



Müze Eğitimi ve Uygulamaları Dersini Geliştirmeye Yönelik Bir Eylem Araştırması: 'Bir Kenti Anlamak'¹

An Action Research for Improving Museum Education and Practice Course: 'Understanding a City' ¹

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ÖZ: Yaşamın her alanında olduğu gibi günümüz sanat eğitimini de şekillendiren postmodernist bakış, sanat eğitimini alışılmış uygulamaların dışına çıkmaya teşvik etmektedir. Bu anlamda okul dışı eğitim, günlük yaşamla ilgili konular, yaşadığı toplumun sosyo-kültürel bağlamını yorumlama sanat eğitiminde daha fazla önem kazanmaya başlamıştır. Bu araştırmada da çağdaş sanat eğitiminin hedeflerine uygun olarak Müze Eğitimi ve Uygulamaları dersi kapsamında alternatif bir öğrenme ortamı geliştirilmiş ve bu öğrenme ortamının, öğretmen adaylarının toplumsal, mesleki ve sanatsal gelişimlerini nasıl etkilediği, onlarda nasıl bir değişim yarattığı ortaya konmaya çalışılmıştır. Araştırma uygulamaları, Müze Eğitimi ve Uygulamaları Dersi A ve B gruplarındaki görsel sanatlar öğretmen adayı ile gerçekleştirilmiştir. Odak grup görüşmesi ve doküman incelemesi için ise iç örnekleme yoluyla 7 odak öğretmen adayı belirlenmiştir. Araştırmada, eylem araştırması deseninden yararlanılmış ve müze ziyareti öncesi, müze ziyareti ve müze ziyareti sonrası olmak üzere üç aşamalı bir proje tasarlanmıştır. Araştırmada görüşme ve doküman (çalışma yapıtları, değerlendirme formları, sanatsal çalışmalar) incelemesinden elde edilen veriler betimsel analiz yöntemiyle çözümlenmiştir. Proje sürecinde öğretmen adayları aktif olarak katıldıkları, kente dair farkındalıklarını ve kentlilik bilinçlerini geliştiren bireysel araştırmalar yapmış hem bilişsel hem de görsel olarak yaşadıkları kenti sorgulamışlardır. Bu süreçte müze eğitimi, okul dışı öğrenme ve proje tabanlı öğrenme gibi çağdaş öğretim yaklaşımlarını da mesleki bağlamda deneyimlemişlerdir. Tüm bu deneyimlerinin ve araştırmalarının sonucunu sanatsal ürünlerine yansıtan öğretmen adayları, yeni teknikler, malzemeler, konular keşfetme gibi sanatsal kazanımlar da sağlamışlardır. Bu anlamda müze temelli sanat eğitimi projesi öğretmen adaylarının bireysel, mesleki ve sanat gelişimlerini olumlu yönde değiştirmiştir.

Anahtar sözcükler: Müze eğitimi, sanat eğitimi projesi, okul dışı öğrenme ortamları, kent

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ABSTRACT: The postmodernist view, which shapes today's art education like all aspects of life, encourages art education to go beyond routine practices. In this sense, out-of-school education, subjects about life, and interpreting the sociocultural context of society have become more important in art education. In this research, an alternative learning environment has been developed by restructuring the Museum Education and Practices course in accordance with the goals of contemporary art education, and it has been tried to reveal how this learning environment affects the professional and artistic development of prospective teachers and how it creates a change in them. The research was carried out with prospective visual arts teachers attending Groups A and B in the Museum Education and Practices class. Seven prospective teachers were selected for focus group interviews and document review via internal sampling. This study used an action research pattern, and a three-stage museum-based art education project, which included pre-museum visit, museum visit, and post-museum visit stages, was designed. The data collected through interviews and document reviews (worksheets, evaluation forms, and artworks) were analyzed via the descriptive analysis method. Within the process of this project, the prospective teachers conducted individual research in which they actively participated and which improved their urban awareness and consciousness. They questioned the city they live in/their hometowns both cognitively and visually. Within this process, they also experienced modern education approaches, such as museum education, out-of-school learning, and project-based learning within an occupational context. The prospective teachers, who projected the results of these experiences and research into their artworks, also gained artistic skills, such as discovering new techniques, materials, and topics. In this sense, this museum-based art education project had a positive change on prospective teachers' individual, professional, and art lives.

Keywords: Art education project, museum education, out-of-school learning environments, city

1. INTRODUCTION

Today's postmodern art education approach is associated with theories such as critical pedagogy, social reconstruction, critical theory, feminist theory, multiculturalism/social justice, etc. (Mamur, 2019:53). These theories aim for students who are able to criticise the present age and culture. Even though activities based on focusing on subjects regarding everyday life, critical questioning through social matters, and visual reading regarding their immediate surroundings are recommended in order to achieve these goals (Duncum, 2005; Efland, 2005; Eker and Aslan, 2011; Mamur, 2014; Saribaş, 2019), it is necessary to provide examples on how to perform these activities efficiently. Particularly in art education institutions that raise future visual arts teachers, the prospective teachers should both perform these activities and acquire the necessary outcomes as students and prospective teachers, and they should be able to gain professional experience in a learning environment which will provide these outcomes. Considering the art aspect of art education besides its pedagogic aspects, artistic acquisitions are also incorporated into targeted acquisitions, and the road to these targets becomes even more complicated. In this sense, the ideal learning environment that paves the way for social, professional, and artistic acquisitions targeted in the education of prospective visual arts teachers still stands in front of us as an unresolved problem. When this problem is discussed within the context of the Museum Education and Practices course, which is a required course in the Undergraduate Art Teaching Program, it is observed that the course's groundwork that incorporates theory and practice offers a favourable environment for the solution of this problem; however, the solution suggestions are not thoroughly examined. One of the qualitative research approaches, action research, works on such problems encountered in education through a scientific approach and helps provide solutions for these problems. This study aims to develop a learning environment in which the practices in the Museum Education and Practices course are consolidated in line with the goals of modern art education and to find out how this learning environment affects prospective teachers' social, professional, and artistic development. The museum education and out-of-school learning approaches were taken as a basis when creating that learning environment, and the practical aspect of action research was transformed into a museum-based art education project. The theme of this project was determined as the city that the prospective teachers live in, in line with the postmodern art education's goal of raising students who can criticise their surroundings and culture.

Even though the city concept initially evokes concepts such as space-place-area, these are physical areas in which people interact with each other and their surroundings, as well as social, cultural, and behavioural areas (Güler, Şahnagil, and Güler, 2016:133). According to Topal (2004:285), a city means a living space, culture, knowledge, philosophy, history, and economy, but it is also an exclusive place where individuals can improve themselves. However, it is observed that not every single person living in the city can embrace the urban culture, and this prevents the formation of urban consciousness (Mutlu, 2013). The principal requirement of urban consciousness is that individuals should be able to establish meaningful, strong, and sustainable connections with their city and see themselves as a part of the city (Cited from Banger, 2010 by Soydan, 2016:39).

Numerous factors affect the formation of urban consciousness in individuals, and education is one of the most significant among them. The urban sense of belonging can be developed through educational activities regarding historical and cultural assets of the city at various academic levels, from preschool to university. Therefore, the projects, which will introduce college students to the city they attend college and make them feel that they belong in that city, are strongly recommended (Güler, Şahnagil, and Güler, 2016:146). San (2018:243) also stated that projects that involve students and aim at teaching them about their cities and cultures would be very useful. For this purpose, an art education project was performed,

which both aimed at improving prospective visual art education teachers' perceptions of their cities and improving the Museum Education and Practices class. In accordance with the course contents, the city museum was selected as one of the learning environments.

Museums improve urban consciousness while demonstrating the changes in urban structure, true life experiences, and people's characteristics, culture, and authenticities (Alkan, 2016: 507). This is one of the reasons museums are widely used as learning environments. One of the most significant features of educational activities provided in museums is that they are based on senses and critical and creative approaches rather than knowledge. "Education in museums is not only given through collections but also through identity, individuality, culture, experiences, thoughts, and senses" (Karadeniz, 2018:113). This coincides with the goals of today's postmodern art education approach, and museum education has become a significant part of art education. Thus, the Museum Education and Practices course has been in the visual arts teaching program curriculum since 1998. The aim of the Museum Education and Practices course is to ensure that the prospective teachers have a good grasp of "the basic concepts, histories, types, goals, functions, and necessity of museums; their relationships with culture, arts, education and society; and the ways to efficiently use museums in art education" (Beştepe, 2017:81). This course is a project class that includes theoretical subjects and various practices (Buyurgan and Mercin, 2010). In this study, the researchers decided to turn activities into a project, which will be carried out in line with the nature of the course. Hence, Jokela (2008) stated that project-based activities in art education are artistic action research. Clausen (2006) also recommended art educators carry out action research and noted that art-based projects could emphasise their values through action research (Cited by Ersoy and Avcı, 2016:126). However, Gude (2013) stressed that the project-based learning approach is not efficiently used in art education. This deficiency is another reason for turning this research into a project.

A project is defined as a series of activities with a particular purpose, carried out within a certain period and interconnected within a process (Vatansever Bayraktar, 2015:710). A final product is obtained at the end of each project. Project-based learning is a learning approach based on developing a scheme, imagining, planning, and fictionalising (Erdem, 2002:173). This art education project named 'Understanding A City' aims for prospective teachers to create artworks about their cities. Interrelated activities were performed in class, in the city museum, in public places, and on social media throughout this project. In this sense, out-of-school learning environments were also used.

In today's educational mentality, all non-class educational activities, including digital channels, are defined as out-of-school learning (Şen, 2019). In one of his studies, Çağlayan (2020) discussed out-of-school learning environments in art education and concluded that out-of-school learning environments would gain importance in visual arts education. Through out-of-school art education programs, the students may acquire various skills, such as aesthetical questioning of natural and physical environments, producing artistic ideas, etc. According to these opinions, activities that will encourage the prospective teachers to question the city visually were developed. These activities are also called visual culture practices.

The visual culture discourse suggests that art education should not only focus on artworks considered high art, but culture should also be included in art education. Duncum (2005), who stated that art education should develop a new understanding and be reconstructed, also suggested a new visual culture-based art education rather than traditional art education. In this sense, postmodern art education is defined as a well-rounded education, which includes many personal and social perspectives, such as teaching visual culture to the students based on their own life experiences, exposing and interpreting the

meanings carried by visual images, and improving visual literacy and critical thinking skills, etc. (Demirel Aksoy, 2010:13).

In this study, a museum-based art education project was carried out based on visual culture, museum education, out-of-school learning, project-based learning, etc., within the scope of the Museum Education and Practices course. This study aims to enrich the Museum Education and Practices course to ensure professional, social, and artistic acquisitions targeted in modern art education and answer the following questions

-What kind of changes did this project make in the professional development of prospective teachers?

-What kind of changes did this project make in the artistic development of prospective teachers?

-What kind of changes did this project make in urban perceptions of prospective teachers?

-What are the opinions of prospective teachers regarding the learning environment created within the scope of this project?

2. METHOD

This chapter explains the research design, study group, data collection tools, and data analysis. This study was conducted under research and publication ethics.

2.1. Research Design

Within the scope of the Museum Education and Practices course, which the researcher has been giving for seven years, an action research design was used in this study, which aimed to develop a learning environment following the goals of modern art education and to reveal the changes that this environment created for participants. Action research mainly focuses on change and development; it is a scientific research process that includes the individuals' own practices and has a significant potential for developing in-class practices. In this research approach, sometimes up-to-date information that is a substantial component of the learning process may be constructed, and the teachers may professionally empower themselves (Gürgür, 2016). Action research contributes to the professional development of both teachers and prospective teachers and provides opportunities for creating a better learning environment (Mills, 2003). The action research studies conducted by academicians or teachers as active researchers can be used for developing various applications in the field of education. Action research studies help institutions raise and educate reflective teachers by providing prospective teachers with professional experiences and opportunities for gaining sufficient learning experiences, particularly in teaching education processes (Kuzu, 2009). In this sense, the action research method is preferred as the most suitable method for the purpose of this study, which aims to empower the Museum Education and Practices course to bring professional, artistic, and social acquisitions for prospective visual arts teachers.

Action research studies can be categorised in different ways. This study goes under the 'in-class action research' category since it was performed to develop and evaluate a new learning environment within the scope of a course taught by the researcher. This research type is usually the product of an individual effort, and the instructors develop in-class applications by making deductions from the data they collect from their students (Hendricks, 2006). In this study, the researcher aimed to create a project-based learning environment that involved project-based learning (social-themed art projects) and out-of-

school learning (museum education, visual reading in public places, using social media) practices and reveal the changes this learning environment made in professional, social, and artistic developments of prospective teachers.

2.1.1. Research Process

In the first stage of this study, the researcher conducted a literature review regarding how to improve the Museum Education and Practices course that the researcher has been giving for seven years to meet the requirements of modern art education, besides the contents of the program. Since it was necessary to visit the museums and perform artworks per the course content, the researcher decided to conduct a project incorporating all of these and ensuring a thorough focus on the subject. Based on the researcher's experiences with the course and the literature on the goals of modern art education, the researcher selected the subject matter as 'the city' and decided to conduct a museum-based art education project through the action research approach.

In the second stage of this study, the timetable of the project and the sketches based on the literature on the ways the activities (action plan) should be, the researcher's experiences, and expert opinions were developed. Within this period, the researcher also selected the data collection tools and decided to use work/activity sheets to be used in in-class and non-class activities, evaluation forms, artworks created throughout the project, and focus group interviews with the prospective teachers as data sources. Since this project was prepared for developing museum visit practices within the scope of the Museum Education and Practices course, the action plan was generated based on three stages (Buyurgan and Mercin, 2010) as 'pre-museum visit', 'museum visit', and 'post-museum visit' as suggested in museum visit planning. Even though the cyclical model in action research studies provides a useful framework for planning and implementation of the research, this cyclical process is not necessarily followed and completed strictly (Cunningham, 2008). In action research, which is usually preferred for improving the quality of education and supporting professional development in academic terms, "the cyclical process is not a strategy that should definitely be used in each action research" (Norton, 2009; Cited by Öztürk, 2012:105). Therefore, a successive three-stage process was designed for this study.

Pre-museum visit: This stage was performed in the classroom, and first, the prospective teachers were asked to fill out the preliminary assessment form, which was prepared to measure the prior knowledge of the prospective teachers. The following questions were asked in this preliminary assessment form (PAF): "What does the concept of the city mean to you?", "What are the main elements that represent a city? Based on these elements, how would you describe your current city, Eskişehir?" and "Do you think it is possible to consider a city as a field of artistic creation? Could you explain why?" and it was aimed to learn more about the urban perceptions of the prospective teachers and to prepare them for the project mentally.

The pre-museum visit process involves the first two activities named 'The Representation of the City Phenomenon in Art' and the last two activities called 'Exploration of the Urban Identity'. A presentation on the works of artists who used the city as their subjects in the history of Turkish and Western Arts, named 'The City and Art', was made to the prospective teachers. First, some examples from Western Art History were given. Then the prospective teachers answered the questions on Work Sheet-1 (WS1). In this worksheet, they answered the following questions about Robert Rauschenberg's work "Estate": "What do you think the city represents in the eyes of the artist?", "Based on the urban interpretation of the artist, please compare Eskişehir with the city depicted in the painting.", "If you were to create such artwork regarding Eskişehir, which images would you use? Why?". These questions aimed to encourage prospective teachers to have an artistic glimpse of the city they currently live in and think

about the technique and style of their artworks. Following the presentation named ‘the city and art’, the students were asked to interpret the artworks that addressed the city through different artistic approaches and to answer the questions on Work Sheet-2 (WS2), which was prepared to encourage them to think within the context of the technique and style of the artworks they will create. The following questions were asked in this worksheet: “Which art period or movement do you think best represented the city? Why?”, “If you were to create an artwork representing the city, which artistic style, technique, and materials would you use? Why?”

Following the first two activities, ‘The Representation of the City Phenomenon in Art’, the third and fourth activities, ‘Exploration of the Urban Identity’, were performed. The urban identity is defined as ‘the body of characteristics that helps us perceive a city as a whole and distinguish a city from the others.’ For this purpose, the prospective teachers watched a short film named ‘Paris’ and were then asked to answer the questions in Work Sheet-3 (WS3). The following questions were asked in this worksheet: “Please define and write down five elements about the city in this short film.”, “Please express these elements with a couple of sentences when you rewatch the film.”, “Please compare Eskişehir and the city in this short film based on these elements.” These questions aimed to encourage the prospective teachers to have a more detailed view of their city and to discover the urban identity.

In the final activity before the museum visits, the students read the newspaper article ‘Understanding A City’ and were asked to fill out the final worksheet and associate their city with their own identities. Work Sheet-4 (WS4) included statements such as “Please specify and write down five characteristics/features about yourselves.”, “Please complete the following sentences based on the characteristics you mentioned above: I am Eskişehir Because Eskişehir is just like me. I am not Eskişehir because Eskişehir is unlike me. I love Eskişehir because Eskişehir is just like me. I do not like Eskişehir because Eskişehir is just like me.” With these questions, the prospective teachers were asked to associate their cities with their identities and discuss the city in an emotional context. The newspaper article had an emotional aspect of the city. Since the prospective teachers liked this article and its title, the project and the exhibition were named ‘Understanding A City’.

The prospective teachers were also given homework before the museum visits. Within the scope of this homework, the students were asked to take five photographs about Eskişehir and name these photographs, provide a brief description of what these photographs meant to them, and specify the theme in the museum that they associated their photographs with (the artworks in the museum were grouped under eight different themes).

Museum visit: The Urban Memory Museum in Eskişehir was visited. The museum includes sections that present interviews about Economy, Ethnic Culture, Cultural Heritage, Culture and Arts, Education, Sports, Genetic Heritage, and History themes, and a gallery in which the artworks from the contest named “Eskişehir in You” were exhibited. The prospective teachers were first asked to watch the interviews about the themes they associated with their photographs and then filled out Work Sheet-5 (WS5). In this worksheet, the prospective teachers were asked about their photographs’ themes, and which interviews they watched in the museum regarding these themes. They were also asked about the new things they learned about Eskişehir and how this visit affected their perceptions of Eskişehir. Finally, they were asked whether they had new images and ideas about their artworks, and they were asked about the contents of these images and ideas.

In the second stage of the museum visit, the prospective teachers visited the permanent exhibition named the “Eskişehir in You” and answered the questions in Work Sheet-6 (WS6). In this worksheet, the prospective teachers were asked about the artworks in the exhibition, their favourite artworks and

why they liked them, and the contextual and stylistic features that distinguish that specific artwork from the others. The purpose of these questions was to ensure that the prospective teachers examined the exhibition with the utmost attention and analysed the artworks. In addition, the prospective teachers were also asked about their opinions on the contributions of this exhibition to their artistic works and within the context of the teaching profession.

Following the museum visit, the prospective teachers were given another task. They were asked to post the photographs they had taken before the museum visit to the closed Facebook group, which was created specifically for this class. In addition, they were asked to comment on each other's posts and nominate their candidates for the Time Capsule game, which will be played in the next class. They were also asked to start working on their artworks and give briefings about their progress in the next class.

Post-museum visit: A Final Assessment Form (FAF) was given at the first class after the museum visit. In this form, the prospective teachers were asked what the city concept means for them now, their opinions about the effects of all activities within the context of visual arts teaching, their favourite themes and interviews during the museum visit, and their views on the impacts of their favourite themes and interviews on their artistic works. Then the Time Capsule game, which is frequently played in museum education, was played with some minor changes. In this game, seven photographs will be placed in a time capsule to talk about Eskisehir with the people living a thousand years later. The photographs will be selected among the photographs taken by the prospective teachers. Thus, each prospective teacher nominated one of their photographs and explained why they chose that photograph. Seven photographs were selected following an in-class discussion and voting to be placed within the time capsule. Finally, the drafts of the artworks of the prospective teachers were reviewed and evaluated together. In the following weeks, the artworks of the prospective teachers were completed (the prospective teachers filled out the artistic work form (AWF) about their works and expressed their opinions about the contents of their works).

The action plan was continuously assessed within the context of worksheets, assessment forms, and the researcher's experiences throughout this study. Some changes in the activities were made per the opinions of another expert in the field. Mainly because of time constraints and the excessive amount of written interpretation works, some activities determined at the draft stage were cancelled or rearranged and took their final forms. During this period, the researcher communicated with prospective teachers about their artistic works and assessed them. They continued to stay connected for the exhibition of the project after the course period was over.

The artworks created within the scope of this project were exhibited under the name "Understanding A City" in the exhibition hall within the Urban Memory Museum building. The exhibition (Photograph 1) was visited by numerous visitors, including the mayor of the city. The data were analysed and interpreted at the end of the exhibition, and the social changes that this project brought to the prospective teachers within the context of urban perception, professional changes within the context of teaching experiences, and artistic developments within the context of artworks, were evaluated.



Photograph 1: *Photographs from the exhibition*

2.2. Study Group

The activities were performed with all prospective visual arts teachers in Groups A and B in the Museum Education and Practices course. However, the researcher focused on seven prospective teachers instead of all teachers to perform in-depth research through internal sampling. Internal sampling is defined as selecting the participants or documents that will contribute best to the research rather than including all participants or documents within the research process (McMillan, 2004). The criterion sampling method was used for internal sampling in this study. This sampling method is defined as selecting the participants based on a series of predetermined criteria (Yıldırım and Şimşek, 2011). The researcher determined the criteria as participation in all activities, self-expression skills, and voluntariness, given the length of the project, and sometimes it was not possible for each student to participate in each activity.

2.3. Data Collection

The power of qualitative research is based on collecting data through many different methods rather than a single method (Mills, 2003). This approach, named ‘data triangulation’, was adopted in this research, and written-visual document analysis and interview techniques were used together. While the artworks of the prospective teachers were evaluated as visual documents, the worksheets and assessment forms used throughout the activities were analysed as written documents (the contents of the worksheets and assessment forms were explained in detail in the research process section). Opinions of an expert in art education were taken when preparing the worksheets and assessment forms, and a pilot study was performed before application regarding the understandability and practicability of the forms. Semi-structured interview questions were prepared for the focus group interview. In addition, seven open-ended questions were prepared for the interview form to discover the changes this project has made in prospective teachers’ professional and artistic developments and their urban perspectives, how the project activities enabled these changes and their opinions about the learning environment within this project. The document has taken its final form after it was reviewed by two experts in art education. Before the interviews, the participants were informed about the purpose and scope of the research, and they were asked to sign the consent form. Additional questions were also asked during the interviews in accordance with the semi-structured interview technique. Audio and video recordings were made during the interviews.

2.4. Data Analysis

Descriptive analysis is one of the most used methods for data analysis in action research (Kuzu, 2009). In this study, the data obtained from the interview and document reviews were analysed using descriptive analysis. Descriptive analysis aims to present the findings to the reader in an organised and interpreted way: "According to this approach, the data are summarised and interpreted according to the predetermined themes" (Yıldırım and Şimşek, 2011:224). In the descriptive analysis method, direct quotations regarding the themes are also provided. This increases the study's validity, and descriptive analysis was selected as the data analysis method because it ensures more precise explanations of the opinions of the prospective teachers and the project's process and its effects. A framework was formed based on the research questions for descriptive analysis, and the titles and themes related to these titles were determined within the context of this framework. The data obtained were organised and interpreted within the context of these themes.

2.5. Validity and Reliability

Strategies such as persuasiveness, transferability, consistency, confirmability, etc., are used in qualitative studies to ensure validity and reliability (Yıldırım and Şimşek, 2011). This study ensured persuasiveness by collecting research data in different periods through different data collection tools. In addition, all activities within the action plan and worksheets and assessment forms related to these activities were evaluated by another expert in the field and rearranged when necessary. In accordance with the transferability strategies, the information regarding the research process and the learning environment were clearly explained in detail. As for consistency, the data obtained from different data collection tools and the coding processes were recorded. In the data analysis process, the video recordings were first transferred into the electronic environment, and then these video files were set down into the interview inventory form. The researcher rewatched the video recordings in order to verify the reliability of the interview inventory form. In the data analysis process, the data obtained from the interviews and document reviews were coded by another expert in the field, and the encodings were compared. During these comparisons, necessary arrangements were made, and a consensus was reached. The data obtained from different data collection tools were presented together to answer the research questions, and direct quotations from the participants' opinions were frequently used to increase the research's validity.

3. FINDINGS

The research findings were gathered under four titles to answer the research questions. These titles are shown in Figure 1.

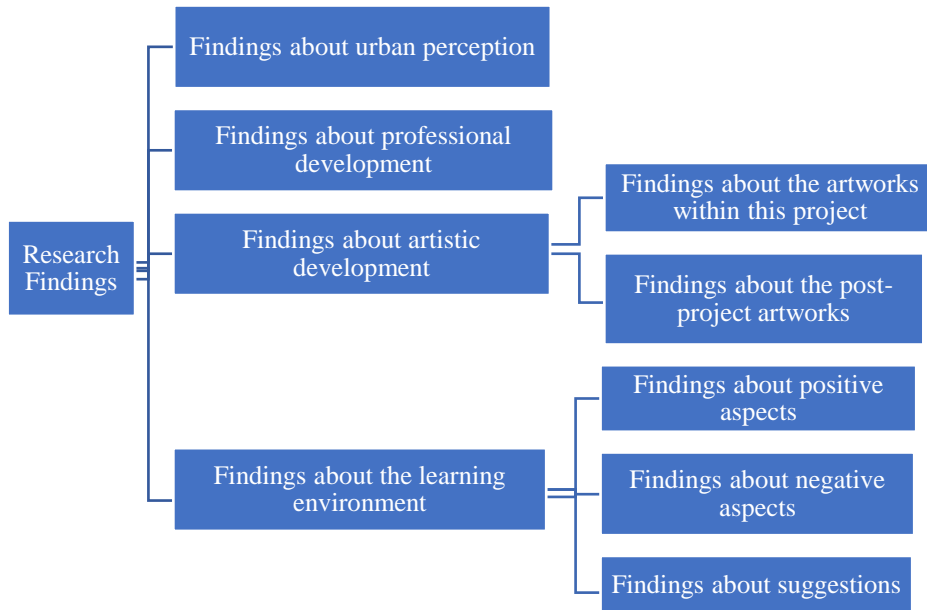


Figure 1: *Research Findings*

3.1. Findings about Professional Development

One of the most significant benefits of action research studies, which aim to improve the courses offered in Faculties of Education, is that they contribute to the professional development of prospective teachers (Kuzu, 2009; Öztürk, 2012). In this study, the prospective teachers experienced the activities performed to improve the Museum Education and Practices course both as students and prospective teachers. Figure 2 shows the findings regarding the changes in the professional development of prospective teachers throughout this project.



Figure 2: *Finding about Professional Development*

As seen in Figure 2, when the findings about professional development were analysed, it was observed that many sub-themes were found. Among these, experiencing out-of-school education and learning/experiencing the museum visit processes were the most prominent themes, and PT6 gave the following statements: “The most significant benefit of this project in terms of teaching is the experience. I found that this kind of project/visit may also be conducted with the students. I also found that out-of-school education and learning through seeing and experiencing may be more helpful for the students” (PT6, WS6), “I learned that the students could learn through experiencing and interacting in the museum” (PT6, FAF). PT4 gave similar statements about gaining awareness about the importance of museums for education: “the students learn better in museums rather than in their classes. I remember this when I become a teacher” (PT4, FAF).

PT2 gave the following statements about the contributions of taking photographs within the scope of a museum-based art education project (within the context of experiencing/discovering the benefits of the art project): “I think the photo-shooting activity revealed my investigative and observing skills because while I was walking around the city to take photographs... I found that the people actually created a new culture, and I did this through my observations... I had to discover the effects of the culture of that period on architecture... For example, if this helps me like this, why wouldn't it help my students?” (PT2, interview).

PT5 stated that the museum visits and the activities had significant contributions within the context of getting activity ideas for students and gave the following statements: “Now I believe I will think out of the box, and make my students perform different kinds of works” (PT5, WS6). Likewise, PT7 stated in the focus interview that the worksheets they answered during the museum visit were very useful in gathering their thoughts and could be used in teaching. Similarly, some prospective teachers stated that they understood the importance of museums for education and discovered the benefits of using museum education worksheets.

3.2. Findings about Artistic Development

The findings about the changes this project made to the artistic development of the prospective teachers were discussed under two different titles ‘its effects on artworks within this project’ and ‘its effects on the post-project artworks’, and they are given in Figure 3.

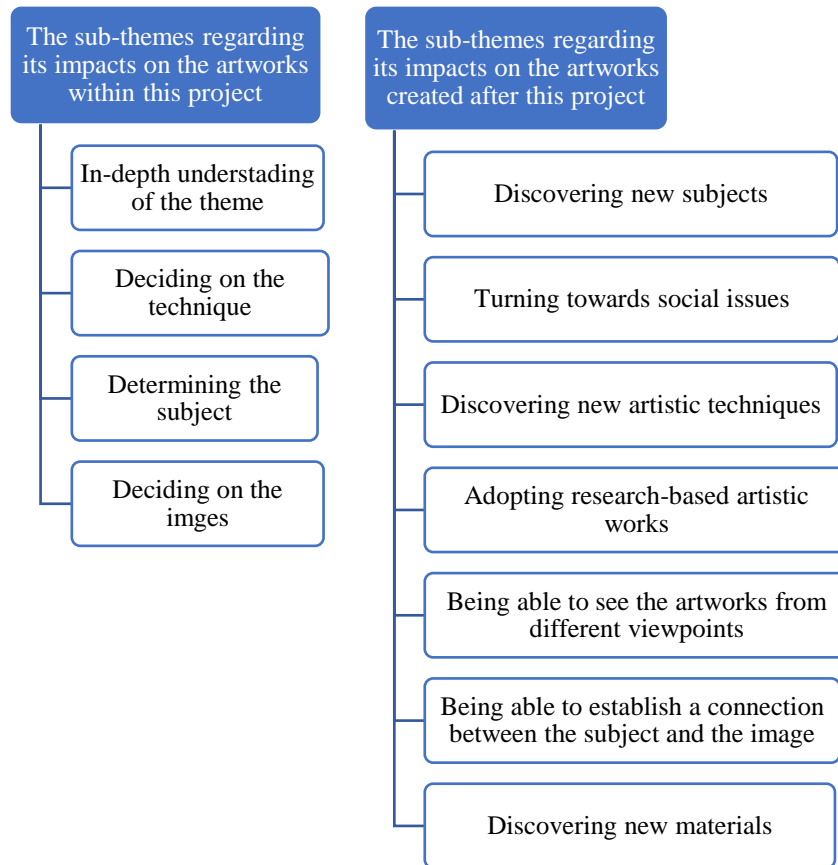


Figure 3: Findings about the Artistic Development

When the document analysis and interview data were analysed to reveal the effects of this project on the artworks created by the prospective teachers, the following codes were found: an in-depth understanding of the theme they will use, deciding on the technique of the artwork, and determining the main subject of their works and the images they will use in their works. For example, PT5 decided to use the mother goddess as their main subject based on the interviews they watched at the museum. After completing their work (Photograph 2), PT5 wrote the following statements on the artwork form: “I based my urban-themed work on the image of the woman. I represented Eskişehir, home to Kybele’s temple, with this artwork. I combined the Kybele statues of the past with today’s strong woman figure and referred to the fact that a matriarchal society still lives on today. I wanted to represent the productive community of Eskişehir with the Kybele statue that symbolises fertility and productivity. I tried to provide unity by using the patterns of Yazılıkaya Monument located in Han district of Eskişehir” (PT5, AWF).



Figure 2: PT5, "Today's Kybele"



Figure 3: PT7, "Under a Single Roof"

Similarly, PT7 stated that they were inspired by the artwork "222 Things" they saw at the exhibition in the museum. Based on the idea behind that artwork, they designed a work representing the fact that the city has different meanings for each person. In addition, they gave the following statements about the museum visit's contributions to developing an in-depth understanding of the main theme of the artwork: "I really liked the exhibited artworks and listening to the people who were acquainted with, experienced, and knew Eskişehir in person (talking about the videos of interviews in the museum), and in a sense, sharing their experiences and understanding them within the context of this city, and I think it was a very helpful visit. The most significant contribution of this project is that I got to represent a city that I know and am familiar with, rather than addressing a city that I don't even know" (PT7, WS6). PT7 also stated that the photo shooting activity also helped them, and they created their artwork by arranging the street sign photographs they took through graphic design programs (Photograph 3).

PT1 emphasised the contributions of the exhibition within the context of in-depth consideration of the theme for their artwork (Photograph 4) (PT1, WS6). PT1 also stated on the final assessment form which they answered after visiting the museum that they were inspired by the interviews about the Ethnic Culture and decided to create an artwork based on the fact that the people who migrated to Eskişehir from various places brought different viewpoints and enriched the culture. PT2 gave the following statements about the reflections of the activity that involved the analysis of Robert Rauschenberg's work on their artwork (Photograph 5): "Rauschenberg's work helped me understand some aspects...since I believe he made several references in his work, I also made some references in my artwork" (PT2, interview).



Photograph 4: PT1, "It is Our Turn"

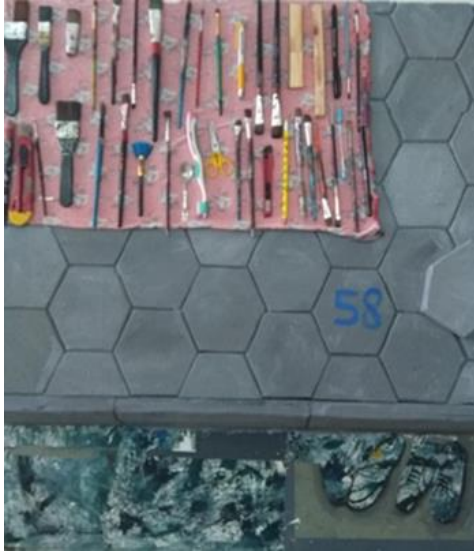
Photograph 5: PT2, "Eskişehir
Through the Eyes of a Student"

Photograph 6: PT3, Petrifaction

PT3 stated in the final assessment form that they answered following the museum visit that they raised awareness that the disappearing historical texture of the city should be protected and decided to create an artwork (Photograph 6) on urbanisation and forgotten values. Furthermore, in the interview, they stated that the artworks in the exhibition also inspired them when determining the images. Similarly, PT2 gave the following statements about how the videos in the museum affected their decision-making process about the images: "...when I was watching an interview about the genetic heritage, I learned that there are as many bird species in Eskişehir as half of the number of bird species in Europe and the birds in my artwork symbolise this information" (PT2, AWF).

PT2 also stated in the interview that they designed their banner based on the topographic miniatures of Matrakçı Nasuh that they saw in the presentation named "The City and Art", and they plan to use miniatures in their banner, etc., design works. In this sense, it was observed that this project contributed to the prospective teachers within the context of discovering new artistic techniques that they could use in their future works.

The project also contributed to the students within the context of using/discovering different materials. PT3 stated that they tried to use plaster and wire together for the first time and plan to do similar artworks in the future. PT6 stated how they grew an interest in photography after the photo shooting activity: "After I took photos...I continued to take photographs and think about what kind of photographs I could take about the city... I did not usually do that. After this class, I began to take photographs of almost everything" (PT6, interview). PT6 also stated that participating in activities first and then creating artworks ensure more conscious artistic production. Regarding the contributions of this project to their artwork (Photograph 7), PT6 said, "another benefit was that I began to use different materials for my artworks" (PT6, AWF) and stated that the project helped them discover different materials. Regarding the contributions of this project to artistic development, PT1 stated in the interview that this theme-focused, disciplined, and step-by-step work made them gain experience. They also stated that this project raised awareness regarding social issues for their future art projects.



Photograph 7: ÖA6, "Struggle to Survive among the Buildings"



Photograph 8: ÖA4, "Traces"

PT4 stated that they were influenced by the work of Burhan Doğançay, which was included in the presentation named 'The City and Art' that the prospective teachers watched in the class before visiting the museum. They created a piece from torn photographs based on his artwork. They used five photographs they took within the scope of this course and other photographs about Eskişehir's past that they saw at the museum. PT4 stated that they would continue to use this technique that they developed within this art project in the future. After completing their artwork (Photograph 8), PT4 wrote: "Eskişehir has always been a city that rejuvenates and improves itself over the years. I included old photographs of Eskişehir in the background because the traces of the city's past are still present; I used the new photographs in the foreground because Eskişehir keeps developing and renewing itself. The corners of the new photographs hang down because I wanted to reflect that you can find traces of the historical and cultural structure of the city as you go deeper and deeper, just like in archaeological digs" (PT4, AWF).

3.3. Findings about the Urban Perception

Interviews and written document analysis were conducted to reveal the changes this museum-based art education project named 'Understanding A City' has made in the urban perception of the prospective teachers, and the obtained data are given in Figure 4.



Figure 4: Findings about the Urban Perception

As seen in Figure 4, it was found that the museum-based art project improved the urban awareness of the prospective teachers. PT5 gave the following statements about the increased urban awareness: “Seeing different ideas about the city enriched my perception... It gave us different points of view regarding the city, and it also made us realise different and unknown characteristics of the city” (PT5, AWF). Exploring the urban identity appears as another code in this study. In the interview, PT2 said, “I realised that the people have no idea about the identities of the cities they live in... I was born and raised in Adana. I had no idea about the urban identity of Adana until I came here... The article, for example, had a great impact... After I read that article, I learned how I should change my viewpoint about the city”, and stated that they could discover the identities of the cities with the influence of the newspaper article named *Understanding A City*. PT3 gave the following statements about better understanding the city concept and developing an urban awareness: “Now I have a different viewpoint on the objects regarding the city. I understood that the city concept is not only a name, but it also exists with its culture and texture... I think the city’s historical texture is slowly disappearing, and... we need to protect these values” (PT3, FAF). PT5 gave the following statements about how they wanted to adapt the new information they obtained (exploring the urban culture) regarding the history and culture of the city throughout the museum visit process to their artwork: “...this region was deeply committed to the culture of the mother goddess. Women still both work and run the household in small villages. I plan to create an artwork about the mother goddess culture” (PT5, WS5). Regarding the same museum visit, PT6 said, “I learned a lot of things that I did not know before. As I got to know Eskişehir better, I began to feel more connected with the city. I feel like now we are closer with Eskişehir” (PT6, WS5), and stated that their urban sense of belonging has increased as a result of the new information that they obtained. Another prospective teacher emphasised the museum visit process and gave the following statements: I liked the Ethnic Culture section (at the museum) the most. I was impressed that many people from different cultures live together peacefully and continue to live their cultures. I plan to address this multiculturalism and cultural integrity” (PT4, FAF).

The artworks of the prospective teachers (visual documents) were also analysed to reveal the changes in their urban perceptions. The technical data about the artworks and the findings obtained at the end of the analyses are given in Table 1.

Table 1: *Technical Data and Findings about the Artworks*

Name of the Artwork	Technique/style	Material/equipment	Theme	Sub-Theme	Code
<i>It is Our Turn</i>	Illustration, digital drawing	Wacom Intus A5, Adobe Photoshop CC 2018	Urban culture	Urban history and cultural heritage	Historical buildings and places in the city Historical figures of the city
			Urban identity	Promotional and tourism activities for the city	Tourist attractions of the city The tram, passengers
<i>Eskişehir through the Eyes of A Student</i>	Poster work printed on photoblock /foam core	İllustrator CC 2015 (Digital Design)	Urban identity	College town	University's logo Line of students
				Promotional and tourism activities for the city	Tourist attractions / Symbolic structures of the city The tram
				Natural beauty and fauna of the city	Porsuk River The trees Stray animals
<i>Petrification</i>	Sculpture	Wire and plaster	Urban life	Changing life	Tree
			Urban aesthetics	Rapid urbanization	Buildings
<i>Traces</i>	Printing and collage on canvas	Adobe Photoshop and photograph	Urban life	Changing life	Old black-white photographs, and new colour photographs of the city
<i>Today's Kybele</i>	Mix techniques on canvas	Oil paint, acrylic	Urban culture	Urban history matriarchy Productivity	The mother goddess figure Yazılıkaya patterns Strong woman image
<i>Struggle to Survive among the Buildings</i>	Mix techniques on hardboard (assemblage)	Fabric, brush, styrofoam, cardboard, acrylic, oil paint	Urban aesthetics	Rapid urbanization	Pavement stone
			Urban life	Difficulties of urban life Struggle to survive	Old shoes Second hand goods
<i>Under a Single Roof</i>	Digital photography arrangement	Adobe Photoshop ve Illustrator, photograph	Urban life	True live experiences	Street signs Walls of the buildings

As seen in Table 1, when the contents of the prospective teachers' artworks were analysed, urban culture, urban identity, urban life, and urban aesthetics themes were found. For example, PT1 made a reference to the urban culture by describing historical buildings and places of the city, such as Kurşunlu Islamic Social Complex, Midas Monument, Odunpazarı Houses, etc., and significant figures, such as Yunus Emre, Nasreddin Hodja, etc. they emphasised the promotion and tourism activities of the city by using tourist attractions, such as the Fairy Tale Castle, and the symbols of the city, such as the tram. Similarly, PT2 also used symbolic landmarks of the city, such as Kurşunlu Islamic Social Complex, Odunpazarı Houses, the Fairy Tale Castle (Sazova), Porsuk River, and the tram. In addition, PT2 also used the university's logo, the line of students waiting in front of the ATM, and the stray animals to emphasise the fact that Eskişehir is a college town and gave the following statements: "...for me, if it were not for Anadolu University, Eskişehir would have been a small and reserved town. Anadolu University both protected the history of Eskişehir and contributed to the development of arts... with the influx of students from various other cities, Eskişehir became popular throughout the country with its culture and history. For me, long lines in front of the ATMs are one of the most significant signs showing that the city is a college town. The level of education increased with the increasing number of students, and this also raised people's awareness regarding animal rights, and the number of our furry friends, which I also included in my artwork, has increased throughout the city...I used plenty of trees in my artwork because I think, unlike other cities, Eskişehir gives importance to nature. I used Sazova, Caricature House, Porsuk River, and the tram in my artwork because I think they represent the visual identities of Eskişehir" (PT2, AWF).

As it can be seen in PT2's statements, the natural beauties and fauna of the city are associated with the urban identity of Eskişehir. The artworks also emphasised the images of touristic and symbolic structures and promotional and tourism activities. This sub-theme is interpreted as the urban identity theme. In their artwork, PT2 associated the college town sub-theme with the urban identity. Kurşunlu Islamic Social Complex and historical Odunpazarı Houses were associated with the urban culture within the context of historical urban architecture and cultural heritage sub-theme. PT5 used the mother goddess of the ancient civilisations in this region and the Midas Monument (Yazılıkaya) and emphasised the city's history, thus, the urban culture. In addition, PT5 created a powerful woman image based on the mother goddess image and stated that this image still prevails in this city. They established a connection between the mother goddess' symbolisation of fertility and the city's productivity. In this study, these images and explanations were associated with matriarchy and fertility sub-themes and referred to as the urban culture theme.

Another significant theme in the artworks of the prospective teachers is urban life. In their work that they associated with urban life, PT4 emphasised the lifestyle that has rapidly changed with urbanisation: "I included old photographs of Eskişehir in the background because the traces of the city's past are still present; I used the new photographs in the foreground because Eskişehir keeps developing and renewing itself. The corners of the new photographs hang down because I wanted to reflect that you can find traces of the historical and cultural structure of the city as you go deeper and deeper, just like in archaeological digs" (PT4, AWF). Similarly, PT3 created a sculpture in which plaster buildings rose from the wire trees and gave the following statements about how they emphasised the changing lifestyles: "I wanted to show the disappearance of the warm atmosphere of living and how this was replaced with cold stone buildings" (PT3, AWF). As it can be understood from this statement, PT3 also questioned urban aesthetics by emphasising rapid urbanisation and changing urban texture. Regarding their artwork that included a concrete pavement, PT6 said: "First, I wanted to stress the problem of anomalous urbanisation and its negative impacts on individuals, which I regard as a common issue in Eskişehir and

all other cities...Now, people living in crowded cities try different things to find peace; they try to find happiness in concrete jungles” (PT6, AWF), and used urban life and questioning the urban aesthetics themes together as PT3 did. In addition, PT6 used images, such as old shoes and second-hand goods, that they saw in the flea market in their work, and it was associated with urban life within the context of the difficulties of urban life and struggling to survive sub-themes. PT7 used street signs in their work and depicted urban life within the context of the life experience’s sub-theme. PT7 said: “Each person living in this city has different memories and experiences in these streets...The streets are not only names, but they also continuously witness people’s lives and be home to them. People will see different things when they look at these street signs. Each person will see their own streets, local grocery stores, walls, their own lives, etc.” (PT7, AWF).

As a result of the activities performed within the scope of this project, the prospective teachers reflected their opinions about their urban perceptions in their artworks. When the contents of the artworks of the prospective teachers were analysed in general, it was found that they used images and subjects, such as urban culture, urban life, urban aesthetics, and urban identity, and that they questioned and scrutinised these matters in this sense. These are all visual statements that indicate that the project improved the urban perceptions of the prospective students.

3.4. Findings about the Learning Environment

The prospective teachers were asked about their opinions on the learning environment they experienced throughout this project. The findings were divided into three groups: the ‘positive aspects’, ‘negative aspects’, and ‘suggestions’, and given in Figure 5.

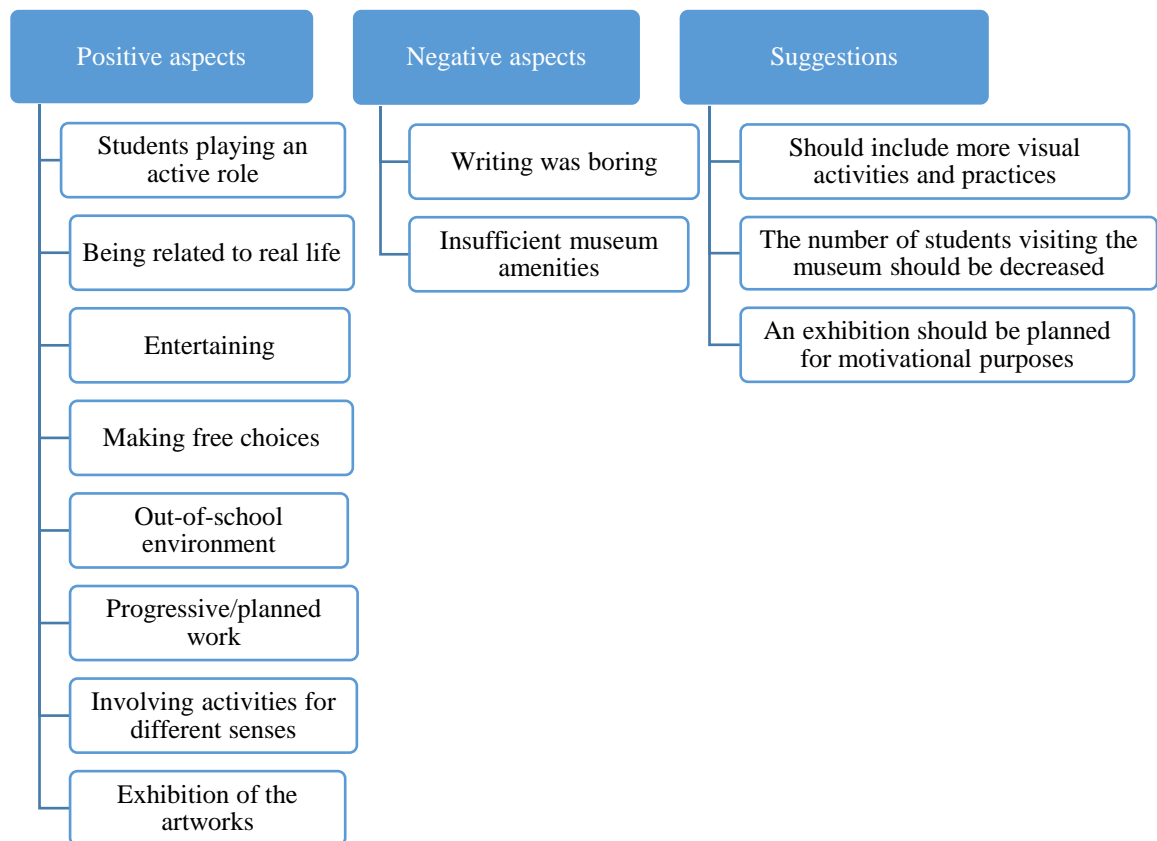


Figure 5: Findings about the learning environment

The prospective teachers gave positive feedback about the fact that they were active in the learning environment they experienced throughout this project, that the activities were relevant to real life, that they were fun, and included verbal, written, visual, and audio activities addressing different senses. They also gave positive feedback that they were free to choose the techniques, materials, etc. for their artworks, that the activities were planned throughout the project, and that the resulting artworks were exhibited in the museum. In the interview, PT1 stated that they had a different experience performing a work that had various theme-based stages. PT2 said: I think we were not only physically but also mentally active. I mean, we thought of and interpreted something throughout this activity” (PT2, interview) and stated that this entire process kept them active in every sense.

The prospective teachers stressed that they liked to perform an out-of-school project that involved activities addressing different senses. PT7 gave the following statements about this in the interview: “We had all sorts of sources; verbal, written, visual, audio, etc. So, we took what we could from those sources and created our works...since there were all sorts of sources, I think this has been a fruitful experience for all of us” (PT7, interview).

When the prospective teachers were asked about the negative aspects of this project, some of them stated that filling out the worksheet took so much time and sometimes became boring and exhausting. Regarding the difficulties of writing, PT1 said: “I cannot say it was completely negative and useless, but sometimes it baffled us partly because of our mood or something; but sure, it was helpful for us. My friends also said that we remember everything when we see something and take notes of it” (PT1, interview). Some prospective teachers stated that the worksheets helped gather their thoughts and remind them of the essential things, but sometimes they felt like filling out the worksheets was boring. They also gave negative feedback about the limited number of earphones and uncomfortable seating in the museum. Therefore, they suggested that the groups visiting the exhibitions should include fewer participants, and more visual activities and practices should be included within the project rather than other activities based on writing. They also stated that knowing there would be an exhibition at the end of the project increased their motivation, and there should definitely be an exhibition.

4. DISCUSSION and CONCLUSION

The postmodernist view that shapes today’s art education encourages art education to go beyond traditional applications. Especially the issues related to everyday life, interpreting the sociocultural context of the society, criticism, and associating social issues with artistic works began to gain more importance in art education. In the education of visual arts teaching, it is expected to perform applications in line with the goals of modern art education; however, visual arts education has both scientific and artistic aspects, making it difficult to achieve these goals. The fact that theoretical and art studio classes, particularly in undergraduate programs, are conducted independently from each other makes it difficult to combine theory and practice. The Museum Education and Practices course within the curriculum is a class that also encompasses out-of-school learning, in which theory and practice are put together. However, when the contents of this course were analysed, it was observed that it is based on museology, teaching historical and conceptual knowledge about museum education, and independent museum education practices. There are not sufficient studies on this course, and it is stressed that there should be more studies on this matter (Bakan, 2003; Çelebi, 2012; Bolat Aydoğan, 2017). Even though there are only a few studies that include examples of practices within the scope of this course (Mamur, 2015; Bolat Aydoğan, 2017; Tuna, 2018), in some studies, this course was defined as “an education environment with unclear applications and no resources” (Bakan, 2003:105). In this sense, the Museum Education and Practices course becomes a significant part of art education as a course that should be developed and

enriched. This study aims to develop a learning environment within the Museum Education and Practices course in accordance with the goals of modern art education, and a museum-based art education project was conducted through the action research approach.

In this study, the researcher first sought answers to the following question: How did this project change the urban perceptions of the prospective teachers? Urban perception is defined as “the collection of opinions of the residents of a city that involve their knowledge, feelings, and experiences about that city” (Taşçı, 2014:95). When the prospective teachers’ answers to the questions in the worksheets and interviews and their artworks were analysed, it was found that their urban awareness has increased. Urban awareness involves factors such as ‘being able to see the opportunities, inadequacies, and changes and being well-informed about the history and culture of the city’ (Erdem, 2016:275-276). The answers of the prospective teachers on the worksheets, their statements in the interviews, and the images and narrations in their artworks indicate that they are now better informed about the history and culture of the city in which they go to college, and they realised and questioned the transformation of the city. According to the statements of the prospective teachers, particularly the museum education activities in the urban museum and the photo shooting activity in different places of the city raised their urban awareness.

Another finding showing the changes in their urban perceptions was the discovery of urban identity. The urban identity is defined as “the body of physical elements that helps us perceive a city as a whole and distinguish a city from the others” (Cited from Aydoğan, 2002 by Taşçı, 2014:98). The fact that the prospective teachers used prominent images about Eskişehir that distinguish it from the other cities indicate that they reflected the urban identity into their artworks. The images they used in their artworks and their worksheet answers also indicate that they learned new things about the urban culture. It was also observed that the prospective teachers realised the historical and cultural assets of the city by using images regarding the urban culture. Some stated that they began to feel an urban sense of belonging after this project. All of these indicate the development of urban awareness.

According to the Urbanization Council’s 2009 Urban Awareness, Education, and Culture Commission Report, one of the approaches for the purpose of developing and transferring the urban sense of belonging of the residents of a city is defined as ‘realising the historical and cultural assets of a city’ (Boynikoğlu, 2016:593). This project encompasses out-of-school learning environments, such as museums, public places, etc., and this has a significant impact on prospective teachers’ realisation of the city’s historical and cultural assets. This project used museums, public places, and social media as out-of-school learning environments. The prospective teachers walked around the streets, historical places, and structures of the city, took photographs, posted these photographs on social media, and commented on each other’s posts. In addition, the prospective teachers watched interviews at the museum regarding the history and culture of the city and visited the exhibition that included artworks about the city. The museum visit following the field trips increased their urban awareness levels.

In this project named ‘Understanding A City’, the prospective teachers researched Eskişehir within cognitive and visual contexts, discovered the urban identity through visual readings, and developed urban awareness. Similarly, in their study on urban sustainability and collective memory within the context of visual culture, Mamur, Sarıbaş, and Dilli (2019) stressed that the prospective teachers developed an urban awareness and became more conscious about protecting the historical and natural assets of the city. In another study, Dilli, Mamur, and Sarıbaş (2017) focused on raising the prospective visual arts teachers’ awareness of the city and urban identity through a project-based learning method. In that study, the prospective teachers turned towards human-environment-city-oriented thinking. It was found that this

project-based learning approach helped the prospective teachers get motivated, and they noticed the urban identity and discovered the changes that occurred over time. In this sense, it may be suggested that implementing the project-based and out-of-school learning approaches by structuring them on the visual culture basis in the Museum Education and Practices course, which is considered the most suitable course in art education, will be effective for prospective teachers in terms of ensuring targeted social development. In fact, in his study on the use of visual culture theory in the Museum Education and Practices course, Mamur (2015) found that visual culture-based museum education practices raised awareness of the prospective teachers regarding artistic, technological, and social changes and helped them discover new ideas and values and experience the museum as a place for art education. Therefore, he expressed “the need for activities having a critical approach, in which the interaction between studio-based and art education-based courses in art teaching education is thoroughly examined, and for studies that reveal the reflections of these activities” (Mamur, 2015:49).

Efland (2005:40) also stated that visual culture studies increase the critical awareness capacities of the students. In this sense, the visual culture studies in art education agree with the goals of critical pedagogy. Critical pedagogy is one of the fundamental approaches on which postmodern art education is based. One of the primary purposes of critical pedagogy is to provide suitable conditions that offer the knowledge, skills, and questioning culture necessary for developing the social awareness of the students and discussion and dialogue environments in which social issues are also included within the education process (Giroux, 2008, 20). Similar to the critical pedagogical approach, education is a crucial mediator for social transformation in the social reconstructivist approach. In this sense, social reconstruction is one of the ground theories of modern art education, and its equivalent in art education is criticising society through the arts, drawing attention to social issues through criticism, and offering solutions (Mamur, 2019:156). Throughout this project, it was observed that the prospective teachers had a critical approach to the city, and their urban awareness increased. In addition, the prospective teachers drew attention to such problems as uncontrolled urbanisation and struggling to survive in their artworks, representing their critical approach. Critical approaches in art education, based on real-life experiences, are also defined as ‘critical place-based art education models’ (Graham, 2007). In some studies, it was found that the place-based art education practices in teaching education had a positive impact not only on the students’ artistic development but also their personal and professional development (Best, MacGregor, Price, 2017; Sesigür, 2019). In Sesigür’s (2019) study, which was conducted with prospective visual arts teachers, it was found that the place-based art education activities contributed to the development of place consciousness, and this had a positive impact on artistic production of the prospective teachers. It was also found that these activities improved the critical thinking skills of the prospective teachers, and the experiences they gained throughout this process contributed to their professional development. Similarly, place-based learning practices implemented in South Australia University within the context of design and technology education were found to contribute to the artistic, personal, and professional development of the prospective teachers (Best, MacGregor, and Price, 2017). Çakmak (2018), who conducted a place-based education project within the context of Social Sciences class, reported that place-based education approach was helpful for students to become more environmentally-conscious, notice the problems around them, and have a better understanding of the history, culture, etc. of the place they live in. In other words, place-based education provides opportunities for the teachers and students in terms of learning from the real life, appreciating and understanding the localities, and enhancing their senses of community (Pasiechnyk, 2018). In this sense, the learning environment developed within the scope of this research serves the purposes of visual

culture, critical pedagogy, social reconstructionism, and place-based art education approaches, which are the bases of modern art education.

The second research question was about the changes the prospective teachers experienced in their professional development after this project. Action research studies in the field of education increase the quality of education and also support professional development. This project was conducted via an action research approach within the scope of the Museum Education and Practices course, and it was found that this project made a significant contribution to the professional development of prospective teachers in terms of understanding the importance of museums for education, discovering the benefits of museum worksheets, and experiencing the museum visit process. This result is significant in terms of further development of the Museum Education and Practices course, which aims to teach how to give art education in museums. Pirdal (2011) found that the instructors in Turkey have positive opinions on the use of museums in art education. However, the percentage of using museums for art education is far below the average. One of the reasons for this is the lack of knowledge about efficient museum visits and necessary museum education materials. The prospective teachers' real-life experiences in the museum as an educational environment are believed to contribute significantly.

This research also sought answers to the following question: What changes did this project make in the artistic development of prospective teachers? The first change observed in the artistic development of the prospective teachers was that they discovered different subjects and turned towards social issues. This shows that the prospective teachers not only focus on aesthetics in accordance with the postmodern art education approach but also on idea-oriented works. Herrmann (2005: 46) also suggested creating a learning environment in which the students would understand that art is not only about the creative use and transformation of various materials but also about the transformation and reconstruction of ideas. The prospective teachers also discovered new artistic techniques and materials. Unlike other approaches in various art studio classes, the researcher did not restrain the prospective teachers with traditional materials and techniques, allocated plenty of time for research before the artistic production phase in line with the fundamentals of project-based learning, and made preparations for encouraging the students to have a different perspective on the city via 'The Representation of the City Phenomenon in Art' 'Exploration of the Urban Identity' activities, and made the students observe different techniques and materials at the exhibition in the museum, and these had a significant impact on these results. The prospective teachers examined how other artists see and interpret the city visually and created their artworks after the visual reading process they experienced during the photo shooting session. The project also gave prospective teachers insight into conducting research-based preliminary works for their future artworks. For example, some prospective teachers stated that they found it helpful to do in-depth research about any subject before creating an artwork.

Finally, the prospective teachers' opinions about this project's learning environment were evaluated. The prospective students said they liked to take an active part and be able to make free choices throughout the project. They also liked to perform activities that involved out-of-school environments rather than a course based on traditional lecturing in the classroom. According to the constructivist education approach, instead of traditionally lecturing the students, the teachers create a learning environment in which the students can take active roles through social interaction (Yurdakul, 2005). In this sense, the learning environment created for this study parallels the constructivist approach in many ways.

Modern art education aims for students who can criticise the present age, world, and culture. In order to achieve these goals, the students should have such learning environments that provide

opportunities for this criticism. Furthermore, these learning environments should provide opportunities, particularly for individuals to find their own meanings. Turning this research into an art education project allowed for creating this kind of learning environment. In another study, where Majors and Govers (2014) discussed the contributions of project-based learning in art education to the learning environment, they found that it contributed to the learning environment in various ways, such as combining theory and practice, and free and independent student activities, and that the students became competent in areas, such as gaining experience during projects and being able to carry out a project (Cited by Dilli, Mamur, and Saribaş, 2017). As in all project-based learning approaches, this study adopted a student-centred approach. The students were allowed to freely design their own works based on the information they obtained throughout this process.

The positive effects of project-based applications in art education are also found in other studies. For example, Kalyoncu (2009) conducted a study about the city based on project-based learning in visual arts. In this study conducted with 8th-grade students, the effects of a project-based learning method applied to visual arts class on students' academic success, continuance, and application skills were measured, and the students' opinions were asked about the process. At the end of this study, it was found that the students became more successful through the project-based learning method, and this method was suggested for visual arts classes.

Amil Tülüce (2016) studied the effects of the project-based learning method on academic success and attitudes of prospective visual arts teachers and found that the project-based learning method increased the academic success of the prospective teachers. He also suggested this method be used more frequently in activities to be performed in undergraduate visual arts teaching programs. The researcher also found that there are many studies on project-based learning in areas such as Science, Social Sciences, Mathematics, and Primary School Teaching; however, there are only a few studies in the field of visual arts education in Turkey, and these studies mostly conducted with primary and secondary school students. This shows that the museum-based art education project has contributed to the literature.

The prospective teachers also gave some negative feedback about the learning environment developed in this study. The students gave negative feedback for poor museum conditions and writing and taking notes on worksheets during activities. On the other hand, it is observed that positive feedback was given for writing activities in art education classes in other countries. For example, in a study by Mamur (2014) conducted in the United States, he stated that the students became more active in the class when they expressed their opinions in writing. Writing activities are even considered necessary for the students to explain their opinions by presenting evidence, to present different and multiple viewpoints, or to think empathically. Based on the results of the creative writing activity performed with prospective teachers within the scope of the Museum Education and Practices course, Tuna (2018) suggested that creative writing activities should be included within the museum education practices. However, some students recommended having more visual activities and practices than writing activities. Similarly, Bolat's (2021) action research in the field of art education found that some prospective teachers, who do not like writing, gave negative feedback regarding the class time allocated for this activity, and they suggested having more activities based on visual-audio materials, such as videos. In this sense, it may be concluded that writing activities are necessary for these projects, but the time spent on these activities should be minimised. The prospective teachers also suggested that the museum visits should be made in smaller groups because of inadequate museum amenities. Even though the Urban Memory Museum in Eskişehir is home to many valuable artworks, it has a small area and limited earphones, seating, etc., amenities. Therefore, visiting the museum in smaller groups of students seems reasonable. Finally, the

prospective teachers suggested that the artworks created within the scope of these sorts of projects should be exhibited. This suggestion should be considered at each level of art education since it is an excellent source of motivation for students.

When an overall evaluation of this study was made, it was found that the museum-based art education project conducted via the action research method within the scope of the Museum Education and Practices course had a positive impact on the social, professional, and artistic development of the prospective art teachers. Throughout this project named 'Understanding A City', the prospective students conducted individual research studies in which they actively participated, improving their urban awareness and visually and cognitively questioning the city. They also experienced modern education approaches, such as out-of-school and project-based learning on a professional level, and they successfully reflected the results of their research into their artworks. Based on the results of this study, it is suggested that the museum education in the Museum Education and Practices course should be offered based on current learning approaches, such as project-based learning and out-of-school learning, or even in a learning environment in which all these approaches are combined. While the artworks created within the scope of this course were taken beyond sketches drawn in the museum and turned into projects that also include multidimensional learning and research processes increasing the efficiency of the course, it will also positively impact the professional and artistic development of the prospective teachers. In terms of achieving the goals of modern art education, it is crucial to encourage prospective art educators to create artworks about the society, environment, and culture of their cities based on visual culture, critical pedagogy, and social reconstruction approaches, and provide them with examples regarding what kind of things they can perform in their own careers regarding these matters. In this sense, this study is expected to contribute to the art educators of today and the future.

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