



Metaphorical Perspectives of Art Educators and Students on the Concept of Art Studio in Distance Education

Uzaktan Eğitimde Sanat Atölyesi Kavramına İlişkin Sanat Eğitimcisi ve Öğrencilerin Metaforik Bakış Açıları

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ABSTRACT: As old as the history of humanity, art has been practiced in various places throughout the ages. The concept of art studio, which is generally associated with artistic activities, is also associated with many craft branches. Woodworking and carpentry, blacksmithing, pottery, carpet making, etc. professions are also practiced in studios. Art educators and students using art studios in education have had to leave these spaces during the Coronavirus (Covid-19) pandemic. The transition to distance education after the pandemic has left the art studios empty. This abandonment undoubtedly caused transformations in their perceptions. The main subject of this research is the metaphors produced about the concept of art workshop in distance education. This research aims to reveal the metaphorical perspectives of higher education art educators and students about the concept of 'art studio' in distance education. Metaphor analysis, one of the qualitative research methods, was used in conducting this research. It is seen that art educators and students created a total of 27 types of metaphors under seven categories for the concept of art studio. The metaphors that the participants stated the most were listed as house, life, kitchen, factory, and pal. It can be suggested that similar studies can be conducted with younger age groups of students studying at different educational levels.

Keywords: Art education, art studio, distance education, metaphor.

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ÖZ: İnsanlık tarihi kadar eski olan sanat, çağlar boyunca çeşitli yerlerde icra edilmiştir. Genellikle sanatsal faaliyetlerle ilişkilendirilen sanat atölyesi kavramı, birçok zanaat dalıyla da ilişkilendirilmektedir. Ağaç işleri ve marangozluk, demircilik, çömlekçilik, halıcılık vb. meslekler de atölyelerde icra edilmektedir. Çeşitli eğitim kademelerinde gerçekleştirilen sanat eğitiminde atölyeleri kullanan öğretmen ve öğrenciler Koronavirüs (Kovid-19) pandemisinde bu mekânları terk etmek zorunda kalmışlardır. Pandemi süresince uzaktan eğitime geçilmesi sanat stüdyolarını boş bırakmıştır. Bu terk edilmiş kuşkusuz algılarında da dönüşümlere neden olmuştur. Bu araştırmanın ana konusunu, uzaktan eğitimde sanat atölyesi kavramıyla ilgili üretilen metaforlar oluşturmaktadır. Bu araştırmanın amacı, sanat eğitimcisi ve öğrencilerinin uzaktan eğitimde ‘sanat atölyesi’ kavramına ilişkin metaforik bakış açılarını ortaya koymaktır. Araştırmanın yürütülmesinde nitel araştırma yöntemlerinden biri olan metafor analizi yöntemi kullanılmıştır. Sanat eğitimcileri ve öğrencilerinin sanat atölyesi kavramına yönelik yedi kategori altında toplam 27 çeşit metafor ürettikleri görülmüştür. Katılımcıların en çok ifade ettikleri metaforlar ev, hayat, mutfak, fabrika ve dost olarak sıralanmıştır. Benzer çalışmaların farklı eğitim kademelerinde öğrenim gören daha küçük yaş gruplarındaki öğrencilerle de yapılması önerilebilir.

Anahtar sözcükler: Sanat eğitimi, sanat atölyesi, uzaktan eğitim, metafor.

1. INTRODUCTION

Art is one of the oldest occupations of humanity. Fischer (2016) states that art is as old as human history. In the Prehistoric Ages, when agricultural activities and settled life were not yet seen, communities exhibited some artistic activities. According to Read (2018, p.28), art consists of various activities of primitive societies gathered under the name of art. Art, the first examples of which were encountered tens of thousands of years ago, has always continued to be a means of expression of its age.

Various answers can be given to the question of what an art studio is. Most people will probably answer this question as 'where artists paint'. Art studios (ateliers, workshops) are one of the main places where art is produced. The concept of art studio, which is generally associated with artistic activities, is also associated with many craft branches. Woodworking and carpentry, blacksmithing, pottery, carpet making, etc. professions are also practiced in studios. The place where artists who create artworks in various branches of art (painting, sculpture, ceramics, etc.) carry out their artistic production processes is called the 'art studio'. According to the studies carried out in the field of archaeology; Blombos Cave in South Africa (Wayman, 2011) with ruins dating back about 100,000 years and Porc-Epic Cave in Ethiopia (Marshall, 2017) dating back about 43,000 years are defined as the oldest known art studios in history. From the earliest examples until today, artists have used art studios as the main production environment. It is known that the origin of the art studio concept goes back to prehistoric times and has been perceived in different ways over time. The change in both individuals' perceptions of art and artists' perceptions of the world has led to the questioning of many concepts related to art. It is also known that the concept of art studio has been perceived in different ways over time. This process can be observed in many artworks from the Renaissance to Impressionism. In contemporary education "the art studio is different from the classroom and can be defined as the most natural environment where the student can feel himself/herself as an individual and gain the most satisfying acquisition in the field of expertise" (Bulut, 2001, p.83). Supporting the educational content with workshops will make learning permanent (Töre, 2017, p.136).

In today's modern world, perceptions regarding various concepts are also changing in the field of art, as in many other fields. Wars, social events, natural disasters, and epidemics affect the individual who perceives life. The most recent example of this research is the Coronavirus (Covid-19) pandemic. The coronavirus (Covid-19) pandemic emerged in early 2020 and affected the whole world. All areas from social life to education, from art to industrial production have been affected by the Covid-19 pandemic. "On 30th January 2020, the WHO Emergency Committee declared a global health emergency based on growing case notification rates at Chinese and international locations" (Velavan & Meyer, 2020). After this event, various measures were taken by the Turkish Government. This event mentioned in the research has a common point. At the beginning of the pandemic, the decision to distance education was taken in schools by the Turkish Government. "By 2020, it is seen that the distance education method has started to become widespread at different educational levels in the fields of art and design. Many of today's educational institutions support their theoretical and practical education and training activities with the distance education model and provide their art and design practices through distance education" (Çağlayan, 2021, p.45). "When the necessity of distance education, which is popular all over the world, is also in question, the use of communication technologies in art and design education courses has become inevitable" (Erim, 2021, p.186).

The pandemic that emerged in the recent past and briefly described above has changed the perceptions of individuals like many other things in their lives. People use many ways and methods to convey their feelings and thoughts to each other. Among them, there are many different tools such as

speaking, writing, drawing, describing with body movements, and making different sounds. In addition to the tangible methods listed, people also use their minds to express their perceptions and thoughts about various concepts. Metaphors are one of the communication tools used to embody and clarify abstract and ambiguous feelings and thoughts in the mind. Salman (2003, p.53) stated that the term metaphor comes from the root of Latin and Greek metaphors. Meta: beyond, extreme: it is formed from the combination of the words to carry, and to be loaded. Metaphor, which means to carry the derivation beyond, has turned into a form that is frequently used and interpreted in poetry, advertisements, architecture, management sciences, and daily life. In order for any phenomenon to be accepted as a metaphor, its subject, source and the reason that is thought to be expressed from the source to the subject must be stated (Forceville, 2002). According to Palmquist (2001, p.23), metaphor, which is a linguistic tool that connects two objects or concepts, is accepted as a symbolic language structure in which two different ideas or concepts are connected to make a transition or comparison from one field of experience to another. Metaphorical thinking and learning in education can be considered as an approach that aims to increase students' creative and critical thinking skills (Arslan & Bayrakçı, 2006, p.101). It can be said that metaphor studies carried out in the fields of educational sciences effectively use concepts such as education, teacher role, teaching process, student-teacher relationship, and teaching process to reveal an imaginary approach and to explain and make sense based on images (Bedir Erişti, 2017, p.269). By creating a taxonomy of metaphors, Koohang and Harman (2005, p.75), who argue that they create the most appropriate meanings, stated that sciences can be used as a useful tool in development theories in this respect. They also stated that while creating metaphors, the first stage is a definition, the second is guessing, and the last stage is understanding. According to Lakoff and Johnson (2005, p.297), metaphor; is to understand and experience something in terms of something else, such as a phenomenon, concept, or object. The essence of metaphor is that a concept is given meaning and understood through another concept. Metaphors are used in every stage of social sciences.

It is observed that the distance education decision was taken after the pandemic affected art educators' and students' perceptions. In this process, art educators and students had to leave their art studios where they made their artistic productions. This abandonment undoubtedly caused transformations in their perceptions. Individuals involved in the distance education process attributed different meanings to the situations they were in during the pandemic process. This research focused on metaphorical perspectives of higher education art educators and students related to the art studio concept in distance education.

1.1. The Aim of the Research

In the relevant literature, research can be seen both analyzing the metaphorical perceptions of art teachers and students toward various concepts and art studios in art education. The research carried out by Beyoğlu & Ergin (2018), Bedir Erişti (2017), Wells-Yalçın (2015), Kalyoncu & Liman (2013) and Kalyoncu (2012) can be given as similar examples to metaphorical research. In these research; Beyoğlu & Ergin (2018) “compared the metaphorical perceptions on the concept of location in students of Fine Arts Education Departments in Education Faculties of Universities”, Bedir Erişti (2017) “determined the fine arts education teacher candidates' perception about concept of teacher through metaphors”, Wells-Yalçın (2015) “examined how students studying at the Fine Arts Education Department Art and Craft Education Department perceive the concepts of being a "teacher" and an "artist" through analysis of metaphors”, Kalyoncu & Liman (2013) “scrutinized the perceptions of teachers in the fields of primary and secondary education, about “Fine Arts Lessons” and “Fine Arts Teachers” by metaphor analysis”,

and Kalyoncu (2012) “revealed perceptions of the Art Education Department students related to the concept of “Visual Arts Education” through metaphor”. The second group of research in the literature are about art studios. The research carried out by Özpolat (2023), Kayalıoğlu (2021), Dinç (2021), Kahraman (2020), Marshall & D'Adamo (2018), Soganci (2016), Timm-Bottos & Reilly (2015), Belluigi (2013), Sjöholm (2013), Bulut (2001) and Hughes (1990) can be given as similar examples to research on art studios. In these research; Özpolat (2023) “aimed to reveal the positive or negative effects of the implementation of applied courses in fine arts education in the workshop environment with an instructor and the delivery of these courses by distance education in some necessary cases on students.”, Kayalıoğlu (2021) “evaluated the experiences of visual arts preservice teachers regarding the art atelier lessons conducted through distance education due to the Coronavirus epidemic”, Dinç (2021) “aimed to determine the experiences and opinions of pre-service teachers attending art education programmes about the applied courses such as workshops, etc. given online during the Covid-19 pandemic.”, Kahraman (2020) “examined the process of the Basic Design course implemented with the distance education model.” Marshall & D'Adamo (2018) “pursued both trains of thought and describes how an art class can be an art thinking lab—a site for everyone to practice thinking and develop metacognition together in the context of creative work”, Soganci (2016, p.51) asked the question “How can a teacher create an atmosphere of care in the studio”, Timm-Bottos & Reilly (2015) “described a unique community–university initiative: a third space storefront classroom for postsecondary students in professional education programs, which also functions as a community art studio for the surrounding neighbourhood”, Belluigi (2013) “proposed a schema for the conditions for creativity in fine art studio practice”, Sjöholm (2013) “explored the modern art studio as a central space for individual creative actions and knowledge production by focusing on the methodological and productive function of London-based studios”, Bulut (2001) “investigated the function of “atelier work” in the field of education of painting”, and Hughes (1990) “discussed and analyzed the concept of the artists’ studio”.

Among the current related studies in the literature, it has been observed that there is no research questioning the concept of art studio in distance education. The aim of this research is to reveal the metaphorical perspectives of higher education art educators and students on the concept of 'art studio' in distance education. For this aim, the research questions were determined as follows:

- 1- How do art educators and students define the art studio in distance education through metaphors?
- 2- What is the distribution of metaphors according to art educators and students?
- 3- Under which categories are the metaphors grouped?

Analysing the metaphors created by people can reveal their thoughts about the concepts. Art studios are important because they are both places where art-related subjects are taught and places where artists produce artworks. It was considered important to investigate how art educators and students perceive the art studios in terms of giving importance to the practices related to art-related subjects in the art studio and what reasons lie under the definitions. Furthermore, the research is considered important because it deals with a period when schools and therefore art studios are temporarily closed in the distance education period. In addition, thanks to the research, it is envisaged to create a resource for similar research to be conducted in the future.

2. METHOD

2.1. Research Model

Metaphor analysis, one of the qualitative research methods, was used in conducting this research. The qualitative research method has been preferred in this research because it has a holistic approach, and provides perceptions, and flexibility in the research design (Bernard & Ryan, 2009). In qualitative research, metaphor analysis is used for two different purposes. One of them is to improve and advance the process and the other is to describe the existing situation as it is (Fırat, Kabakçı Yurdakul & Ersoy, 2014, p.77). In this research, metaphor analysis was used to describe metaphorical perspectives of art educators and students on art studio in distance education. Detailed information about the stages of the research process is explained in the sub-headings below.

2.2. Study Group

The purposive sampling method was used to determine the study group. The main criterion in determining the study group is the use of the art studio by individuals in the production of artworks in art education. Therefore, art educators (academics) and students who used the art studio in the education process were included in the study. 34 art educators (academics) working in the faculty of fine arts or the faculty of education at universities and 47 students studying art education at universities participated in the research. During the data collection process, it was tried to ensure data diversity with the participation of students and educators from different universities. Before the data collection process, the participants related to the research subject were contacted and they were encouraged to participate. The research was based on voluntary participation. All participants are over the age of 18 and participated in the research voluntarily. The information about the participants was presented in Table 1 and Table 2.

Table 1: The Information of Participants

Participants	Gender	N	%
Art educators (Academics)	Female	21	61,8
	Male	12	35,3
	Unspecified	1	2,9
Students	Female	29	61,6
	Male	15	32
	Unspecified	3	6,4

Table 2: Age and Professional Experience (Years)

Participants	Professional Experience (Years)	N	%
Art educators (Academics)	1-5 years	10	29,4
	6-10 years	15	44,1
	+ 10 years	9	26,5
	Age	N	%
Students	18-20	11	23,4
	21-23	24	51
	+ 23	12	25,6

2.3. Data Collection and Analysis

While preparing the data collection tool of the research, firstly, similar studies (Beyoğlu & Ergin, 2018; Bedir Erişti, 2017; Wells-Yalçın, 2015; Kalyoncu & Liman, 2013) in which metaphors were used as a tool to determine the perceptions of individuals were analyzed. In all of these studies, participants were asked to complete open-ended sentences (e.g., XYZ is like ... because ...). The metaphor form, which has explanations and instructions about the concept of metaphor and was prepared by the researcher, was used as a data collection tool.

The form, which aims to reveal the metaphorical perspectives of higher education art educators and students on the concept of 'art studio' in distance education, included the expression 'The art studio is like ... because ...'. This form, which was prepared for art educators and students, was distributed electronically during the distance education period and they were asked to complete the sentence in line with their own thoughts regarding the concept of 'art studio'. Due to distance education in the 2021-2022 academic year, face-to-face interviews could not be conducted with the participants and research data were collected with electronic form.

Data obtained from the feedback of the participants were analyzed with the five-step method. These steps are: 1- Coding and sorting, 2- Compiling sample metaphors, 3- Creating categories, 4- Testing validity and reliability, 5- Creating digital data (Saban, 2009). In the coding and sorting step, it was analyzed whether the participants expressed a clear metaphor in their response. In addition, it was examined whether a clear justification was presented for the mentioned metaphors. At this stage, no participant was identified who did not provide a missing or sufficiently meaningful justification. As a result of this stage, 27 metaphors related to the concept of art studio were coded. In the category-creating step, the metaphors that the participants created about the concept of art studio were examined and it was examined how the 27 identified metaphors expressed the art studio image. After this review, metaphors pointing to similar concepts were grouped under 7 categories.

The validity and reliability phase is important for the research results to be convincing. To ensure validity in qualitative research, it is necessary to share the collected data in detail and to describe the way to reach the results (Yıldırım & Şimşek, 2006). In this study, validity was carried out in two stages (1) explaining the data analysis process in detail, and (2) sharing the metaphors obtained in the findings. Expert opinion was taken to ensure the reliability of the study. The consulted expert on art education was asked to distribute 27 metaphors into 7 categories. Miles et al. (1994) mentioned that to ensure reliability in qualitative studies, the agreement between coders should be at least 80%. In determining the reliability, the formula $[\text{Agreement} / (\text{Agreement} + \text{Disagreement}) \times 100]$ was used. The classification obtained as a result of the expert opinion and the result reached by the researcher were compared. As a result of the comparison, it was seen that there was no agreement in the category of 1 metaphor. After the expert opinion, the participant response that created the discipline metaphor was re-examined and its category was changed to the 'production' category. In the last case, the consensus among the coders was $[26/(26+1)] \times 100 = 0.96$. In the creating digital data step, the metaphors and the number of participants representing the frequency (f) and percentages (%) were calculated. Tables were created to show categories and metaphors. Content analysis method was used to analyze the research data consisting of the opinions of art educators and students. Codification of data, obtainment of themes, regularization of codes and themes, definition, and interpretation of findings (Yıldırım & Şimşek, 2006) stages were followed in content analysis. Opinions of art educators and students are presented by coding their identities as AT-X (Art educator 1, 2, 3, etc.) and ST-X (Student 1, 2, 3, etc.).

2.4. Ethics Committee Permission

In this study all ethical rules stated in the directive of Scientific Research and Publication Ethics of Higher Education Institutions were followed. Ethics committee permission for this study is taken with the decision of the Karabük University Ethics Committee of Social and Human Sciences Research, dated 08th June 2021 and numbered 2021/06-12.

3. FINDINGS

In this section, the findings about the metaphors created by art educators and students regarding the concept of art studio were examined under two headings in line with the aim of the research.

3.1. Metaphors Created by Art Educators and Students

In the research, it was aimed to reveal the metaphorical perspectives of 81 higher education art educators and students on the concept of 'art studio' in distance education. For this aim, online semi-structured forms were distributed to art educators and students. The distribution of 27 metaphors obtained from the forms according to their frequency is presented in Table 3.

Table 3: *Metaphors Created by Art Educators and Students*

No.	Metaphor	Frequency (f)		No.	Metaphor	Frequency (f)	
		Art educators	Students			Art educators	Students
1	House	6	9	15	Arcade	-	2
2	Life	3	6	16	Breakpoint	-	2
3	Kitchen	3	4	17	Laboratory	-	2
4	Factory	3	2	18	Liberty	-	1
5	Pal (Ally)	2	2	19	Serenity	-	1
6	Nest	2	2	20	Salt	1	-
7	Garden	1	2	21	Therapy room	1	-
8	Bunker	2	1	22	Galaxy	1	-
9	Journey	1	2	23	Discipline	1	-
10	Temple	1	2	24	Armageddon	1	-
11	Expression field	2	1	25	Uterus	1	-
12	Meditation	-	2	26	Farmland	-	1
13	Love	-	2	27	Palette	1	-
14	Arena	1	1		Total	34	47

The word cloud of the metaphors obtained in the research is presented in Figure 1. In the word cloud, metaphors repeated by art educators and students are seen more clearly in large fonts.

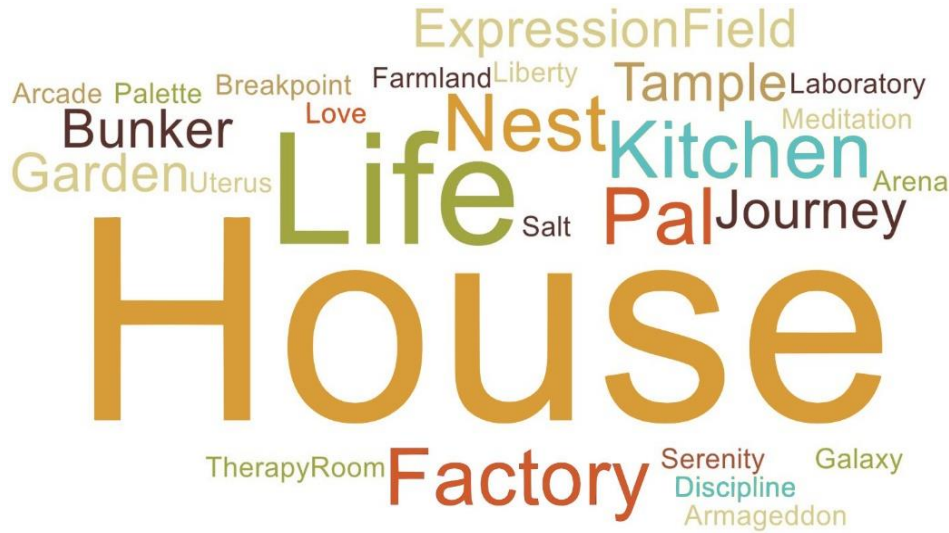


Figure 1: *Word Cloud of Metaphors*

When Table 3 and Figure 1 are analysed together, it is seen that art educators and students created a total of 27 types of metaphors for the concept of art studio and expressed 81 opinions for this concept. The metaphors that the participants stated the most in the first five rows related to the concept of studio were listed as house, life, kitchen, factory, and pal. Although it is determined that the metaphors generally consist of concepts expressing various spaces, it is also seen that they consist of concepts expressing living things such as pal (ally).

The 27 metaphors mentioned in Table 3 were examined and it was determined that seven of these metaphors were created by art educators, eight by students, and 12 by both art educators and students. Among 27 metaphors, house was repeated 15 times, life was repeated nine times, kitchen was repeated seven times, factory was repeated five times, pal and nest metaphors were repeated four times, five metaphors were repeated three times, six metaphors were repeated twice, and ten metaphors were repeated one time. It is observed that art educators and students created the metaphor of house the most for the art studio.

3.2. Categories of Metaphors

In Table 4, the metaphor categories developed for the concept of art studio, the number of metaphors in each category, the total number of metaphors and their percentages are indicated. The explanations given to the question ‘because’ were decisive in placing the metaphors into categories. It is seen in the table that some categories consist of only 2 or 3 metaphors. Some metaphors had the possibility of being grouped into more than one category due to the different concepts they developed about the art studio phenomenon. These metaphors were evaluated by two experts and added under the most appropriate group according to their justifications. Each metaphor is only included in the most appropriate group.

Table 4: Categories of Metaphors Developed for The Concept of Art Studio.

Item no.	Category	Related Metaphor	Art Educators	Students	Total Metaphor (f)	Percentages (%)
1	Physical Environment	House (15), Garden (3), Arena (2), Arcade (2)	8	14	22	27.2
2	Exploration / Invention	Life (9), Journey (3), Laboratory (2), Galaxy (1)	5	10	15	18.5
3	Sense / Emotion	Pal (4), Expression field (3), Meditation (2), Love (2), Liberty (1), Serenity (1), Therapy room (1)	5	9	14	17.3
4	Production	Kitchen (7), Factory (5), Discipline (1)	7	6	13	16.0
5	Confidence / Secure	Nest (4), Bunker (3), Breakpoint (2), Uterus (1)	5	5	10	12.4
6	Faith / Belief	Temple (3), Armageddon (1)	2	2	4	4.9
7	Substance / Object	Salt (1), Palette (1), Farmland (1)	2	1	3	3.7
Total:					81	100

According to the data in Table 4, it is understood that the metaphors are grouped under categories of physical environment, exploration/invention, sense/emotion, production, confidence/secure, faith/belief, and substance/object. The findings related to these categories are presented in the following sub-headings respectively.

3.2.1. Art Studio as Physical Environment

Participants created four metaphors (house, garden, arena, arcade) related to the first category. Art educators developed eight metaphors and students developed 14 metaphors related to this category. This rate constitutes 27.2% of the total metaphors. Students mostly perceive the art studio as a physical environment. The relationships that the participants established with the physical environment category metaphors are as follows:

“Art studio is like a house because it is full of peace and happiness.” (ST-37)

“Art studio is like an arena because it is a space where ideas collide and come into being.” (ST-17)

“Art studio is like a house because when you are in it, it gives you confidence, peace and it is where you live.” (AT-18)

“Art studio is like an arcade because you learn something and have fun at the same time.” (ST-20)

“Art studio is like a garden because ideas sprout, grow and are completed.” (ST-40)

“Art studio is like my house because most of my time is spent in there” (AT-25)

3.2.2. Art Studio as Exploration/Invention

Participants developed four metaphors (life, journey, laboratory, galaxy) related to the second category. Art educators developed five metaphors and students developed ten metaphors related to this category. This rate constitutes 18.5% of the total metaphors. The rate of students perceiving the art studio as an exploration/invention is higher than art educators. The relationships that the participants established with the metaphors of exploration/invention category are as follows:

“Art studio is like life because new births, new lives and sometimes deaths take place there.” (AT-30)

“Art studio is like a journey because you discover new things” (ST-5)

“Art studio is like a laboratory because it is the place where you can see how your ideas and designs come to life, where the stages take you and what the results are.” (ST-43)

“Art studio is like a galaxy because there are different ideas and unexplored planets” (AT-9)

3.2.3. Art Studio as Sense/Emotion

Participants developed seven metaphors (pal, expression field, meditation, love, liberty, serenity, therapy room) related to the third category. In general, art is the expression of feelings and thoughts. The fact that educators and students created the most metaphors under this category reveals the emotional aspect of art. Art educators developed five metaphors and students developed nine metaphors related to this category. This rate constitutes 17.3% of the total metaphors. The rate of students perceiving the art studio as sense/emotion is higher than art educators. The relationships that the participants established with the metaphors of sense/emotion category are as follows:

“Art studio is like a pal because when you are with her/him for hours, you do not realize how time passes.” (AT-26)

“Art studio is like a close pal because you can open your heart and thoughts there” (AT-21)

“Art studio is like meditation because you turn towards yourself with a conscious eye” (ST-6)

“Art studio is like love because you can find everything you love there” (ST-8)

“Art studio is like a therapy room because when an environment that will be interested in art is prepared, we both enjoy the production and take a break from our problems and take time for ourselves.” (AT-4)

3.2.4. Art Studio as Production

Participants developed three metaphors (kitchen, factory, discipline) related to the fourth category. Art educators developed seven metaphors and students developed six metaphors related to this category. This rate constitutes 16.0% of the total metaphors. The rate of art educators perceiving the art studio as a production is higher than students. While students perceive the art studio as exploration, educators perceive it as production. The relationships that the participants established with the metaphors of production category are as follows:

“Art studio is like a kitchen because you learn everything there and create a product.” (AT-7)

“Art studio is like a kitchen because it is a space for creation. It is a space where new recipes are found, mixtures are made, and delicious products are created.” (ST-12)

“Art studio is like a factory because here people find and discover themselves and create new products.” (AT-33)

“Art studio is like a discipline for human and business life, because every work that people will produce in the studio is about life and emotions.” (AT-19)

3.2.5. Art Studio as Confidence/Secure

Participants developed four metaphors (nest, bunker, breakpoint, uterus) related to the fifth category. Both educators and students created five metaphors in this category. This rate constitutes 12.4% of the total metaphors. The relationships that the participants established with the metaphors of confidence/secure category are as follows:

“Art studio is like a cozy nest because it is where I feel most comfortable, where I go every day, even to sit idle.” (AT-3)

“Art studio is like my bunker because it's where I'm most tired of facing myself.” (AT-28)

“Art studio is like a breakpoint because it's where I detach from problems and devote myself only to art and creativity.” (ST-23)

“Art studio is like uterus, sheltered... quiet and peaceful...” (AT-27)

3.2.6. Art Studio as Faith/Belief

Participants developed two metaphors (temple, Armageddon) related to the sixth category. Both educators and students created two metaphors in this category. This rate constitutes 4.9% of the total metaphors. Like the people who drew bison on cave walls in the Palaeolithic period, modern artists associate art and faith. The relationships that the participants established with the metaphors of faith/belief category are as follows:

“Art studio is like a temple because that space becomes one with the artists. Like their paintings, it expresses them completely.” (AT-24)

“Art studio is like our temple because it is where our efforts are valued and where we are rewarded for our labor.” (ST-4)

“Art studio is like Armageddon because in there you face yourself.” (AT-22)

3.2.7. Art Studio as Substance/Object

Participants developed three metaphors (salt, palette, farmland) related to the seventh category. Art educators developed two metaphors and one student developed one metaphor related to this category. This rate constitutes 3.7% of the total metaphors. The relationships that the participants established with the metaphors of substance/object category are as follows:

“Art studio is like salt because food without salt does not taste good.” (AT-2)

“Art studio is like a palette because it accommodates the dreams of students of all colors.” (AT-34)

“Art studio is like the farmland because the soil contains everything and whatever you plant will sprout even if you don't get any yield.” (ST-9)

When all the findings are evaluated together, it is seen that educators and students created an equal number of metaphors. Nine of these metaphors were created only by educators and eight of the metaphors were created only by students. It is thought that the highest rate of 'house' metaphor among the metaphors created is related to the nature of artistic production. However, it can be said that individuals spending time at home during the pandemic was also effective in this metaphor.

4. DISCUSSION and RESULT

In this research which was conducted to reveal the metaphorical perspectives of higher education art educators and students on the concept of 'art studio' in distance education, the following results were obtained. “A metaphor works well because it anchors abstract notions to known and tangible entities. Encapsulating the essence of process metaphorically enables learners to become metacognitive in more playful, imaginative ways” (Marshall & D'Adamo, 2018, p.14). The first question of this research is how art educators and students define the art studio in distance education through metaphors. When the findings related to this question were evaluated, it was concluded that 81 art educators and students participating in the study created 27 different metaphors related to the concept of art studios in distance education. These metaphors are an indication of how differently art educators and students perceive the art studio. The most common metaphor created by art educators and students about the art studio was the metaphor of 'house' (f=15, 18.5%). As a result of the study conducted by Beyoğlu & Ergin (2018, p.88), they stated that students interpreted the concept of location as the understanding of real space based on physical reality. Distance education continued during the period when the research data were collected. Both art educators and students continued their artistic productions in their own houses. It can be stated that this situation changed their perception of the art studio. “Ideally, environments should make the person feel psychologically and physically comfortable to explore uncertain, ambiguous avenues in their learning” (Belluigi, 2013, p.9). In her research, Kayalıoğlu (2021 p.1488) stated that many of the participants think that the home environment is advantageous in terms of learning art. Descriptions such as a safe, peaceful, calm environment that the participants frequently used in their explanations are expressions that show the situation they are in. Following this main metaphor (house), metaphors in the categories of exploration, emotion and production dominate. These categories created by art educators and students are also known as the general qualities of art. In the most general sense, art is the methods and techniques used for the design or expression of a certain beauty, an aesthetic value, or an idea (Bozkurt, 2014, p.17). When compared with similar studies in the related literature, it can be stated that these findings obtained in the distance education period have emerged for the first time. Since there is no research in the literature examining art studios in the distance education period, it was not possible to compare these results.

The second question of this research is what the distribution of metaphors according to art educators and students is. When the findings related to this question were evaluated, it was concluded that among 27 metaphors, seven were created by art educators, eight by students, and 12 by art educators and students. While students see the art studio as an exploration environment, art educators with more artistic experience see it as a production environment. “Studio milieus are observational assets in building

an understanding of the history and practice of artists' art projects" (Sjöholm, 2013, p.12). A similar difference in perception is also observed in the emotion category. Created metaphors by students that can be considered as expressions of emotion are more than art educators.

The third question of the research is under which categories the metaphors were grouped. When the findings related to this question were evaluated, it was concluded that the metaphors are grouped under seven categories. These categories are determined as physical environment, exploration/invention, sense/emotion, production, confidence/security, faith/belief, and substance/object.

4.1. Recommendations

The results of this research include data obtained from a group of art educators and students over the age of 18 who voluntarily participated in the research. The results obtained within the scope of the research are not intended to be generalized. Therefore, similar studies can be conducted with younger age groups of students studying at different educational levels. Research with artists can also point to different situations. In this context, studies that will determine artists' perception of the art studio and evaluate the relationship between perception and performance are considered important.

In this research, the researcher thought to reveal how individuals see the current situation in which they stayed away from the workshops in the distance education process encountered for the first time. The data obtained by conducting similar research in face-to-face education can be compared with the data of this research collected from individuals in the distance education process.

It may also recommend conducting qualitative research aiming to analyze in depth the metaphorical perceptions towards learning environments related to art education both in distance education and face-to-face education.

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