

HOME AS A NON-FORMAL ENVIRONMENT IN DISTANCE ART EDUCATION

UZAKTAN SANAT EĞİTİMİNDE OKUL DIŞI BİR ORTAM OLARAK EV

Evrım ÇAĞLAYAN¹

ÖZ: Yakın tarihte Türk yükseköğretimi iki kesinti dönemi yaşamıştır. Bu dönemlerden sonra yüz yüze eğitime ara verilerek üniversitelerde uzaktan eğitime geçilmiş ve öğrenciler farklı öğrenme ortamlarına yönlendirilmiştir. Yetkililer tarafından alınan uzaktan eğitim kararları, eğitimin okul dışı ortamlarda da devam edebileceğini kanıtladı. Pandemi ve sonrasında başlayan uzaktan eğitim sürecinde ev önemli bir okul dışı öğrenme ortamına dönüşmüştür. Uzaktan sanat eğitiminde evi okul dışı ortam olarak kullanan öğrencilerin bakış açılarını ortaya koymak amacıyla yapılan bu araştırma çeşitli sorulara odaklanmıştır. Uzaktan sanat eğitiminde evi okul dışı ortam olarak kullanan öğrencilerin bakış açılarını ortaya çıkarmak için 'keşfedici durum çalışması' yöntemi kullanılmıştır. Araştırma verileri yarı yapılandırılmış görüşmeler ve görsel dokümanlar aracılığıyla elde edilmiştir. Araştırma sonucunda, öğrenciler tarafından paylaşılan okul dışı ortamların görünüş ve olanaklar açısından çeşitlilik gösterdiği sonucuna varılmıştır. Öğrenciler bu çeşitlilik nedeniyle farklı deneyimler yaşamaktadır. Araştırma sorularına ilişkin bulgular değerlendirildiğinde, öğrencilerin okul dışı bir ortam olarak evi 21 olumlu ve 35 olumsuz kavramla ilişkilendirdikleri sonucuna ulaşılmıştır. Sonuçların ardından, okul dışı ortamların kapasitelerinin nasıl artırılabileceğini sorgulayan araştırmaların yapılması ve evde çalışan öğrencilerin süreç değerlendirmelerinin araştırılması önerilebilir.

Anahtar sözcükler: Atölye, Ev, Güzel Sanatlar, Sanat, Uzaktan Eğitim

ABSTRACT: In the recent history, the Turkish higher education has experienced two periods of disruption. After these periods face-to-face education was suspended and distance education was started in universities, and students were directed to different learning environments. The distance education decisions taken by the authorities proved that education could continue in non-formal environments. The home has turned into an important learning environment during the pandemic and the distance education process that started afterwards. This research, which was conducted to reveal the perspectives of the students who use the home as a non-formal environment in distance art education, focused on various questions. The 'exploratory case study' method was used to reveal the perspectives of the students who use the home as a non-formal environment in distance art education. The research data were obtained through semi-structured interviews and visual documents. As a result of the research, it was concluded that non-formal environments shared by students vary in appearance and capabilities. Students have different experiences due to this diversity. When the findings related to the question were evaluated, it was concluded that the students associated the home as a non-formal environment with 21 positive and 35 negative concepts. Following the results, it may be recommended to conduct research questioning how to increase the capabilities of the non-formal environments and to research the process evaluations of students working at home.

Keywords: Art Studio, Home, Fine Arts, Art, Distance Education

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GENİŞLETİLMİŞ ÖZET

Giriş

Türk yükseköğretim sisteminin yakın tarihinde ülke çapında iki uzaktan eğitim kararı alınmıştır. Bunlardan ilki 2020 yılında ortaya çıkan ve tüm dünyayı etkileyen Covid-19 pandemisi, ikincisi ise 6 Şubat 2023 tarihinde gerçekleşen ve Türkiye'nin Güneydoğusundaki 11 ili etkileyen Kahramanmaraş Depremleri (7,8 Mw ve 7,7 Mw) olmuştur. Bu dönemlerden sonra yüz yüze eğitime ara verilerek üniversitelerde uzaktan eğitime geçilmiş ve öğrenciler farklı öğrenme ortamlarına yönlendirilmiştir. Yetkililer tarafından alınan uzaktan eğitim kararları, eğitimin okul dışı ortamlarda da devam edebileceğini kanıtlamıştır. Eğitim sürecinde ortaya çıkan birçok faktör sonucunda eğitim, öğrenme ve okul dışı öğrenme ortamları yeniden tanımlanmakta ve çeşitlenmektedir. Sanat eğitiminde okul dışında yararlanılabilecek pek çok öğrenme ortamı olduğu görülmektedir. Pandemi ve sonrasında başlayan uzaktan eğitim sürecinde ev önemli bir öğrenme ortamına dönüşmüştür. Çünkü yaşanan pandemi sürecinde insanlar evlerinde çok fazla vakit geçirmiş ve normal dönemde dışarıda yaptıkları aktiviteleri evlerine taşımak zorunda kalmışlardır. Pandemi döneminde evlere yüklenen yeni işlevlerden en önemlisi iş ve okul yaşamının eve taşınması oldu. Bu araştırmanın temel amacı; evi uzaktan sanat eğitiminde okul dışı bir ortam olarak kullanan öğrencilerin bakış açılarını ortaya koymaktır. Bu doğrultuda; öğrencilerin evlerinde oluşturdukları okul dışı atölye ortamının nasıl görüldüğü, okul dışı atölyenin öğrencilerin sanatsal üretim sürecine olumlu katkılarının neler olduğu ve okul dışı atölyenin öğrencilerin sanatsal üretim süreci üzerindeki olumsuz etkilerinin neler olduğu sorularına cevap aranmıştır.

Yöntem

Uzaktan sanat eğitiminde evi okul dışı bir ortam olarak kullanan öğrencilerin bakış açılarını ortaya çıkarmak için 'keşfedici durum çalışması' yöntemi kullanılmıştır. Araştırmada incelenen durumun belirli sınırlar içerisinde olması ve görüşme, görsel materyal, doküman gibi nitel verilerle analiz edilebilmesi nedeniyle bu araştırma yöntemi tercih edilmiştir. Araştırma verileri yarı yapılandırılmış görüşmeler ve görsel dokümanlar aracılığıyla elde edilmiştir. Araştırmanın çalışma grubunu Türkiye'nin çeşitli illerinde ikamet eden üçü deprem bölgesinden olmak üzere dokuz üniversite öğrenci oluşturmuştur. Araştırmanın verileri 2023 yılı Nisan ve Mayıs aylarında deprem sonrası alınan uzaktan eğitim kararının devam ettiği dönemde toplanmıştır. Uzaktan eğitimde atölye kavramını sorgulayan benzer çalışmalar incelendiğinde sanatsal üretim sürecinin ön plana çıktığı görülmüştür. Bu durum araştırmanın amacı ile ilişkilendirilerek alt sorulara dönüştürülmüştür. Yarı yapılandırılmış görüşme formunda üç soru bulunmaktadır.

Bulgular

Katılımcılarla yapılan görüşmelerde öğrencilere sorulan ilk soru, öğrencilerin evlerinde oluşturdukları okul dışı atölye ortamının nasıl görüldüğü olmuştur. Bu soruya cevap olarak öğrenciler resim yaparken kullandıkları ortamı fotoğraflayarak araştırmacıya e-posta yoluyla göndermişlerdir. Öğrencilerin birbirinden farklı ortamlar oluşturdukları ve sanatsal çalışmalarını buralarda yaptıkları gözlenmiştir. Öğrencilere sorulan ikinci soru ise okul dışı atölyenin öğrencilerin sanatsal üretim sürecine olumlu katkılarının neler olduğudur. Araştırma kapsamında görüşlerine başvuru alan öğrenciler ikinci soruya verdikleri yanıtlarda 21 olumlu katkı dile getirmişlerdir. Görüşlere göre ev, öğrencilere ekstra konfor sunan, esnek çalışmaya olanak tanıyan ve maddi açıdan düşük maliyetli bir yer olarak değerlendirilebilir. Bunlar öğrencilerin sanatsal çalışmalarına olumlu katkı sağlayan nitelikler olarak öne çıkıyor. Öğrencilere yöneltilen üçüncü soru, okul dışı atölyenin öğrencilerin sanatsal üretim süreci üzerindeki olumsuz etkilerinin neler olduğudur. Öğrenciler üçüncü soruya verdikleri yanıtlarda 35 olumsuz etkiyi dile getirmişlerdir. Depremin olumsuz etkilerinin devam ettiği araştırma sürecinde, deprem bölgesinde bulunan üç öğrencinin görüşmelerinde materyal temini ve mekânsal sorunlar yaşadıklarına dair görüşleri olmuştur. Ancak öğrencilerin eğitim sürecine uyum sağladıkları ve ev ortamlarıyla ilgili kayda değer bir olumsuzluk belirtmedikleri gözlemlenmiştir.

Tartışma ve Sonuç

Araştırma bulguları değerlendirildiğinde ilk olarak, öğrencilerin paylaştığı okul dışı ortamların görünüm ve olanaklar bakımından çeşitlilik gösterdiği sonucuna varılmıştır. Bu çeşitlilik nedeniyle öğrenciler farklı deneyimler yaşamaktadır. Bazı öğrenciler geniş ve rahat ortamlarda çalışırken, bazıları sıkışık, havasız ve yetersiz ortamlarda çalışmak zorunda kalmaktadır. Modern dünyada öğrenciler zamanlarının büyük bir bölümünü okul dışı ortamlarda geçirmektedir. Dolayısıyla bu ortamlar onların gerçek hayatı öğrenmeleri açısından önemlidir. Ancak uzaktan eğitim nedeniyle okulla ilgili konuların eve taşınması kaynaklara erişim kavramını ön plana çıkarmaktadır. Bu araştırmanın sonuçlarında da görüleceği

üzere bu durum fırsat eşitsizliğine neden olmaktadır. Eğitim sürecindeki eşitsizlik, öğrencilerin ölçme ve değerlendirilmesinde de dikkate alınmalıdır. Çünkü öğretmenlerin sadece dijital ekranda bitmiş resimlere bakarak değerlendirme yapması bireyin akademik başarısını ölçmede yetersiz kalabilir. Araştırma sorularına ilişkin bulgular değerlendirildiğinde, öğrencilerin okul dışı bir ortam olarak evi 21 olumlu ve 35 olumsuz kavramla ilişkilendirdikleri sonucuna ulaşılmıştır. Öğrencilerin ev hakkındaki görüşlerinin maddi (somut) ve manevi (somut olmayan) kavramlar olmak üzere iki gruba ayrıldığı görülmüştür. Öğrenciler rahatlık, ferahlık ve para gibi maddi faktörleri olumlu katkılar; yalnızlık ve eşitlik gibi manevi faktörleri ise olumsuz etkiler olarak belirtmişlerdir. Bir okul dışı ortam olarak evin mevcut durumunu ortaya koyan bu araştırmanın ardından, okul dışı ortamların kapasitelerinin nasıl artırılabileceğini sorgulayan araştırmaların yapılması önerilebilir. Ayrıca evde çalışan öğrencilerin süreç değerlendirmelerinin de araştırılması önerilebilir. Böylece öğrencilerin etkili sanatsal çalışmalara odaklanmaları ve süreç içinde hak ettikleri takdiri almaları sağlanabilir.

INTRODUCTION

In the recent history of the Turkish higher education system, there have been two nationwide distance education decisions. The first of these was the Covid-19 pandemic that emerged in 2020 and affected the whole world (Velavan & Meyer, 2020), and the second was the Kahramanmaraş Earthquakes (7,8 Mw and 7,7 Mw) on February 6, 2023, which affected 11 provinces in southeastern Türkiye. The Kahramanmaraş Earthquakes were recorded as the second and third largest earthquakes in Türkiye (ITU, 2023). Since the earthquake is the most recent event, there is not enough information in the literature on distance education conducted after the earthquake. However, the information in the literature on the distance education process during the pandemic in 2020 can be used to explain distance education after the earthquake in Türkiye.

After the Kahramanmaraş earthquakes, face-to-face education was suspended and distance education was started in universities, and students were directed to different learning environments. The distance education decisions taken by the authorities proved that education could continue in non-formal environments. Different learning environments are seen as a measure taken to ensure the continuity of learning in a crisis and to prevent students from long-term learning losses (Karip, 2020). Various technologies, whose activities have increased at the beginning of the 21st century and combined with today's education systems, offer more accessible opportunities for anyone who wants to learn. Thanks to these opportunities, individuals can continue their learning processes outside the school boundaries (Çağlayan, 2021, p.44). Ada (2006, p.311), stated that within the alternative forms of education put into practice by developed countries, a system in which education is individualized, school dependency is reduced, and the importance of informal education is increasing has begun to settle. Ayaydın (2013, p.8) stated that non-formal learning environments are suitable for students to realize holistic learning in terms of cognitive, affective, and behavioural aspects. Individuals can transform learning into a way of life in which they can realize learning independently of space, through the training they will receive in informal environments. Eshach (2007) categorized learning into three different types: formal, non-formal and informal, and presented the characteristics of each. According to Eshach (2007, p.173), "non-formal learning occurs in a planned but highly adaptable manner in institutions, organizations, and situations beyond the spheres of formal or informal education. Informal learning is distinguished from the other two by having no authority figure or mediator." The main difference between non-formal education and informal education is that non-formal education is organized educational activities that take place outside formal settings (usually out-of-school), while informal education is a lifelong process (Türkmen, 2010, p. 49). Non-formal learning can take place in museums, zoos, botanical gardens, aqua parks, playgrounds, NGOs, youth clubs, media (radio, film, video, books, magazines, television, internet, etc.) or in places where social life continues, such as beaches, stadiums, hospitals (Altan et al., 2019; Türkmen, 2010). The study of learning environments has recently become an important area of research due to the increasing interest of educational researchers in the subject (Jaleniauskiene & Juceviciene, 2015). Out-of-school learning environments are current topics of interest to art educators in the non-formal field (Knutson et al., 2011, p.311). In the related literature there are several studies on art education in non-formal environments. Studies conducted by Buyurgan & Mercin (2005), Genç & Öner (2018), İlhan (2019), Özsoy (2019), Türkcan (2019) and Çağlayan (2020) are given example.

As a result of many factors emerging in the educational process, education, learning, and out-of-school learning environments are being redefined and diversified (Çağlayan, 2020). Because education systems must constantly renew themselves within a structure that will lead to development and progress of society (Özsoy & Mamur, 2019). According to Çağlayan (2020); it is seen that there are many learning

environments that can be utilized outside the school in arts education. The most important learning environment in distance art education, which constitutes the scope of the research, is the 'home'.

The house has been one of the basic concepts since the people who chose the settled life. Using caves, tree hollows, and various animal bones as shelter in earlier periods, humans built their own living spaces over time. The materials found in their surroundings were used in the construction of these houses. These houses were made of felt tents in nomadic communities of Central Asia, stone and adobe in Mesopotamia, and wood in Northern Europe. This diversity was reflected in the plans of the houses over time. Houses are no longer just ordinary living spaces but have also become artifacts reflecting the culture of that society. A home is not the same as a house, which is why we need two different words. 'House' means shelter, and implies edges, walls, doors, and roofs – and the whole repertory of the fabric. 'Home' does not require any building, even if a house always does. You can make a home anywhere: a little tinder, even some wastepaper, a few matches, or a lighter is all you need (Rykwert, 1991, p.54). As can be understood from this expression, house refers to the architectural structure or physical space, while home defines the living space. In this study, it was preferred to use the concept of 'home' since the art studio created by the students is in the living space.

During the pandemic period, too much time was spent at home. For this reason, people had to carry the activities they did outside in the normal period to their homes. The most important of the new functions imposed on homes during the pandemic period has been the transfer of work and school life to the home. It is thought that the transfer of these two new tasks to homes may cause individuals living in the house to have to fulfil different tasks in the same space at the same time. Users who work from home have had to reorganize their homes in this context (Turna, 2022, p.65). As a result of the research conducted by Ergin et al. (2021, p.80) in order to determine the problems faced in art education by academicians in fine arts education under the conditions of the Covid-19 pandemic, and to help take measures for the solution of these problems, it was understood in the study that many participants conducted distance education from their homes, and they did not have appropriate working environments/conditions.

Purpose of the Study

The courses in art education given at universities are categorized into two main groups theoretical and practical courses. Theoretical courses are taught using methods in which written and visual materials are used predominantly in the teaching process. Practical courses are taught through practice-based methods in which students gain the specified skills through experience. Art studios with all the necessary conditions for the acquisition of these practices are created by the department administrations. These conditions cover the requirements that have been thought, planned, and tested. However, the status of these conditions necessary for learning in the process of distance art education is unclear. Because students continue education at home and each home is a separate non-formal learning environment. Students are obliged to create art studios that resemble the formal learning environment to make their practical artworks. These non-formal learning environments have unique conditions for each student. The aim of the research is to reveal the perspectives of the students who use the home as a non-formal environment in distance art education. The answers to the following questions were sought in the research.

- 1- What is the appearance of the non-formal art studio that students create at their home in distance art education?
- 2- What are the positive contributions of the non-formal art studio on students' artistic production process?
- 3- What are the negative effects of the non-formal art studio on students' artistic production process?

METHOD

Research Model

In this research, the 'exploratory case study' method was used to reveal the perspectives of the students who use the home as a non-formal environment in distance art education. A case is a phenomenon that occurs in a limited context (Miles & Huberman, 1994). A case study is a research approach in which the researcher collects in-depth information about real life, a current situation with defined boundaries or situations in a certain time interval through observation, interview, audio-visual materials, or documents, and then makes a description of a situation (Creswell, 2013). This research method was preferred because the situation studied in the research is within definite boundaries and can be analysed through qualitative data such as interviews, visual materials, and documents.

Participants/Study Group

The main purpose of this research and the method chosen for the research is not to produce theories or generalize the results of the research. For this reason, care was taken to ensure that the research sample was of a quality that would reveal the current situation. Because an exploratory case study aims to provide a detailed understanding of the situation (Yılmaz, 2014). In the explanatory case study method, it is recommended to determine the sample by purposive sampling technique (Cresswell, 2013). The research data were collected during the period when schools were closed due to the earthquake. Including students from the earthquake zone in the sample group was intended to reveal the effect of the earthquake on the concept of home. The research study group comprised of nine students residing in various Turkish cities, three of whom were from the earthquake zone.

Data Collection and Analysis

The research data were obtained through semi-structured interviews and visual documents. In this context, initially, it was investigated which questions would be asked to the determined participants. When similar studies (Çağlayan, 2024; Kayalıoğlu, 2021; Dinç, 2021; Sjöholm, 2013) questioning the concept of art studios in distance education were examined, it was seen that the artistic production process came to the fore. This situation was associated with the aim of the research and transformed into sub-questions. There are three questions in the semi-structured interview form. The first question pertains to the appearance of the art studio created by students at their home. Visual documents for the research were requested from the students in this manner. The final two questions aimed to identify the positive and negative aspects of the environment being created.

The prepared interview form was submitted to the examination of two academics who are experts in the field of art education. In accordance with the expert opinions, the form was finalized, and ethics committee approval was obtained. The research data were collected in April and May 2023, when the effect of earthquake and distance education was continuing in universities. Since the participants were in different cities, the interviews were conducted electronically and recorded digitally. The average interview duration was determined as 3 minutes and 48 seconds.

In the preliminary examination of the interview data, various codes were revealed by the researcher. The codes identified by the researcher in the preliminary examination of the interview data were analysed by two field experts. As a result of the separate evaluation of the interview coding key by the experts, the codes with 'agreement' and 'disagreement' were determined and the reliability analysis was started. The reliability percentage is calculated according to the formula of Miles & Huberman (2016, p.65) coding reliability and it is expected to obtain at least 70% reliability.

$$r (\text{Reliability}) = \frac{Na (\text{Agreement})}{Ta (\text{Total Agreement}) + Nd (\text{Disagreement})}$$

As a result of the calculation, the reliability of the qualitative data of the research was calculated as $r = ,90$ for the first question item, $r = ,85$ for the second question item and $r = ,875$ for the average. Content analysis method was used to analyse the research data consisting of the perspectives of the 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. The opinions of the students presented by coding their identities as Student A, Student B (etc.).

The Ethical Approval

The ethical approval was obtained from Karabük University Ethics Committee on Social and Human Sciences Research Institution (29th March 2023- 2023/03-16) for this research.

FINDINGS AND DISCUSSIONS

The findings obtained from the questions asked to the participants interviewed in the research are presented under this main heading. The presentation of the findings is divided into sub-headings formed in parallel with the research questions.

The Appearance of the Non-Formal Art Studios

In the interviews with the participants, the first question asked to the students was how the non-formal art studio that students create at their home looked like. In response to this question, the students

photographed the environment they used while painting and sent it to the researcher via e-mail. Two of the participants did not send photos because they were staying in temporary accommodation or student dormitories. The photographs sent by seven students are presented and interpreted in the following paragraphs.



Figure 1. Student A's art studio at home

Figure 1 shows that the environment is temporarily organised for painting. Brushes and paints are seen on the shelves and drawers of the bookcase. the floor and carpet were covered with newspaper to prevent staining. The student, who does not have an easel, instead uses a cardboard box placed on a coffee table as an easel. It is not possible to talk about the comfort of the chair in which the student sits while working.



Figure 2. Student B's art studio at home

Figure 2 shows the student using the balcony to study. However, the width of the balcony is approximately one metre, and it is quite narrow. Like the previous student, this student does not have an easel and has used a small folding table instead. Some materials were placed on the floor because the environment and the tabletop were too narrow. The daylight in the environment does not seem to be sufficient for painting and the student probably does her/his work by switching on the ceiling lamp.



Figure 3. Student C's art studio at home

Figure 3 shows a slightly larger environment. The painting the student is working on has been placed on the easel. The paints and brushes are on a nearby coffee table. The student who is close to the window has the opportunity to benefit from daylight. It can be stated that it is a more workable environment compared to the previous figures.



Figure 4. Student D's art studio at home

In Figure 4, it is seen that the student uses an easel but does not have a stool to sit on and a table to put the materials. The carpet on the floor has been rolled up. The student stated that s/he did her/his work intermittently and had to constantly restore the room.



Figure 5. Student E's art studio at home

Figure 5 shows a factory office. The factory office, where the student's family worked, was transformed into an art studio as student was unable to work regularly at home. The main issue raised by the student who doesn't tidy up the working environment every day is that the factory workers are curious. The student feels uncomfortable with workers questions and tampering with the materials when student is not present.

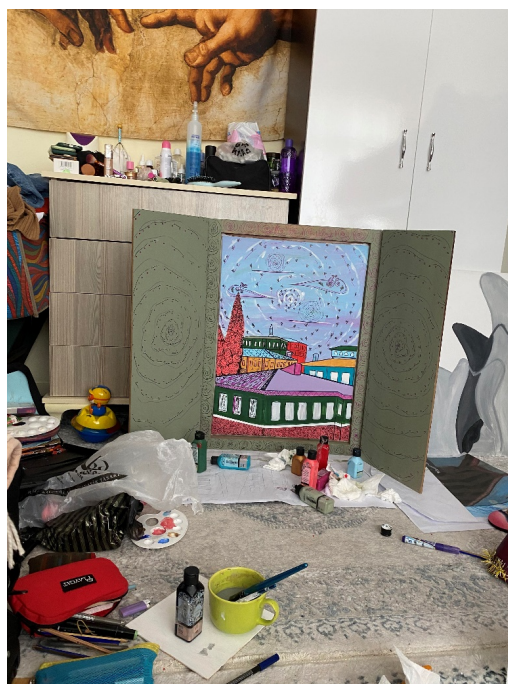


Figure 6. Student F's art studio at home

Figure 6 shows a disorganised working environment. Half a painting and various art materials can be seen in the photograph. The main problems are that the student is sitting on the floor and the light source is behind. In addition, when other artistic works in the environment are examined, it can be said that the student did not use this messy environment only for painting. The student stated that s/he did not like to paint in such an environment.

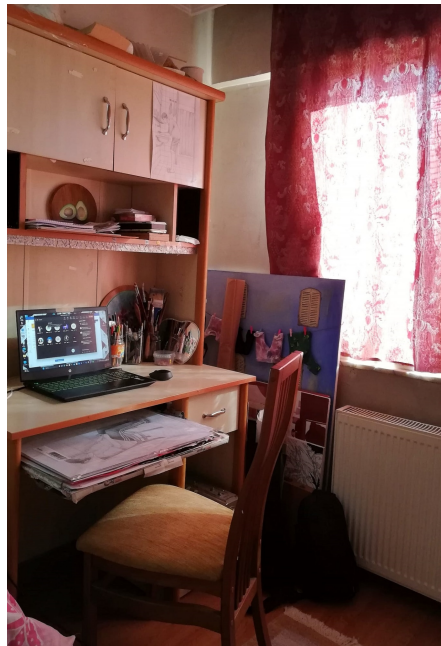


Figure 7. Student G's art studio at home

Figure 7 shows the student's home-school. Because not only painting is done in the environment. The distance education course continues on the open computer. In addition, the pencil drawings from the drawing course are kept in the drawer. The paintings are between the cupboard and the window. The use of the environment changes according to the daily course programme. The student's entire school process takes place in this tiny environment.

The Positive Contributions of the Non-Formal Art Studio

The second question asked to the students was what the positive contributions of the non-formal art studio to students' artistic production process are. The students, whose opinions were consulted within the scope of the research, expressed 21 positive contributions in their answers to the second question. Contributions expressed by more than one student are indicated by numbers in brackets. These positive contributions are listed as comfortable (3), long working time (3), ergonomic (2), freedom (2), flexible working (2), high grades (2), money (2), free food and drink (2), listening to music (2), night, silence, peace, speed, wide, spacious, bright, material supply, storing work-material, easy to pass the course, eating-drinking, casual home clothes. A word cloud consisting of the positive contributions mentioned by the students was prepared and presented in Figure 8. In the word cloud, the concepts that are repeated more than once appear larger than the others.



Figure 8. Word cloud of positive contributions

During the interviews, it was observed that the students sincerely expressed the qualities they considered positive. This situation can be exemplified with direct quotations. Student A expressed the positive contributions of working in a non-formal art studio as follows: *“Working in such an environment is a little more ergonomic and comfortable ... At home, we can do what we want, when we want and leave when we want, the time limit (of the work) is a little more flexible, it is also possible at night ... I think the only good thing about it is that it is a little more flexible ... We can do it (painting) for an hour, take a break for half an hour, or if we want to do a lot, we can do it for hours without leaving.”* Working in a non-formal art studio according to Student B: *“Positive contributions are that it is a silent environment. For example, it worked very well for me. When I say not to disturb, no one disturbs, but for example, it is not like that in a dormitory or school environment. I am also like this ... I don't like crowded environments when I work, so I got very positive results in terms of comfort, you know, in terms of silence. It also contributed to my fast work. I work fast now, I made four oil paintings in about two weeks, 50x70, when I was at home.”* Student C considers the spatial conditions positive. According to C: *“Positively, I have a large and spacious environment, and since I live on the top floor, it is directly bright, by the window. I have created a very nice space for myself in my environment. In other words, since my house is not so crowded, my availability is good. I make my paintings with great pleasure. In other words, on the positive side... Because of my location, it is easy for me to access materials, when I have a problem, I can go and buy them immediately, I can reach everything. I also have that comfort. I have no problem in that regard.”* Student D says: *“Now the positive contribution is as follows, calmness because I am at home ... working alone of course results positively because using an art studio alone is different from using it with many people. Because everyone's working style is different ...some work messy, some work organised ...you know, of course, the working environment alone at home is positive.”* Student D compares loneliness and togetherness with the following words: *“We became more responsible. We started to think about things more, we researched and managed more, because everything was left to us here. Because we were on our own. And, for example ... in a multi-working environment, we can all consult with someone, should we have done this, should we have done that ... it can sometimes create confusion ... it can affect negatively or positively, it depends on the situation. Let me tell you how it affected me ... I'm talking about myself; I like to work in multiple environments because I like to get different ideas. But on the other hand, because I'm a bit organised and meticulous, sometimes I can go crazy. That's why I don't like it, it's good to be alone, but working together, exchanging ideas ... it's good to work collectively for that.”* Student E said that the only positive contribution was feeling comfortable: *“I didn't have a place, I had a lot of places in distance education. Because I couldn't adapt in one place. At home, for example, guests would come, leave home and go somewhere else, I would go to the balcony ... guests would come and sit on the balcony, this time I would go and do it at my teacher's house here. Then I would go to our painting course and do it there. I was constantly living a nomadic life. I still am. I mean, in general, I don't have a fixed place but let me put it this way ... as a positive aspect, I felt more comfortable. We were constantly under the control of the teacher in the workshop. That made me a little bit ... I was uncomfortable when someone came and looked at me. I work more comfortably; I feel like I am integrating with myself. There is no other positive contribution.”* Student F gave negative answers even when stating the positive contribution. According to F: *“Clearly, I am one of those who do not like distance education at all. although everyone says that we are comfortable with the exam grades, I am definitely against it. because we are trying to create a different section in the same house, yes, we have our own room, but we cannot get away from the content ... okay, I go to my room, but how much I can put*

myself in workshop mode or how much I can put myself in student mode. Because I also have a bed in my room. I have never seen a positive effect. Maybe it may have been financially, but other than that, it has never added a positive aspect to my education. It's like a hobby, not as an education.” Student G expressed her/his thoughts as follows: *“Since I organise my working environment, I also determine my areas of freedom. For example, I do not have any limitations such as consuming food like in school art studio, I can eat and drink whenever I want. This already saves time. Besides, I have the freedom to listen to music loudly because I am not in public. I have freedom of space because I have a large area to put my belongings. The positive aspects are progressing in this way. I see serious positive aspects in the studies, especially in terms of motivation.”* Working in a non-formal art studio according to Student H: *“When I am alone, I can work longer because there is nothing affecting me. At home, I work more comfortably because I am usually alone, but I also miss the school environment, because I have spatial problems at home.”* Student H states that working at home has positive effects on being comfortable and financially with the following words: *“For example, I can wear casual home clothes at home, I don't spend money, I go and make my own coffee.”* Student I, the last student whose opinions were consulted in the interview, explained the positive contributions of the home in the following words: *“When I work, even though the house is crowded, I don't have to collect painting materials as I did at school. At school, nothing was at hand. Here (at home), for example, everything is at hand. I can go and work whenever I want.”*

According to all the opinions listed above, home can be considered as a place that offers extra comfort to students, allows flexible working and is financially low-cost. These stand out as qualities that contribute positively to students' artistic studies.

The Negative Effect of the Non-Formal Art Studio

The third question asked the students was what the negative effects of the non-formal art studio on students' artistic production process are. The students expressed 35 negative effects in their answers to the third question. Contributions expressed by more than one student are indicated by numbers in brackets. These negative effects are listed as loneliness (4), no equality (3), trust problem (3), lack of feedback (3), result oriented (3), digital colours (3), family members (3), physical inadequacy (3), webcam (2), missing friends (2), alone (1), lack of question-answer (1), teacher supervision (1), not live (1), criticism insufficient (1), the teacher cannot monitor the process (1), reluctance (1), motivation (1), lack of friendship (1), emotionlessness (1), peer learning (1), struggle with problems (1), digital screen (1), material sharing (1), insufficient information transfer (1), inability to learn different perspectives (1), multi-identity (1), guests (1), housework (1), daily life (1), belonging (1), lack of communication (1), time management (1), narrow space (1), the anxiety of damaging household items (1). A word cloud consisting of the negative effects mentioned by the students was prepared and presented in Figure 9. In the word cloud, the concepts that are repeated more than once appear larger than the others.



Figure 9. Word cloud of negative effects

Student A explains her/his views on negative effects as follows: *“Of course, the negative effects are more. Because our teachers do not see the paintings we make, when we are in the school, our teacher comes, looks, sees the progress, and can direct us according to the progress.”* Student A sees the teacher's inability to observe the process as a problem in terms of equality. And s/he continues: *“I assign the homework for 3 weeks, 4 weeks... the result comes only, it is not clear whether you did it or someone else did it. This is the most complained about issue. This is the worst issue for us. In terms of equality, it is not clear whether someone else did it. That's bad.”* Student B draws attention to the lack of criticism: *“The negative effects are as follows. The study is not sufficiently criticised by a teacher. For example, when our XX teacher was close to us, s/he was constantly criticising. But it's not like that now. For example, I recently painted an oil painting, and it looked very different from what it should look like because there was no criticism. If there was criticism from the teacher, of course it would be more accurate.”* Student C emphasises loneliness and communion: *“When I look at it negatively, I mean, motivation can sometimes decrease because I do it alone, but when we are at school, we have more fun with my friends. We motivate each other ...”* and s/he continues *“Of course, I am alone in the home environment. Since you are completely alone with yourself, you must see your mistakes yourself.”* Student C also emphasises the negative side of technology: *“We cannot reflect the paintings we made on the screen. We show it from the camera, but the camera reflects the painting differently, shows the colours differently.”* Student C continues: *“I mean, something is more beautiful when we are all together. And yes, we share paints or brushes. For example, when I was painting, I ran out of crayons, and I had to go to the bazaar to buy some. If we were at school, I could share it with a friend.”* Student D evaluates from a different perspective and sees daily housework as a negative effect: *“No matter how much you tried to create a home environment for yourself, it was negative because there were many people at home. It is especially troublesome if there are children. They are extremely negative ... There may also be a workload because you are at home.”* Another student, Student E explains result-orientated assessment in a short sentence: *“I make the whole painting at home and unfortunately, after it is finished, I find out where it is wrong.”* Student F approaches the issue from an emotional perspective: *“Both the teacher and us do our best as much as possible. But even though we are in contact, even though the lessons are being taught, I don't feel like a student the moment I leave the school ... As if we are not taking lessons, as if we are not in school, as if we have graduated. Because of this, I don't think being at home contributes anything to me ... Since I am in a home environment, I am inevitably responsible for everything. There are family members at home. I am a member of the family. Will I focus on housework or schoolwork?”* Student G explains her/his thoughts with the following words: *“Negatively, I paint partly in a public area. This increases the possibility of damage to my painting. Other than that, there is no negative effect.”* Student H says: *“Negatively, my environment is very narrow, and I must carry the canvas all the time. There is also the fear that my mother will get angry if I accidentally paint here. There is a fear of damaging household goods at that point. Also, just as I start to work, they say that someone will come and pick it up, and that's a lot of trouble. Anyway, when the guest leaves, I do not continue again, and it remains unfinished...”* Student I seems to be tired of the questions. S/He continues as follows: *“Negatively, the comments of those at home tire me a lot. Now I am working, I know what kind of a painting it will be, but my family members comment on my ongoing work as if it is finished. They say it's not good. I say I am continuing, then they ask when it will be finished. This is the most negative effect for me.”*

CONCLUSION and RECOMMENDATIONS

In this research which was conducted to reveal the perspectives of the students who use home as a non-formal environment in distance art education, the following results were obtained. The first aim of this research is to ascertain the appearance of the non-formal art studio that students create at their homes. When the findings related to this question were evaluated, it was concluded that non-formal environments shared by students vary in appearance and capabilities. Students have different experiences due to this diversity. Some students work in spacious and comfortable environments while others work in cramped, stuffy, and inadequate environments. Traces of this inference can be seen when the students' expressions are compared.

In the related literature, there are opinions of researchers about the environment. For example, Payne (1985) states that real life continues outside the classroom walls. In the modern world, students spend a large part of their time in out-of-school environments. Therefore, these environments are important for them to learn real life. However, moving school-related issues out of school due to distance education brings the concept of possibilities to the forefront. As can be seen in the results of this research, this situation causes inequality of opportunity. Inequality in the education process should be considered in the assessment

and evaluation of students. Because teachers' evaluation only by looking at the finished paintings on the digital screen may be insufficient to measure the academic achievement of the individual.

The second aim of this research is to identify the positive contributions of the non-formal art studio to students' artistic production process. When the findings related to this question were evaluated, it was concluded that the students associated the home as a non-formal environment with 21 different positive concepts. Among these concepts, long working time, ergonomics, freedom, flexible working, high grades, money, free food and drink, and listening to music come to the fore. These concepts are the outcome of the different experiences of the students. According to Ayaydın (2013, p.8); it can be thought that students' having different experiences in the learning process will have positive effects on their learning. In this context, the prepared non-formal environment offers students different experiences. In Dilmaç's (2020, p.123) research, students stated that the fact that distance education does not have a time and place limit, that they can reach - more examples and resources due to their technological infrastructure, this situation increases their interest in the lesson, they can allocate more time to lessons, the subjects become more understandable and their responsibilities will increase by increasing their consciousness. Students can turn these experiences into an opportunity to improve their artistic work. In addition, the positive contribution of the environment has a positive effect on the motivation of the students. The motivation of the student can increase the quality of the artwork.

The third aim of this research is to identify the negative effects of the non-formal art studio on students' artistic production process. In this research conducted in the distance education process, it can be thought that students will see concepts such as infrastructure or technology negatively. The presence of individuals who do not have adequate technological and artistic equipment is still a deficiency (Daubney & Fautley, 2020). However, the results show that these concepts are not priorities for students. When the findings related to this question were evaluated, it was concluded that the students associated the home as a non-formal environment with 35 negative concepts. Among these concepts, loneliness, no equality, trust problem, lack of feedback, result-oriented evaluation, digital colours, family members, and physical inadequacy come to the fore. Loneliness, trust problems between students and teachers, and physical inadequacy come to the fore in the negative opinions about the home environment listed above. In the interviews, students stated that these qualities had negative effects on their artistic work. Similarly, in Kayalıoğlu's (2021, p.1516) research, face-to-face education is preferred by the students based on reasons such as "the lack of interaction, communication, socialization and the lack of immediate feedback in distance education, as well as the suitability of the study environment, its effectiveness and efficiency." During the research process in which the negative effects of the earthquake continued, three students who were in the earthquake zone had opinions that they experienced material supply and spatial problems in their interviews. However, it was observed that the students adapted to the education process and did not indicate any remarkable negativity about their home environment. It was also observed that the students did not associate the negativities they experienced in the distance education process with the earthquake. Because, according to the students, life continues despite the negative effects of the earthquake. It was observed that the views of the students about the house were divided into two groups material (tangible) and spiritual (intangible) concepts. Students stated material factors such as comfort, spaciousness, and money as positive contributions and spiritual factors such as loneliness and equality as negative effects.

Following this research, which reveals the current situation of the home as a non-formal environment, it may be recommended to conduct research questioning how to increase the capabilities of the non-formal environments. In addition, it may be recommended to research the process evaluations of students working at home. Thus, it can be ensured that students focus on effective artistic works and receive the appreciation they deserve in the process.

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