



Opinions of Graduates and Experts on Art Education Given in Fashion Design Undergraduate Programs*

Pınar ÇINAR**, Ayşe ÇAKIR İLHAN***

Article Information	ABSTRACT
<i>Received:</i> 31.08.2020	<p>In this research, the art of fashion design education in undergraduate programs in Turkey, courses offered in the program, and graduates' and experts' opinions in the context of the evaluation are intended to develop recommendations for the training. For this purpose, the art education courses offered in the program of 30 universities that offer education at the undergraduate fashion design level have been examined and with the graduate opinion form applied to fashion design graduates, the competencies required by their job positions, the state of acquiring these competencies in the art education they have received, what are the art education courses that are effective in gaining the competencies and their content what should be questions were answered. 35 graduates were reached at the undergraduate level in receiving the opinions of the graduates. In line with the findings obtained from fashion design art education course reviews and graduate opinions, an expert opinion form was developed and the opinions of twenty-four experts from twelve universities were obtained. With the findings obtained from the opinions of the graduates and experts, suggestions regarding art education were developed. The research is a study in a survey model and mixed research design. In analyzing the research data, descriptive statistics on the basis of frequency, percentage distribution, and multiple response analysis were applied to the data collected with the measurement form. In the study conducted within the framework of the curriculum, graduate, and expert opinion, it is concluded that the current arts education courses are seen as incomplete, especially on the basis of practice and activities. The recommendations made for the field of art education in fashion design are important in terms of increasing the quality and success of students in education, reaching the quality of employment that the sector sought, and providing data to the lecturer.</p> <p>Keywords: Fashion design, art education, art education in fashion design, art education classes in fashion design</p>
<i>Accepted:</i> 28.01.2021	
<i>Online First:</i> 26.02.2021	
<i>Published:</i> 31.07.2022	
doi: 10.16986/HUJE.2021067541	Article Type: Research Article

Citation Information: Çınar, P., & Çakır İlhan, A. (2022). Opinions of graduates and experts on art education given in fashion design undergraduate programs. *Hacettepe University Journal of Education*, 37(3), 1142-1153. doi: 10.16986/HUJE.2021067541

1. INTRODUCTION

In the 21st century, the need for a creative, flexible, innovative workforce that can adapt to different conditions and the global world is increasing. In recent years, in America and Europe, the view that the teaching model, which is formed by bringing together the disciplines of science, technology, engineering and mathematics (STEM: Science, Technology, Engineering, Mathematics), should be organized in a way to include art is widely accepted. This teaching model includes art as a fifth discipline (STEAM: Science, Technology, Engineering, Art, Mathematics). In Asian countries, the educational paradigm is being revised to focus on creativity, culture and initiative. In addition to triggering creativity and innovation in the society, more importance is attached to arts education policies in order to develop and grow the creative and cultural capital of countries (Ece and Fazlıoğlu Akin, 2015).

Institutions that provide education in fashion and textile design are also seen as a part of this transformation with their workforce provided to the industry, their collaborations in research and development processes, and their research on the social contexts of fashion. In this context, fashion and textile design education should be reviewed in order to reach international standards in fashion and textile design education, to contribute to the change in the sector, and to contribute to activities aimed at strengthening the country's economy and image (cited in Aygül & Özüdoğru, 2014).

* This study was produced from the doctoral dissertation prepared by the first author under the supervision of the second author.

** Assist. Prof. Dr., Sakarya University of Applied Sciences, Ferizli Vocational School, Department of Design, Fashion Design Pr., Sakarya-TURKEY. e-mail: pcinar@subu.edu.tr (ORCID: 0000-0001-5187-0063)

*** Prof. Dr., Ankara University, Faculty of Educational Sciences, Department of Primary Education, Division of Classroom Education, Ankara-TURKEY. e-mail: ilhan@ankara.edu.tr, aysecakirilhan@gmail.com (ORCID: 0000-0003-1236-711X)

Training of aesthetic, creative, original, innovative fashion designers with high design knowledge and power in the fashion and textile sector is possible with a qualified art education in the fashion design programs of universities. "All educational efforts made in order to express the feelings, thoughts and impressions of the individual and to bring their abilities and creativity to an aesthetic level is called" art education "(Artut, 2001). Theoretical and applied studies on art education and teaching at all stages from pre-school to higher education, which are related to all broad branches such as painting, sculpture, architecture, graphic arts, industrial design, applied arts, cinematography, photography, fashion design, video art, It is called 'visual arts education' or simply 'art education' (Kirişoğlu, 2005).

Art education is an indispensable part of education inside and outside the school. Art education: contributes to the development of cultural literacy, creativity and creative thinking skills, cognitive and affective learning, the acquisition of aesthetic sensitivity (criticism) and artistic abilities, and the learning of art practices (Ece & Fazlıoğlu Akın, 2015).

Art education aims to help the person to express his feelings, thoughts and impressions, to bring his talent and creativity to an aesthetic level, to make aesthetic judgment, while it improves observation, original invention, practical thinking, and helps the individual to make synthesis. In the art education process which aims to raise people who are capable of doing the new, not repeating the existing ones; perception, enlightenment, thinking, designing, interpreting, expressing, criticizing behaviors are learned by using the language of the arts in line with aesthetic principles (Küçüktepepınar, 2014).

Gökay (2004) draws attention to the importance of creative thinking ability to be sufficiently developed in fashion design for fashion designer or industrial designer. According to San (2004), creativity is defined as "extracting something brand new from known things, reaching a new and original synthesis, finding new solutions to some problems". Not only looking but also "seeing", not just hearing "hearing", not only checking by hand but "feeling the textures" are the first stages of creativity. One of the main purposes of art education is to teach the individual to see, touch, hear and taste. This is a necessary first condition in order to fully perceive its environment and move towards shaping it.

Creativity requires a conceptual link between material, fiction, function and aesthetics. In order to improve the aesthetics and creativity competence in the person, many processes should be put into practice. In this sense, the necessity of theoretical courses such as History of Civilization, Art Education Theories and Aesthetics is indisputably important. These infrastructure courses must be given to the students on a compulsory and continuous basis, and at the same time, they must be kept on the agenda with back-reinforcers such as discussion, repetition and emphasis during the subject and fiction. Aesthetics is not an innate skill; It is a structure that is taught and evolves as it is taught. As Erinç (1995) stated, teaching aesthetics is the teaching of why the wrong aesthetic tastes and values that can occur in the person are wrong, again by aesthetic way. In aesthetic evaluation in applied arts education, the product should be handled together with its functional dimension and material, concepts should not be left in a vacuum and should be filled in (Alp, 2009).

Different fields of art should be used in raising individuals who can evaluate objects with aesthetic criteria, make their preferences with fine pleasure, and have high aesthetic perception (painting, sculpture, etc.). Thus, the aesthetic in different forms is presented in a wide variety of ways, and person finds the opportunity to evaluate the "beautiful" with aesthetic criteria by making comparisons, albeit in different ways. The more a person meets with aesthetic stimuli and experiences, the more his aesthetic perception develops (San, 2003).

Art education courses provide significant contributions to the development of aesthetic sensibilities, hand skills and creativity, and to acquire high-level thinking skills such as problem posing, conducting research and problem solving, and create practical educational environments (Özsoy, 2015).

According to Buyurgan (2012), it is possible for art education to be suitable and efficient with a number of factors. Among these factors are an up-to-date curriculum that renews itself according to the changing and developing conditions of the age, appropriate course hours, and a qualified art educator. Teaching programs should be prepared by educators who are experts in their fields, and should be aimed at raising creative, constructive and productive individuals who are appropriate to the level, who are the bearers of cultural values, who contain the developing values of the age. A qualified arts education program should aim to develop the child / young person not in one direction, but in multiple ways. It should promote the history of art, its own culture and world art. The ability to understand works of art with criticism, to understand and question the nature of aesthetics and art and beauty, should gain the ability. He should improve his vision, ability to express himself with artistic techniques and his creativity with the application of design elements and principles.

The common concepts of both fashion design (Bilgen, 2002; Çivitçi, 2004; Gökay, 2004; Tansoy et al. 1994) and art education (Ece and Fazlıoğlu Akın, 2015; Küçüktepepınar, 2014; Özsoy, 2015; San 2004) they seem to emphasize. Experts in the field of fashion design express the qualified fashion designer with competencies who know and carry out research processes, have a developed aesthetic perception, can design new, creative, original products, have the knowledge and skills to produce their designs, and have advanced critical skills. Art experts, on the other hand, state that art education provides a learning environment for the individual to acquire critical thinking, aesthetic perception, originality, creativity, analysis, synthesis, interpretation, etc. This situation reveals the importance of creating an effective art education plan for a qualified fashion designer and fashion design education. Training in the art of fashion design degree program in Turkey, the courses offered in

the program, which aimed to graduate studies and expert opinions on proposals for the development of arts education in the context of the evaluation will seek answers to the following questions:

1. Turkey at the undergraduate level what is required and elective courses in art education in fashion design and content of the training?
2. Fashion design undergraduate level graduates in Turkey, what are the views on the art education?
3. In relation to the art education in fashion design undergraduate level courses and content in Turkey, what are the views of faculty members?

2. METHODOLOGY

2.1. Research Model

In this study, the art education's in fashion design undergraduate programs in Turkey, courses offered in the program, graduates and expert opinions aimed at developing recommendations for arts education by evaluating the context, is a survey study in mixed research designs. Mixed method researches are defined as combining qualitative and quantitative methods, approaches and concepts within a study or consecutive studies (cited in Baki & Gökçek, 2012). Scanning model is an approach that tries to define a situation that has existed in the past or still exists, without interfering with event objects and individuals (Karasar, 2005). In the research, in the examination of art education courses and their contents in undergraduate fashion design education, qualitative; Quantitative methods were used to evaluate the opinions of fashion design undergraduate graduates on art education and the opinions of instructors on fashion design art education courses and contents.

2.2. Working Group

In the study, which aims to develop suggestions with an evaluation for art education given in fashion design undergraduate programs, research data were reached with two working groups formed by fashion design graduates and field experts.

2.2.1. Graduate working group

Fashion design, textile design, clothing, etc. The working group consisting of program graduates was determined to get graduate views on the content of the undergraduate fashion design art education course. The working group consisting of program graduates was determined. Snowball sampling method was used to determine the graduate working group. This method is effective in identifying individuals or situations that can be a rich source of information regarding the research problem. As the process progresses, names or situations continue to grow like a snowball, after a certain period of time the same names or situations begin to come to the fore, indicating that the researcher has reached a sufficient sample (Yıldırım & Şimşek, 1999).

The university of graduation, work experience and job position information determine the demographic characteristics of the graduate working group. 35 people graduated from thirteen universities participated in the study. The highest attendance is Ankara Hacı Bayram Veli University graduate 9; It has been with 8 graduates of Marmara University. A graduate of Istanbul Technical and Mimar Sinan Fine Arts University 3; 2 graduates each from Eskişehir Teknik, İstanbul Aydın and Nişantaşı University attended. One graduate from Dokuz Eylül, Giresun, Işık, İstanbul Arel, İstanbul Gelişim and Selçuk University attended.

Five classes, 1-4, 5-9, 10-14, 15-19, 20 and above, were determined for the work experience of the graduate working group. It has been observed that 37.1% of the graduates participating in the research have 1-4 and 5-9 years of work experience. It was determined that the distribution of the work experience of the graduate working group was 11.4% for 10-14 years, 8.6% for 15-19 years, 5.7% for 20 years and above.

Thirteen classes were created for the job position as a result of the answers given by the participants. These are modelist, manufacturer, stylist, assistant designer, expert designer, model house chief, sampler, training supervisor, washing specialist, laboratory specialist, product technologist, customer representative and cost specialist. In the distribution of the graduate working group according to job position, it was observed that the highest participation was composed of 20% expert designer, 14.3% stylist, assistant designer, and education supervisor.

2.2.2. Expert working group

An expert opinion form consisting of eight questions was developed in order to obtain expert opinion on the content of art education courses in the field of fashion design. Expert opinion form have been transmitted university department heads and lecturers of fashion design education in Turkey. Twenty-four lecturers from twelve universities offering these courses were consulted for the developed art education course content. The institution and title information of the lecturers who teach in undergraduate fashion design programs of universities was determined as the demographic characteristics. The highest participation was provided by 7 experts from Ankara Hacı Bayram Veli University. 3 experts from Nişantaşı University, 2 experts

each from Çukurova, Marmara, Mimar Sinan Fine Arts University and Selçuk University attended. Opinions of one expert each from Ankara Atılım, Bursa Uludağ, Dokuz Eylül, Eskişehir Technical, Giresun and İstanbul Aydın University were provided.

It was observed that the title information of the expert working group was seen distribute as 13 doctor lecturers, 5 professors, 4 lecturers, 1 associate professor and 1 research assistant.

2.3. Collection of Data

In the study, to see that art education' in fashion design on how it is structured at the undergraduate level in Turkey and in order to understand the importance of art education in fashion design, firstly document review was conducted on the issues fashion design concepts, fashion education in Turkey and art education in fashion design.

Collection of research data was carried out in three stages. Firstly, undergraduate level in fashion design in Turkey, art education compulsory and elective courses and contents knowledge attained from the universities' websites; The universities were contacted for which information could not be obtained from the website.

In the second stage, by researcher to get their views on the art education of fashion design undergraduate degree in Turkey thirteen questions item survey instrument was developed. The measuring tool consists of four parts. In the first part, questions are asked to determine the demographic characteristics of the university and program, work experience, sector and job position. In the second part, the competencies required by the job position. In the third part, there are questions to determine the competencies gained by the education received. In the fourth part, answers to the questions of what should be art education lessons and content are sought along with open-ended questions. Expert opinions were consulted in the fields of fashion design, measurement and evaluation in the development of the measurement tool. For the validity and reliability of the measurement tool, a pilot study was conducted with a group of ten people.

At the last stage of the study, an expert opinion form consisting of eight questions was developed and applied with the examination of art education lessons and the opinions of the field graduates. In the development of the expert opinion form, the opinions of a faculty member who is an expert in the field of fashion design at Ankara Hacı Bayram Veli University, and one faculty member who is an expert in the field of measurement-evaluation and art education of Ankara University were taken. The expert opinion form includes question items that will provide data on what the art education courses and contents should be given in fashion design undergraduate programs, appropriate course hours for art education courses, and what can be done to increase the effectiveness of art education.

2.3. Data Analysis

The first sub-objective of research, for the information that compulsory and elective courses and contents of art education in fashion design undergraduate level program in Turkey, descriptive analysis was applied to data collected.

For the second sub-objective, Turkey in fashion design undergraduate level program graduates data collected by measurement tools developed by the researcher to get their views on arts education, frequency, percentage distribution, were applied descriptive statistics on the basis of multi-response analysis.

For the third sub-objective, the art education in fashion design undergraduate level in Turkey to get instructors' feedback about art education courses and content, data collected by the measurement tools were applied descriptive statistics on the basis of frequency and multi-response analysis. In the analysis of the data, the opinions of the expert lecturers in the field of measurement and evaluation were used.

3. FINDINGS

3.1. The Findings of Compulsory and Elective Courses of Art Education Given Fashion Design Undergraduate Level in Turkey

Has been examined eight-semester lesson plans of fashion design undergraduate level programs in Turkey, compulsory and elective courses in arts education has been identified. The relationship between the learning outcomes of the course and the program competencies was used in determining the compulsory and optional arts education courses. The courses in which competencies such as creativity, originality, innovation, aesthetic appreciation, critical thinking, problem determination, solution generation, analysis and synthesis are taught were selected as "art education courses".

When Turkey undergraduate fashion design-fashion and textile design offering education compulsory arts at universities training courses examined, Basic Art Education, Design, Fashion Illustration, Art History, History of Fashion, the rate of introduction of Fashion Drawing and Basic Design course seems to be high compared to other courses. Courses for art education in fashion design are basically structured with these courses. Aesthetics, Visual Perception, Art Criticism, Contemporary Art

courses, which can contribute to gaining aesthetic and visual perception, critical thinking and skill, innovative and original perspective, are observed to be limited to two or three universities.

When has been examined the elective art education classes of undergraduate level fashion design-fashion and textile design education in Turkey, rate of given the classes Fashion Illustration, Aesthetics, Sociology of Art, Fashion History, Visual Perception, Costume History, Art History and History of Civilization, it seems to be higher than the lessons.

3.2. The Results Belong Art Education Opinions of Graduates Who are Undergraduate Level of Fashion Design in Turkey

In this section, the findings obtained from the undergraduate study group to evaluate the art education taken of fashion design undergraduate level graduates are included. Findings to be obtained with the measurement tool include four main headings. These are: The competencies required by the job position, the state of gaining these competencies of the education received, the competencies provided by the courses, what should be the courses and content for an effective art education?

3.2.1. The basic qualifications required by job position

Table 1.

Distribution of the Answers Given for the Basic Qualifications Required by the Job Position

Basic Qualifications	f	%
Being critical	22	7,7
Questioning	28	9,8
Originality	24	8,4
Innovation	32	11,2
Aesthetic perception	27	9,5
Identifying the problem	23	8,1
Solution Generation	33	11,6
Creativity	29	10,2
Interpretation	30	10,5
Evaluation	30	10,5
Other	7	2,5
Total	285	100

*Since the participants could choose more than one option, frequencies were taken according to multiple set of answers and proportioned according to the total response given.

In this question, where participants can choose more than one answer option, the frequencies indicated in the table above indicate the number of answers given to each question, and the % values in the answers column show the relative frequency of the given answer among all answers. In this context, when the distribution of the responses of undergraduate graduates for the basic qualifications required by the job position is examined, it is seen that as the first four the highest rate is 11.6% to produce solutions, 11.2% to innovate, 10.5% to interpret and evaluate, 10.2% creativity. The other answer constitutes 2.5% of the answers. Open-ended answers to the other option were categorized by the researcher and the answers were distributed to the relevant categories. Responses to the other option were expressed as processing speed, discipline, objectivity, leadership, communication and analytical thinking.

3.2.2. The condition of the received training gaining the competencies required by the job

Table 2.

Distribution of the Answers Given Concerning the Condition of the Received Training Gaining the Competencies Required by the Job

Competencies	Level of Participation									
	I strongly disagree		I do not agree		I partially agree		I agree		Absolutely I agree	
	f	%	f	%	f	%	f	%	f	%
The education received gave me critical skills in fashion design.	1	2,9	1	2,9	11	31,4	10	28,6	12	34,3
The education received gave me questioning skills in fashion design.	1	2,9	1	2,9	11	31,4	9	25,7	13	37,1
The education received gave me the skill of innovation and originality in fashion design.	2	5,7	-	-	10	28,6	4	11,4	19	54,3
The education received gave me aesthetic skills in fashion design.	1	2,9	1	2,9	8	22,9	11	31,4	14	40,0
The education received has provided analysis skills in fashion design.	-	-	2	5,7	8	22,9	10	28,6	15	42,9
The education received gave me the ability to produce solutions in fashion design.	-	-	2	5,7	10	28,6	9	25,7	13	37,1

The education received gave me creativity skills in fashion design.	-	-	1	2,9	10	28,6	10	28,6	14	40,0
The education received has provided me with interpretation skills in fashion design.	-	-	-	-	10	28,6	11	31,4	14	40,0
The education received gave me the ability to evaluate fashion design.	-	-	-	-	14	40,0	7	20,0	14	40,0

According to the distribution of the answers given regarding the status of the education received at the undergraduate level to gain the competencies required by the job, it is seen that the highest level of participation for each competency is definitely agree. 54.3% of the study group stated that the education received definitely gains innovation and originality skills. In the second place, analysis skill is seen as the competence definitely gained by the training received, with 42.9% participation rate. With a decreasing participation rate, the ranking is followed by aesthetics, creativity, interpretation and evaluation competencies that provide 40% participation rate.

According to the findings given in Table 1, it is seen that the undergraduate study group stated that they require solution generation, innovation, interpretation, and evaluation and creativity skills in the first four ranks for the competencies required by their job positions. In Table 2, the distribution of the responses given regarding the status of taken training at the undergraduate level at gain the competencies required by the job provides information that these competencies required by the job position are definitely gained in the training.

3.2.3. Skills developed by the course

The study group consisting of fashion design undergraduate graduates who participated in the study were asked to express their opinions on what skills the courses teach. In this question, where the participants can select more than one answer option, the frequencies indicated in the table show the number of answers given to each question, and the % values show the percentage value of the answer given by the participants for each question.

Table 3.

Distribution of Answers Given for Skills Developed by Fashion Design Undergraduate Courses

Courses	Skills										Total	
	Being critical	Questioning	Innovation	Originality	Aesthetic	Analysis	Solution Generation	Creativity	Interpretation	Evaluation		
Basic art education	f	17	19	13	18	24	9	6	24	15	16	161
	%	48,6	54,3	37,1	51,4	68,6	25,7	17,1	68,6	42,9	45,7	460,0
Fashion picture / illustration	f	6	7	20	19	26	15	4	26	16	7	146
	%	17,6	20,6	58,8	55,9	76,5	44,1	11,8	76,5	47,1	20,6	429,4
Fashion / Clothing history	f	12	18	9	11	13	15	5	15	16	14	128
	%	34,3	51,4	25,7	31,4	37,1	42,9	14,3	42,9	45,7	40,0	365,7
History of art	f	13	20	9	13	18	17	6	12	17	15	140
	%	37,1	57,1	25,7	37,1	51,4	48,6	17,1	34,3	48,6	42,9	400,0
Aesthetics and art	f	14	14	18	19	26	13	8	20	11	11	154
	%	40,0	40,0	51,4	54,3	74,3	37,1	22,9	57,1	31,4	31,4	440,0
Art criticism	f	27	25	9	12	10	18	5	7	21	23	157
	%	77,1	71,4	25,7	34,3	28,6	51,4	14,3	20,0	60,0	65,7	448,6
Fashion design / fashion design processes and model design	f	15	17	29	26	28	22	15	28	25	17	222
	%	42,9	48,6	82,9	74,3	80,0	62,9	42,9	80,0	71,4	48,6	634,3

The study group thinks that the basic arts education course provides aesthetics and creativity skills with 68.6% attendance rate. Inquiry skills with 54.3% participation and originality skills with 51.4% are among the first three skills the course teaches.

Aesthetics and creativity skills come first with 76.5% participation rate for the skills developed by the fashion art / illustration course. Then come innovation and originality skills with the highest participation rates.

According to the table, the participation rates for the fashion / clothing history course give the information that they gain the skills of inquiry, interpretation and analysis, respectively.

For the skills developed by the art history course, the skill of inquiry takes the first place with a rate of 57.1%. Secondly, are listed aesthetic skills with a rate of 51.4%, and analysis and interpretation skills with a rate of 48.6%.

The skills developed by the aesthetics and art course are seen as aesthetics with a participation rate of 74.3%, creativity with a participation rate of 57.1% and originality with a participation rate of 54.3%.

The distribution of the answers given for the skills developed by the course shows that the criticism, questioning and evaluation skills with the highest participation rate of the art criticism course are gained.

The skills developed by the fashion design / fashion design processes and model design course are defined as innovation with 82.9% participation rate, aesthetics and creativity with 80% participation rate, and originality with 74.3% participation rate.

In Table 3, it is found that all courses listed with the highest participation rates are effective in developing solutions, innovation, interpretation, evaluation and creativity competencies, which are determined as the first four for the competencies required by the fashion design undergraduate level job position.

3.2.4. What should be art education lessons and content?

Two open-ended questions were asked to obtain graduate opinions on what could be done to make art education more effective. The open-ended responses given were categorized by the researcher, and the answers given by examining the questionnaires were distributed to the relevant categories. The open-ended responses given by the participants include answers with more than one category. Therefore, the answers were analyzed according to multiple sets of answers.

Table 4.

What Can Be Done to Make Art Education Given in Fashion Design Education More Effective and Efficient? Distribution of Answers Given to the Question

Variables	Distribution of Answers	
	f	%
1. Educational environments where fashion designers can share their experiences should be created.	1	4,3
2. The workings of designs analysis should be included.	3	13,0
3. Applied art education courses should be increased	4	17,4
4. A program structure based on specialization according to talent should be created	3	13,0
5. Current course contents should be created	5	21,7
6. Computer design program training should be given	1	4,3
7. Museum, art gallery etc. where they can meet more artistic stimuli. trips should be included	5	21,7
8. Out-of-school internship, industry, designer etc. collaborative education should be included	8	34,8
9. Class or school-wide design competitions should be organized to evaluate the education provided.	1	4,3
10. Project-based course contents should be created	1	4,3
11. The history of art course should be explained with examples of the social, political and technological developments of the period, artists, designers and their work.	1	4,3
Total	33	143,5

What can be done to make the art education given in fashion design education in Table 4 more effective and sufficient? Eleven categories emerged as a result of the answers given to the question. The undergraduate study group that participating in the research propose, in order to make art education effective and sufficient, out-of-school sector, designer, internship, etc. cooperation, museum, art gallery and technical visits, updating the course contents and increasing the applied arts education courses.

Table 5.

What Are Your Suggestions about the Content of Art Education Courses in the Field of Fashion Design? Distribution of Answers Given to the Question

Variables	Distribution of Answers	
	f	%
1. Fashion designers and designs should be introduced	2	10,5
2. The use of computerized design programs should be increased	1	5,3
3. A program structure for specialization and appropriate courses and contents should be developed	2	10,5
4. Learning the design-collection process should be ensured	3	15,8
5. Application-oriented course contents should be created in collaboration with the non-school sector, designer, etc.	5	26,3
6. Current course contents should be created	1	5,3
7. Organizing trips to fairs, exhibitions, art galleries, museums, etc.	3	15,8

8. Course hours should be increased	1	5,3
9. Research-based studies should be included	1	5,3
10. Art education courses and contents should be improved in the field of fashion design.	1	5,3
11. Working styles of current designers and apparel industry should be examined and added to the curriculum.	2	10,5
12. The number of practical lesson hours of art education lessons should be increased.	1	5,3
Total	23	121,1

Table 5. What are your suggestions regarding the content of art education courses in the field of fashion design? shows the answers to the question. The answers given to the open-ended question were categorized under 12 headings. 19 participants out of 35 participants with undergraduate degrees responded and the participation rate was 54.3%. It is seen that the answers with the highest frequency are: application-oriented course contents should be created in cooperation with the out-of-school sector, designer etc., the learning of the design-collection process should be ensured, and trips to fairs, exhibitions, art galleries, museums etc. Working styles of current designers and ready-to-wear industry should be examined and added to the curriculum, a program structure for specialization and appropriate courses and contents should be developed, answers were suggested expressed regarding the content of art education courses in raising qualified individuals in the field of fashion design.

3.3. The Findings of Expert Opinions Regarding Fashion Design Art Education Courses and Contents

In this section, the findings obtained from the study group consisting of expert lecturers conducting art education courses in the field of fashion design are included. In order to increase the quality of the art education provided in the field of fashion design with the measurement tool, experts in the field were asked to provide new course, content and activity opinions etc.

3.3.1. Art education courses taught by fashion design specialists

The expert study group consisting of the teaching staff participating in the study was asked to indicate the courses they teach. In this question, where participants can choose more than one answer option, the frequencies indicated in the table show the number of answers given to each question.

Table 6.

Which of the Fashion Design Art Field Courses Are You Teaching? Distribution of Answers Given to the Question

Courses	Distribution of Answers
	f
Clothing History	10
Fashion History	9
Basic Art Education	9
Fashion Art/Illustration	9
History of art	4
Aesthetics and Art	3
Art Criticism	3
Fashion Design / Fashion Design Processes and Model Design	17
Total	64

According to Table 6, 17 of the 24 instructors who participated in the research teach the Fashion Design/Fashion Design Processes and Model Design course. The History of Clothing course is taught by 10 instructors who participated in the research. Fashion History, Basic Art Education and Fashion Painting/Illustration courses are taught by 9 instructors who participated in the research. 4 of the teaching staff participating in the research are Art History; 3 of them teach Aesthetics and Art and Art Criticism.

3.3.2. New topic/activity suggestions brought by fashion design experts for art courses

In order to increase the effectiveness of the fashion design art education lessons, the instructors who participated in the research were asked to suggest new topics or activities, if any. The open-ended answers given were categorized by the researcher and the answers given were distributed to the relevant categories. The open-ended responses given by the participants include answers with more than one category. Therefore, the answers were analyzed according to multiple sets of answers.

What if there is a new topic / activity you would suggest for fashion design and art courses? When the answers given by the study group consisting of lecturers to the question are examined, it is seen that for the Clothing History and Fashion History courses, the student can apply the costume of a selected period in the computer design program and the student can apply the illustrations of a selected period as homework is suggested activities. For the Clothing History course, Ottoman Clothing History and Turkish Clothing History should be given as separate courses; For the Fashion History course, subject suggestions should be addressed to the effects of art movements and design schools.

For the Basic Art Education course, practices should be included in which original works are carried out by using different disciplines, Abstraction from nature should be included in the course content, Basic art education should be explained with field-oriented practices, suggestions are made.

For the Fashion Art/Illustration course, it should be taught with computer support and a recommendation is made.

For the Art History course, the subject of digital art should be included in the course content and an activity proposal is made where the student can apply the work of preparing a collection related to a selected art movement as a homework.

As an activity to the aesthetics and art lesson, the student can apply the collection preparation work inspired by the famous paintings as homework. It is suggested that important fashion art and galleries in the world should be introduced to students.

For the Fashion Design / Fashion Design Processes and Model Design course, the study of transforming design into a 3D product, Target audience and trend analysis, Selection and knowledge of materials and tools to be used in design, Sector differences (men, children, underwear, etc.) It is suggested to add information of differences topics. It is recommended that the course be given each term as a basic course. The collection development activity for the design competitions planned within the course content is not suitable for this course; Applicable suggestion is expressed for portfolio development course. It is seen that the activity suggestions for the course, joint works with designers, window trips should be organized and the exhibition, presentation and combination of the collections should be examined.

3.3.3. Do you have any other comments and suggestions for fashion design art courses?

Do you have any other comments and suggestions for the fashion design art education courses developed? When the distribution of the answers to the question is examined, it is seen that three suggestions have been made. The first of the suggestions is to add Visual Language, Pattern, Museums and Art Galleries, Art and Design, Surface Design courses as a compulsory art field course. Giving Textile History (the historical process of fabric and textile materials) course, increasing the number of aesthetically based and art-oriented courses at Fashion Design undergraduate level are included as suggestions for fashion design and art courses.

4. CONCLUSION, DISCUSSION AND RECOMMENDATIONS

4.1. Art Education's Given in Fashion Design Undergraduate Program in Turkey, Evaluating in the Context of Lessons in the Program, Graduates and Expert Opinions, Discussion and Conclusion on the Intended for Development of Arts Education

When Turkey undergraduate fashion design-fashion and textile design offering education compulsory arts at universities training courses examined, Basic Art Education, Design, Fashion Illustration, Art History, History of Fashion, the rate of introduction of Fashion Drawing and Basic Design course seems to be high compared to other courses. Courses for art education in fashion design are basically structured with these courses. When it has been examined the elective art education classes of undergraduate level fashion design-fashion and textile design education in Turkey, rate of given the classes Fashion Illustration, Aesthetics, Sociology of Art, Fashion History, Visual Perception, Costume History, Art History and History of Civilization, it is seen that the given lessons are widely. In Başaran (2012), in his work titled The Place of Visual Arts Education in the Higher Education Undergraduate Fashion and Textile Design Program, it was stated that Art History, Contemporary Art History, Aesthetics and Art Philosophy and Civilization History courses are mostly included in education programs, and very few of the other courses are compulsory in the programs. It found that most of them were taken as elective courses and most of them were not included at all.

When the distribution of the answers given by undergraduate graduates for the basic qualifications required by the job position is examined, it is seen that the highest rate of solution generation, innovation, interpretation, evaluation and creativity qualities are listed. According to the data showing the distribution of the responses given about the status of the education received at the undergraduate level to gain the competencies required by the job, the result is that the participants think that the training they receive gives these competencies.

At the undergraduate level, in the acquisition of solutions, innovation, interpretation, evaluation and creativity competencies that stand out as the competencies required by the job position, fashion / clothing history, basic art education, fashion painting / illustration, art history, aesthetics and art, art criticism, fashion design / Fashion design processes and model design courses are all seen as effective. A new art education course proposal has not been made by graduate employees to gain the competencies required by job positions. Graduated employees express that they see arts education lessons as less effective in gaining the ability to produce solution required by job positions.

What can be done to make the art education given in fashion design education more effective and sufficient? eleven categories emerged as a result of the answers given to the question. The answers with the highest frequency in making art education more effective and competent, out of school internship, industry, designer, etc. collaborative education, creating up-to-date course

contents, and organizing trips to museums, art galleries, etc. where they can come together with more artistic stimuli. Uyar (2006), in her study examining fashion design education in universities in Ankara, finds that students do not come to their schools with designers and sector workers and they do not see cooperation with the sector sufficient. According to Uyar, it is thought that students who will work in the field of fashion design should benefit from the experiences of these people. For this, continuous cooperation with the sector should be provided. G. Aktaş (2019) pointed out that the complementary dimension of the theoretical knowledge given in interior architecture education is lacking, and suggests that learning by doing and living should be expanded in interior architecture and other design fields with university-industry cooperation.

What are your suggestions regarding the content of art education courses in raising qualified individuals in the field of fashion design? the answers to the question are categorized under 12 headings. It is seen that the answers with the highest frequency are: application-oriented course contents should be created in cooperation with the out-of-school sector, designer, etc. The working styles of the current designers and the ready-to-wear industry should be examined and added to the curriculum, a program structure for specialization and appropriate courses and contents should be developed. The answers are recommendations regarding the content of art education courses in raising qualified individuals in fashion design.

Soysaldı and Balkanal (2011) also underline in their study titled Investigation of Textile Surface Design and Training Programs, that education in textile and fashion design undergraduate programs is not provided in sufficient specialization areas. In order to train successful designers for the textile and fashion industry, training should be provided by creating special areas of specialization (weaving, dye, underwear, home textile, etc.) according to the production areas (fiber and yarn design-surface design-garment design) in associate and undergraduate programs.

The instructors who participated in the research were asked to suggest new topics / activities for the contents of the arts education course, if any. It is seen that the expert working group has suggested activities for the Clothing History and Fashion History courses, where the student can apply the costume of a selected period in the computerized design program and the student can apply the illustrations of a selected period as homework. For the Clothing History course, Ottoman Clothing History and Turkish Clothing History should be given as separate courses; For the Fashion History course, subject suggestions has been address to the effects of art movements and design schools.

For the Basic Art Education course, practices in which original works are carried out by using different disciplines and abstraction from nature should be included in the course content, basic art education should be explained with field-oriented practices, suggestions are made.

For the Fashion Art/Illustration course, it should be taught with computer support and a recommendation is made. For the Art History course, the subject of digital art should be included in the course content, and an activity proposal is made where the student can apply the work of preparing a collection related to a chosen art movement as a homework.

As an activity in the aesthetics and art lesson, the student can apply the collection preparation study, which will be inspired by the famous paintings, as homework. It is suggested that important fashion art and galleries in the world should be introduced to students. Varol and Ertürk (2020) state that using works of art as a source of inspiration in developing a creative clothing collection in fashion design will contribute to the student's research, ability to reflect the work of art in design language, and improve their imagination and aesthetic skills.

For the Fashion Design/Fashion Design Processes and Model Design course, the study of transforming design into a 3D product, Target audience and trend analysis, Selection and knowledge of materials and tools to be used in design, Sector differences (men, children, underwear, etc.) It is suggested to add information of differences topics. It is recommended that the course be given each term as a basic course. The collection development activity for the design competitions planned within the course content is not suitable for this course; Applicable suggestion is expressed for portfolio development course. It is seen that the activity suggestions for the course, joint works with designers, window trips should be organized and the exhibition, presentation and combination of the collections should be examined.

Do you have any other comments and suggestions for fashion design art education classes? When the distribution of the answers to the question is examined, it is seen that three suggestions have been made. The first suggestion is the addition of Visual Language, Pattern, Museums and Art Galleries, Art and Design, Surface Design courses as a compulsory art field course. Giving Textile History (the historical process of fabric and textile materials) course, increasing the number of aesthetically based and art-oriented courses at Fashion Design undergraduate level are seen as suggestions for fashion design and art courses.

In the study conducted within the framework of the curriculum, graduate and expert opinion for the evaluation and development of art education at the Fashion Design undergraduate level, it is concluded that the existing art education courses are seen as incomplete, especially on the basis of practice and activities. In the research, it is thought that the suggestions developed regarding the content of the arts education course will make a significant contribution to increasing the quality of the field and the graduate and the sector to reach qualified workforce.

4.2. Recommendations

The findings obtained from the Fashion Design art education course reviews and graduate opinions, at undergraduate level, basic art education, fashion art/illustration, fashion/clothing history, art history, aesthetics and art, art criticism, fashion design/fashion design processes and model design courses, It shows that they are seen as basic art education courses in the field of fashion design. It may be suggested that universities update their undergraduate fashion design lesson plans by including designated art education courses.

The proposals of fashion design graduates for art education courses should be created in collaboration with the out-of-school sector, designers, etc., and the learning of the design-collection process should be provided, fairs, exhibitions, art galleries, museums, etc. should be organized trips, contemporary designers and the working styles of the ready-to-wear sector should be examined and added to the curriculum, a program structure for specialization and appropriate courses and contents should be developed. It may be suggested to update the program structure and course content, taking into account the opinions of the graduates and experts.

The research is limited to the evaluation and development of art education courses at the fashion design undergraduate level. It may also be suggested to carry out a study to evaluate and develop the program with its basic and supporting lesson areas.

In the research, an effective art field course content can be developed by considering the suggestions regarding the art education course content developed in line with the opinions of graduates and experts, and its positive and negative sides can be revealed by applying it in the curriculum.

It may be suggested to work on the evaluation and development of the Visual Language, Pattern, Museums and Art Galleries, Art and Design, Surface Design courses recommended as a compulsory art education course in fashion design education by field experts.

Researchers may be advised to conduct studies on the evaluation and development of Ottoman Clothing History and Turkish Clothing History courses recommended by field experts in fashion education.

At the Fashion Design undergraduate level, it may be suggested to increase the number of aesthetically based and art-oriented courses and to determine the appropriate number of hours.

Research and Publication Ethics Statement

This study was prepared on the basis of the doctoral thesis titled "Evaluation and Development of Art Education Content for Raising Qualified Individuals in Fashion Design", which was completed on 17 August 2020, with the permission of Ankara University Social Sciences Sub-Ethics Committee dated 22/04/2019, numbered 5-156. All processes of the article were acted in accordance with the ethical rules of Hacettepe University Journal of Education.

Contribution Rates of Authors to the Article

This study was produced from the doctoral dissertation prepared by the first author under the supervision of the second author, and the first author contributed as the person who conducted the study, evaluated the data and wrote the article, and the second author contributed as the person supervising the study.

Statement of Interest

There is no conflict of interest between the authors in the relevant study and with other persons/institutions/organizations.

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