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A practical study of visual culture conveyance

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Abstract

It is important to sustain and convey our visual culture to future generations through visual arts education. Visual Arts Educators should set the goal of including especially this in their curricula. Fundamentally, it is also necessary to direct the Fine Arts Teacher candidates in this area. For this reason, in this research, a practical study with respect to comprehension of visual culture and conveyance to pupils was conducted by the visual arts teacher candidates(18 students from 3rd year of University)receiving fine arts education. A qualitative approach, the Action Research method was used in the research. The effects of the applications are presented as data organized into tables. In addition to questions asked of candidates about visual culture, they were required to read and investigate articles to ensure awareness in their thinking with respect to visual culture. Later, for each student a folkloric symbol relating to the local traditional attire and culture for each province has been established. Using only paper, a three dimensional composition consisting of folkloric male-female attires together with that province's symbol was formed. For each application an example course plan was prepared for primary school pupils. Sharing with other study group students were achieved through in-class presentations. Assessment, developed on the basis of criteria formed by expert opinions, was applied. According to the findings organized into tables, visual culture awareness was accomplished. Compositions have contributed to their consciousness. They have discovered different techniques with limited materials. With the assistance of in-class presentations each teacher candidate has learned the examples of varied visual cultures. It was concluded that visual culture could be conveyed to future generations through education.

1. Introduction

Visual Culture is one of the subjects of Visual Art Education. Malcolm Barnard(2010:20) states that anything visual and cultural is definitely appealing. In addition, Barnard(34:2010) defines the concepts of visual and cultural. He states the most comprehensive concept as the one that is produced, created, annotated by people; functional, communicative and/or displays all of artistic purposes.

Environment is full of various, complex, visual images. Everyone sees and gets effected by these images without noticing it (Kırışoğlu, 2009:44). Especially children grow up in their surrounding areas with these cultural and environmental effects. When they grow up, they pass these values to the future generations. Culture as per Erinc's statement (11:1995) is everything that is invented by people for humanity even despite some people's difference/opposition. It's everything that we can comprehend, apprehend and think of. 4 Culture Concepts are: Individual Culture, Regional Culture, National Culture, Global Culture. Timucin states that (2000:25) in general perspective, every art is a culture product, and cultural level is the meeting point of different people.

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It's everyone's duty to pass these different types of cultural knowledge to the future generations. At this moment, it's important how to pass this knowledge to the next person in line. Educators who especially focus on "Visual Culture Transformation" teachings should take the lead on this process.

Eyes are definitely the most important factor in terms of Visual Cultural Awareness since it is the organ that receives the images. As per Kırışoğlu(122:2005) eyes are the most active and comprehensive organ in sensory organs. Eyes receive visual images and distinguish the details in them. Therefore, it can be stated that the concept of "Visual arts" which is debated throughout the world, is result of the work of Eye organ's perception.

Perception space consists of the socio-cultural environment that people live in and communicate naturally. Detection ability, genetics left aside, it's a complete product of broadest sense of the education process (Erinç, 1998:27). Concept of perception raises the concept of visual literacy. Balci states that (1996:19) criticism is a necessary area for the development of visual literacy. Without this discipline it is impossible to understand, to discover, to judge, or to understand the culture of the work or art.

As a matter of visual culture studies, Kırışoğlu (2009: 47) says that in visual culture education, beauty of an object is important alongside with the purpose of the beauty itself, reasons of its production, mass audience that it reflects to, economical income as well as whether it fits the environment or not. As a part of implementation of teaching programs organized for the training of visual culture, students should be provided with more visual cultural products to be compared and evaluated. Visual Culture Education main goal is to teach people the critical analysis of art and visual awareness. In Critical analysis the object is neither entirely art it, nor is it a cultural object by itself. According to this approach, each object should be evaluated in the environment that is created and should be considered in conjunction with cause of (or reason for) creation (Kırışoğlu, 2009: 47-48).

In this movement rhetoric, Vısual Arts Teachers which are the fundamental part of the Visual Cultural Education, needed to be raised the awareness and the idea of research was created because of this awareness. An application study was prepared for Visual Arts Educators candidates for the transfer of Visual Culture details. At the same time, the transfer program of visual culture is intending to use its own applications for the transporation as well as using parts of visual arts education to further the transformation period. Candidates for positions of visual arts teachers were asked questions regarding to Visual Culture Transformation, more specifically in regards to opinions of the program student that were also considered.

2. Methodology

Research has been completed by using the action research study method that is used from the qualitative research methods. Action research is an attempt to develop the quality of the actions within a social context (Quoted in Büyüköztürk, 277). Application data was established in after consulting with the students after the application. The effects of applications are presented with the dates in tables. Deliberate (purpose) of the sample as indicated in Table 1, was done with 18 students studying in the same class. Sample is also used as population parameter.

Table 1: Statement of the Working Group

The Working Group	number (n)
Nigde University, Department of Arts and Crafts Education 3 Year Students	18
Total	**18**

Table 2: Week by "Visual Culture Transfer Application Program" Table of Stages

Topics / Week	1	2	3	4	5	6	7
Review Article of Visual Culture	X						
Visual Culture Questions	X						
Examples of Visual Culture		X					
Icon Identification			X				
Technical Identification			X				
Material Identification			X				
Cultural Product Identification			X				
Case Study				X	X		
Lesson Plan						X	
Presentation							X

"Visual Culture Transfer Application Program" was applied to the working group which lasted 7 weeks with 10 stages and can be seen in Table 2.

As noted in Table 3, an icon and city is selected separately for each student. However, technical and material determined to be the same.

Table 3: Table of 18 students belong Application Studies (3 example)

	city	*icon*	*technical*	*material*	*cultural product*
S5	Trabzon	fish	the three dimensional format	paper	clothing
S9	Kütahya	porcelain	the three dimensional format	paper	clothing
S13	Antalya	camel	the three dimensional format	paper	clothing

Miles and Huberman's technique was applied to verify the reliability and validity of the program applied for transfer of visual culture. While Calculating the reliability, two experts gave their opinions as specified in table 4. P (Reconciliation Percentage) = Na (Consensus) / [Na (Consensus) + Nd (disagreement)] x100 formula is used (Miles & Huberman, 1994). Calculated value of P = 87.8 have been found safe to conclude.

Table 4: Reliability Table

	Number of Code	*consensus*	*dissidence*	*reliability*	**%**
The first expert	122	108	15	87,8048780487804878048780488	87,8
The second expert	129				

Interviews were conducted with each student during 7 weeks for the application process. After the Interviews, experiences gained are (were) classified according to the codes and themes. The tables were created by using the acquired information.

3. Findings

In response to the question "What are students' opinions on the implementation of Visual Culture?", interviews with students are conducted, and student responses are converted to expressions and themes codes. Four main themes are grouped by codes and themes; and displayed under tables 5.1, 5.2,5.3 and 5.4. There is no percentage taken in these 4 tables. In addition, in table 5.5, themes are summarized in general and percentage of numbers is evaluated.

Table 5.1: Student Views Table 1

theme	*Code 3*	*Code 2*	*Code 1*	**n**
experience of visual culture information	visual culture	information	content	2
			importance	6
			types	4
		feature	features	3
			differences	9
			similarities	1
		symbol	the power of visual expression	1
			identification feature	1
			notational conventions	5
			representation	1
	the visual culture of the city		information	4
			cultural values	7
			cultural differences	1
	total			**45**

According to Table 5.1, students stated that, like Code 3, they gained 2 types of experience, general and city visual culture experience. This experience is related to knowledge, specialty, and to the symbol. It's shown in Code 1 in greater detail that the visual details of the culture are learned.

Table 5.2: Student Views Table 2

theme	Code 3	Code 2	Code 1	n
experience in the disciplines of visual arts	visual arts	date	influenced the art of	2
			information about the culture	1
		criticism	detailed examination	3
			review the work of eserini	1
		aesthetic	questioned how the	1
			producing different ideas	3
			difference in cultures	1
	total			12

Experience in terms of visual arts disciplines is given in Table 5.2. Experiences on the main areas of the visual arts of art history, criticism and aesthetics are displayed here. The state of visual culture emerges parallel to the visual arts disciplines.
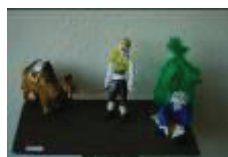
Tablo 5.3: Student Views Table 3

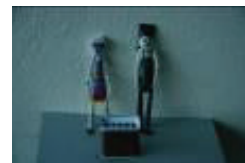| theme	Code 3	Code 2	Code 1	n
visual culture practical experience	skill	technical	information bilgi	1
			effective product	1
			manipulating	1
			how to use	1
		material	easy to make	2
			what to do on	1
			easy to take shape	1
			creative ideas	4
			appropriate level of	3
			much	9
	total			24

One of the purposes underlying the experience of the visual arts in the skills acquisition has also been provided. Especially as per shown in assertions in Code 1, different and creative products can be also created from limited but easy found materials. For instance, in example 1 blank paper boxes in forms a shape, where in Example 2 shapes are created from the pulp. Forms are created from soft paper napkin type material in Example 3. Students are using different techniques too by alternative searches.

Sample 1

Sample 2

Sample 3

Codes and themes created from the work of Transfer of Visual Culture as a transfer of the last section are given in Table 5.4.

Table 5.4: Student Views Table 4

theme	Code 3	Code 2	Code 1	n
transfer of experience in visual culture	Lesson plan		level	1
			how	10
			information	2
			preparation	3
			conversion plan	2
	Course presentation	self-confidence	self-expression	2
			excitability	2
		how	how the presentation	7
		time	limited time	1
			effective use	5
		learning	effective learning	1
			respectively, to provide	1
			subtleties	1
			important in terms of education	1
	total			39

Lesson plans and course presentation codes are created according to this table. Lesson planning, level compliance like issues are also stated. Presentations that are created from the findings will be used to improve self-confidence, time management issues and effective learning problems.

Table 5.5: Table of Student Feedback

Themes	*N (number of repetitions)*	*% (The percentage of repeat)*
Visual Culture Info Experience	45	37,5
Experience in Visual Arts Disciplines	12	10
Visual Culture Application Experience	24	20
Visual Culture Transfer Experience	39	32,5
total	**120**	**100**

As it is clear from this table; themes "Visual Culture Knowledge Experience, Visual Arts Disciplines Experience, Visual Culture Implementation Experience, Visual Culture Transfer Experience" consists of four groups. As a matter of percentages, the highest 37.5% " Visual Culture Knowledge Experience " earned the most. 32.5% of the earned "Visual Culture Transfer Experience". In addition, experiences also won in Visual Arts Disciplines and Visual Culture Implementations.

4. Results

"Visual Culture Transfer Application Program" predominantly improves the visual culture and transfer of knowledge, plus some improvements on the Visual Arts Disciplines and Visual Culture Implementations.

As a result, "Visual Culture Transport Implementation Programme" is a successfully proven 4 ways program for students studying in the Department of Arts and Crafts Education. In addition, besides the success in knowledge and implementations, it also provides experience in transformation. As a summary, this program can be useful for teacher candidates' in the field of Visual Arts Education (students of Department of Arts and Crafts) in terms of learning Visual Culture.

5. Suggestions

Similar practices to the field of visual culture will allow the possibility to transfer Cultural Values to the future generations. The most important task goes to the the visual arts educators who will transfer the knowledge to the future generations. This transfer shall be based on accurate and personal experiences. This is the reason why it is very important to focus on sections of Visual Culture where Visual Arts Educators are taught well, as well as the priority should be given to studies that will teach how to transfer the knowledge.

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