



## **A Review on Accessing to Arts Education in Primary Schools: A Case Study in Turkey**

**Ezgi Yalçın<sup>1</sup> & Ruken Akar Vural<sup>2</sup>**

---

<sup>1</sup> M.A. Student, Adnan Menderes University, Aydın, Turkey. [ezgiylcn4@gmail.com](mailto:ezgiylcn4@gmail.com)

<sup>2</sup> Assoc. Prof. Dr., Adnan Menderes University, Aydın. [rakarvural@gmail.com](mailto:rakarvural@gmail.com)

## Abstract

*Historical process shows that, societies have evolved to different philosophies, policies and different approaches in terms of the sense of education. Today, the sense of education, which refers to the potential of human, is based on human nature, curiosity, need to know and do, and perceives individual as a whole, has been observed to become widespread. Undoubtedly, as all rivers fall into the sea, the sense of education evolving to an approach that accepts human as a whole in cognitive, affective, and psychomotor terms stands before the “exercise for the body”, “music for the soul” perception that has taken the learner and the learning process fragmentary since Plato. The main problem of the educational systems today is that they are individualist, competitive, based on over comparisons, and test-based. Inter-country comparisons resulted in the formation of educational programs, which are copied from each other and lack authenticity, originality, and uniqueness elements. Today, one of the learning-teaching methods that refers to the entity unity of human, and aims at developing the common faculties of human; knowing (mind), feeling (conscience and aesthetics) and doing (psychomotor) requirements together, is “drama in education”. Drama should take place in education frequently as both a subject and a method in school programs and teacher training programs. The present research evaluates classroom teachers’ perspectives of how art education is taken at primary schools, who conducts the education, the equipment of schools in accordance with student needs, and art education self-efficacy perceptions of teachers, in accordance with national and international regulations and in terms of children’s right to access art. The main purpose of the present research is studying classroom teachers’ perspectives of art education courses conducted in the province of Aydin, at schools from different socio-economic statuses. Work-group of the research consists of teachers, who teach art at twelve different primary schools in provincial centre of Aydin, Turkey. Schools were selected among low, medium and high level schools in terms of socio-economic status, in accordance with purposive sampling method. Sampling method can be defined as “criterion-based sampling”. The present research employed qualitative research techniques, and tried to obtain detailed data with semi-structured interviews. According to the findings obtained in the present research, classroom teachers perceive themselves as inefficient in conducting art education classes, they have problems in implementation and with time, the schools lack equipment and for this reason they have difficulty in creating authentic working environments.*

**Keywords :** Art education, primary school, classroom teacher, qualitative research.

## Introduction

Art is a means of expression and carries many messages within. Artistic activities try to tell us something. In terms of positive sciences, art is a way of obtaining information. The world of art includes information that is as beneficial for humans as the information of world of science or philosophy. However, the place of this information in human history is different from other sciences. Theoretical studies that investigate all arts and the relationships between them in intellectual dimension in the contexts of artist, audience, society, culture and education are called as “Fine Arts Education”. Visual arts covers a wide area of painting, sculpture, architecture, graphic arts, industrial design, applied sciences, cinematography, photography, textile, fashion design, ceramics, and computer arts. Theoretical and applied studies on art education and teaching of all these branches from pre-school to higher

education can be called as “Visual Arts Education” or just “Art Education” (Buyurgan and Buyurgan, 2012).

Art education refers to a concept that involves all areas of art including intramural and extra-scholastic education. Art education teaches individuals to make aesthetic judgements, perceiving new forms, and expression oneself correctly. This indicates that the purpose of art education is not raising talented students, but leading every student to creativity and meeting all their educational needs as a whole. Art education is not raising artists. In the narrow sense, art education is interested in the education and teaching of visual arts. Within the extent of this teaching exist application oriented artistic activities, studying artistic works, history of art and aesthetics. Moreover, art education includes such methodological subjects as tools and workshop equipment, curriculums, work order and evaluation (Kırıçoğlu, 2002).

#### *Benefits of arts education in curriculum*

Dewey believed that arts education was a foundational part of the curriculum because it developed creativity, self-expression, and an appreciation of the expression of others (Dewey, 1919; Dewey, 1934)

One of the crucial research (Bamford 2006) indicates that any arts education is not ‘good enough’. Children require high quality arts education at all levels of education and within both formal and informal education. (Bamfords’ study (2006) shows that quality arts education promotes cultural identity and has a positive impact on the academic performance of children, especially in areas of literacy and the learning of second languages. Concurrently, quality arts-rich education leads to an improvement in students’ attitudes towards school, on parental and community perception of schools, as well as on student interest for culture and the arts. Reported benefits of arts education include the development of the imagination (Greene, 1995), the elevation of students' intrinsic motivation to learn (Csikszentmihalyi, 1997), the improvement of children's spatial reasoning abilities (Rauscher, Shaw, Levine, Wright, Dennis, & Newcomb, 1997), and the development of higher levels of self-esteem (Sylvester, 1998). An increased academic achievement for students involved in the arts (Catterall, 1998; Luftig, 1994; Moore & Caldwell, 1993; Welch & Greene, 1995).

There is a difference between what can be termed education in the arts (e.g. teaching in fine arts, music, drama, crafts, etc.) and education through the arts (e.g. the use of arts as a pedagogical tool in other subjects, such as numeracy, literacy, and technology). In the early 1970s, Eisner (1974) suggested that special arts programs in schools should be evaluated "because it is important to know what educational impact arts initiatives have, and...when public money funds programs, there is an obligation to determine...whether the programs are effective".

Despite such statements and a long history of success in schools, over the years, the arts have often taken a backseat in educational curricula. Never has that been more the case than in the current era of high-stakes testing and accountability (Berliner 2009).

#### *Legal Base of Arts education rights for children*

The purpose of this overview is to describe some of the provisions of certain major international legal instruments on children’s rights in terms of education. Children's rights are defined in numerous ways, including a wide spectrum of civil, cultural, economic, social and political rights. Rights tend to be of two general types: those advocating for children as autonomous persons under the law and those placing a claim on society for protection from harms perpetrated on children because of their dependency.

The Convention on the Rights of the Child 1989 Article 31 (2) states that “parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.” (Mangold, 2002). In the Universal Declaration of Human Rights (United Nations 1948), Article 27 (1), it was emphasized that, “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts”. This declaration was prefaced by Article 26 (2) that stipulated that “Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms.” Unicef’s message on the opening of the 2009-2010 school year in Turkey was “Provide a broad, relevant and inclusive curriculum: Promote a broad-based curriculum that aspires to equip children with numeracy and literacy, as well as with knowledge in science, the humanities, sport and the arts; and provide opportunities for play consistent with the right to optimum development”.

### *A Short Review of Art Education in European Countries*

General objectives of art education are more or less the same in all countries: ‘artistic skills, knowledge and understanding’, ‘critical approach’, ‘cultural heritage’, ‘individual expression/identity’, ‘cultural diversity’ and ‘creativity’. In most countries, art education also aims at individual and affective development, because it is known that art builds social skills and individual maturation with fun and happy experiences.

Art policies and applications are not very positive in many countries. ‘Basic’ academic skills, such as English, Mathematics, Science and Social Sciences are considered as important and are valued, while art is considered as an unnecessary subject at schools. In shortage of time or funds, art courses are the first to be excluded from the curriculum (Russell, 2004).

Music and visual arts are taught at one point of compulsory education in European countries. Handicrafts, drama and dance are also given as compulsory courses in many European countries. At the beginning, two of these are given in another non-art-focused course; these respectively are literature and physical education. In more than ten countries, courses are presented under the title of media arts. In very few of them are provided architecture courses.

According to official sources about the time allocated to art education, almost half of the European countries allocate 50 to 100 class hours of the educational time to art education. Most of the countries spend more time on art education than foreign language teaching or physical education. In various countries, cultural visits, museum visit, or visits to theatres or concert halls are defined officially in the curriculum (Eurydice, 2009).

At primary education, art teachers are generally classroom teachers, which means that these teachers teach all the subjects in the curriculum. In most of the countries, these teachers are educated in more than one field, and they are mostly educated in visual arts and music, which are compulsory in primary school curriculum of European countries. However, the issue that is increasingly debated at international level among art professional and researchers is whether primary school teachers (who don’t have expert art knowledge) are aware of the potential of creative arts to be learnt at schools. One of the greatest obstacles before the teaching and learning of creative arts at primary schools is considered as the insecurity of primary school teachers. For instance, one study conducted in England reported that primary school teachers lacked confidence in music teaching and this resulted in stress in their teaching. According to some studies, teachers’ self-perception of their artistic skills is directly related with their efficiency they perform as an art teacher (Alter, Hays, & O’Hara, 2009).

Some 'under-developed' countries need to develop their art education in accordance with the model used in 'developed' countries. However, art isn't present in daily life in 'developed' countries, and is under the conservation of the elite. It is critical that art and education are taken out of the limiting boxes they are in and objective and usages of traditional Asian societies are placed in the centre of the many human needs that art helps to reach (Wagner, Greef, Keenan, Pereira, 2006).

In 1930s, modern sense of education all over the world accepted that drama was a subject that should be studied regularly and systematically at schools, this idea has developed since then. Steps taken in England and America were followed by the ones in Canada and Australia, and curricula all over the world included dramatic plays and drama. Even methods and objectives varied in time, the main idea of drama education has always been the same: Children/young people and dramatic experience (role play) should be in the centre of education. Children/young people, who express themselves with a form of art, take aesthetic pleasure in this, which means making learning fun (Sarıkaya, 2009).

In the last thirty years, many investigations have been conducted on the efficiency of art education, and similar reports were presented every year. Australian Senate Investigation inquiry on art education reached at the conclusion that "Classroom teachers, who have broad world knowledge, feel insecure in art teaching, due to insufficient art experiences at their schools and insufficient teacher exercises. Consequently, there is a strong effect for isolate art in their teaching." There are deficiencies in the quality of art education at state schools.

According to Bresler (1991) report in America, "Education in art is insufficient. Teachers see art education as a difficult task." Even American schools have art in their curriculums, it is noted that emphasize is on instrumental and vocal performance in music, drawing in visual arts and producing sketches in drama. Although strong defences of art help drawing attention to the effect on art, it seems applications at schools haven't changed much. Among the taught art courses, dance and drama were the worst, music and visual arts were the most applied ones. However, art is considered more a 'production activity' than as a form of knowledge. Children and teachers in Ireland come from a rich musical and in some cases dancing background, many teachers allocate little time to playing instruments and producing music in the classroom environment, and instead they credit singing in music courses generally.

In Namibia, where many people are raised in a rich art culture, ideally art is taught at schools by expert teachers, however the applicability is minimum and it is taught by classroom teachers with minimum official experience and education (Russell, 2004). Hong Kong Institute of Modern Culture established a new school for art education named as Lee Shau Kee School of Creativity. The school meets the needs of students between the secondary school and local university levels, and serves as the breeding centre of art, innovation and multimedia art centre for society. The role of its design is sensitive for the society, and it comes to forefront with its semi-public visiting spaces along with teaching blocks, multimedia theatre, library and gallery. School curriculum includes dedicating whole day to creativity in unofficial classrooms and other activities like seminars, workshops, performances, and exhibits where students display their works (Building Creative Capacities for the 21st Century, 2006)

#### *Art Education at Primary Schools from the Foundation of Turkish Republic to Today*

After the proclamation of the republic, Atatürk stated that art was a matter of general culture, and attached great importance to culture and art problems. Atatürk made interest in art a government policy. He included interest in art in the duties of the government. His

saying “The problems of art education cannot be seen independent from the problems of national education” indicates his approach to art and education problems, and the governmental policy he formed accordingly (Pekmezci, 1997; Cited in: Saydam, 2006).

After the proclamation of the republic, revolutions in every area including art education were made in accordance with western model. Sanayi-i Nefise Mektebi (School of Fine Industry) established for art education during republican period took the name of “Devlet Güzel Sanatlar Akademisi” (State Academy of Fine Arts), and in 1926, Namık İsmail was assigned as the headmaster. Social objective of the republic is raising a rational, creative and productive generation. In order to attain this objective, importance was attached to polyphonic music, painting and western literature at schools in the early years of the Republic Boduroğlu, 2010).

Teacher training started for the implementation of painting and handicraft courses in the primary education curriculum put into effect in 1926. Famous faculty members were summoned from Europe and an in-service training on craft principles was organized for primary and secondary school teachers in Ankara.

Courses that are directly related to art education at primary education are Art and Music. Time allocated to each is two class hours at the first three grades of primary education, and one class hour after that. This time and other related elements (teacher quality, environment, number of students, materials, equipment, sources, etc.) are not enough for art education. However, in 1997-1998 school year, a new compulsory three-class hour course titled “Individual and Group Activities” was included in the primary school curriculum for the first three grades. Art educators should value this time very efficiently, because as the title suggests, many topics that can develop children’s creativity and sensitivity with individual and group activities were included in the scope of this course (San, 2001).

For instance, in the first school curriculum dated 1932: there were two class hours art in the first and second semesters, handicraft at 4<sup>th</sup> and 5<sup>th</sup> grades, and handicraft two class hours a week at 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> grades. This movement was a milestone for Turkish Painting Art in the western sense. In this program the objectives of art course were listed in seven items; “Familiarising students with seeing shapes and colours in artificial and natural objects and views. Building students’ skills of describing their observations with calligraphy, shades and paints develops students’ percept, find, describe, and re-create the beauty in objects and facilitate to develop their aesthetic tastes” (Saydam, 2006).

As of 1924, many artists were sent abroad on scholarship to observe European art, and gain knowledge, accumulation and experience. When the first generation republican artists turned back to Turkey after completing their education abroad, Turkish artistic life became more alive and especially the painters started many activities.

İsmail Hakkı Baltacıoğlu’s student İsmail Hakkı Tonguç was sent to Germany for getting art education. When he turned back, primary school teachers Malik Aksel, Hayrullah Örs, İsmail Hakkı Uludağ, Şinasi Barutçu and Mehmet Ali Atademir also went to Germany. When they turned back, they served at Gazi Institute of Education, where they were contributed in the establishment (Malik Aksel 1934- 1954, Hayrullah Örs 1932-1954, İsmail Hakkı Uludağ 1932-1968, Şinasi Barutçu 1933-1936, and Mehmet Ali Atademir 1932-1936). Village Institutes, founded by İsmail Hakkı Tonguç, was the most important development in 1940s. Because, Village Institutes offered production based craft education, art studies were very important at these schools. Village Institutes were closed in 1947, and in order to send

the talented students of school to Gazi Institute of Education, Fine Arts and Folk Arts departments were founded in Hasanoglan Higher Village Institute (Utku, 2008).

1949, 1962, 1974 and 1981 National Education Councils studied art education. These art education studies in Turkey have an important place. In 1991, Primary Education Institutions Art Course Curriculum, developed by Private Commission of Art Curriculum Development, formed within the body of Ministry of National Education Head Council of Education and Morality, was put into practice as of 1992-1993 school year in order to be tested and developed (Aksoy, 2010). Early years of Republican Period can be considered as the golden years of founding the basis for secularity and artistic development. During this period, renovations were made in every area in western fashion. Importance was attached to education, and while art education was institutionalized on one hand, educational institutions, methods and rules were studied on the other. Unified art education model in the era of knowledge is the extension of these efforts today, and it is in close relationship with Republic (Utku, 2008).

### *Art Education in Turkey Today*

Art education went through radical changes with the re-structuring during republican period. Contemporary approaches to art and art education aren't considered as a separate discipline with its own principles. Curriculum in which professional dimension comes forefront, and this new approach of the cooperation of faculties and schools in field education in guiding sources are the concrete indicators of change. These indicators may seem positive in terms of art education, yet the problems couldn't be solved completely. However, Turkish people are not totally ready for scientific, constructivist, productive, creative and modern approaches, which makes the negativities constant (Ünver, 2002).

Considering the educational background of Turkish people, an important part of the population was included in primary education. From this perspective, primary school teachers should be able to offer qualified art education. The responsibilities of knowing and adopting the natural and historical beauties of the area, teaching aesthetic sensitivity to an important part of the public, engraining in love for art, and laying the foundations of art education fall to primary school teachers. Considering that, teachers, who graduated from teacher's training school, founded after Village Institutes in 1940s, could play at least one musical instrument, paint, draw, and had knowledge of art history, cinema, literature, faculties of education today should be questioned in this regard (Altinkurt, 2005).

### *Problem Statement*

The main purpose of the present research is studying classroom teachers' perspectives of art education courses conducted in the province of Aydın, at schools from different socio-economic statuses. In accordance with this purpose, the answers to the following questions are sought:

- What do classroom teachers think about the role of art education courses in primary school curriculum?
- What do classroom teachers think about the attainments and content of visual arts and music curricula?
- What are classroom teachers' self-efficacy perceptions on art education courses?
- How do classroom teachers perceive deficiencies related to art education courses, and what solutions do they present?
- 

### **Methods**

#### *Research Model*

The present research study employed descriptive survey model, and qualitative research design.

### *Study Group*

Work group of the present research was formed with twelve different independent primary schools in the provincial centre of Aydın. These schools were selected in accordance with purposive sampling technique among low, medium and high level schools in terms of socio-economic status. Sampling technique can be defined as “maximum variation sampling”, which is a “criterion-based sampling” technique. These criteria were that schools represented each socio-economic status and teachers carried out the art education courses. The total of 34 teachers, who served as classroom teachers at these schools, formed the work-group of the present research.

### *Data Collection Method and Tools*

Data were obtained through interviews, which is a qualitative research technique. Semi-structured form used for interviews included 17 basic questions. In addition to these, exploratory questions were also utilized during interviews. Interview is a frequently used method in qualitative studies, as it is very effective in obtaining information on students’ feelings and beliefs. Interviews provide the opportunities to see individuals’ points of views on the studied subject, and to present the social construct that forms these points of views (Yıldırım and Şimşek, 1999). Moreover, as interviews is a natural way of communication and source of information, it enables asking more questions, and demanding clarification on unclear points, and also forms the basis for obtaining more and detailed information on the studied subject (Serper and Gürsakal, 1989, p.150; Kaptan, 1991, p.149). Generally, interviewer has three main purposes.

- Establishing or maintaining cooperation
- Treatment (for increasing self-confidence) and
- Collection research data.

Data collection through interviews has a broad application area, like a doctor speaking to the patient, a lawyer seeing a client, a prosecutor questioning a suspect, or a teacher listening to the students. Interviews are especially ideal for collection data from senior managers, illiterates, and children. Besides its obvious convenience, subjectivity and strength of interview result in important limitations. Without well-trained interviewers, it is very unlikely to collect data on many subjective issues, such as ideas, beliefs and attitudes (Karasar, 2015).

### *Data Collection*

The data of the present research were collected with interviews, in 2015-2016 school year, in a 6-week period. These processes are explained step by step below.

## **Results**

When classroom teachers were asked what they thought about the role of art education courses in primary school program, all of them stated that it had a very important place, and made important contributions to the development of children. Classroom teachers expressed that art education built children’s social skills, sense of rhythm, self-expression skills, creativity, and looking from different perspectives skills. All of the teachers highlighted that art education was neglected in primary school curriculum, and class hours weren’t enough. Below are presented remarks of some teachers.

*“I think art education is as important as maths or Turkish courses. It contributes to the development of children. It makes children more flexible and tolerant. It makes this with personality requirements. As some schools, some teachers teach maths in visual arts classes. I think they are terribly wrong. Children need physical education, music, and visual arts courses. These contribute to the development of children” (T1).*

*“I think art education provides children with opportunities to see things from very different perspectives. Art education is a must. For example, I have been seeing everything differently since I have started art classes. I used to see trees as objects with green leaves. But now, I can see the green filling on those leaves, or the brown bulges on the trunk, I can see everything. Art develops perspectives from many aspects. And I think this works the same with the children” (T22).*

*“I think, art isn’t very important for us as a nation, and therefore we are behind the rest of the world in this area. We cannot promote our country in this area. We don’t attach importance to art. When Foreign tourists are visiting our country during summer first visit historical and artistic sites, while all we do is going to the seaside. I think this is very wrong. Why do we live this way as a society? Because, we cannot get the qualified education as of primary school. This is internalized, considered as realistic. However, visual arts should be seen like that, it should be considered as a normal course. Yet, if art education is to be offered as of primary school, then teachers should be trained seriously at teacher training schools. They should be experienced and skilled when they start teaching.” (T13).*

About the attainments and content of visual arts and music curriculum, classroom teachers stated that they couldn’t fully understand the attainments in the music curriculum, and visual arts content wasn’t clear, understandable and instructive. Below are presented remarks of some teachers.

*“I teach art with 4<sup>th</sup> graders, for one class hour a week. I don’t think this is enough, because the students love this, and want to use it during the day. There are problems resulting from both the system and the families. Parents think it is unnecessary. Even some teachers think so. Everybody wants to study maths, because the competition has started. These are wrong, because humans need more than that. Visual arts have such a great aspect that it gives joy to people. At this context, art related lessons are very different than others. Other lessons can be boring, difficult. We cannot always enjoy them. But, when I am drawing or painting a picture, time flies by. It is fun, and not tiring” (T13).*

*“I teach visual arts, one class hour a week. It is not enough” (T2).*

*“I don’t think it exists in the curriculum as a separate course for art education. But the latest curriculum involves visual arts course, but only one class hour is allocated to it. Is it enough? Never. I think art aspect of the educational system stands as a lacking element” (T17).*

*“Generally, visual arts curriculum includes such topics as getting to know colours, forming shapes, forming motifs, patterns etc.” (T6).*

Examination of classroom teachers’ self-efficacy perspectives showed that, all of them emphasized the importance of art education in the curriculum. However, they reported that they perceived themselves as inefficient in especially musical notes, playing instruments and artistic techniques. They also think that pre-service education on this subject process was insufficient. Below are presented remarks of some teachers.

*“I see myself inefficient especially in visual arts class. Why? Because, I think it is very important. What I mean is, we generally assess academic achievement, but because we aren’t qualified enough on this, we can overlook some talented students. We certainly do. In visual arts classes, we define colours, try to teach defining objects or reflect on an imaginary situation, but we can overlook some talents in the process, as we aren’t qualified enough” (T25).*

*“There is the notes topic in music. I don’t know anything, so I don’t even start teaching. There are different topics in art” (T8).*

*“The objectives of music curriculum are singing along a song, singing together, keeping time, etc. The objectives of art course are defined as getting to know colours, using colours appropriately, expressing feelings and ideas on two-dimensional works, etc.” (T9).*

Analysis of the data related to the question “How do classroom teachers perceive the deficiencies in art education, and solutions do they suggest?” showed that teachers believed physical equipment of schools was insufficient, the class hours allocated to art education in the curriculum weren’t enough, and art related courses should be taught by branch teachers.

*“Teaching of musical notes start at the 3<sup>rd</sup> grade, but not under the name of notes but sounds, tempo, rhythm, at the very basic level. Some teachers may not have knowledge of notes, lengths. So, some students are taught of these, while some others not, and just learn school songs. As I mentioned before, first teachers should be provided with at least basic training in accordance with the curriculum at teacher training schools. They should start teaching after that. If they aren’t trained on this, they cannot teach it properly, and can only slur over courses with songs and games. But on the other hand, trained teachers can detect talented students. I think, art education shouldn’t be limited to music courses. Folklore should also be taught. Teachers also should be trained on folklore, and music. They should be able to play the block flute at least. They should have some drawing skills. Teachers should be trained on both visual arts and sports as well”*

*“...Indeed, as classroom teachers, we couldn’t receive a qualified education. There are newly graduate teachers, trainee teachers. They can teach and produce good things, but we aren’t ready for this. We just try to teach the curriculum, without knowing how to do” (T8).*

*“Branch teachers should teach art education courses. This is a great problem for us, because we aren’t qualified for this. We cannot detect talented students.*

*We don't know the techniques. Additionally, course hours and equipment at schools should be enhanced" (T32).*

*"I think there should be a special room, with all the instruments, and there should be a music teacher. Even occasionally, students should get into that room, play and sing. The teacher should be directive. I have been teaching for 28 years. When I first started teaching, branch teachers used to teach other courses; physical education, art, music, etc. This was very beneficial for children. They did really learn. Branch teachers can detect the talented students, guide them, encourage them" (T7).*

*"I don't think it is enough. I think a music teacher or a real visual art teacher can be more beneficial. Branch teachers can be more effective in teaching some techniques, rules, playing musical instruments" (T15).*

### **Discussion and Interpretation**

Findings obtained with interviews with teachers of 12 schools from different socio-economic backgrounds are discussed in accordance with the related literature. Contemporary educational institutions try to offer balanced, production-oriented and organized scientific education that meets the requirements of today, and serves for social benefits. Negative findings of the recent studies conducted in Turkey indicate that we are still experiencing a rote learning based educational process. The efforts paid to develop educational programs intended for developing creativity fall short of their goals due to problems related to other elements of education. An important reason for this failure is that the required importance and time isn't allocated within the general education system to art education, which is very effective in raising creative individuals, who behave consistently and can produce values (Ersoy, 1990; Cited in: Ünver, 2002). When classroom teachers were asked what they thought about the role of art education courses in primary school program, all of them stated that it had a very important place, and made important contributions to the development of children. Classroom teachers expressed that art education built children's social skills, sense of rhythm, self-expression skills, creativity, and looking from different perspectives skills. All of the teachers highlighted that art education was neglected in primary school curriculum, and class hours weren't enough.

Art education programs should be developed in accordance with children's interests and skills, taking their individual differences into consideration. An art education that fits the needs of the children can save their inborn talents without killing them. Programs should be planned in a way to reveal children's creativity and develop their imagination. Parents should support art education, and they should be informed about the importance of art education. No individual in the society should see artistic and creative interests as a free time activity. Art education should be important at every level of education starting from pre-school (Dikici, 2001). About the attainments and content of visual arts and music curriculum, classroom teachers stated that they couldn't fully understand the attainments in the music curriculum, and visual arts curriculum wasn't clear, understandable and instructive.

Art education should be able to create the modern educator profile, for those who will establish the future. From past to present, Turkish Education History have lacked this conscience. While educational programs were organized, they lacked the meaningful and purposive unity of time, place and equipment. At this point, great responsibilities fall to university manager, because it is not possible to claim that universities contribute enough to art education. This reveals the disturbing extent of the society's insensitivity reflected on art

and education. Educational institutions should create the real art educator identity and raise individuals who can show their artistic sensitivity in every environment. These problems should be solved as soon as possible, and art education should be given with required equipment in sufficient time starting from pre-school, because art education is the education of humanity (Ünver, 2002). Examination of classroom teachers' self-efficacy perspectives showed that, all of them emphasized the importance of art education in the curriculum. However, they reported that they perceived themselves as inefficient in especially musical notes, playing instruments and artistic techniques. They also think that pre-service education on this subject process was insufficient.

It is important that art education courses are carried out in appropriate environments. Educational environment plays a motivating role in every level of education from primary education to higher education. Desks in the classrooms are not only inappropriate for artistic activities, but also limit students' movements. These deficiencies directly affect educational processes and the efficiency of art education. Modern art education cannot be offered in such environments. A great extent of the problems can be solved by spending all non-educational expenses on art education. However, the continuity of these problems is the indicator of the importance attached to art and education (Ünver, 2002). Analysis of the data related to the question "How do classroom teachers perceive the deficiencies in art education, and solutions do they suggest?" showed that teachers believed physical equipment of schools was insufficient, the class hours allocated to art education in the curriculum weren't enough, and art related courses should be taught by branch teachers.

Every state must have an art education policy. This art education policy should be reflected on the whole society. The existence of the significant relationship between the society and works of art depends on art education. The meeting of the society with art through such activities as promotion and exhibition of real works of art, and free-of-charge consumption of these can attain its objective with a conscious social attitude. Contemplation should be made on how art education should be and what should be done in Turkey, where studies on quantity and especially quality problems of art education fall short. Quantity dimension of the ones conducted so far has been more prominent than quality dimension. And this way, wantonness and ineffectiveness became dominant in art education (Ünver, 2002).

Culture and art are essential for a comprehensive art education that can provide personal development for children, and art education is every child's right including the groups that have limited access to education. Equal benefiting from qualified art education is a universal right for every child. These rights were clearly stated in declarations of human rights and child's rights. Providing this right is the responsibility of public education, and many countries have made art education a compulsory and important part of education based on these rights. Yet, in Turkey, many children have still limited access to art and art education. Reconstruction of public education is very important in Turkey, where publicity of education has been narrowed down, issues like every born child's equal and independent self-development, democratization of education, mother tongue based education, multi-lingual education and art education should be discussed publicly, and receive their deserved value (Alakuş et al., 2014).

## References

Alakuş et al., (2014). Türkiye'de sanat eğitimini (yeniden) düşünmek. *İstanbul Kültür Sanat Vakfı*

- Aksoy, D. (2010). İlköğretim okulu yönetici ve öğretmenlerinin sanat eğitime bakış açılarının değerlendirilmesi.
- Alter, F., Hays, T., & O'Hara, R. (2009). The challenges of implementing primary arts education: What our teachers say. *Australasian Journal 22 of Early Childhood* .
- Altınkurt, L. (2005). Türkiye'de sanat eğitiminin gelişimi. *DPÜ. Sosyal Bilimler Dergisi*, s.125-136.
- Bamford, A. (2006). *The Wow Factor: Global research compendium on the impact of arts in education* . Berlin, Waxmann Verlag.
- Berliner, D.C. 2009. *Rational response to high-stakes testing and the special case of narrowing the curriculum*. Paper presented at the International Conference on Redesigning Pedagogy, National Institute of Education, Nanyang Technological University, June 1–13, Singapore.
- Boduroğlu, S. K. (2010). *Türk sanat eğitiminin tarihsel gelişimi ve bauhaus ekolünün türk sanat eğitimine yansımaları*. Eskişehir: Anadolu Üniversitesi Eğitim Bilimleri Enstitüsü.
- Wagner, T., Greef, A. H. D., Keenan, P., Pereira, L. (2006). *Building Creative Capacities for the 21st Century*. Arts Education and Creativity. World Conference on Arts Education
- Buyurgan, S., & Buyurgan, U. (2012). *Sanat eğitimi ve öğretimi*. Ankara: Pegem Akademi.
- Catterall, J. (1998). Does experience in the arts boost academic achievement? *Art Education*, 51(3), p.6-11.
- Csikszentmihalyi, M. (1997). *Finding flow: The psychology of engagement with everyday life*, Basic Books, NY.
- Dewey, J. (1919). *Philosophia and democracy*, University of California, *Chronicle*, 21, p.39-54.
- Dewey, J. (1934). *Arts and experience*, Capricorn Books, NY.
- Dikici, A. (2001). *Sanat eğitiminde yaratıcılık*. Milli Eğitim Dergisi, 149.
- Eisner, E.W. (1974). Is the artists-in-the-schools program effective? *Art Education*, 27(2), p.19-23.
- Eurydice. (2009). *Avrupa'da okullarda sanat ve kültür eğitimi*.
- Karasar, N. (2015). *Bilimsel araştırma yöntemi*. Ankara: Nobel Yayıncılık.
- Kırıçoğlu, O., 2002, *Sanatta eğitim*. Ankara: Pegem A Yayıncılık.
- Kaptan, S. (1991). *Bilimsel araştırma ve istatistik teknikleri*. Ankara: Tekışık Web Ofset Tesisleri.
- Luftig, R. (1994). *The schooled mind: Do the arts make a difference? Year 2*. Oxford, OH: Center for Human Development, Learning, and Teaching, Miami University.
- Mangold, S.V. (2002) *Transgressing the border between protection and empowerment for domestic violence victims and older children: Empowerment as protection in the foster care system*. New England School of Law. Retrieved 05/01/16.
- Rauscher, F. H. , Shaw, G. L., Levine, L. J., Wright, E. L., Dennis, W. R., Newcomb, R. (1997). Music training causes long-term enhancement of preschool children's spatial temporal reasoning abilities, *Neurological Research*, 19, p.1-8.

- Russell, D. (2004). Arts education: Are the problems the same across five countries? Preservice teachers' perceptions of the problems to teaching arts education in primary schools in five countries. *Australian Association for Research in Education*.
- San, İ. (2001). Sanatlar eğitimi. *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi*, 30.
- Sarıkaya, H. S. (2009). Sanat, eğitim ve drama/tiyatro. *Eleştirel Pedagoji*, p.59-64.
- Saydam, H. İ. (2006).Günümüz sanat eğitimi ve sanat eğitimi içinde Prof.Dr.Hasan Pekmezci'nin yeri. *Selçuk Üniversitesi / Sosyal Bilimler Enstitüsü / Resim-İş Öğretmenliği Anabilim Dalı* . Konya.
- Serper, Ö., & Gürsakal, N. (1989). *Araştırma yöntemleri*. İstanbul: Bayrak Matbaacılık.
- Sylvester, R. (1998). Art for brain's sake, *Educational Leadership*, 56 (3), p.31-35.
- Utku, Ç. (2008). İlköğretim 5.sınıf düzeyi sanat eğitiminde, müze eğitiminin öğrencilerin tutumlarına etkisi. *Gazi Üniversitesi, Eğitim Bilimleri Enstitüsü, Güzel Sanatlar Eğitimi Resim-İş Öğretmenliği Anabilim Dalı* . Ankara.
- Ünver, E. (2002). *Sanat eğitimi*.Ankara: Nobel Yayıncılık.
- Welch, N. & Greene, A. (1995). Schools, communities and the arts: A research compendium. Tempe, AZ: Morrison Institute for Public Policy, Arizona State University.
- Yıldırım, A., & Şimşek, H. (1999). *Sosyal bilimlerde nitel araştırma yöntemleri*. Ankara: Seçkin Yayıncılık.

### ***Interview Questions***

1. Which courses do you teach?
2. What do you think is the role of art education?
3. How many art related courses are given at your school? What are these?
4. Is drama taught at your school? If this course is included in the program, who teaches this course? What activities are conducted in this course?
5. Who teaches other art related courses (art, music, visual arts)?
6. What are the general objectives and attainments of these courses? Can you give an example?
7. What topics are included in the content of these courses?
8. Which methods and techniques are employed in these courses?
9. Where and with what equipment are these courses carried out?
10. Are students assessed in terms of artistic activities? How?
11. Do you think art education given at your school is sufficient?
12. If any, what are the deficiencies? Can you explain with examples?
13. What extra-curricular art activities are conducted? How long? Where?