result of the lower-level position of art in hierarchy as discussed before (see section 6.2.2.). The findings clearly show the failure of the English art and design curriculum to consider the skills needed for future work which were set out in a national survey report (Payne & Hall, 2017; NSEAD, 2016), in terms of prioritising some subjects in the national curriculum such as mathematics and English and reducing the value and practice of art and design in schools, and as result depriving young people of the opportunity to develop their skills and engage fully in the twenty-first century. Barker (2020) explored the impact of the government’s views on art education in the UK and suggested that questioning the value of art and damaging its position in the curriculum are factors which negatively affect its status and its functions in both society and industry. The comments made by the participants in this current study and the findings reported in the literature show that the concern about the failure to include skills which are needed for future work in the English art and design curriculum affects the raising of students who fully engage with art and can develop their skills through the use of art. It is clear that valuing those skills and the subject in the school curriculum is a need in England.

6.6.2.1. Policy makers’ views on the suitability of including skills needed for future work in their country’s educational system

In response to the question about whether the policy makers believed that considering developing skills in order to prepare students for future work is appropriate for inclusion in

their country's educational system or not, one Turkish and one English interviewee shared their views as presented below:

Turkish Policy Maker 2: "It can be possible. It would be better to do that with an interdisciplinary approach."

and:

English Policy Maker 2: "So, we have a real problem. Art and design education believes in it, supports it and promotes it. And we map those skills in a way that develops them from Key Stage 1 all the way through. Government agencies and higher education do not always value those skills, and do not see creativity as being as important in future jobs, as some parts of higher education also suggest."

As seen from the findings set out above, a Turkish policy maker believed that it is suitable to consider preparing students for future work and developing skills in this regard in the Turkish educational system and that an interdisciplinary method of teaching would be more productive for that. On the other hand, the English interviewee said that the skills needed for future work which can be taught through art education are not valued enough by the government or by higher education, although these were considered by policy makers. I assume that the reality of including those skills in the curriculum is low unless they are more highly valued. As mentioned above (see section 6.2.2.) the UK government's perspective in terms of undervaluing art education damages the position and practices of art in schools, and therefore ensuring that pupils have an engagement with art is an issue which should be taken into consideration. Barker (2020) suggested that the point should not be which subjects are more important than others, the point should be the extent to which young people have the opportunity to access art education.

6.7. The arts and cognitive development

In order to answer research questions 2 and 5, the related findings of this main theme are presented under two sub-themes. The research questions are: ‘What are the main points of similarity and difference between visual arts curricula and the approaches therein for the age group 5 to 14 in England and Turkey?’ and ‘What are curriculum policy makers’ views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?’ The answers to these two research questions are related to the arts and cognitive development as one of the approaches which this study focuses on, specifically policy makers’ views on cognitive development in both countries and the extent to which it is a rationale behind each country’s art curriculum and its suitability in the Turkish and English educational systems.

When asked for their views on cognitive development within art education, both the Turkish and the English policy maker interviewees explained that art education promotes cognitive skills in terms of the nature of the subject to enable students to learn by doing, in their involvement in criticizing and analysing art works, and learning about ratio, proportion and perspective in art education. In other words, learning in and through art is already a cognitive process:

Turkish Policy Maker 2: “When we talk about cognitive development in the context of art education; creativity, problem-solving, analysing and perception are all involved ... when we criticize an artwork, we will read something about it, talk about it, and write something about it. This is a cognitive process, and it can be formed for each year group.”

and:

Turkish policy maker 4: “It focuses on the ability to analyse and synthesize. And cognitive development is very important in art education. The ratio, proportion and perspective of an object ... these are in a sense maths.”

and:

English policy maker 1: "... you are looking at kind of observing cause and effect. You have got decision making, which is constant and continuous in assembling and making within art... you learn through doing, which means that students are more likely to remember, because all the brain research tells us that children retain more information when they do hands-on activities which go along with learning."

These findings in terms of the relationship between art and cognition corresponded with those in the literature (Efland, 2002; Hickman & Kiss, 2013; Silva Pacheco, 2020; Heaton, 2021). In the literature, art and cognitive development were related to the process of pupils' artistic production being a cognitive experience. For example, Donald (2006) stated that making an artistic product is a cognitive process in which the mind undertakes cognitive operations to generate comprehension by combining artistic activities. Ojala (2013) stated that all cognitive procedures, both perceptual and somatic, are addressed in art education, as cognitive learning can only be practical by including making activities. Heaton (2018) defined cognition in art education as embodiment, as a means of comprehending both the self and the interplay between perceptual and physical experiences. Both these definitions and the findings of the current study claim that cognition in education can be taught as a means of interrogating forms of knowledge, such as being able to understand why or how, but it can be developed as a skill by practising, and art education naturally offers such an experience.

6.7.1. Cognitive development was not clearly included into English art and design curriculum whilst it was included in the Turkish visual arts curriculum

Similar to the findings related to other approaches which have been discussed above, the data show that cognitive development is not clearly included in the art and design curriculum in England:

English Policy Maker 1: “Well in the written art curriculum, there are no words that are linked to cognitive skills. No words at all. It uses words like becoming proficient, produce, evaluate and analyse.”

and:

English Policy Maker 2: “I think it is underdeveloped at the moment. I think art and design education is stuck fifteen years in the past, and I think we need to update with more modern research based on cognitive development understanding from the last decade.”

The opposite was the case in Turkey, where the visual arts curriculum does include cognitive development:

Turkish Policy Maker 1: “We have three learning areas in our curriculum. One of them is cultural heritage which contains art criticism, aesthetics, museum education and art history. Under this learning area, there are cognitive elements such as analysing, comparing and commenting.”

and:

Turkish Policy Maker 2: “There are some themes in our curriculum such as comprehension of knowledge, analysing, evaluating and synthesis. We included these themes on cognitive development related outcomes.”

The Turkish interviewees’ responses show that cognitive development was already a rationale behind the Turkish visual arts curriculum and was placed under the three main

learning areas and outcomes. It is important to note that although cognitive development is included in the Turkish visual arts curriculum, the findings of this current study obtained from art teachers have shown that it did not have a prominent position (*see 5.7.1.*). In other words, the Turkish visual arts teachers who were interviewed did not find the instructions clear enough to understand how to implement art in this regard. In the English case, as mentioned by the interviewed English policy makers, cognitive development was not specifically positioned in the curriculum currently, although that had been the case previously. In both countries, cognitive development was not adequately positioned in the Turkish and English art curricula. This might be related to the lower value given to cognitive development in art as a school subject by the respective governments, even though its functionality in art is acknowledged by art educators (Eisner, 2002; Efland, 2002). Heaton (2021) commented that the significance placed on cognition is restricted in art educational policy, so it is necessary to restore and deepen the understanding of cognition. Here, it is important to discuss how cognitive development can be ideally positioned in an art curriculum, what can be targeted, and how the curriculum objectives can be applicable for teachers in this respect. Efland (2002) pointed out that if a curriculum gives well-structured principles and concepts of knowledge but does not educate pupils about the need to understand the unique instance, it might not completely stimulate their cognitive abilities. In Eisner's (2002) view, rather than considering art as the process of only artistic practice, art curricula should consider students' engagement with the subject in terms of being analytical in their thinking and able to identify the links between forms and their meanings. Linking both these definitions and the policy makers' definitions, I suggest that an ideal curriculum should both represent the form of knowledge in cognitive development-related objectives and consider how such knowledge can be used in practice with clearer instruction.

6.7.1.1. Policy makers' views on the suitability of cognitive development in their country's art educational system

Two interviewees, one English and one Turkish, discussed the suitability of cognitive development in their respective countries' art educational systems from a similar perspective:

English Policy Maker 2: "... the cognitive elements of art design education are lacking. There was more development in that area prior to ten years ago but it has been pretty well shut down The trouble is that we still have quite a lot of our teachers in England thinking that children get better at being creative by doing practical things. What we are trying to say in NSEAD is that you need cognition and practical activity working together, integrated to make better creative outcomes and expressive outcomes."

and:

Turkish Policy Maker 1: "I think it is suitable for our educational system, but I am not sure if our teachers are qualified enough in this regard."

The two interviewees' points of view show similarity in their concerns about teachers' knowledge and skills, and also whether teachers take cognitive development into consideration in implementing the curriculum. I assume that although the interviewees regarded cognitive development as a convenient approach in their countries' art educational systems, their concerns were related to the implementation part. I assume that teachers' awareness and/or abilities to find cognitive elements in the curriculum can be raised by providing training for them in this regard. If teachers' knowledge is limited in arts and cognitive development, their ability to find such elements in the curriculum and practise them in their teaching is undoubtedly limited as well. My assumption is aligned with Heaton's (2021) findings that the restriction of teachers' training impacts on the practice of cognition in art education and makes it problematic, and it will remain challenging without

knowing, valuing and mobilizing it. Raising teachers' awareness and deepening their knowledge about it would therefore most probably be the best solution for resolving the disconnection between policy and its practice.

6.8. Integrated arts

In order to answer research questions 2 and 5, the related findings of this main theme are presented within five sub-themes which emerged noticeably from the data. The research questions are: 'What are the main points of similarity and difference between visual arts curricula and the approaches therein for the age group 5 to 14 in England and Turkey?' and 'What are curriculum policy makers' views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?' The answers to these two research questions are related to integrated arts as one of the approaches which this study focuses on, specifically policy makers' views on integrated arts in both countries and the extent to which it is a rationale behind each country's art curriculum and its suitability in the Turkish and the English educational systems.

In response to the interview question on policy makers' views on arts integration, two interviewees from each country highlighted the potential connections between different subjects, and also the advantages of teaching different subjects in an integrated way:

English Policy Maker 2: "... you have a much deeper and more cultural ease and intellectually rigorous way of analysing and bringing different information together."

and:

Turkish Policy Maker 2: "... I strongly advocate integrating art into other disciplines. I believe that all subjects have a potential to support the other subjects."

The interviewees' comments on the connections between subjects and the advantages of integrating them for pupils' learning were aligned with the related literature. For example, Beane (2011) explained that the borders between disciplines are flexible so that integrating different subjects involves the definition of themes or areas across subjects in order to achieve a broader educational experience. Efland (2002) suggested that in order to acquire a more comprehensive understanding and effectively activate learners' abilities, learning practices must combine knowledge from a variety of areas. Lilliedahl (2018) similarly recommended that for facilitating the development of a broad body of knowledge, integrating arts into teaching and learning creates opportunities from the links, contrasts and variety across different subject areas. Both the findings of this current research and the definitions in the literature show that art educators have been very supportive of this crucial form of teaching in art education. When it comes to transferring this curriculum approach from theory into classroom practice, previous studies have investigated how art can work with several specific subject areas and have found that art develops pupils' skills and thus increases their success in learning in many areas such as language, mathematics, history, science and geography (DeMoss & Morris, 2002; Trent & Riley, 2009; Rinne et al., 2011; Tani et al., 2013; Zhbanova, 2018). In the following sections, I shall discuss this in greater detail.

6.8.1. Policy makers' views on integrating art into art-related subjects and non-art subjects

Two unique themes emerged from the findings on integrating art lessons into non-art subjects or art-related subjects. First, related to integrating art into non-art subjects, the Turkish interviewees preferred to integrate art into non-art subjects rather than with art-

related subjects in order to promote students' abilities to understand the connections between different subjects and create their life-long learning:

Turkish Policy Maker 1: "... if you are going to set a project on texture ... After showing examples and explaining what it is ... if the students recognise it in their other [non-art] lessons, then the benefits appear ... it means that they are getting to learn easily and also that the learning is life-long."

and:

Turkish Policy Maker 4: "I think it is better to integrate it with non-art lessons such as science, rather than combining it with art disciplines such as drama, dance and music."

One of the Turkish interviewees also voiced a concern about integrating art into other art subjects in terms of the possibility of reducing the allocated lesson hours for each of the art subjects because of the lower value given by the government to art:

Turkish Policy Maker 3: "If any other non-art lessons are what is meant here ... I strongly agree with this. If it is music, dance, drama, then it is something else entirely, I strongly disagree with this because the authorities at the MoNE treat these subjects [art subjects] as inferior subjects. If we say 'let's combine them', they won't say 'let's allocate four lesson hours in order to integrate them'. They will allocate only one or two hours for all of them."

It is clear that the lower position of art subjects in the subject hierarchy plays a role in this concern (see section 6.2.2.). In this context, two interviewees from the two countries mentioned the terms STEM and STEAM as presented below:

Turkish Policy Maker 2: "For example, in engineering, creative thinking is important. Actually, this is STEAM education which is really popular

nowadays. The STEAM [curriculum] is dominated by science teachers and as art educators, we could not embrace it, unfortunately.”

and:

English Policy Maker 1: “The other important thing is these two terms STEM and STEAM. And the argument has to be ‘why do you have to choose between them? Why do you say STEM and not STEAM, why do not we just say all subjects connect ...?’ I mean you can start any lesson in any subject with a picture on wall.”

As these findings show, a hierarchy between subjects is the case in both STEM (science, technology, engineering and mathematics) and STEAM (science, technology, engineering, arts and mathematics), and although art subjects are included in STEAM, the other subjects predominate. Considering this predomination of other subjects over art, one English policy maker explained the outcomes of art integration into non-art subjects:

English Policy Maker 2: “So, children studying the Greeks in a primary school might use clay to make a Greek vase or a Greek oil amphora. They do not learn the proper techniques of how to make an amphora, they do not learn enough clay techniques. So they will make very bad copies of a picture which they have been shown. In other words, the art and design learning is almost non-existent.”

As this comment shows, integrating art into other subjects negatively affects the learning about art and making art, as students are taught the other subjects but are not properly taught how to use techniques to make an artwork on the subject.

Regarding the integration of art into art-related subjects such as drama, music and dance, the interviewees believed that integrating art into art-related subjects is not very effective in terms of the repetition of teaching the similar nature of the subjects, and also the possibility of finding the most suitable connections between topics:

Turkish Policy Maker 1: “For example, art can be integrated into drama, but it is not right to teach everything using drama. I mean, you need to find the most suitable topics to teach art using such integration with drama, but not every topic.”

and:

English Policy Maker 2: “There has also been a period when art and design and the other arts were linked quite strongly. So, we had art space teaching ... What we found from that was that standards plummeted and the depth of learning was shallow because the children effectively had a third of the time to study the arts that they would normally have.”

These findings on integrating art into non-art subjects showed that although the policy makers highly preferred integrating art into non-art subjects, their concerns were related to the probable reduction of art teaching. It is therefore necessary to give an equal amount of value and attention to each integrated subject. An integrated curriculum itself requires this balance as it does not specifically centre or prioritize any subjects over others (Drake & Burns, 2004). I suggest that with a well-designed integration plan and clear instruction for teachers, this equality can be possible. Henriksen (2017) pointed out that the integration of arts with other subjects has been problematic due to teachers’ lack of knowledge about other subjects, and this requires a wider and more comprehensive perspective which bridges between subjects and has network connections across different subjects.

Regarding the findings on the advantages of integrating art into non-art subjects, several previous studies have investigated such integration in classroom practice. For example, Ingram and Riedel (2003) investigated the relationship between arts-integrated instruction and students’ achievements among third-, fourth- and fifth-grade students and their teachers and found that it had a positive influence on pupils’ achievements in language and mathematics. Portaankorva-Koivisto and Havinga (2019) carried out four teaching

experiments on the integration of mathematics and the visual arts in lower secondary schools. In the experiments, selected themes were taught in mathematics and then students practised them within their art making. The findings showed that the students' comprehension of mathematics was broadened and that the integration of the visual arts and mathematics had enabled them to understand mathematics in new ways, although their learning in such a way was challenging. Dinç and Karahan (2021) recently conducted experiments with twenty fifth-grade students in Turkey on the impacts of integrating science and the visual arts on students' learning. The experiments involved control and experimental groups in order to explore whether an integrated model of teaching produced different learning achievements, and then a Science Achievement Test was conducted as a data collection instrument. It was found that students in the experimental group had higher scores than those in the control group as a result of learning science with arts. All these studies in the literature have provided evidence of the usefulness of integrating other subjects with art. In other words, previous findings have shown that art increased pupils' learning in other subjects, but none of those studies mentioned any contributions of such integration to the students' learning about art. This is an area which needs more investigation.

Regarding the findings on integrating visual arts into other art subjects such as music, drama and dance, the participants offered two views. Both the English and Turkish policy makers believed that it is not as effective as integrating art into non-art lessons. Their views might be related to the similarity between art-related subjects and their learning objectives (see section 7.8.1). These views conflict with the findings of Bautista et al. (2016), who investigated how art teachers implemented art in integration with different art forms such as the visual arts, music, dance and drama at secondary school level, and the extent to which it affected students' learning. The researchers designed specific classroom activities which were implemented by three art teachers. The interactions between pupils and teachers as

well the students' artistic works were the main sources of their data analysis and it was found that learners collaborated with their peers and they created various forms of artistic works which encouraged their creative thinking and artistic expression skills. Bautista et al. (2016) concluded that this form of teaching is useful as it enables learners to understand the links between different art forms and improves their understanding of the arts more broadly. The difference between the views of the policy maker participants and the findings of Bautista et al. (2016) might be related to the countries involved, as they conducted their study in Singapore whereas this current study focuses on Turkey and England. The difference might also be related to the different views of teachers and of policy makers, as Bautista et al. (2016) presented evidence of classroom practice whereas the current study used findings obtained from policy makers. Although this area requires more and specific investigation into the integration of arts subjects in policy and practice, the findings of this current study have presented the views of policy makers and of teachers (see Chapter 7) in Turkey and England, and the data, especially those obtained from the teachers and reported in Chapter 7, have provided an insight into the relevant classroom practice in both countries. Another concern voiced by one Turkish policy maker interviewee was related to the lower value given to the various art-related subjects by schools and governments, and the possibility of such integration reducing the opportunities for learning about the arts properly when they are combined. Although previous studies have discussed the challenges (such as limited time and facilities) in integrating art with other subjects, (Gullatt, 2008; Turkka et al., 2017; Koch & Thompson, 2017), the literature review found no previous studies which had presented specific evidence related to integrating art into other art-related subjects. This area therefore needs further investigation.

6.8.1.1. Art integration jeopardises art's own position as a distinct subject

Both the Turkish and the English respondents discussed the issue of whether art education should be considered as a distinct subject when asked for their views on integrating arts into other subjects. In this regard, interviewees from both countries believed that integrating art into other subjects will reduce the effective teaching and deep learning opportunities in art as it will be considered as a service subject:

English Policy Maker 1: "I personally believe that there is, there should be, a movement for having art as a distinct subject, but art could also work within the other subjects."

and:

Turkish Policy Maker 2: "It is okay to integrate but when combining art with other subjects, art might be considered as a service subject. Art could become a tool, and we would not be able to achieve our objectives."

and:

English Policy Maker 2: "... it has always resulted that research has suggested [that there would be] lower standards, lack of depth and understanding. So quality has gone down ... When art design is unhelpfully used to contextualize other subjects at a purely superficial level, then what you get is very superficial The art curriculum is seen as a service subject to make the rest of the subjects in the curriculum interesting. Art and design is usually the loser."

As can be understood from these responses, this is because of the lower value given to art in terms of its lower position in the hierarchy of subjects as discussed in detail in the previous section (see also section 6.4.1.). This view was also voiced by the Turkish and English art teacher participants in this study (see Chapter 7). This finding echoed findings reported in the literature that when arts are integrated into other curriculum structures, they are rarely used in their own right and are considered only as an activity to better teach the other subject

in the integration (Turkka et al., 2017). It is clear that art integration needs clarification in terms of the equal treatment of the subjects involved and of well-designed instruction with the consideration of each subject. I assume that this is something which art teachers are not able to fix as they are expected to implement what the curriculum instructs. A policy-level effort is therefore needed to identify solutions to this imbalance.

6.8.2. Arts integration was included in the Turkish visual arts curriculum, and art integration-related links were available in the English art and design curriculum

Regarding the position of arts integration in the current curriculum policies in England and Turkey, the Turkish respondents explained that it was included in the Turkish visual arts curriculum whereas the English policy makers stated that there are links in the Key Stage 1 and 2 art and design curriculum structures which enable teachers to collaborate with other subjects:

Turkish Policy Maker 1: “We gave great attention to this in our curriculum. Before the curriculum was approved, teachers from all subjects were consulted. For example, they said, ‘This concept is suitable for our subject, we can use it in our teaching’. We also clarified the associations of the curriculum objectives with the other subjects in the curriculum.”

and:

Turkish Policy Maker 2: “It is there in the learning objectives. While we were constructing the curriculum, we worked with teachers from other subjects. For example, they opened the science curriculum and advised us on which subjects have links with our subject.”

and:

English Policy Maker 1: “... if we just look at Key Stage 1 or 2, there are a large number of skills, and then we'll integrate the arts fully because they teach art through the other topic or the other subjects”

and:

English Policy Maker 2: "... the extent to which art has been integrated with science and embedded in other subjects. There has been a lot of effort over the last 30 years to embed or engage what we call cross-curricular links in learning. In Key Stages 1 and 2 in primary schools, a lot of cross-curricular learning and embedding art and design in other subjects has helped other subjects."

These responses show that although art integration-related elements are present in the art curricula in both countries, it was clearly positioned in the Turkish curriculum instruction whilst the English curriculum requires teachers to understand the cross-curricular links included in the curriculum. As this finding is common to both the Turkish and the English cases, it is important to explore what the ideal form of curriculum instruction should look like in this respect. Eisner (2002) stated that clearly identifying the primary concept and the subject forms as well as addressing possible links between these forms to create a work which effectively contributes to various subjects is essential. Combining the policy makers' responses and Eisner's (2002) recommendation, it seems that the Turkish curriculum is clearer in identifying integrated art-related elements in instruction, but the findings obtained from the Turkish visual arts teachers (see section 7.8.3) showed that the teachers were not aware these elements. I therefore assume that teachers' knowledge and understanding is a need, as discussed in Chapter 7 (see section 7.8.3).

6.8.2.1. Policy makers' views on the suitability of arts integration in their country's educational system

When asked whether arts integration is a suitable form of art education in their country's educational system, both the Turkish and the English policy makers expressed dissatisfaction, although they believed that it is a functional model of teaching. Their

responses showed that due to the insufficient conditions and the undervaluing of art subjects, integrating art into other subjects would even have adverse impacts as it requires to be well-designed:

Turkish Policy Maker 1: “The limited time allocation is the biggest challenge ... it is difficult to implement such a form of art education. It can be used in some learning activities in order to strengthen lessons, but not frequently.”

and:

Turkish policy maker 3: “In the current Turkish educational system’s conditions, it will have no effect other than reducing the hours of each of the art-related lessons.”

and:

English Policy Maker 2: “So my view of it is that when it is done well, with respect for all the subjects engaged, it is fine. When it is done badly, it is a complete disaster.”

As these comments show, the biggest challenge is the limited time and the potential risk of reducing the allocated time for arts in Turkey, whilst undervaluing some subjects was the concern in England (Payne & Hall 2017). These factors have been broadly discussed in this current chapter and in Chapter 7, and from the policy makers’ perspective they also make the integrated arts model unsuitable for teaching in both the Turkish and the English educational systems. To conclude, the findings of this current study are that without preparing the countries’ educational systems in terms of providing better conditions and valuing each subject equally in such a model, arts integration would not be practical in implementation no matter whether or not it is included in the curriculum.

6.9. Creative problem-solving

In order to answer research questions 2 and 5, the related findings of this main theme are presented here within three sub-themes from the data which were considered to be notable. The research questions are: ‘What are the main points of similarity and difference between visual arts curricula and the approaches therein for the age group 5 to 14 in England and Turkey?’ and ‘What are curriculum policy makers’ views towards visual arts curricula, and the approaches therein, for the age group 5 to 14 in England and Turkey?’ The answers to these two research questions discussed in this section are related to creative problem solving as one of the approaches which this study focuses on, curriculum policy makers’ views of this approach in both countries, and the extent to which it was positioned in each country’s art curriculum.

In response to the interview question related to the policy makers’ views on creative self-expression, respondents from both countries shared similar opinions in terms of art subjects being inherently a kind of problem-solving process:

Turkish Policy Maker 3: “As Picasso said, ‘Every painting I do is research’”. In other words, in the visual arts, a problem is first identified, and then defined (such as migration). Then an appropriate technique is considered, which method will be used is thought about. Is this not problem solving?”

and:

English Policy Maker 1: “Well, the subject offers endless opportunities to learn by doing ... So really, within arts we have got to step back a little bit. We have got to step back and do much more work through questioning to open up those possibilities, going back to your original question about expression as well. And our subject lends itself beautifully to problem solving.”

and:

English Policy Maker 2: “In art and design, we do not start by identifying a problem. We do not say there is a lack of paintings on this wall in this gallery,

so let's make some paintings to go on that wall there. The kind of problems which we are solving are technical, creative, compositional problems. They might be resolved through iteration, through exploring or through better designing by redesigning and redesigning.”

These responses show that each step of art activities in art lessons is a natural problem-solving experience. The interviewees’ comments on the relationship between the art-making process and creative problem-solving corresponded with findings reported in the related literature in terms of the subject enabling students to solve problems in a creative way, such as deciding how to do it, what to use, and thinking about the most appropriate way to use it in their art making (Pariser & Zimmerman, 2004; Glomb 2004; Pitri 2013). As an example of its practice in the classroom, Kulinski (2018) investigated how creative problem solving was linked to students' art making in a sixth-grade visual arts lesson through the use of structured teaching practices involving various problem-solving strategies. Kulinski (2018) found that the art teaching which involved problem-solving strategies such as setting an elegant problem and expecting students to analyse it, generate ideas on it, and create art works in the consideration of it increased learners’ ability to find solutions and their deep understandings were reflected in their art creations, as rather than directly producing something, their exploration and complex thinking were involved their art-making experiences.

The respondents also spoke about the strategies of problem-based art teaching and highlighted the teacher’s role in this regard as a guide who encourages pupils to learn by trying, analysing and practising:

English Policy Maker 1: “Let's say we talk about colour mixing. You show them how to mix the colours by presenting the information...it is not deep learning. If you said, ‘There are three colours on the table, what can you do

with them?’ ... when they go and try it out, they would ask questions [such as] ‘Well that one doesn’t work; why doesn’t it work?’ They would learn through that.”

and:

English Policy Maker 2: “Every colour choice you make is a small problem to try and find the right colour rather than ‘how do we make this function more efficiently or better’, or ‘how do we make something that would sell far more effectively in the future’, or that needs environmental and sustainability criteria. Well, there are increasingly art teachers who are thinking about that ...”

and:

Turkish Policy Maker 1: “For example, let’s assume that we are going to design a poster. This is a problem. Students will produce solutions themselves. If they are struggling, then the teacher will step in. What will the teacher do? The teacher will show the students the different ways of solving that problem and the students will have to figure it out [for themselves] again.”

The policy makers’ responses presented above corresponded with those reported in previous studies. Eisner (2002) stated that the creative-problem-solving approach requires pre-designed activities which invite students to conceptualize and address the pre-set criteria themselves. Pitri (2013) explained that the teacher’s role is to encourage pupils to make decisions and justify their ideas, and to demonstrate their thought processes by asking questions which urge them to reorganize their ideas into more appropriate frameworks. Eisner’s and Pitri’s definitions matched the interviewees’ responses in terms of students being active problem-solvers and that teachers are expected to set themes and tasks in activities and encourage students to think and practise by themselves.

6.9.1. Creative problem-solving was not included in the English art and design curriculum or the Turkish visual arts curriculum

In answer to the question about whether creative problem-solving is already a rationale behind the art and design/visual arts curriculums in Turkey and England, the responses showed that it was not included in the English art and design curriculum, and that on the Turkish side, although it was not actually included in the visual arts curriculum, there were some curriculum elements which linked to creative problem-solving:

English Policy Maker 1: “In our current [national] art and design curriculum, there is no reference whatsoever to problem solving...there is nothing about a question-based model instead of the teacher-led model. I mean, that is why we are seeing the practice where the teacher shows children what to do and they just do it like little robots.”

and:

English Policy Maker 2: “What the art design curriculum in Britain tries to do at its heart is not to be pinned down, not to be specified, not to be defined...if we took the problem-solving aspect of creativity, and we said you have got to do more problem solving within creativity, the belief is you would have an awful lot more works produced by students that look the same.”

and:

Turkish Policy Maker 1: “I cannot say it was in the curriculum, but we can relate this with some of our curriculum objectives. I mean that some of the curriculum objectives can be linked to creative problem-solving.”

and:

Turkish Policy Maker 2: “The critical thinking part of our curriculum refers to the cognitive process, so that this part can be considered as problem-solving.”

As these comments show, neither the Turkish nor the English art curriculums specifically include creative problem solving in any part. In England, the problem is that the curriculum content has no clear instruction, and this negatively affects the practice (Payne & Hall). In other words, the narrow content of the English art and design curriculum does not include anything about the problem-based teaching model nor any link in this respect to guide teachers. In Turkey, creative problem-solving is not specifically included but some of the curriculum elements can be linked to it. This raises a concern about whether all art teachers are able to find such links or whether they feel that they are required to use such links in their teaching in consideration of creative problem-solving. Eisner (2002, p.156) said that “developing students’ capacity for creative problem-solving suggests an emphasis on certain kinds of curriculum activities rather than others”. Based on this comment and consideration of both the policy maker participants’ and art teacher participants’ (see section 7.9.1) beliefs on the functionality of this approach, this current study can recommend the necessity of considering creative problem-solving in both countries’ art curriculum policies.

6.9.1.1. Policy makers’ views on the suitability of creative problem-solving in their country’s educational system

In response to the interview question on policy makers’ views on whether creative problem-solving is a suitable model of art education in their respective countries’ educational systems, the Turkish interviewees said that it is suitable in the Turkish art educational system and is the natural part of art education:

Turkish Policy Maker 1: “It is suitable, although I cannot say it is 100% in the [visual arts] curriculum.”

and:

Turkish Policy Maker 3: “It is suitable; it cannot be excluded from art education anyway. Wherever there is art education, there is already creative problem solving. It is a must.”

One English interviewee, on the other hand, stated that the English art educational system does not include any kind of problem-based art education, and highlighted how teachers could deliver this form of art education:

English Policy Maker 1: “The only way we will ever transform art teaching in this country is if we get teachers to switch their mindset away from delivering the content to actually facilitating investigation, problem solving and inquiry. So the teacher has to stop answering the questions and showing what to do and to start helping pupils to find the answers themselves. It has been proven in the history of education that the Department for Education in England does not want that kind of curriculum, it wants more of a knowledge-based curriculum.”

It is clear that creative problem-solving is more suitable for Turkey’s art educational system than for England’s. It is important to state that in Turkey, Bloom’s taxonomy is commonly used in teacher education programmes (Ülger, 2020), in which high-level thinking skills are a domain and creative problem-solving is the best model for developing such skills (Selvia et al., 2020). Turkish teachers are therefore potentially able to use the problem-based model in their teaching. The Turkish teachers’ awareness of such skills may be the reason why it is more suitable in Turkey. This conclusion was stated by Pitri (2013) as that when teachers know how to creatively solve problems, they are more able to deliver art teaching which develops pupils’ creative problem-solving skills. To conclude, teacher education programmes need to include or to reconsider this form of art education.

6.10. Summary of the findings

The key findings obtained from both the Turkish and the English policy makers and presented above include general information about the art curriculums in both countries, the factors which affect the implementation of the curriculum, what requirements are needed to make curriculum implementation possible, and interviewees' views on seven curriculum approaches in art education (discipline-based art education, visual culture, creative self-expression, the arts and cognitive development, integrated arts, arts education as preparation for the world of work, and creative problem-solving) as well as whether these approaches were already part of the rationale behind the Turkish and English national art curriculum policies, and whether they are suitable in both countries' educational systems.

The findings presented in this chapter have shown that a government's undervaluation of art subjects, limited time allocation and limited facilities, the lack of appropriate teacher training, a government's failure to provide or deliver any teacher handbook to art teachers, and the wide variation in teachers' interpretations of the curriculum are the factors which lead to gaps between curriculum policies and their implementation in both countries. These factors also affect the implementation of the curriculum. Although the interviewees highlighted the importance and functionality of the seven approaches on which this study has focused, the non-availability of some of these seven approaches in the art curriculum is related to factors such as governments' negative views on art as an academic subject and the lack of teacher training. Although some of the approaches are already part of the rationale behind the curriculum, the failure in their implementation is again related to the same factors – the limited time allocation and limited facilities, the lack of appropriate teacher training, the government's failure to provide or deliver any teacher handbook to art teachers, and the wide variations in teachers' interpretations of the curriculum. This should be considered at the national level in both countries in order to provide better conditions for

teaching art in schools, and there should be clarification of the curriculum taking into consideration teachers' knowledge and skills to implement the written curriculum policies. Findings obtained from both art teachers and policy makers showed similarities in terms of the factors which challenge the implementation of curriculum. As mentioned above, these factors are governments' and schools' undervaluation of art subjects, limited time allocation and limited facilities, the lack of appropriate teacher training, a government's failure to provide or deliver any teacher handbook to art teachers. Both art teacher (see Chapter 5) and policy maker participants believed that these factors negatively affect teachers' implementation of art subject properly. Regarding the interview questions on interviewees' views on seven approaches, both policy makers and art teachers believed that each approach is important in art to teach subject efficiently. Art teacher and policy maker interviewees' responses showed similarity in this respect. However, in terms of the interview questions on the extent to which their art curricula align with seven approaches which this study focuses on, their responses showed differences (*see* Chapter 5 and Chapter 6). Findings of this study showed that these differences are related to wide variation of teachers' interpretations of curriculum. In conclusions, one can say, as not all the teachers accurately interpret the curriculum, a gap between the intended curriculum and its implementation can emerge.

CHAPTER 7. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This research investigated the interface in art education between policy and practice in Turkey and England, in two phases in order to understand in depth the respective curricula from the perspectives of both policy makers and art teachers. The first phase investigated art teachers' most preferred approaches to art education, and the second phase broadly investigated both art teachers' and policy makers' views of the curriculum in terms of the approaches therein, using Eisner's (2002) seven visions and versions of art education which is the theoretical underpinning of the study. This research adopted an evaluative approach for comparing two countries' art curricula which was identified by Adamson and Morris (2014) as a process which addresses the design of curriculum, implementation of curriculum and its sustainability. Based on this, the sources of knowledge in this study were teachers and policy makers in order to obtain information about curriculum policies and their practice in both countries.

In this chapter, the findings are presented in line with the research questions; each finding will be discussed under two main sections and their sub-sections. Recommendations for both policy and practice are presented at the end of this chapter.

7.1. The interface between art curriculum policies and their implementation in Turkey and England

In relation to the first research question ('What does the interface between visual arts curriculum provisions and their implementation look like for the age group 5 to 14 in Turkey and in England?'), the findings obtained from the art teacher and policy-maker participants in Turkey and England which have been discussed in detail in the preceding chapters showed that there are several factors which make implementation challenging. Although some of

these factors which affect implementation of art curricula were previously discussed in the related literature (Graham and Zwirn, 2010; Shreeve et al., 2010; Ijdens, 2017; Leung, 2020), only a few studies in the literature specifically focused on English case (NSEAD, 2016; Payne and Hall, 2018) and Turkish case (Cömert, 2019). This current study contributed knowledge comprehensively presenting those factors all together in terms of how they cause such interface between curriculum and its practice from the view of art teachers and policy makers. It is important to summarize and highlight these factors as they significantly affect the implementation of the curriculum in art education and a gap between the intended curriculum and its implementation can emerge. These factors are:

- **Unfeasible content of art curricula:** The findings obtained from the teachers showed that the content of the English art and design curriculum is too narrow, which causes variety in teachers' interpretations of it. This causes an inequality in access to art education across the country. In Turkey, it is impossible to implement the detailed content of the visual arts curriculum due to the limited time allocated for the subject. In other words, no matter what content is specified in the curriculum, it cannot be practical when there is not enough time to implement it. Both the Turkish and the English policymakers were also dissatisfied with the content of their respective curricula because although they were consulted as subject specialists, the content of both curriculums were decided by the Department for Education (in England) and the Ministry of National Education (in Turkey).
- **Undervaluing art education:** In both countries, both the teacher and the policy-maker respondents voiced their concerns about the lower position of art in the subject hierarchy. Art is a subject which is undervalued by parents, students, school administrations and governments. This affects implementation in terms of limited facilities, limited time allocation, and less interest from pupils in the subject, all of which are issues which were found to result from this negative attitude towards the subject. Also, prioritising other

subjects, such as science and mathematics, and the testing system relegates art to a lower position in both countries.

- **Insufficient facilities available for art education:** Both the teacher and the policy-maker participants stated that the facilities for art education are not adequate in both countries in terms of lower budgets, the limited numbers of art studios available in the schools, and the inadequacy of materials and equipment. In England, the findings showed that accessing materials for three-dimensional works and technology are the biggest challenges. In Turkey, in most of the public schools, students are expected to buy all the materials themselves and bring them to lessons, but because of financial difficulties experienced by their families, students are not always able to afford all the materials needed. This creates unproductive teaching-learning experiences in schools and inequality in accessing art education. It is likely to be demoralising for both teachers and students to see some students with the required materials and others having nothing with which to practise any work in the same classroom. This also raises concern about the role of the teacher: are teachers expected to implement art with some of the students whose parents can afford to buy the required materials and leave the other students who are from low-income families behind? If teachers are expected to teach art equally to all students, this variation is something which the Turkish government, local authorities and school administrators should take into consideration in order to avoid access to art education being a socio-financial lottery. Regarding the availability and even the feasibility of art studios being provided in schools, the findings showed that more English art and design teachers were satisfied with the arts studios in the schools where they worked whereas the majority of the Turkish visual arts teachers were dissatisfied. Also, the teacher participants highlighted that the availability of a sink in an art studio and the size of the room are very important factors for implementing art because the nature of the subject requires different types of art activity.

- **Variety in teachers' interpretations of the curriculum:** The findings showed that in both countries there is variety in teachers' interpretations of the curriculum due to the lack of guidance provided by the governments. The findings obtained from the Turkish policy-makers showed that in Turkey, a teacher's handbook is provided by the government in order to guide teachers in implementing the curriculum. This handbook was prepared by policy-makers themselves. Interestingly, the Turkish visual arts teacher participants were not aware of the availability of such a handbook, and it was found that local educational authorities did not provide this handbook to art teachers. In England, the policy-maker participants reported that there is no guidance provided by government. The English art and design teachers claimed that policy-makers instruct them to try to follow NSEAD's (National Society for Education Through Art) interpretation of the national curriculum. Also, although there are some handbooks available for teachers in the country, teachers must find and buy them with their own money. So, the possibility of a variety of types of implementations across the country was a concern in England.
- **Lack of teacher training:** The findings showed that although teacher training is essential in order to ensure that they understand the curriculum and the specific requirements of the subject in its implementation, the lack of teacher training is an issue in both Turkey and England in the field of arts education. In Turkey, after the latest curriculum was introduced, a number of visual arts teachers were trained, and they were expected to train their art teacher colleagues in the local districts where they worked. However, because of the failure of local authorities to ensure continuity in training other teachers in different districts across the country, the initial training which had been provided had not achieved that purpose. In England, the findings showed that teacher training in art and design had been cut by the government. It was therefore found that due to the lack of training, curriculum implementation in both countries was not at the expected level.

- **Limited time allocation:** The findings showed that the limited time allocated for art education was one of the most significant factors which challenged the implementation of the art curriculums in both countries. All of the teacher and policy-maker participants in both countries expressed their dissatisfaction with the limited time allocation. Due to the nature of the subject, preparation before an art lesson and tidying up after the lesson take several minutes, which means that less time is left for practising art. The findings confirmed that art teachers in both countries had to spend their lunch time or needed to stay at school after school hours in order to deliver curriculum fully. This also causes the issue of art teachers' workload and job dissatisfaction (Payne & Hall, 2017).

In conclusion, the findings discussed above answer the first research question in terms of identifying a gap between art curriculum policies and their implementation in both Turkey and England because of factors related to curriculum content and consistently inadequate conditions which are the consequence of less value being given to the subject.

7.2. Approaches to art education curricula in Turkey and England

In this section, the findings which address research questions 2, 3, 4 and 5 are discussed in order to compare the conclusions all together. For example, in order to understand whether teachers interpret the curriculum as it was planned, the findings obtained from policy-makers and art teachers on the availability of each educational approach in their curriculums are presented together. The four research questions are:

- **Research question 2:** What are the main points of similarity and difference between visual arts curriculums in Turkey and England?
- **Research question 3:** What are visual arts teachers' most preferred approaches towards visual arts education for the age group 5 to 14 in England and Turkey?

- **Research question 4:** What are visual arts teachers' views towards visual arts curriculums and the approaches therein for the age group 5 to 14 in England and Turkey?
- **Research question 5:** What are curriculum policy-makers' views towards visual arts curriculums and the approaches therein, for the age group 5 to 14 in England and Turkey?

The findings which answer these research questions are presented within seven sub-sections separately in line with the seven visions and versions of art education which form the theoretical basis of this current research (Eisner, 2002) as follows.

7.2.1. Discipline-based art education (DBAE)

The quantitative findings showed that DBAE was a highly preferred approach by both English and Turkish art teachers. Regarding the teachers' views on DBAE, it was found they gave it importance in terms of enabling students to understand art in depth because its components (art history, art criticism, aesthetics and making art) provide a comprehensive learning opportunity which promotes pupils' knowledge and skills.

The findings obtained from the policy-makers showed the importance and functionality of DBAE for developing students' knowledge and understanding of art and their abilities to criticise, appreciate and practise art. The findings also showed policy-makers' concerns about DBAE in terms of reducing students' opportunities to make works of art as a result of prioritising the theoretical side of it (teaching art criticism, aesthetics and art history and reducing the actual practice of art). Training teachers to better understand all the requirements of DBAE is therefore important in order to balance all the components of DBAE in teaching. As there has been no previous research studies on balancing the DBAE components in art teaching, this finding is a contribution of this current research to the related literature and to effective practice.

Regarding the position of DBAE in art curricula, the findings obtained from the art teachers showed that it is left to the teachers' interpretations in England because of the narrow content of the English art and design curriculum, and this causes an inequality in accessing the various forms of art education across the country. The responses of the English policy-makers corresponded with those of the art and design teachers, as the English art and design curriculum contains no details of DBAE. In other words, the English art and design curriculum has some objectives which are DBAE-related, but the instructions on how to implement them effectively are not clear for teachers. As different teacher interpretations cause inequality in art education, a clearer curriculum instruction is needed in England. In Turkey, the findings obtained from the visual arts teachers showed that DBAE was a rationale behind the Turkish visual arts curriculum, but some of the teacher participants were not aware of this. The Turkish policy-makers also mentioned that DBAE was included in the visual arts curriculum. It was found, however, that due to the lack of teacher training, teachers were unable find which curriculum objectives were linked with DBAE. Improving the training for art teachers is therefore a requirement in Turkey.

7.2.2. Visual culture art education (VCAE)

The quantitative findings showed that visual culture was one of the highly preferred approaches by art teachers in both England and Turkey, but the English teachers' degree of preference for it was significantly higher than that of the Turkish teachers. The literature review showed that Turkish teachers have less awareness of visual culture because of the lack of teacher training in Turkey specifically on visual culture (Kuru, 2010; Basak, 2021), which might have been a reason for the lower scores of the Turkish teacher participants' preference for it. Regarding art teachers' opinions on visual culture, the qualitative findings showed its functionality in terms of contributing to students' awareness of culture and their abilities to understand the cultural meanings and values of visual forms. Both the Turkish

and the English art teachers highlighted the suitability of art, compared with other school subjects, for teaching visual culture in terms of the nature of subject being highly related to visuals, a finding which was aligned with the related literature (Freedman, 2019). Differences were also identified in the reflections of visual culture in different countries' art educational systems, which shows the multi-cultural side of this issue (Ballengee-Morris & Stuhr, 2001) because every country has its own form of visual culture (Freedman, 2019).

The policy-makers' views on visual culture were that it is an essential aspect of art education as it offers opportunities to increase students' knowledge and ability to understand the cultural value of art, but when it comes to its classroom practice, teachers' knowledge and understanding play the key role. Therefore, clear guidance and a sufficient level of teacher training are needed in both countries.

Regarding the position of visual culture in the current Turkish and English art curriculums, the findings obtained from teachers showed that it has no position in the English art and design curriculum but is already a rationale behind the Turkish visual arts curriculum, although the Turkish art teachers were not happy with the instructions for implementing it as they found them too vague. The policy-makers had a similar view; the English policy-makers said that there were no visual culture elements in the English art and design curriculum and the Turkish policy-makers acknowledged that visual culture was present in the Turkish visual arts curriculum but that there were no detailed instructions about how to implement it. The findings also showed that the policy-makers in both countries accepted the essentiality and suitability of visual culture in their respective educational systems. In conclusion, the findings of this current study have shown a need for clarification of the position of visual culture in the art curriculum to make its classroom practice effective in

Turkey and identified its absence from the English art and design curriculum, so there is therefore a need for it to be taken into consideration by both governments.

7.2.3. Creative self-expression

The quantitative findings showed a moderate level of preference among art teachers for creative self-expression. The Turkish and English teachers' level of preferences did not differ statistically by country but their scores on each of the questionnaire items were varied. This finding suggests that differences between the Turkish and English art educational systems caused teachers' preferences on creative self-expression to vary. In other words, their preferences differed by country in terms of concepts. Regarding the teachers' points of view on creative self-expression, the qualitative findings showed that both the Turkish and the English art teachers believed that art as a school subject is very useful for increasing students' creative and expressive skills because art is a means of expressing feelings and opinions in an artistic and creative way by producing art works. Also, the findings reflect the contribution and usefulness of art for students with low self-esteem and/or special needs by engaging them in the lesson and developing their expressive skills, because art is an alternative language which gives students a space where they can use artistic expression as a tool of communication (Davis, 2008). The findings suggested that teacher intervention should be limited and students should have the freedom to make art, and this finding matches those in the related literature in terms of teachers guiding rather than interfering in students' art working (Zimmerman, 2009; Imonikebe, 2013).

Regarding the Turkish and English policy-makers views of creative self-expression, the findings show that the nature of art education makes it more convenient than most other subjects for developing students' creative self-expression skills because art offers opportunities for individuals to express themselves by making art. In terms of classroom

practice, the findings show policy-makers' concerns about teachers' abilities deliver their teaching in ways which will develop students in this regard. Teachers are not expected to tell students how to self-express, but they need to set their classroom activities to encourage it because creative self-expression is not a knowledge which can be taught, it is a form of art education which targets the development of artistic expressive skills. Also, regarding teachers' roles, the views of the policy-makers were not aligned with those of the art teacher participants in terms of the usefulness of students' freedom in art making. It was found that the policy-makers believed that there should be limitations, and that it is the responsibility of teachers and policies to decide the extent to which students can be free in making art. This finding can contribute to further research studies into the need for setting limitations to students' freedom in art lessons, because such limitations need to be investigated at the levels of both policy and practice.

The findings from the English art and design teachers and policy-makers showed that creative self-expression was not included in the English art curriculum even though the policy-makers thought that it should be the centre of the art curriculum. Some of the Turkish teachers mentioned that it is already a rationale behind the Turkish visual arts curriculum whereas others said exactly the opposite, and the Turkish policy-makers insisted that it was included in the visual arts curriculum and that it is appropriately placed in the country's educational system. Even though it was a rationale behind the Turkish visual arts curriculum, some teachers were unable to find any links to its elements in the curriculum, so this finding has identified the gap between its position in the curriculum and its classroom practice as a consequence of unclear instructions. In conclusion, the findings have shown the need for the inclusion of this approach in the English art and design curriculum and the need for much clearer instructions about it in the Turkish visual arts curriculum.

7.2.4. Integrated arts

The quantitative findings showed that although the Turkish and the English teachers' preferences for integrated arts were moderate, it was one of the lowest preferred approaches by both sides compared with the other six approaches. Regarding teachers' views on integrated arts, it was found that they believed that art contributes to other subjects, students' life-long learning experiences, and their abilities to better understand the connections between different subjects. Similarly, the findings obtained from the Turkish and English policy-makers showed the advantages of integrating arts in terms of students' deeper understanding of different subjects and bringing their different enthusiasms together.

The findings showed the view that integrating art with non-art subjects (such as history, science and mathematics) is more effective than integrating it into art-related subjects (such as music, dance and drama) because art-related subjects have similar outcomes, so the teachers tended to take advantage of linking art with different subject activities in order to get different outcomes. The findings also showed a potential jeopardy from the point of view of both teacher and policy-maker participants for art education by integrating it into non-art subjects. Their concerns were related to the lower position of art in the subject hierarchy and the potential risk of seeing art merely as a service subject. In other words, such integration might help non-arts subjects and art might be seen as a tool instead of a distinct subject because of the domination of other subjects over art. This finding confirms those of previous research reported in the literature (Riley, 2009; Turkka et al., 2017).

It was also found that integrated arts was not specifically included in the English art and design curriculum, but that because of the open-ended curriculum content, teachers and schools can integrate art into other subject activities. The findings obtained from the English policy-makers corresponded with those of the teachers in this regard. On the Turkish side,

although the policy-makers stated that it was specifically included in the visual arts curriculum, some of the teachers reported that it was not in the curriculum at all. The teachers' interpretations of the curriculum are the issue here because they cause a gap between the curriculum and its implementation. Of course, the variety of interpretations is the result of several factors such as the unclear content of the curriculum, the lack of guidance provided by the government for teachers, or the lack of teacher training. In conclusion, in both the English and the Turkish cases, decisions about integrated arts were left to the schools and to teachers. Considering the possible differences in the conditions and values of schools, it can be said that not all students can access such a learning experience and obtain any benefits from it, which causes an inequality in accessing this particular form of art education.

7.2.5. The arts and cognitive development

The quantitative findings showed that the arts and cognitive development was preferred to a moderate degree by both the Turkish and the English teachers but that it was the least preferred approach by the English teachers. The qualitative findings obtained from the teachers from both countries on their point of view on this issue showed that art education is already a process which helps students to think, analyse, critique and problem-solve and that this learning experience develops their multiple abilities of cognition. The policy-makers' views matched those of the teachers and clarified the value of art subjects in terms of students' cognitive development as criticizing and analysing art works, and learning about and using ratio, proportion and perspective in art lessons. This enables students to learn by doing and contributes to life-long learning through hands-on activities.

Regarding whether the arts and cognitive development was included in the Turkish and the English art curriculums, the findings obtained from the art teachers showed that it was not

clearly mentioned in the English art and design curriculum, and this was confirmed by the English policy-makers. The findings obtained from the Turkish policy-makers showed that cognitive development was included in the Turkish visual arts curriculum under three learning objectives, but the Turkish visual arts teachers were not satisfied with the guidance as they found it unclear to understand it in terms of implementation. From the perspective of both the Turkish and the English policy-makers, the findings also revealed a concern about teachers' understanding and their abilities to teach art in relation to cognitive development, even though it is a convenient approach in their respective countries' educational systems. In conclusion, neither the Turkish nor the English art curriculums were thought to be ideal in respect to teaching cognitive development through art. So, considering the findings on the functionality of cognitive development and its suitability for being included in the art curriculums of both countries, making its inclusion in the curriculum clearer and training teachers to implement it would be two substantial solutions to make the policy and practice effective and consistent.

7.2.6. Arts education as preparation for the world of work

The quantitative findings showed that arts education as preparation for the world of work was one of the highest preferred approaches by art teachers in both England and Turkey, and that the English teachers' preferences for it were significantly higher than those of the Turkish teachers. Regarding art teachers' views on it, the findings showed that some significant skills are needed for the future workplace such as problem-solving, teamwork, creativity, self-expression, and fine and gross motor skills, and that art education is a very effective way to develop these skills in order to prepare pupils for their future careers in creative, cultural, digital and heritage industries. The findings acquired from policy-makers showed that they believed that art education does offer opportunities to prepare students for a future career by developing many skills which are valuable in any area of life. These skills are communicative skills such as collaboration, teamwork, resilience and self-confidence in

communication, artistic skills such as creativity and imagination, and cognitive skills such as critical thinking and problem solving. These skills are listed as some of the essential twenty-first-century skills in many categorisations (for example, Ananiadou & Claro, 2009; Voogt & Roblin, 2012; Drake & Reid, 2018). They are skills which are essential not only in art-related workplaces, but also in many other jobs. Although art is consistently seen as only a creative process, it is also a cognitive, communicative and expressive process, and these are valuable skills which students will need to acquire as essential competences in the twenty-first century. The findings of this study have shown a lack of interest in some art-related work areas and the need to introduce possible professions to students with a clear definition of what skills they will need to acquire in order to enter those professions and succeed in them. The increasing need for and interest in the creative industries are acknowledged in the literature (for example, MacDonald, 2013), so the contribution which art education can make to introducing young people to art-related professions and to promoting the related skills requires more attention.

Regarding the extent to which preparing students for future work was considered in the Turkish and the English art curriculums, the findings obtained from both the English art and design teachers and the policy-makers showed that the curriculum is too superficial and that there is no link to preparing students for a future career. The English government's classification of skills as academic and non-academic was the issue in England because it polarizes the subject and creates a negative attitude towards its usefulness for a future career. In Turkey, the findings obtained from both the visual arts teachers and the policy-makers showed that only art-related skills were targeted and that art-related professions were mentioned in the curriculum. In conclusion, the findings discussed above show a clear need for policies in both countries which emphasise the key skills which can be developed through the use of art and which will be useful, if not essential, in many areas of work.

7.2.7. Creative problem-solving

The quantitative findings showed that the Turkish and the English art teachers' preferences in regard to creative problem-solving were moderate in general, whereas the Turkish teachers' degree of preference for it was higher than that of the English teachers. The findings on the Turkish and English art teachers' views on creative problem-solving showed that art education naturally contains a creative problem-solving process. When creating a work of art, students are introduced to a topic, they understand it, and they produce their artworks within the range of possibilities which it suggests to them, and this learning experience enables them to explore several potential solutions (Eisner, 2002). This is also a process of visualizing problems and finding creative solutions, which is how creative problem-solving works in art education. The policy-makers in both countries acknowledged the teachers' points of view in terms of the nature of the subject making it very useful for developing creative self-expression skills as the subject involves a process of solving technical, creative and compositional problems.

Regarding the extent to which creative problem-solving is a rationale behind the current English and Turkish arts curriculums, the findings obtained from the English art and design teachers showed that there was no link to it in their curriculum, and the English policy-makers confirmed this as not only creative problem-solving but also anything similar is not specified in the narrow curriculum. The findings also showed a need for a question-based teaching model instead of a teacher-led model in England, so that the practice can be made more effective than simply expecting students to practise what their teachers demonstrate. In Turkey, it was found that the teachers were aware that it is included in their visual arts curriculum, whereas the policy-makers clarified that it was not included in the curriculum but that some curriculum objectives can be linked with it. Surprisingly, although it was not

a specific rationale behind the Turkish visual arts curriculum, the teachers had found some creative problem-solving related links. This showed that creative self-expression is a rationale behind the subject itself, so that its presence can be found in other curriculum objectives even though there is no specific creative problem-solving element.

7.3. Summary of conclusions

This study contributes to knowledge in the field of art education in two substantial areas. First, this study has revealed aspects of the interface between curriculum policies and their implementation in both Turkey and England which arise as a consequence of both governments' undervaluing of art as a subject. The issue of giving less value to the subject is reflected in their decisions on formalizing the educational process such as by limiting the lesson hours, being not clear with the curriculum content, taking little or no account of teacher training and teacher handbooks (which causes variations in teacher's interpretations, and inequality of accessing art), and limiting the budget for facilities for teaching art in schools.

The second area is related to approaches in art curriculums in terms of which approaches were more preferred and valued, and which were already part of the rationale behind the Turkish visual arts and English art and design curriculums. This area refers to the presence or absence of a set of approaches in both countries' art curriculum, and also gives an insight into what a higher standard curriculum should look like. This topic was investigated within the seven distinct approaches to art education (Eisner, 2002): discipline-based art education (DBAE); visual culture; creative self-expression; integrated arts; the arts and cognitive development; art education as preparation for the world of work; and creative-problem solving. The findings and related literature have shown that each of these seven approaches is important and functional in art teaching, and their inclusion in the curriculum is essential,

but their inclusion in the current Turkish and English curriculums and their practicality in implementation differ. This point of findings contributed knowledge on the gap between policy and research.

In summary, starting with DBAE, although there are some DBAE elements in the English art and design curriculum, the content is very superficial as there is no detail on it, and its implementation is left to the teachers. DBAE is specifically included in the Turkish curriculum, but not all of the teacher participants were able to find any DBAE-oriented links in the curriculum. Regarding visual culture, there are no visual culture elements in the English art and design curriculum but it is included in the Turkish visual arts curriculum, although Turkish teachers need more clarification in terms of its meaning in theory and its practicality in implementation. Creative self-expression was not specifically included in the English art and design curriculum, and again, although it was included in the Turkish visual arts curriculum, not all of the Turkish teachers were aware of its presence in the curriculum. Again, although integrated arts was not mentioned in the English art and design curriculum, it was included in the Turkish visual arts curriculum, although not all the Turkish teachers were able to find integrated arts-oriented elements in the curriculum and their interpretations of it were therefore varied. The topic of arts and cognitive development was not part of the English art and design curriculum, whereas it was included in the Turkish visual arts curriculum, although the curriculum is unclear in this regard. Arts education as preparation for the world of work was not a specific rationale behind the English art and design curriculum, and it was considered as only art-related in the Turkish curriculum. In other words, only art-related skills and professions were targeted in Turkey for preparing students for future work. Finally, regarding creative problem-solving, there was no link related to it in the English art and design curriculum, and it was not specifically included in the Turkish

visual arts curriculum, although there are some links in the curriculum objectives which can be linked to creative problem-solving.

To conclude, therefore, this study found that each of these seven approaches to art education were regarded as useful and that their inclusion in the curriculum would make an ideal curriculum by both teachers and policy-makers in both countries and in the related literature. They were not clearly included in the English art and design curriculum although they were mostly included in the Turkish visual arts curriculum. In England, the content of the art and design curriculum is too narrow with the result that implementing it mostly is left to the teachers. A range of interpretations for implementing the curriculum is therefore inevitable as each teacher has different values, understanding, knowledge and skills. This means that students receive different forms of art education in different parts of England, which causes an inequality in accessing art over the country. This finding suggests that the opinions of teachers and policy-makers should be considered in the curriculum policy development process because they are subject specialists. Although policy-makers were consulted in the process as subject experts, their opinions were not really considered. Without clear curriculum instructions and with the special requirements of the subject being ignored, there is no doubt that pupils miss out on learning opportunities in this unique subject. On the Turkish side, although the curriculum does include most of the approaches which this study has explored, teachers' general lack of awareness, knowledge, understanding and interpretations of them were shown to be key issues, which means that there is a variety of ways of implementing the curriculum in Turkey as well. This means that their inclusion in the curriculum is not enough for the Turkish curriculum to be regarded as an 'ideal' curriculum. All of the curriculum components which are lacking, such as clear guidance, effective teacher training, sufficient time allocation and the provision of all the necessary facilities, are factors which should be addressed in order to make the curriculum policy and

implementation consistent. Without considering the applicability and implementation of a curriculum, even a 'perfect' curriculum will simply remain a written policy on the shelves.

7.4. Recommendations for policy, practice, and future research

The findings of this study have implications for policy and practice in art education and suggest several potential directions for further research. These recommendations can contribute to the subject on the policy level and for teachers, as they deserve better conditions and experiences in their art teaching career. I sincerely hope that the findings of this study will contribute to the future of students by enabling them to have better access to art education and to receive a strong and well-designed form of art education. I also hope that the findings will contribute the related literature in terms of how art education contributes to students' knowledge and skills and why students need to be taught art, and all the struggles, weaknesses and different forms of art education policy and practice which all art educators inevitable encounter.

7.4.1. Recommendations for policy and practice

The findings presented and discussed in the preceding chapters could influence art education policy and practice in the following ways:

- The findings have shown that the lower value given to art education in both countries misrepresents art education to students, parents, other subject teachers and school administrators. This reduces art teachers' opportunities and abilities to implement the subject because their conditions in the schools are affected by this negative attitude. This also causes low interest in the subject from students and their parents as they do not believe that art contributes to their knowledge, skills or their future career in any way. Both governments therefore need to ensure that each school subject is valued equally.

- The findings showed that the content of both the English art and design curriculum and the Turkish visual arts curriculum need further development. The content of English curriculum is too narrow and the instructions accompanying the Turkish curriculum are not very clear and therefore difficult to interpret. Clear instruction for implementing the curriculum is therefore an urgent requirement. Also, when devising curriculum policy, the possible variety in its implementation should be taken into consideration and appropriate instructions should be prepared in order to reduce and potentially eliminate this possibility.

- As the findings showed an ineffective interface between the curriculum and its implementation in both countries, but mostly in Turkey, training teachers in both countries -in regard to specific curriculum requirements is an essential in order to enable them to meet all the requirements of the curriculum. As findings of this study showed the differences between art teachers' and policy makers' comments in terms of the extent to which their art curricula align with seven approaches (as theoretical underpinning of this study), introducing curricular forms to teachers is a requirement to help them to interpret the curriculum appropriately. In addition, teacher handbooks in art education should be provided by the governments and by local authorities in order to provide clear instruction to teachers on how to implement classroom practice in order to meet the required learning objectives in the curriculum. Both governments also need to ensure that all art teachers receive such a handbook.

- It was found that limited time allocated to art education is the case in both Turkey and England and prevents the full implementation of the curriculum; it also causes teachers' dissatisfaction with their job because of an excessive workload as they need to give up their lunch times and any free time in order to be able to teach art in a more productive way. Both governments therefore need to ensure that the time allocated for teaching art is

sufficient to enable students to engage with the subject and to enable teachers to teach art in ways which meet all the requirements of the subject.

- Several factors were found which make the implementation of art teaching challenging. Limited materials and equipment needed in art lessons and an unfeasible classroom were two of these factors. Both governments and schools need to ensure the availability of all the physical requirements for teaching and learning art. It was found that in Turkey, students are expected to buy all the materials for art activities in their lessons themselves, and this causes an inequality between pupils in the same school because they come from different income-level families. The Turkish Ministry of National Education and schools therefore need to work on providing all the required materials equally to all pupils in the country.
- Regarding approaches to the curriculum, art teachers and subject specialist experts' views and voices should be taken into careful consideration when forming curriculum policies. Although subject experts were consulted during the curriculum development processes in both Turkey and England, findings of this study showed that the decision of curriculum content made by MoNE and DfE in both cases (*see* section 6.2.1.). As art practitioners, they probably know the nature of the subject better than many government administrators who have no background in art education.
- Finally, and significantly, the findings have demonstrated the functionality and essentiality of each of Eisner's (2002) categorisation of seven visions and versions of art education (discipline-based art education, visual culture, creative self-expression, the arts and cognitive development, integrated arts, arts education as preparation for the world of work, and creative problem-solving), from the view of art teachers and subject experts. Each of

these approaches to art education is functional in a different way, so combining them in one curriculum could provide a comprehensive curriculum and lead to positive multi-functional outcomes. The findings of this study have clearly shown that a curriculum can be applicable in terms of one its characteristics in one country, but the same characteristics of the same approach may not be practical in another country's educational system (*see* chapter 4, section 4.1.4.1). So, when a curriculum is being developed, curriculum theories should be formalized in terms of their suitability in a particular country's educational system. In other words, what is the most ideal concept of the curriculum for a specific situation should be investigated.

7.4.2. Recommendations for further research

This study has raised several issues regarding art education curriculums and practice in Turkey and England, and these suggest possible directions for further research as follows:

- This study investigated primary- and secondary-school visual art and art and design curriculums in various ways in Turkey and England. Further research could investigate early childhood education and high-school level art education curriculum policies.
- This study was conducted with the participation of primary- and secondary-school art teachers and policy-makers in order to investigate their points of view on several art education forms in Turkey and England. The findings showed that (*see* section 6.2.2.1) in primary schools, it is the classroom teachers who teach art in both countries. Further research could therefore be conducted with both classroom teachers and art teachers (as this was outside the scope of this current study) to compare the differences between their understandings, interpretations, and points of view.

- This study investigated the scale of the presence of the seven approaches in the curriculums and the practicality of their implementation in Turkey and England. Further research could investigate and compare the same topic in each country's urban and rural districts. In other words, instead of comparing two countries, the differences between urban and rural art education in one country could be investigated. As the findings of this study showed that there were differences between urban and rural areas in terms of accessing materials and visiting museums (*see* chapter 5, section 5.2.3.4.), such comparison would provide valuable findings in order to explore the gap between curriculum and implementation.
- This study investigated usefulness of the seven approaches in art education from the view of teachers and subject experts. Further research could investigate their classroom practices within the participation of students in order to explore practicality of these seven approaches more comprehensively.

7.5. Limitations of the research

Although this research has been carried with careful consideration in terms of maximising the reliability of the study, some limitations on the design of the study and interpretations of the findings must be acknowledged.

This study involved two phases, one was the investigation of art teachers' most preferred approach/es to art education, and the other was the design of current Turkish and English art curricula within approaches therein, and their implementation processes. The first phase was investigated by consulting art teachers using questionnaire findings, and the second phase was investigated by consulting art teachers and policy makers using interview results in both countries. Therefore, the findings of this research are limited within participant's knowledge and experiences. Although the chosen data collection methods and instruments were the most suitable for this study and enabled rich source of data, the study could have been

strengthened by using additional data collection methods. For example, in this research, the Turkish and English art curricula was investigated by teachers' and policy makers' responses in terms of its design within approaches therein. This area could have been investigated using documentary analysis of curriculum documents. Although, one of the aims of this research was to understand teachers' interpretations of curriculum, and teachers' responses were needed in this regard, documentary analysis would have been used additionally.

In addition, the implementation of art curricula was investigated within art teachers' answers in order to understand what factors affect implementing the curriculum. For this, a classroom observation would have contributed this study in terms of exploring teachers' curriculum practice in the schools (although it was not possible within this research owing to Covid-19 restrictions).

Furthermore, more female participants were found than male participants for this study as majority of art teachers were female in both countries. Considering the relationship between teachers' beliefs, views, perspectives, practices and gender (Li, 1999; Norton et al., 2005), further study with fairly equal number of genders is encouraged to investigate whether teacher's genders plays role in their preferences and views on curriculum.

Regarding the limitations on interpretations of the findings, as mentioned above, teacher and policy maker participants' responses were the main source of knowledge in this research. Any additional investigation could have been strengthened the findings. For example, the theme of limitations on teacher training was a finding point which obtained from teachers and policy makers. Although, relevant literature was searched to support this finding, an additional investigation would have provided deep understanding in this regard, in terms of the factors which causes such limited teacher training by consulting secretaries in MoNe and DfE.

7.6. Final thoughts

This research has contributed greatly to my own knowledge and skills and it also contributes to the field in terms of its contributions to the knowledge in related literature (see Chapter 2, section 2.4.) and its practicality in art education. If the findings can be considered at a high level, they might influence national policies on art education.

The practical value of this research area was immediately acknowledged by the teacher and policy-maker participants of this study. When I was interviewing them, both the policy-maker and the teacher participants expressed their feelings about the usefulness of each interview question. I was considerably heartened by seeing some teacher participants taking notes from the interview questions in order to discuss them with their departments in the school, and one policy-maker saying, “I’m pleased to see someone asking these questions, you are almost alone in doing so”. They felt some benefit from participating this research that they gained an opportunity for reflection into their own practice that might shape their practices. Their feedback inspired and encouraged me a great deal. I hope that this research will raise the voices of all my participants in terms of their concerns about our subject and will be able to play a part in making our subject better valued.

APPENDICES

Appendix 1. Consent form (phase one)



Information Page

Dear Participant,

My name is Hatice Herdili Sahin. I am currently carrying out a research project on “The Design of Visual Arts Curricula and Teachers’ Beliefs to Curriculum”. I would like to invite you to take part in this research project.

Before deciding whether to take part, please read this information sheet carefully and let me know if anything is unclear or you would like further information. Please also read the information about GDPR that is provided on a separate sheet and/or via this link:

https://www.york.ac.uk/education/research/gdpr_information/

Purpose of the study

The study aims to understand the characteristics of visual arts/art and design curricula in Turkey and England, and teachers’ beliefs to curriculum. This study is important because the findings of the research could help to provide implementable recommendations to the Turkish National Ministry of Education for the further development of visual arts education in Turkey.

What would this mean for you?

If you agree to be part of this project, I will send you a link for an online survey to collect data. You can ask any questions you have concerning the project while answering the

questions or you can contact me via email. A questionnaire will be used for data collection. This will take about 30 minutes and will take place at a time convenient for you.

Participation is voluntary

Participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a consent form. If you change your mind at any point during completion of the questionnaire, you will be able to withdraw your participation without having to provide a reason. After data analysis has taken place your data will be anonymised, unidentifiable by me, and so it will no longer be possible for me to withdraw your data.

Anonymity

The data that you provide (answers to the questionnaire) will be stored by code number during data analysis. Any information that identifies you will be stored separately from the data.

Storing and using your data

Data will be stored in secure filing cabinets and on a password protected computer. Data will be kept for 5 years in its unidentifiable format after which time it will be destroyed.

The data that I collect (questionnaire responses) may be used in an anonymous format in different ways. Please indicate on the consent form enclosed with a ☒ if you are happy for this anonymised data to be used in the ways listed.

Questions or concerns

If you have any questions about this participant information sheet or concerns about how your data is being processed, please feel free to contact Hatice Herdili Sahin by email hatice.herdili-sahin@york.ac.uk or the Chair of Ethics Committee via email [368](mailto:education-research-</p></div><div data-bbox=)

administrator@york.ac.uk. If you are still dissatisfied, please contact the University's Data Protection Officer at dataprotection@york.ac.uk

I hope that you will agree to take part. If you are happy to participate, please complete the form enclosed and send it to Hatice Herdili Sahin via the above email address.

Please keep this information sheet for your own records.

Thank you for taking the time to read this information.

Yours sincerely,

Hatice Herdili Sahin,

PhD student at Department of Education, University of York.

The Design of Visual Arts Curricula and Teachers' Beliefs on Curriculum

Consent Form

Please tick each box if you are happy to take part in this research.

I confirm that I have read and understood the information given to me about the above-named research project and I understand that this will involve me taking part as described above.	
I understand that participation in this study is voluntary.	
I understand that my data will not be identifiable, and the data may be used in publications and presentations.	
I confirm that I have read the information about GDPR.	

NAME _____

SIGNATURE _____

DATE _____

Appendix 2. Consent form (phase two)

Information Page

Dear Participant,

My name is Hatice Herdili Sahin. I am currently carrying out a research project on “The Design of Visual Arts Curricula and Teachers’ Beliefs to Curriculum”. I would like to invite you to take part in this research project.

Before deciding whether to take part, please read this information sheet carefully and let me know if anything is unclear or you would like further information. Please also read the information about GDPR that is provided on a separate sheet and/or via this link:

https://www.york.ac.uk/education/research/gdpr_information/

Purpose of the study

The study aims to understand the characteristics of visual arts/art and design curricula in Turkey and England, and teachers’ attitudes to the curriculum. This study is important because the findings of the research could help to provide implementable recommendations to the Turkish National Ministry of Education for the further development of visual arts education in Turkey.

What would this mean for you?

If you agree to be part of this project, I will send you a Zoom link for an online interview to collect data. You can ask any questions you have concerning the project while answering the questions or you can contact me via email. An interview guide will be used for data collection. This will take about 40 minutes and will take place at a time convenient for you.

Participation is voluntary

Participation is optional. If you do decide to take part, you will be sent a copy of this information sheet for your records and will be asked to complete a consent form. If you change your mind at any point during completion of the questionnaire, you will be able to withdraw your participation without having to provide a reason. After data analysis has taken place your data will be anonymised, unidentifiable by me, and so it will no longer be possible for me to withdraw your data.

Anonymity

The data that you provide (answers to the interview questions) will be stored by code number during data analysis. Any information that identifies you will be stored separately from the data.

Storing and using your data

Data will be stored on a password protected computer. Data will be kept for 5 years in its unidentifiable format after which time it will be destroyed.

The data that I collect (interview responses) may be used in an anonymous format in different ways. Please indicate on the consent form enclosed with a ☒ if you are happy for this anonymised data to be used in the ways listed.

Questions or concerns

If you have any questions about this participant information sheet or concerns about how your data is being processed, please feel free to contact Hatice Herdili Sahin by email hatice.herdili-sahin@york.ac.uk or the Chair of Ethics Committee via email education-

research-administrator@york.ac.uk. If you are still dissatisfied, please contact the University's Data Protection Officer at dataprotection@york.ac.uk

I hope that you will agree to take part. If you are happy to participate, please complete the form enclosed and send it to Hatice Herdili Sahin via the above email address.

Please keep this information sheet for your own records.

Thank you for taking the time to read this information.

Yours sincerely,

Hatice Herdili Sahin,

PhD student at Department of Education, University of York.

The Design of Visual Arts Curricula and Teachers' Beliefs on Curriculum

Consent Form

Please tick each box if you are happy to take part in this research.

I confirm that I have read and understood the information given to me about the above-named research project and I understand that this will involve me taking part as described above.	
I understand that participation in this study is voluntary.	
I understand that my data will not be identifiable, and the data may be used in publications and presentations.	
I confirm that I have read the information about GDPR.	

NAME_____

SIGNATURE_____

DATE_____

Appendix 3. Online questionnaire form

SECTION I

1. Your gender:

☐ Male ☐ Female ☐ Other ☐ Prefer not to disclose

2. Your age:

☐ 20-27 ☐ 28-34 ☐ 35-41 ☐ 42-47 ☐ 48+

3. Years of employment in teaching:

☐ 1-6 years ☐ 7-12 years. ☐ 13-18 years ☐ 19 years +

4. Your qualifications. Please tick all that apply:

☐ Bachelor's degree ☐ Master's degree ☐ PhD ☐ PGCE

☐ Other (please specify):.....

5. Residential location of your School District:

☐ Town ☐ Village ☐ City

6. Level of students you are teaching. Please tick all that apply:

☐ Key Stage 1 (primary school)

☐ Key Stage 2 (primary school)

☐ Key Stage 3 (secondary school)

7. Is there an art studio in the school at which you teach?

☐ Yes ☐ No

SECTION II

For each of the following statements, please choose one of the options on the right which best describes your view about art and design in education.

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1.	Art and design lessons should be combined with non-art activities.					
2.	Integrating art and design lessons into non-art activities might negatively affect the implementation of art and design itself.					
3.	It is difficult to find suitable connections between arts and non-art subjects.					
4.	Combining studio practices (art making) into other art activities is more effective than combining them with non-art activities.					
5.	The integration of art and design into other subjects is an opportunity to discover connections between different subjects.					
6.	Art and design lessons should not be combined with any activities in different subjects.					
7.	Art and design education should consider the influence which the use of art can have on culture.					
8.	The content of art lessons should include visual imagery in all its forms in contemporary culture.					
9.	Developing students' abilities to decode the meaning and values of culture-embedded art is more important than teaching pre-conceived forms of knowledge.					
10.	Art and design education should consider developing students' abilities to be critical of images which they can see in their everyday lives, such as on television, in magazines and in shopping centres.					
11.	Teaching other art disciplines (for example, art history, aesthetics, art criticism) is an opportunity for all students to learn about art in depth.					

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
12.	Art and design education should enable students to learn about multiple art disciplines in addition to only art making.					
13.	Art and design education should be planned around teaching art using its components (such as art history, art criticism, aesthetics) in order to provide a deep understanding of art.					
14.	Art and design education should consider developing students' abilities in terms enabling them to make judgements about art and to learn to understand art in relation to culture in addition to making art.					
15.	Teaching other art disciplines (such as art history, art criticism, aesthetics) is not necessary.					
16.	Art and design education should be planned around developing self-expression skills in creative ways.					
17.	The quality of students' artworks should be the main assessment criterion.					
18.	Art and design education should consider providing an outlet for the creative impulse.					
19.	Teacher intervention should be limited in art and design education in order to let students express their ideas in creative ways.					
20.	The nature of art lessons requires freedom in art making.					
21.	Students' art making should be fully under the control of the teacher in art and design education.					
22.	The basic goal of the curriculum should be the development of students' cognitive skills, such as memorising, hypothesizing, problem-solving, analysing, and synthesizing, which can be applied to the learning of virtually anything.					
23.	Art education should not be considered as a way of developing cognitive skills as it only requires art making.					

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
24.	Assessing students' levels and forms of thinking as well as their ability to explore knowledge is most important.					
25.	Art and design education should be planned around contributing to the development of subtle forms of thinking.					
26.	Curriculum should require teachers to teach thinking skills systematically.					
27.	Art and design curriculum should be planned around cognitive development.					
28.	Art and design education cannot contribute to developing students' problem-solving skills in creative ways.					
29.	Developing students' problem-solving skills should be the main priority in art and design education.					
30.	Group work is a significant opportunity for students to develop creative problem-solving skills.					
31.	Art and design education should be planned around encouraging students to solve problems in a creative way.					
32.	Art education does not have the potential to contribute to developing lifelong skills.					
33.	Art education is only for preparing gifted learners for their future work-life.					
34.	Group work in art and design lessons develops skills needed in future work-life.					
35.	Art education does not contribute to anything outside school.					
36.	Art and design education is not related to preparing students for future work.					
37.	Through art education, students can be prepared for their future lives in various areas of work.					

Appendix 4. Interview guide for art teachers

Introduction

I am interested in your views on art and design education and the curriculum you are expected to implement. The questions will be asked within eight different sections and each section includes its own set of questions. Please be assured that the information you provide will be used for academic purposes only.

Section I. General Questions

1. What level of students are you teaching (Key Stage1, 2, and/or 3)?
2. How will you describe the adequateness of art classrooms/ art studios in the school you are working for such as physical space, equipment, art supplies?
3. How will you describe the feasibility of art and design curriculum implementation?
4. In your view, what are the factors that make implementation of curriculum difficult/challenging?

Section II. Questions on Discipline-based Art Education

5. How would you explain the importance of teaching art using its components such as art history, art criticism, aesthetics in addition to making art?
6. What do you think about the suitability of your country's educational system in terms of students being able to make art, appreciate art, make judgements about art and learn to understand art in relation to cultures?

Section III. Questions on Visual Culture

7. What is your opinion regarding promoting students' abilities in decoding meaning and the values of the culture embedded in art?

8. To what extent art and design curriculum consider promoting students to be critical of images and realize visual forms they see in their everyday lives such as on televisions, shop windows?

Section IV. Questions on Creative Self-expression

9. How would you explain importance and contributions of art education in terms of promoting students to express their ideas freely in making art?
10. To what extent does the art and design curriculum refer to developing students' creative self-expression skills?

Section V. Questions on Arts Education as Preparation for the World of Work

11. What is your opinion about art education's contribution to the workplace outside of the field of art?
12. To what extent is your country's art curriculum designed considering and aiming to improve skills students will need in their future lives?

Section VI. Questions on the Arts and Cognitive Development

13. What is your point of view on art education contributing developing students' cognitive skills?
14. How would you describe the extent to which the curriculum you are expected to implement is currently designed to contribute to cognitive skills development, what do you think about it?

Section VII. Questions on Integrated Arts

15. What do you think about the integration of arts and design lessons into non-art and design curriculum structures or subject activities such as music or history?
16. To what extent does the education system in your country allow or expect you to take advantage of activities related to other subjects?

Section VIII. Questions on Creative Problem Solving

- 17.** What is your opinion about the practicability of art education being used to improve students' creative problem-solving skills?
- 18.** How would you describe to extent to which the curriculum policy useful in developing creative problem-solving skills in art and design education?

Appendix 5. Interview guide for policy makers

Introduction

I am interested to hear your views on approaches adopted in art and design education and the curriculum. The questions will be asked within eight different sections with each section having its own set of questions. Please be assured that the information you provide will be used for academic purposes only.

Section I. General Questions on the Curriculum and the Curriculum Policy Making Process

1. Can you explain your role in the curriculum development process?
2. For what level of students are you involved in the curriculum development process (Key Stages 1, 2, 3)?

Section II. Questions on Discipline-based Arts Education

3. Discipline-based Arts Education in the curriculum addresses the teaching of art through other art disciplines such as art criticism, aesthetic, art history in addition to making art. How would you describe your opinions regarding Discipline-based arts education?
4. How would you interpret the extent to which discipline-based art education is currently a feature of the curriculum and how suitable this is to the educational system in England?

Section III. Questions on Visual Culture

5. How would you describe your opinions on visual culture which promotes students' abilities in decoding the meaning and values of the culture embedded in art?
6. How would you interpret the extent to which art and design curriculum considers visual culture and what do you think about its suitability in your educational system?

Section IV. Questions on Creative Self-expression

7. How would you describe your view on creative self-expression in art and design education?
8. What is your point of view regarding the position of creative self-expression in the curriculum and its suitability for England' art education system?

Section V. Questions on Arts Education as Preparation for the World of Work

9. How would you explain your view on art education' contributions to develop skills needed for future life?
10. How would you interpret the extent to which art curriculum considers skills needed for future life via the use of art, and suitability of including these skills in art education system in your country?

Section VI. The Arts and Cognitive Development

11. How would you describe the contributions of art education in cognitive skills development?
12. To what extent is developing cognitive skills already part of the art and design curriculum, and its suitability in England' art education system?

Section VII. Questions on Integrated Arts

13. What is your point of views in regard to integration of non-art and design subjects into art and design in the curriculum?
14. To what extent has integrated art and design been embedded into other subjects which are already part of curriculum and what is your view on its suitability?

Section VIII. Questions on Creative Problem Solving

15. How would you explain your point of view on creative problem-solving in art and design education?

16. Can you briefly explain the position of creative problem-solving in the current art and design curriculum, and also its suitability in your country' educational system?

Appendix 6. Questionnaire form for the pilot study

SECTION I.

1. Your gender:

☐ Male ☐ Female ☐ Other ☐ Prefer not to answer

2. Your age:

3. Years of employment in teaching:.....

4. Your qualifications. Please tick all that apply:

☐ Bachelor's degree ☐ Master's degree ☐ Ph.D. ☐ PGCE

☐ Other (Please specify):.....

5. Residential unit of your school district:

☐ Town ☐ Province ☐ Metropolitan

6. Level of Students you are teaching:

☐ Key Stage 1 ☐ Key Stage 2 ☐ Key Stage 3

7. Is there any art studio in the school you work for? ☐ Yes ☐ No

SECTION II

For each of the following statements, please choose one of the options on the right that best describes your view about art and design education.

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1.	Art and design lessons should be combined with non-art activities.					
2.	Integrating arts and design lessons into non-art activities may negatively affect the implementation of art and design itself.					
3.	It is difficult to find suitable connections between art and non-art disciplines.					
4.	Combining studio practices (art making) into other art activities is more effective than combining with non-art activities.					
5.	The integration of art and design into other disciplines is an opportunity to discover the connections of different areas.					
6.	Art and design lessons should not be combined with any activities in different disciplines.					
7.	Studio practices (art making) should be the centre of art and design lessons.					
8.	The content of lessons should include visual imagery in all its forms in contemporary culture.					
9.	Developing students' analysing abilities is more important than teaching pre-conceived forms of knowledge.					
10.	Art and design lessons should be directly connected with mass media.					
11.	Technological developments should shape the content of art and design education.					

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
12.	Teaching other art disciplines (e.g., art history, aesthetics, art criticism) is an opportunity for all students to learn about art.					
13.	Every student should learn about multiple art disciplines in addition to only art making.					
14.	Learning about other art disciplines (e.g., art history, art criticism, aesthetics) is not necessary for students.					
15.	Learning about other art disciplines (e.g., art history, art criticism, aesthetics) provides a deep understanding of art.					
16.	Each student should have knowledge about several art disciplines (e.g., art history, art criticism, aesthetics).					
17.	Teaching should be directed by curriculum in art lessons.					
18.	The quality of students' artworks is the main assessment criteria for me.					
19.	I believe that only gifted students are creative in making art.					
20.	Art and design education is a process that provides an outlet for the creative impulse.					
21.	It is important to teach only specific techniques rather than letting students express themselves freely in art making.					
22.	The teacher intervention should be very limited in art and design education in order to let students express their ideas in creative way.					
23.	Students' art making fosters creative expression of their personal experiences.					
24.	The nature of art lessons require freedom in art making.					
25.	Students' art making should be fully under the control of the teacher in order to develop their creative skills.					

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
26.	Curriculum should first let students master the cognitive skills (e.g., analysing, critical thinking) and then the teacher may teach conceptual knowledge.					
27.	The basic goal of curriculum should be the development of students' cognitive skills, such as memorising, hypothesizing, problem-solving, analysing, and synthesizing, which can be applied to the learning of virtually anything.					
28.	Curriculum should require teachers to teach thinking skills systematically.					
29.	Assessing students' levels and forms of thinking as well as their ability to explore knowledge is most important.					
30.	Art education contributes to the development of subtle forms of thinking.					
31.	Art education should not be considered as a way of developing cognitive skills as it only requires art making.					
32.	Curricula should be planned around cognitive development.					
33.	Developing students' problem-solving skills should be the main priority.					
34.	It is important to let students feel like real designers in art lessons.					
35.	Students should work only individually instead of working in a group in art lessons.					
36.	Group work is a significant opportunity for students in art lessons.					
37.	The best arts and design teaching is to set learners' tasks in order to encourage them to solve problems in a creative way.					
38.	Art education does not have the potential to contribute to lifelong abilities.					
39.	Arts and design education is not related to preparing students for future work.					
40.	Group work in arts and design lessons develops skills needed in future work life.					

		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
41.	Art education does not contribute anything outside of school.					
42.	Art education is only for preparing gifted learners for their future work life.					
43.	Through art education, students can be prepared for their future lives in various areas of work rather than only art.					

SECTION III

Which of the following concept/s do you think is the most effective in art and design education?

You can choose more than one.

1- Which of the following concept/s do you think is the most effective in arts and design education? You can choose more than one.

- ☐ Art and design lessons should be integrated into other art disciplines such as art history, aesthetics, art criticism instead of only studio practices.
- ☐ Art and design lessons should be integrated into non-art practices such as science, mathematics, and language education.
- ☐ Art and design lessons should be planned with certain instructions to help students' expressive skills in creative way.
- ☐ Art and design lessons should be planned to facilitate students' cognitive skills.
- ☐ Preparing students for the future work should be taken into consideration when planning an art and design curriculum policy.
- ☐ In art and design lessons, the only responsibility of teachers is to present a problem and ask students to produce solutions.
- ☐ Art and design education should be a means for understanding and improving the culture.

Your Comments (if any):

2- Which of the following statement/s would be your first preference regarding art and design education? You can choose more than one.

- ☐ I prefer to provide opportunities for students to see connections between the form and content of art works in the culture in which those works were created.
- ☐ I tend to teach arts to develop skills needed in the workplace.
- ☐ I tend to present students with social problems to encourage them to produce solutions.
- ☐ I tend to teach the relationship between art and non-art subjects by combining them into art lessons.
- ☐ My priority is to help students to realize the visuality of both local and global cultures.
- ☐ I prefer to teach multiple art subjects in order to provide a comprehensive understanding of art.
- ☐ I prefer to develop students' expressive skills instead of examining their artworks.

Your Comments:

3- Which one of the following statement/s do you consider to be the most critical issue in the implementation of arts and design? You can choose more than one.

- ☐ Limited time allocated for arts and design lessons to be integrated into other art disciplines.
- ☐ Group working practices cannot be applied.
- ☐ Students do not believe that they can develop their skills through art.
- ☐ I am not able to use technology in art lessons.
- ☐ I am not able to integrate non-art disciplines into art and design lessons.
- ☐ Art and design lessons are specifically directed by curriculum.
- ☐ Cognitive skills development is missed in planning arts and design curriculum.

Your Comments:

Thank you.

Appendix 7. Interview guide for art teachers for the pilot study

Introduction

I am interested in your views on art and design education and the curriculum you are expected to implement. The questions will be asked within eight different sections and each section includes its own set of questions. Please be assured that the information you provide will be used for academic purposes only.

Section I. General Questions

1. What level of students are you teaching (Key Stage1, 2, and/or 3)?
2. How will you describe the adequateness of art classrooms/ art studios in the school you are working for such as physical space, equipment, art supplies?
3. How will you describe the feasibility of art and design curriculum implementation?
4. In your view, what are the factors that make implementation of curriculum difficult/challenging?

Section II. Questions on Discipline-based Art Education

5. How would you explain the importance of teaching art using its components such as art history, art criticism, aesthetics in addition to making art?
6. What do you think about the suitability of your country's educational system in terms of students being able to make art, appreciate art, make judgements about art and learn to understand art in relation to cultures?

Section III. Questions on Visual Culture

7. What is your opinion regarding promoting students' abilities in decoding meaning and the values of the culture embedded in art?

8. What do you think about the suitability of your educational system in terms of promoting students to be critical of images and realize visual forms they see in their everyday lives such as on televisions, advertising boards, computer games, shop windows?

Section IV. Questions on Creative Self-expression

9. How would you explain importance and contributions of art education in terms of promoting students to express their ideas freely in making art?
10. To what extent does the art and design curriculum refer to developing students' creative self-expression skills?

Section V. Questions on Arts Education as Preparation for the World of Work

11. What is your opinion about art education's contribution to the workplace outside of the field of art?
12. To what extent is your country's art curriculum designed considering and aiming to improve skills students will need in their future lives?

Section VI. Questions on the Arts and Cognitive Development

13. What is your point of view on art education contributing developing students' cognitive skills?
14. How would you describe the extent to which the curriculum you are expected to implement is currently designed to contribute to cognitive skills development, what do you think about it?

Section VII. Questions on Integrated Arts

15. What do you think about the integration of arts and design lessons into non-art and design curriculum structures or subject activities such as music or history?
16. To what extent is it suitable in the current educational system to expect students to discover the connections between art and other disciplines in order to see what they have in common?

17. To what extent does the education system in your country allow or expect you to take advantage of activities related to other subjects?

Section VIII. Questions on Creative Problem Solving

18. What is your opinion about the practicability of art education being used to improve students' problem-solving skills?
19. How would you describe to extent to which the curriculum policy useful in developing problem-solving skills in art and design education?

Appendix 7. Interview guide for policy makers for the pilot study

Introduction

I am interested to hear your views on approaches adopted in art and design education and the curriculum. The questions will be asked within eight different sections with each section having its own set of questions. Please be assured that the information you provide will be used for academic purposes only.

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1. Can you explain your role in the curriculum development process?
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3. Discipline-based Arts Education in the curriculum addresses the teaching of art through other art disciplines such as art criticism, aesthetic, art history in addition to making art. How would you describe your opinions regarding Discipline-based arts education?
4. How would you interpret the extent to which discipline-based art education is currently a feature of the curriculum and how suitable this is to the educational system in England?

Section III. Questions on Visual Culture

5. How would you describe your opinions on visual culture which promotes students' abilities in decoding the meaning and values of the culture embedded in art?
6. How would you interpret the extent to which art and design curriculum considers visual culture and what do you think about its suitability in your educational system?

Section IV. Questions on Creative Self-expression

7. How would you describe your view on creative self-expression in art and design education?
8. What is your point of view regarding the position of creative self-expression in the curriculum and its suitability for England' art education system?

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9. How would you explain your view on art education' contributions to develop skills needed for future life?
10. How would you interpret the extent to which art curriculum considers skills needed for future life via the use of art, and suitability of including these skills in art education system in your country?

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13. What is your point of views in regard to integration of non-art and design subjects into art and design in the curriculum?
14. To what extent has integrated art and design been embedded into other subjects which are already part of curriculum and what is your view on its suitability?

Section VIII. Questions on Creative Problem Solving

15. How would you explain your point of view on creative problem-solving in art and design education?
16. Can you briefly explain the position of creative problem-solving in the current art and design curriculum, and also its suitability in your country' educational system?

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