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An Overview of the Problems of Visual Arts Classes Within the Turkish Education System and Suggested Solutions

A. CEM OZAL

Abstract

System is a structure that operates within the relevant field with minimum error enabling attainment of an end-product as intended. It is only natural to encounter disruptions or deviations in human-induced systems. Nevertheless, any system targeting the training of individuals is a sensitive structure that should be designed meticulously since it is a long-term effort where consequences may significantly and directly affect the lives of the individuals within the system. The primary goals of the Turkish education system are clearly stated in the Basic Law of National Education. Although there are several formative studies such as curriculum design or system amendments within the system in compliance with these main goals, there are also certain obstacles or factors that adversely affect the achievement of these goals. This current study aims to identify and reveal the key problems that are preventing the achievement of the intended goals for the Visual Arts courses within the Turkish education system. Within this framework, identified problems are discussed from the perspective of decisions taken at the National Education Councils on teaching hours and permanent staff application, lack of physical spaces such as workshops and classrooms, teacher training, and employment, followed by a set of recommendations for possible solutions.

Keywords: visual arts education, arts education, arts.



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Introduction

Art education is known to embed many objectives such as the ability of self-expression, looking at a situation or a phenomenon from a wider perspective, applying creative and critical thinking in all areas of life, and particularly the ability of interpretation and awareness for the protection of artwork. In this regard, art education also provides an initial step for the formation of fundamental skills that an individual needs to possess in many other subject areas. It is possible to create terminal behavior in individuals by applying a conscious and systematic approach through art as a language, providing a kind of means for communication.

At the same time, art serves as a collective memory for humanity, and allows for creating a unique and eclectic standing for one's self. The documentary nature of art, combined with its contribution in shaping human culture, is vital for all human beings. Individuals who fail to perform certain acts of art such as analysis, observation, interpretation, problem determination, reflection or problem solving will contribute to the loss of the aforementioned collective memory. Individuals who are able to make choices for themselves and search for and discover their own aesthetic preferences (and live their life based on these) are also a sign of a progressive society. Otherwise, societies will experience a dangerous situation of insensitivity or indifference to their collective memory loss. For an insensitive person, "value" is a hollow concept and values can easily be destroyed or abandoned. As Gencaydin (2002, p. 29) states, "illiterate societies become ignorant, but insensitive societies become barbarous".

When we look at the status of art education within the Turkish education system, targeting terminal behaviors in individuals, we see problems remain unchanged, or even deteriorated, particularly with regard to the field of visual arts. Although there appears to be a deliberate and systematic structure in theory, art education is still far from this is reality. It can be observed that arts classes are not conducted properly due to ever-changing variations; and as a result, negative comments from students, parents and teachers alike have increased accordingly.

However, it should be noted that education and particularly art education was given the utmost importance in the early years of the Turkish Republic. Within the modernization process started with the proclamation of the Republic in 1923, experts were invited to Turkey to examine, evaluate and make recommendations in many areas including education. In this regard, world-renowned educator and philosopher Dewey, vocational training experts Kuhne and Buyse, and music educator Bartok personally participated in these activities, and produced their reports accordingly. In Exchange, several students were sent to overseas for further study and specialization. For example, 53 students were sent abroad in 1925, and 15 in 1927 for training, including arts students (Ortak, 2004). A total of 79 international education experts on various subjects visited Turkey from 1923 to 1950, and 44 from 1950 to 1960 (Sahin, 1995). During this period, Frey and Stiehler prepared reports for the Ministry of Education on the School Museum and Business School Movement, and art education respectively (Telli, 1990, p. 14). Stiehler, who was invited to Turkey in 1926, stated in his report on art education that the high-level special painting and workshop training should be overseen by well-educated teachers who were particularly interested in this area (Altinkurt, 2005). As seen, the importance given to education in the initial years of the Turkish Republic was remarkable. A brief look at the curriculum of the Village Institutes and Teacher Training

Schools reveals that courses on arts and crafts education were among the most important courses.

As can be seen in the discussions held at the National Education Council meetings, the revolution in education started with a modernist perception, but has increasingly turned out to be a problem especially in terms of arts education and visual arts courses since the 1950's. Hence, the differences between what is and what should be have placed this area away from being a disciplinary field (Kirisoglu, 1991, p. 5). In plain terms, art education was dragged from its original place as an interdisciplinary field towards a non-disciplinary position due to continuous changes applied to the Turkish education system, and today it is more likely perceived as a leisure activity or, maybe worse, as an easy lesson taken to increase grade averages.

There are several factors influencing this perception. The following paragraphs discuss changes, restructuring, and differences in practices highlighting problems experienced in the field of visual arts in Turkey today.

National Education Councils in Assessment of the Field of Visual Arts

It is important to note that problems mentioned herein are not caused by today's education system and valid only for today. It is possible to reach clearer and to-the-point appraisals on art education and relevant primary and secondary education courses upon thorough examination of the National Education Council meetings in terms of reaching a nationwide outlook. The National Education Council is the highest level advisory entity of the Turkish Ministry of National Education (MoNE), and decisions taken at these meetings are recommendatory. National Education Councils have been among important traditions of the Turkish education system as a policymaking entity in national education. Council meetings and their decisions have often been controversial, and have attracted much criticism about the failure or delays in putting decisions into action (Altinkurt & Aysel, 2016). For instance, the 7th National Education Council in February 1962 provided crucial information on determining the then-current status of art education, identifying problems and providing alternative solutions. One of the statements made as to art education reads as follows (as cited in Ilhan, 2003):

Teaching arts is well accepted in all schools at various educational levels, yet at the same time, it is not at a desired level. This shows that modern art education has not handled with it should have been, and its place in education has not been understood well. Therefore, although it is pleasing to have art education in the curricula, its content is against and detrimental for children. Today, we know and accept that children learn by creating things, and we also know that creating something is mostly possible through arts. Hence, arts and drawing classes in schools should be examined from an art education viewpoint, and the curricula should provide more opportunities for arts classes. The most important task of national education is to raise the new generation as constructive, creative, entrepreneurial, and decent human beings. Therefore, it is necessary to review the education system as a whole, and make changes in parallel with contemporary needs.

Following this status report, the 1962 Council decisions continue as follows:

Classroom teachers who conduct arts classes as properly compliant with the predetermined content are those interested in painting, experienced in the subject matter, believed in fulfilling the program's requirements as intended. Others, who are the majority, are in a real state of uneasiness; because their pedagogical knowledge (that they benefit from mostly in other courses) is not sufficient in arts classes. This has not only led to the idea that the act of painting is an ability and expertise, but success in teaching arts is also a matter of ability and expertise. As known, this concept is born out of the pressure of having children paint as adults. This obviously means to take children out of their context, which is against the nature of a child. Trying to teach children to paint in an adults' style leads to a poor understanding or criticism of children's paintings, neglecting that they will be adults in the future; it also prevents from entering their world and acknowledging a painting style based on their interests, wishes, and rules. Nevertheless, it has not been considered that children are not able to understand adults' painting style for the very same reasons. Therefore, somehow, it is insisted to teach this style of painting. This groundless insistence moves children, who start school with a natural love of painting and drawing, towards a frustrated state where they forget to or choose not to draw or paint at all. That is why arts classes should allow children to live their childhood fulfilling all requirements of the childhood era, rather than being dragged from their childhood. On the other hand, the act of drawing or painting develops differently at every stage from two years to twelve years of age. Since it is one of the best ways to enter into a child's world due to content and outcomes, arts classes are considered to be the backbone of primary education. In light of all these, the idea that arts classes are delivered by well-educated teachers is embraced not only by primary school teachers but by all educators, which is sufficient to show the understanding in arts teaching is unfounded.

Particularly in the 4th and 5th grades, arts classes are mostly used to reinforce or complement the other classes. This both shows that other classes are considerably loaded, and also that expectations regarding arts classes are considered negligible. Although the supervision and control system is supposed to prevent such a state in principle, this is not the case in practice since it is not possible to mention a supervision and control system defending the essentialness of arts classes. Supervision activities are generally red tape processes controlled by the teacher. Focus of such activities is on delivery of the content by teachers, and their communication with students. It does not consider whether students reflect themselves in their arts activities or they can freely run with their creative, chaotic thoughts because these things are not clear for either teachers or the inspectors. Since there is no fundamental, significant thought about aesthetical and pedagogical content of arts classes, students are not guided through their activities and no proper outcomes are attained at the end of the class. Therefore, a student's score in the arts class becomes a kind of prize for other classes, whereas it needs to be an important criterion for them where students can reveal their real personality. Besides, another reality is that parents very much interfere with primary school students' arts homework even doing homework for their children. The underlying understanding here is that arts homework should be exaggeratedly flashy enough to be exhibited at the end

of the semester. There is no need to emphasize that this makes children timid, withdrawn, and lacking in entrepreneurial skills.

This was the status of arts classes, or visual arts as we call it today. In 1962; fifty-five years ago, the focus of the statements was on unqualified teachers, delivery of these classes by teachers with limited or no subject matter knowledge, and the consequential failure to follow-up on students' artistic development in pedagogical terms. Although arts classes aim at presenting students with an environment to express themselves freely, and allowing them to do so, there is often a misperception due to wrongful application. This perception claims that drawing or painting is a matter of ability or expertise. Such a perception prevents individuals to become involved in artistic activities, and causes them to consider themselves as "unskilled" and thereby moving away from the field. This perception also forms the basis for today's understanding of arts and visual arts. Hence, decisions made by the 11th National Education Council, some 20 years later in 1982, revealed no positive progress and similar problems are continuing as before. Some of the statements made at the 11th Council proves this point (Ilhan, 2005):

In primary school curriculum, there are 25 classes in a week, and only one hour is allocated for music and one for arts. Besides scantiness of the class hours, arts and music classes are considered as 'shadow' classes that exist in principle but not practiced in real life. Except for private schools and few public schools in metropolitan areas, these courses are used as room for maneuver for other courses. If a teacher cannot keep up with the curriculum, she takes over the arts class to complete the missing subjects or students write down notes for other classes or both teachers and students have some rest in arts classes to relax after other 'intensive' courses. Even when these classes are conducted, there is little or no teaching or information transfer mainly due to lack of qualified or educated teacher in the area who are generally alienated to the discipline over time. There used to be teachers specifically trained on arts and handicrafts classes in the 1920's. Physical facilities in the schools are something else: inadequate workshops or art rooms, lack of materials or existing materials incompliant with the course content, old-fashioned facilities... Almost no audio-visual materials or tools are used in classes. Art rooms are not designed from a multi-functional perspective. Student evaluation is problematic since no information transfer is ensured in the courses. Hence, it is not right to expect an achievement from the students in arts classes since they are not delivered properly due to poor understanding or lack of qualified teachers.

Similar statements have been made at other Councils. For example, Decision 24 taken at the 15th National Education Council states that "sports and arts education should be placed emphasis and importance through extracurricular activities." Another example is Decision 20 taken at the 18th National Education Council, stating "Regulations should be put in place to employ subject matter teachers for physical education, music and visual arts classes," and Decision 24 of the same Council on Sports, Arts, Skills and Values Education stated that the "Number of hours in visual arts and music classes in primary education should be increased in light of new instructional methods and techniques, and these courses should be compulsory in secondary education."

The time that passed between these Council meetings indicated a change but it was not subsequently correlated to a development in the field. Fundamental problems remain the lack of importance given to art education, limited numbers of teachers, underqualified teachers, problems in assessment, and limited physical facilities and equipment. Arts classes are often considered as meeting places where students take the opportunity to keep up with tasks assigned by other “more important” courses. More significantly, these problems continue to be valid even today, 35 years on since 1982. As also stated in the National Education Councils, one of the most important problems facing arts education in Turkey is the limited number of teachers and arts classes in the curriculum. Permanent staff practices have caused even more grave consequences in this regard.

Class Hour Regulations and Permanent Staff Practices

In the initial years of the Republic (1930's), the share of arts classes in the curriculum was 3%, but it was much more advanced in terms of goals, content, methods and assessment compared to the 1950's (Etike, 1991). As a result of the trend advocating a return to traditional disciplines, starting in 1938, the number of arts classes decreased, and social sciences received a larger share in the curricula (Ozsoy, 1996, p. 116). Class hours were rearranged in 1968 as four hours weekly for the first to the third grades of primary school education, and two hours in the fourth and fifth grades, yet in 1974 it was decreased down to three hours for the first to third grades. In 1975, it was reduced again, down to just one hour for the first to third grades, and still just two hours for the fourth and fifth grades. Finally, with the eight-year compulsory education started as a pilot implementation in 10 schools across six provinces in the 1981-1982 academic year, arts classes were allocated just one hour per week for all grades.

Up until very recently, arts classes have been compulsory courses, albeit at only one hour per week at the primary and secondary education level. However, a MoNE circular dated September 15, 2017 (Milli Eğitim Bakanlığı [Ministry of National Education], 2017c). removed visual arts, music, physical education and computer classes from compulsory status for the fifth grade due to Foreign Language Weighted Education Practice (see Table 1).

Table 1. Fifth Grade Course dissemination from 2017-2018

Foreign Language	15 hours
Turkish	6 hours
Mathematics	4 hours
Science	3 hours
Social Sciences	3 hours
Religion and Ethics	2 hours
Elective	2 hours

As seen, curriculum planning does not include any visual arts course for fifth grade students, as a result of class hours allocated to visual arts having decreased even further; in fact down to zero. Course duration is an important factor in course planning. For some theoretical courses, a 40-minute class hour may be sufficient for starting and achieving targeted goals since it does not require a preparatory period for a practical lesson. However, this duration is inadequate for a visual arts course that requires preparation time and

additional materials for in-class practical activities. Thus, visual arts teachers need to divide activities between two or even three weeks in their course planning, resulting in them having to repeat the same preparatory work at the beginning of each class. This prevents teachers from being able to realize the course goals as intended, and results in student complaints regarding the need for extra time in visual arts classes. A relevant research study in the literature by Ildanlı (2010) revealed that 59.6% of students were unable to complete their assigned artwork tasks within a 40-minute class period. The same study concludes that 40.4% of students think that a visual arts course should be two class hours per week. Additionally, 50% of the teachers also advocate a two class hour period each week for visual arts classes, while almost 93% stated that productivity in a 40-minute class period is insufficient. Accordingly, the course duration allocated for visual arts classes at the primary and secondary education level is deemed inadequate for productive and efficient course delivery.

Besides temporal problems regarding visual arts courses, the 1999 Permanent Staff Regulation (Resmi Gazete [Official Gazette, Republic of Turkey], 1999) adversely affected the situation for both teachers and students, with teachers faced with a heavier workload. Article 11 (Amendment: 5.11.2003-2003/6445 B.K.K.) of the Regulation reads as follows:

Permanent staff position is allocated for formal and non-formal schools based on the following weekly total course load of general and vocational courses:

- 1 position from 6 to 31 hours,
- 2 positions from 31 to 42 hours, and
- 1 position for each 21 hours for more than 42 hours.

Based on the aforementioned Foreign Language Weighted Education Practice for the fifth grades, a sample calculation would be as follows: When it is presumed that there is one section for each grade in Middle School A, it is not possible to allocate a permanent position to an arts teacher because the curriculum allows for only one hour per week for visual arts classes for all other middle school grades (grades six-eight), which makes just three hours in total. Hence, the arts classes of Middle School A are being conducted by another arts teacher assigned to Middle School B where they hold a permanent position. Hence, arts teachers may sometimes now be assigned to conduct all the arts classes in two, three or even four different schools in order to fulfil their salaried monthly course hours. The situation is more critical in view of class sizes too. Accordingly, the mobility of arts teachers to teach at different schools due to these limited course hours, as well as the expected performance, documentation and assessment load to be fulfilled for each student, make it difficult for subject matter teachers to conduct efficient classes. The lack of appointed teachers in disadvantaged regions with limited conditions for education and life in general or the non-preference of teachers to be appointed to these areas have led to a situation where teachers (sometimes from other fields) are employed on a contractual basis and schools cannot conduct arts classes as anticipated.

Physical Facilities: Workshops and Classroom Spaces

Equally important to the aforementioned problems regarding class hours are the inadequate physical facilities such as workshops or spaces arranged and equipped for arts education. Decisions of the 11th National Education Council also verify this issue. In addition, the Handbook for Primary Education Buildings (MoNE, 1998) prioritizes work spaces for the

arts as “secondary” (Kose & Barkul, 2012). Although the MoNE’s Handbook for Minimum Design Standards for Educational Buildings (2015) provides minimum standards for Visual Arts classrooms in detail, even to the extent of square meterage per student (1.86m^2), except for newly constructed educational buildings, the majority of existing schools do not have a special area allocated for this course. Additionally, some primary schools that used to have workshop areas for arts classes have since lost this facility when the 4+4+4 regulation was implemented that divided primary education schools into two separate institutions as primary and secondary. Thus, the allocated spaces are now used by two separate institutions within the same building based on priority. Much less of the minimum standard area (1.86m^2) per student is now shared by at least two students, which results in a non-standard application. It should be clearly stated that despite predetermined standards regarding educational buildings, structural problems and inadequacies are still observed in many buildings and schools. Hence, visual arts classes in these schools are conducted in traditional classrooms allocated for theoretical courses, where two or three students share the same desk. In this regard, Ozsoy (2016) states that:

Although most of the schools have arts teachers, few schools have a separate arts workshop or classroom. Many teachers, therefore, conduct their classes in traditional classrooms, which means moving special tools and equipment from one classroom to another. Teachers cannot leave their artistic materials, if they have any, in the classrooms since they do not have special cabinets. This makes it difficult for them to teach arts.

Thus, these problems limit what even qualified teachers can do, which takes us to another problem in the field: teacher training.

Teacher Training

Human beings are most creative in educational terms during pre-school and primary education periods. It is within this period, also, that they can be read and understood most using the artwork that they produce. Hence, it is very important to plan and implement artistic activities in pre-school and primary education. Implementation by qualified subject matter experts is as important as the planning. Nevertheless, as it is well known, since the opening of Arts Teaching Department under the Gazi Teacher Training Institute in 1932, arts classes in primary schools have been conducted not by subject matter teachers but by classroom teachers. This is still valid today. As with every other course, arts or visual arts also requires special training on subject matter. Based on the regulations of 2012 (Official Gazette, Republic of Turkey, 2012), subject matter teachers delivering arts classes in the fourth and fifth grades of primary education now only deliver courses within the middle school curriculum. Today, except for private schools, subject matter experts of arts are involved in the education process only starting from the secondary education level. Arts classes at pre-school and primary schools are given by pre-school and classroom teachers, not trained arts subject matter teachers.

It is inappropriate that children at this crucial age, when they have the most intensive creative thoughts, are taught in arts classes by unqualified educators with little or no subject matter training. As part of the decisions taken by the National Education Councils, class hours of arts courses are generally used to complement tasks and activities of other “more important” courses. A study conducted by Recep (2013) concluded that such courses at the primary education level should be given by subject matter experts in order to train students

closer to the overall objectives of the visual arts course. In another study, Kahraman (2014) stated that classroom teachers think that it would be more beneficial if these courses were to be given only by subject matter experts. Nevertheless, subject matter experts are no longer assigned to teach before the secondary education level. Unless new regulations are brought in to change this situation, it is crucial to improve the relevant competencies of the classroom teachers in order that they can deliver arts classes at the primary education level.

An alternative solution has been the “classroom teaching programs” put into action as from the 1997-1998 academic year within the framework of the National Education Development Project (NEDP), implemented by the Turkish Higher Education Council and the World Bank (Kirisoglu & Stokrocki, 1997). Having aimed at improving the knowledge and skills of classroom teachers in many areas, including visual arts and arts education, this program provided for preservice teachers to receive a total of 154-credit courses on pedagogy and subject matter over their four year undergraduate training. Yet, arts and arts education courses were allocated a mere 20 credit share of the 154 credits, despite several methods and practices having an important place in pedagogical and artistic development; sometimes known as rehabilitation of children. A total of four credits are allocated to the visual arts course, with the arts education course complementing the format theoretically. Limited class hours make it impossible for arts teachers to complete both the theoretical and practical studies within the given timeframe; and failure to practice what has been taught in theory with the presence of children prevents pre-service teachers from gaining efficient experience in the field. The same problem continues today; hence, it is possible to state that pre-school and primary school teachers still lack competencies related to visual arts. It is therefore vital to employ subject matter expert educators to teach arts classes at all levels from pre-school to secondary education.

Employment

Increasing numbers of higher education institutions, and accordingly faculties of education, throughout Turkey have increased their undergraduate intake in arts education. Yet, problems regarding the employment of arts teachers have also increased due to non-proportional employment. A new system was introduced to education institutions in 2012 with a law executed in the Official Gazette No. 28261, known as “4+4+4” (Official Gazette, Republic of Turkey, 2012). This system change had an important impact on Visual Arts classes in terms of employment. According to the new system, subject matter teachers delivering arts classes in the fourth and fifth grades of primary education now deliver only courses within the middle school curriculum. As a result of the aforementioned course hour calculations, arts teachers now have a much reduced workload in a single school. Additionally, the decrease in the duration of primary schooling from five to four years has made some classroom teachers redundant, and the MoNE has tried to solve this problem by providing classroom teachers with the opportunity to change their field as of September 2012. This practice allowed approximately 1,400 classroom teachers (among a total of 23,559) to change their subject matter to visual arts teaching. Naturally, this number had an adverse effect on subsequent year’s employment quota for trained arts teachers. Thus, arts teachers have found themselves in a more problematic situation since they must conduct all the arts classes at two, three or even four different schools in order to fulfil their monthly course hours in return for their salary.

This negative situation in terms of the employment of visual arts teachers also influences the perceptions of society. One of the major reasons for students preferring not to study arts education is the known problems in employment after graduation. This concern increases along with other life situations or negativities caused by new practices. Similarly, the Foreign Language Weighted Education Practice for fifth grade students has made it harder for visual arts teachers due to their decreasing class hours. Many visual arts teachers will therefore be taken out of permanent staff status.

Conclusion

Visual arts classes are an area where children reveal their individual skills, develop their creativity, self-confidence and critical thinking skills, place themselves in social life through socialization, and most importantly express themselves as individuals. As indicated by many, arts education is complementary to other fields of education. Arts education implemented on the basis of a questioning, interpreting, creating and producing mind is one of the most fundamental actions to start the process of knowing and identifying one's self, connecting with one's environment, questioning one's existence and meaning, becoming an individual, and placing one's self in the social life. It is crucial that this action is managed and guided by a subject matter expert within a sufficient period of time. Yet, current practices in Turkey are just the opposite... Visual arts education continues to be a faulting component of the Turkish national education system, even though it should have an important place with its special arrangements unique to the field, variety of materials and equipment, course materials, and the planning of the educational process to train individuals to gain creative and critical thinking abilities, to the training of teachers to manage this process.

The artistic mind embedded within individuals' behaviors and life itself owing to the modernist approach embraced within the initial years of the Republic has become a complete foul-up due to political discourse and actions of changing administrations through the years. The main reason behind this discussion is that education policies change with every government which has resulted in the politicization of education. Many of these changes are shaped to feed government policies rather than taking expert opinion as the basis for change. Hence, changes marketed as solutions lead to short-term, firefighting educational process fixes in need of subsequent and continuous revision. Other components of this poor situation includes decreased class hours, the lack of workshops or special spaces in schools, increased class sizes and unqualified teachers with limited subject matter knowledge. Recommendatory decisions taken at the National Education Councils in the past 60 years and statements made by academicians indicate that problems are ever-increasing in the field of visual arts. So, how can we overcome these problems?

First of all, instead of an education system continuously changing according to political ideology of the governments, there should be a permanent education system in place that is developed for Turkish society upon sound and thorough analysis. There have been similar examples in the history of education in Turkey. From a specific perspective on the field of visual arts, implications and recommendations may be as follows: Teachers, who will serve as guides in this regard, should take care of students individually, notice their development, and guide them accordingly. In order to realize this as intended, the duration of the visual arts course should be increased to a minimum weekly two class-hours as a first precaution. This will minimize the problems regarding the permanent staff position since teachers will be able to deliver classes in return for their monthly salaries within the school they work.

Another solution to the permanent staff position would be to treat visual arts field as an exception to the regulations. Such a solution will enable that each school will have a permanent visual arts teacher on its own premises. Another advantage would be to solve the employment problem of newly graduated arts teachers to a certain extent.

It is necessary to provide special instructional and workshop materials specific to the field in each school. Studies conducted and Council decisions reveal that both teachers and students experience hardship due to lack of a special space, a classroom or workshop, for arts classes. Since application spaces are not related to the course content, placement and usage of unique instructional materials remains a problem. In this regard, it is recommended to move arts from its secondary place to a more prioritized level in the school building designs along with other courses. Planning and design of workshop spaces should be included at all school levels in view of the minimum space required per student. State-of-the-art equipment and materials should be accessible in arts workshops in all schools.

Starting from pre-school, arts classes should be taught by subject matter experts (MEB, 2010). If such an arrangement is not possible, curriculum of teacher training programs should be revised in order to include arts education, particularly for Pre-school Teaching and Classroom Teaching departments. Yet again, teacher training institutions should have the necessary practice spaces and workshop areas for pre-service teachers to practice their theoretical knowledge in the field. In addition to the course content towards artistic development of children, there should be efforts for integrated cooperation with the MoNE for practice-based activities at pre-school and primary education levels.

Overcoming the aforementioned factors is not difficult, but it would solve the current problems to a certain extent. Albeit a traditional definition, teaching should fulfil its main goal of creating behavioral change; if it cannot reach this goal as intended, this means there is no teaching at all.

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