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Place-Based Critical Art Education: An Action Research

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Abstract

Place-based critical art education (PBCAE) blends an emphasis on place-based education and ecology with the cultural focus of critical pedagogy, the intention being to provide education that takes the ecological, cultural, social and political issues of a place into account. With this goal in mind, visual arts teachers are expected to utilize places as resources. It is thus important for visual arts teacher candidates to experience PBCAE, as this will allow them to discover and interpret the role of their place of residence in the creation of art, and to learn how to integrate place into the teaching process. This study shows how PBCAE can help candidate teachers to

develop their artistic expression skills and to connect their experiences in this process with art education. The study adopts a qualitative research approach and an action research design, and was conducted with the participation of candidate teachers in six focus groups as part of the Main Art Workshop-III course in the 2015–2016 academic year. Data for the study was collected through observations, semi-structured interviews, participant and researcher diaries, and the participants' art works. This data was analyzed using an inductive analysis technique. It was found that the individual and collective relationships formed with a place were experienced in an integrated manner in natural, cultural, aesthetic and critical terms, and that these experiences were associated with daily life and subsequently reflected in the art making practices. In conclusion, dialogue-based communication involving discussions, interactions and cooperative efforts was found to contribute to the development of the critical thinking skills and place awareness of candidate teachers, and encouraged the making of associations between place, art and education.

Introduction

Place shapes the life opportunities and identities of the individual, and functions as a marker of their position in life. Situationality varies with environment and climate, and encompasses the physical and cultural structure of a place, as well as the personal and individual relationships in such structures. The Place-Based Education (PBE) approach acknowledges that situationality in education has a geographical context (Gruenewald, 2003; İnam, 2007), and PBE associates place with identity and society. The content of education in this approach is not made up of standardized features, but rather local content. It removes the walls between schools, students, teachers and society, thus encouraging individuals to develop a sense of belonging to the places in which they live and become active members of the community (Knapp, 2005; Smith and Sobel, 2010; Smith, 2002; Gruenewald, 2008). Similarly, critical pedagogy views schools as areas of social transformation and liberation, arguing that the transformation to a better world starts with individuals getting to know themselves (Friere, 2014; McLaren, 2007). PBE intersects with critical pedagogy in the context of the mutual interaction between places and identities to form a critical pedagogy of place (Graham, 2007; Gruenewald, 2008).

In his studies on the critical pedagogy of education, particularly in the field of art education, Graham (2007) argued that ignoring the geographical context (place) in education would feed into the idea of standardization that serves the global economy, leading to a deterioration of habitat, loss of wildlife, alienation, rootlessness and a lack of communication within societies. Several recent studies have sought to address this lack of communication (Pasiechnyk, 2018) (Miller and Twum, 2017) (Langdon, 2017) (Madden, 2016) (Drexler, 2012). Langdon (2017)

conducted an action research study focusing on the inclusion of inter-generational learning in place-based art education (PBAE) with the participation of local artists, while Drexler (2012) explored the implementation of PBAE methods in middle school visual arts curricula. A study by Pasiechnyk (2018) examined place-based education and teacher-training. Miller and Twum (2017) focused on the experiences of selected teachers in implementing PBE, and Madden (2016) studied the ways in which instructors develop a sense of place.

The present study aims to demonstrate the use of PBE in the education of prospective visual arts teachers and in the development of artistic expression skills among teacher trainees. As is the case with other courses in Turkey, visual arts courses are offered following a standardized curriculum at all levels of education that states that adjustments can be made depending on the educational setting and the students' developmental characteristics, although this requires teachers to have prior knowledge of and experience in using place in education (Ministry of National Education, 2018). As such, it is very important for prospective visual arts teachers to complete their training equipped with PBE-related knowledge, skills and experience. Prospective visual arts students coming from different parts of Turkey who will practice their profession in different places try to blend the roles of artist, learner and teacher; they have only limited resources and experience in how to integrate the knowledge they have acquired through standardized program contents – which are often out of touch with their experiences of the places in which they live – with local content, and how to reflect such knowledge on their learning and teaching. This study[1] seeks to answer the following questions: how can prospective teachers be inspired by their place of residence in the process of artistic expression, how are prospective teachers' experiences of place reflected in the process of artistic expression, and how do prospective teachers associate their places of residence with art and education?

Theoretical Framework

Gruenewald (2003) argues that in order to accord place the importance it deserves in education, the meanings of place must first be explored. It must further be recognized that experiences of place are not shaped solely by culture, education and personal experience, as place-based experiences are also intertwined with issues of race, gender, power and politics.

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[1] This study is based on the PhD thesis *Place-based Critical Art Education: An Action Research* (Sesigür, 2019). A study that implemented the methods set out in the dissertation, entitled "The Critical Pedagogy of Place in Visual Arts Education: An Example of Application of Cultural Journalism (by videolink)", was presented at the International Conference on Critical Education, held on July 25–28, 2018.

The concept of place is usually defined with the concept of space. In his studies of cultural geography, Creswell (2004) argues that people turn space into *place* through their inhabitation, contact and communication with space. Geographer Seamon (1979), on the other hand, argues that bodily movements in the flow of daily life combine with time and space to create a sense of belonging to a place through experiences. Certeau (1984) describes *place* as an empty system in which actions take place, arguing that existence cannot be separated from place, and that we imagine and perceive space through our bodies. These theories suggest that place is a construct that consists of physical, mental, experimental and social phenomena – all intertwined – taking place in space (Tuncer Gürkaş and Barkul, 2012).

According to Harvey (2012), we define our identities largely on the basis of time and space coordinates, and on such cultural practices as art and literature, which emerge in a social process, and are produced depending on time, place and nature through the internalization of situations. Massey (1985) argues that space is both a medium but also a product of social relations; analyzing the process by which space is produced is therefore essential if we are to understand a society. Lefebvre's (1991) concept of "production of urban space" (Lefebvre, 1991, p. 26), which builds upon Harvey and Massey's conceptualizations of space, focuses on spatial practices and social relations to analyze the strategic tools employed by capitalism in the production of space (Koçak Turhanoğlu, 2008). This analysis strengthens the connection between place-based education and critical pedagogy in terms of educating individuals to have an awareness of equality and social justice issues related to different aspects of social life, especially in terms of questioning the role played by schools and standardized curricula in the production of space. Schools can play a negative role in the structuring of places by distracting from our places of residence, thus distorting our perspective. Using place-based education to call attention to places that are actually perceived, experienced and reflected upon, and to real daily life experiences in these places,is both a critical and entrepreneurial process for teachers. PBE supports the belief and hope of critical pedagogy that critical thinking and actions undertaken by students can have a transformative effect on their lives and the world around them (Gruenewald, 2003; McLaren, 2007; Middleton, 2017). Art education, on the other hand, intersects with the critical pedagogy of place by questioning what needs to be preserved in places and passed down to future generations, and by mobilizing societies. Through art constituted by the practices integrated with the local environment, urban life and the local community of the place, place-based critical art education (PBCAE) calls attention to the structuring process of a place. Moreover, PBCAE offers artists the opportunity to develop new artistic insights regarding places undergoing environmental (ecological) and cultural change (Graham, 2007; Hicks and King, 2007; Inwood, 2013). Conducted to demonstrate the implementation of PBCAE, this study provided prospective visual arts teachers with an opportunity to integrate their knowledge of their place of residence in their lives, their artistic productions and their future careers.

Methods

This article is based partially on a dissertation on place-based critical art education. After completing undergraduate studies, the researcher worked as an elementary teacher in a different, multicultural region and moved to yet another region when hired by a university. These experiences led the researcher to think about the importance of place-specific instruction and to explore ways of providing such instruction, culminating eventually in the present study, which adopts a qualitative research approach and employs action research methods. Action research is defined as the implementation of a new teaching plan in a real setting, or the development and improvement of an existing plan, with the goal being to solve or evaluate problems, or to come up with new ideas and see how these ideas work in practice (Johnson, 2015).

Research Setting

The study was conducted in the Main Art Workshop-III course offered by the Art Teaching Program of the Department of Visual Arts Education in a Faculty of Education in a Central Anatolian province of Turkey in the fall semester of the 2015-2016 academic year. In addition to the workshop, the study was conducted in non-school learning environments, in public spaces such as a historical bazaar and its vicinity, and the town square. The participants met with the district mayor to discuss organizing an exhibition, and the works of art produced throughout the course were shared with the local community in a historical exhibition venue with the support of the district municipality.

Participants

The participants in the study were selected using the "purposive sampling" strategy of "maximum variation sampling" (Patton, 2014, p.243), with the criteria being that the prospective teachers needed to be in their third year of college, and enrolled in the Main Art Workshop course. A total of 10 prospective teachers, nine of them female and one male, participated in the study, all of whom were enrolled in the undergraduate Main Art Workshop-III course as part of the art teaching program. It was not possible to achieve gender balance in the make-up of the participants as the number of male students enrolled in the program was much smaller than the number of female students. The researcher provided detailed information to the participants about the subject, scope, purpose and significance of the study, and obtained their informed consent through a voluntary participation form. The one male and four of the female prospective teachers were selected to create a focus group of five members, taking care to ensure maximum variation, with each participant assigned a code name to protect their identity.

Data Collection Tools

Observation, semi-structured interviews (SSI), the researcher's diary (RD), the participants' diaries (PD), the participants' products (document analysis) and the records of meetings with field experts were used as data sources. The researcher/practitioner made video recordings (VR) of the classes to obtain observation data, and after conducting a macro analysis, presented them to a committee consisting of five experts in the field of art education and qualitative research. The committee examined the analyses using checklists, evaluated whether goals were met, and shared their views and recommendations for improvements

A total of five semi-structured interviews were conducted with each of the prospective teachers in the focus group to garner data on their experiences in the process of artistic expression. To evaluate the effects of the teaching process on the works produced by the students, samples (diaries, sketches, works of art, and exhibition pieces) representative of the participants' performance at different times were obtained and included in the analysis after being coded, using descriptions provided by the participants themselves.

Data Analysis and Interpretation

A thematic analysis was conducted in the present study (Attride-Stirling, 2001). The data analysis was conducted simultaneously with the data collection, as it this allowed the study to be more exploratory and to probe deeper, while also making the process more efficient. The transcripts of video recordings of classes and meetings, along with the works produced by the participants, were analyzed using axial coding (Liamputtong, 2009). Following initial coding, the data was reviewed one more time and re-arranged to create preliminary themes. The entire data set was used to check whether the themes that emerged were related to the codes, following which a thematic map of the analysis was created, and the themes were named and finalized.

Validity

To ensure the validity of study findings, the researcher spent considerable time in the research environment performing data triangulation, having the participants check the transcripts of the recordings, and receiving their approval. The participants' views, along with the views and recommendations of the four experts obtained in the meetings held following each activity, were reflected in action plans. The "dataset consistency" recommended by Creswell (2013) was achieved through the independent coding of the data by the researcher and by three visual arts education experts with qualitative research experience. The pattern of the themes and codes obtained at the end of the analysis was reviewed in collaboration with a qualitative research expert to eliminate any bias through the triangulation of researchers' perspectives.

Action Research Process and Analysis

Following Smith and Sobel's (2010) recommendations regarding content, the course content was designed to include four elements: the natural environment, cultural journalism, sense of place, and social justice. A draft plan was prepared prior to the teaching sessions, and the approval of the ethics board was obtained. The course was taught for 6 hours a week over 15 weeks from October 2015 to January 2016. The cyclical process consisting of planning, implementation, reviewing and improvement, followed by re-planning, re-implementation, and so on, is shown in Figure 1 (Baumfield, Hall and Wall, 2008; Johnson, 2015):
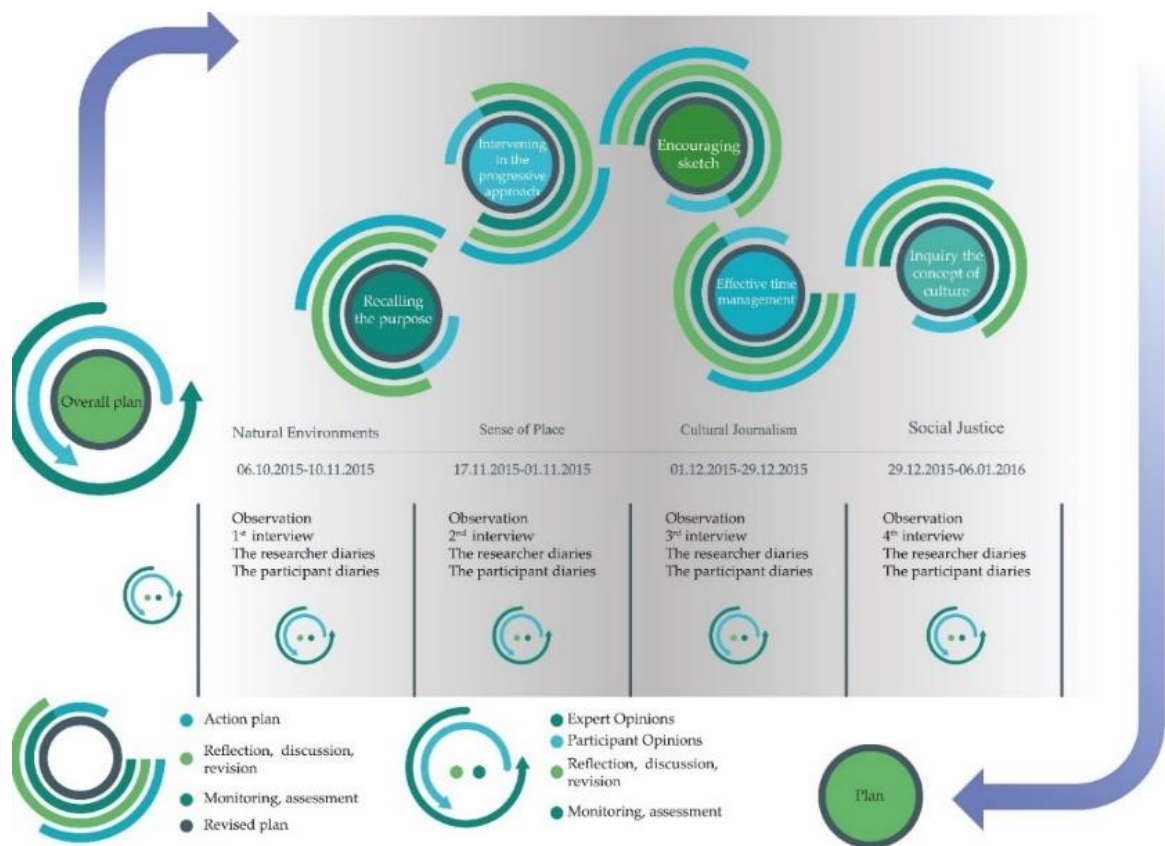

Figure 1. Implementation phase of the action research.

Results

First, as part of the natural environment activity, we explored, searched for materials (Figure 2), and produced art in a natural environment (Graham, 2007). As noted by Hicks and King (2007) in relation to urban structures, experiencing the natural environment may lead students to gain an interest in environmental issues, and as a result of this activity, the participants

started to depict urban environmental problems such as the lack of green areas and pollution. In this process, participants had considerable difficulty in distancing themselves from the topic of place and in developing subjective perspectives. To help the participants develop subjective forms of expression, the researcher conducted "divergent thinking and image games" activities as part of the "Remembering the purpose" action plan in Week 4. Moreover, when the participants said they were reluctant to make sketches, the researcher implemented the action plan "Encouraging sketch work" in Week 7, and conducted and evaluated a sentence completion activity involving the meanings assigned to sketches by the participants. As Buse observes, this helped the participants overcome their worries and reluctance related to sketches: "I learned how to make instant drawings, for example, which was something I used to avoid in the past. There is this idea in the education system that once you start drawing, you have to finish it, working from A to Z, and I rid myself of that notion" (October 27, 2015, SSI).

Figure 2. images from course on natural environment.

The Sense of Place activity gave the participants the opportunity to focus on their own life stories and to examine the relationship between an artist's art and their place of residence. In this process, a risk emerged as the participants started to devalue the traditional art and techniques of painting. The changing attitudes of the participants toward the traditional art of painting as they encountered contemporary art practices in the first two activities, which caused them to question aesthetic values in their search for meaning in art making, were defined as reflections of the problem of the "linear/progressive approach in aesthetic questioning". Following discussions held with field experts in an attempt to resolve this problem, the action plan "intervening in the progressive approach to art" was implemented in Week 10. A presentation was made to make the point put forward first by Graham (2007), that the traditional perspective that describes beauty in nature is complementary to the critical perspective that calls attention to the problems in nature. After the action plan was

implemented, two of the participants noted that the same topics were expressed in different ways at different times (December 1, 2015, VR).

In the Cultural Journalism activity, the participants conducted interviews for their oral history projects, asked questions to local residents, took pictures and made sketches. Using the information they obtained, the participants then identified themes, and expressed these themes through artistic means (Figure 3). Taking inspiration from the local community and making connections between art and local culture made it possible to involve visual culture in art making, although the participants had a tendency to reflect the information they had obtained through oral history projects directly into their own works, which gave rise to the problem of "confining culture to the past". Thus, the action plans entitled "Effective time management" and "Questioning the concept of culture" were implemented in Week 11. To make improvements in "Effective time management", the course was evaluated with the participants, and a decision was made to simultaneously start working on art projects and to enter into discussions. The concept of culture was questioned, and the relationship between culture and daily life was discussed. Following the discussions, the participants produced works on urban rights, the commodification of culture and spatial segregation through public housing.

Figure 3. Images from course on cultural journalism.

In the Social Justice activity, community-based art, social justice and participation were discussed. A "Rights advocates" activity was conducted to learn about some of the more prominent people who fought for human rights and social justice, and a "Take a step forward" activity was conducted to allow an understanding of social injustice, the relationships between the rights of different generations (individual, political, social, economic and cultural), and to develop empathy (Brander et al., 2008). The participants associated activist art with social justice, as Dewhurst (2014) mentions in his study, and played "Hopscotch" in different public spaces to express their ideas. The goal of the activity of having the participants exhibit their

works in the following semester in cooperation with the local administration (March 23, 2016, RD) was met with the "Presence" exhibition that opened on April 11, 2016.

The themes that emerged from the analysis (Figure 4) were interpreted under separate headings.
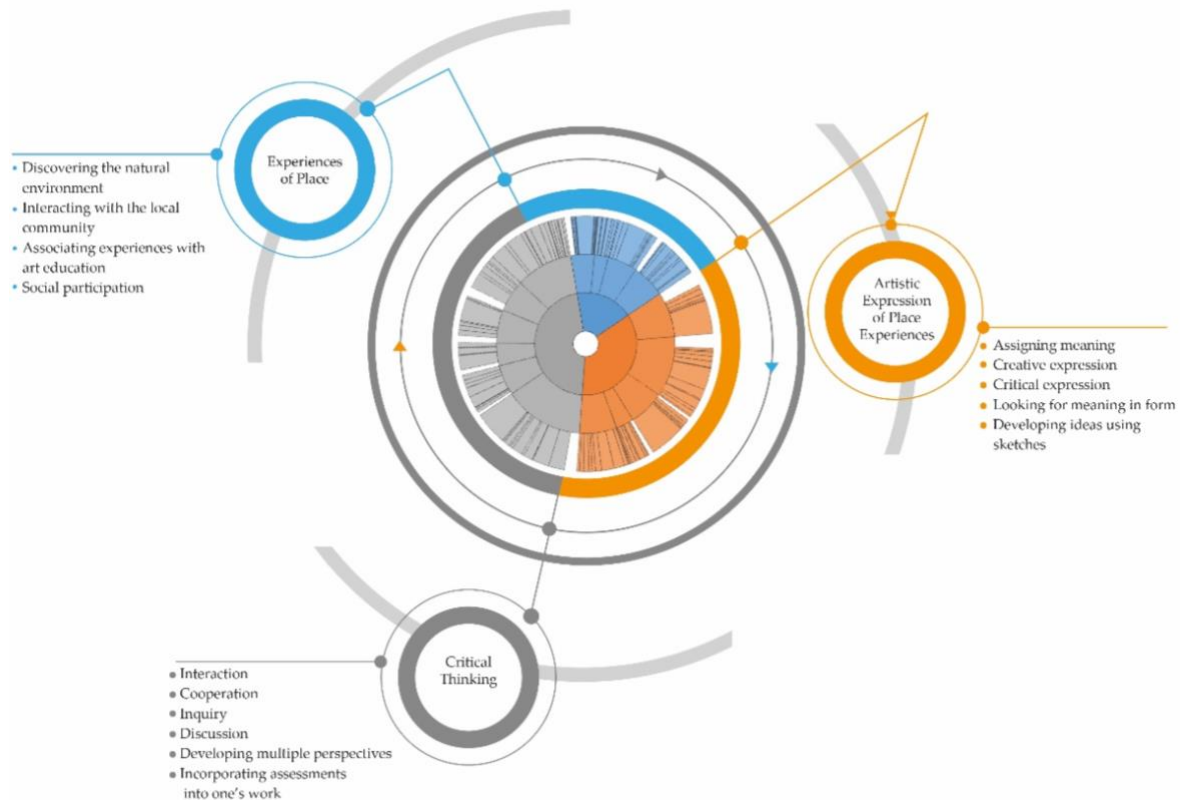

Figure 4. Breakdown of findings by themes

Experiences of Place

Describing their experiences of the natural environment, the participants said that they had focused on movement and change in nature, viewing the natural environment as a material, and recognizing nature as the language of art. Esra described the natural environment activity she experienced through art by making a comparison of how the little black fish ("The Little Black Fish" is the hero in the story penned by Samed Behrengi, who goes on a journey of questioning and discovery) discovered the ocean: "We found an outlet from the sea and enjoyed the ocean like the little black fish. I feel like I am redefining myself" (October 13, 2015, PD). The participants often used the word "exploration", which indicates that they interacted with nature and became interested in environmental issues through art, thus gaining the aesthetic experience mentioned by Dewey (Eroğlu, 2017, p. 96–102). Study participant Ayşegül said (January 5, 2016, SSI), "the outdoors activity showed us that art is not confined

to galleries, and that everything in the natural environment can serve as a material", , indicating that the activity helped participants make connections between art and their own lives (Figure 5). As Ball and Lai (2006) observe, sometimes students disregard works of art and literature when they encounter works that exclude the local practices that they are familiar with; the presentation of such works along with local materials can help students achieve a more meaningful and effective learning outcome.

Figure 5. Teacher candidates' works on the natural environment.

The theme of "interaction with the local community," which relates to experiences of place, refers to the acquisition to information about the locality and the community by the participants – information that they could not acquire from other sources in such a short period of time – and how this information leads them to conduct further research:

> "For example, there was a lot information that you could not find on the Internet but that was circulated among people. I started to learn lots of things from people that I could not learn otherwise" (Esra, December 22, 2015, SSI).

Another participant described this process of exploration:

> "We talked to the master sepiolite craftsman. [...] There were so many things I didn't know. In a sense, we got to the heart of the city" (Özden, December 12, 2015, SSI).

Kerem said that interacting with the local community helped him to make connections between the past and the future in his own productions: "When we speak of culture, we usually think of the past, not the present; but I had so many great ideas about how to connect the old and the new" (see Figure 6) (January 5, 2016). Selanik Ay and Deveci (2011) claimed that students felt close to the older generations and admired the amount of knowledge that

they had, and the participants in the present study made similar statements as they evaluated oral history projects. Esra had the following to say about the inter-generational communication she had experienced thanks to this project:

> "They are very different people, and we were able to travel in time. They are really old but we got along with them. There is a whole generation between us, and it is very difficult to communicate with them. I saw that it was very difficult for us to understand each other, but once we did, it was such a nice and beautiful thing" (December 22, 2015).

Figure 6. Teacher candidates' works on cultural journalism.

That participants were also able to discover the aspect of art that mobilizes people to take action to address social problems reflected the connections they formed between place, art and the problems they encounter in their own lives. The participants used such expressions as "creating awareness", "generating interest with art", "giving messages" and "noticing art that exists outside exhibition halls and museums" to describe this situation. Kerem described the "Hopscotch" performance in public spaces as follows:

> "We started to attract attention, and lots of people came and watched. The best thing about this activity was that we were able to identify a social problem and to share it with other people. We got other people involved" (January 5, 2016, SSI).

Interacting with other people and organizations in this out-of-school activity arguably helped the participants recognize that places are social constructs and to develop ties with the community (Gruenewald, 2008).

The theme of "associating experiences with art education" refers to the participants' predictions about their future professional lives on the basis of their experiences of place when mediated by art. Kerem, taking into account the social reality of the situations he will encounter when teaching, associated place of residence with the materials offered by ecological art:

> "When we become teachers, they usually send us to the east, to the godforsaken places. We cannot ask them to buy the best quality crayons or anything […] When we performed this activity, we thought about this and tried to be more practical. You could take the kids to nature, for example. We started to think about what we could do in our future places of residence. This is what I got out of this activity" (10.11.2015, VR)

Artistic expression of place experiences

It was noted that the participants critically and creatively expressed their experiences of place in the uncertainty between a focus on form and a focus on content. The participants made their own choices regarding the materials and techniques to be used in their productions, and tried out different types of expression using canvas, paint, ready-made objects and performance in their works. In all topics, the participants emphasized making sense of things in their artistic expressions of their experiences of place, in that experiences related to the sense of place are mostly treated at an abstract level and are more subjective. This led them to use signifiers, metaphors, symbols and connotations, when assigning meanings to subjects through a search for representation (Figure 7-8).
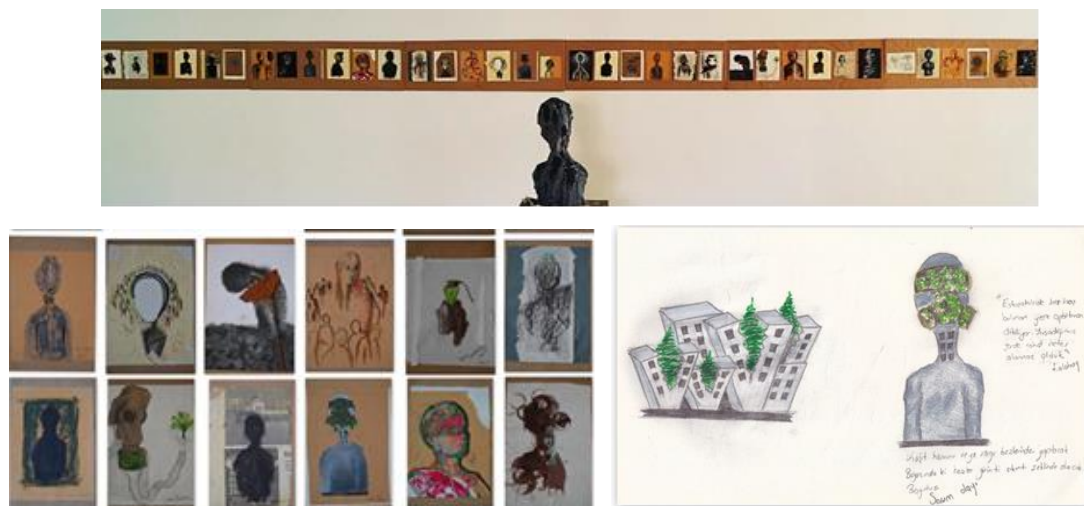

Figure 7. Teacher candidates' works on the natural environment.

İlkay used symbols to express the theme of migration, which was a topic she had selected in the cultural journalism activity:

> "I wanted to tell the story of migration of different ethnic groups. I depicted their major characteristics and tried to add clues, like their clothes and hats. I made a Phrygian brooch in the Phrygian Valley (December 12, 2015, SSI).
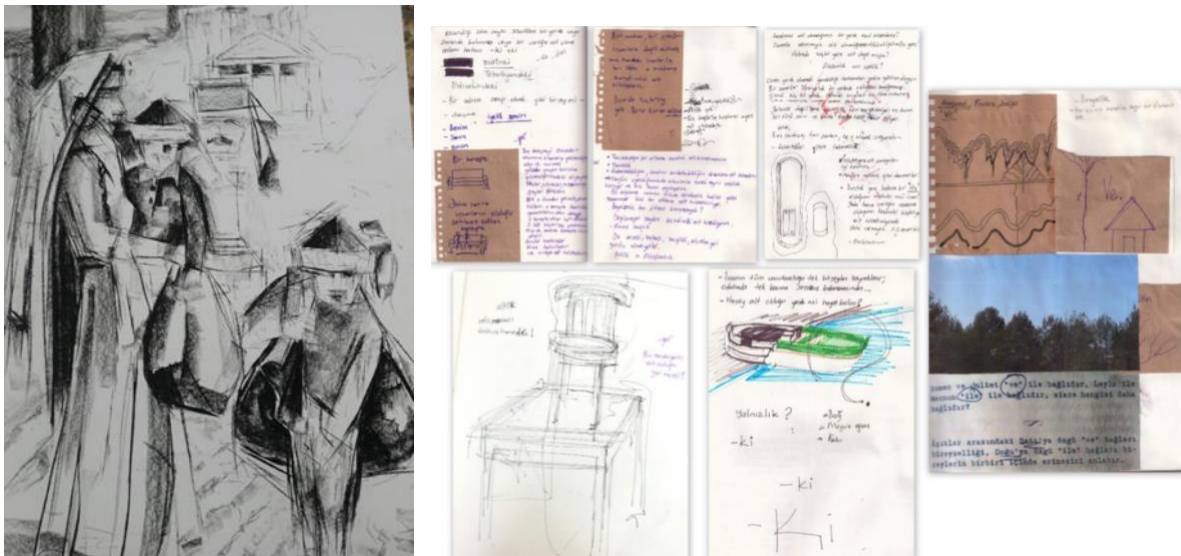

Figure 8. Teacher candidates' works on the cultural journalism and sense of place.

Cary (2011) argues that it is possible to have students focus on their own experiences by adopting pedagogical approaches that support, without questioning, the impartial presence of the aesthetic value that exists between the concepts of an art object and its features (drawings, shapes, colors, and the like), and to avoid marginalizing their art worlds, instead of adopting traditional art teaching practices that separate the artist and the observer from art. The participants were found to develop creative expressions of their place experiences by associating the feeling of belonging to a particular place with identity, memories, ties formed with people living in that place, and habits, by making connections between the past and the present, and by making a subjective interpretation of the permeability of places, independent of time:

> "Place keeps changing all the time, as a matter of fact, but we remain alone. [...] What I am trying to say here is that our place keeps changing all the time, and we don't really belong to any place, because when we are in a place with our clothes and everything else in our lives ... The shoe over there is everything we keep on us,

our identity, habits, everything, in short. We keep changing places with them all the time. We are here today" (December 8, 2015, SSI).

Figure 9. Teacher candidates' works on the sense of place.

In addition to creative expression, the participants also developed a critical perspective, particularly with regards to the natural environment and social justice, by focusing on the themes of how human intervention in nature disrupts the cycle of life, urbanization and the resulting strangling of natural environments and the shrinking of habitats, and the commodification of culture, technology and power relationships; these concerns were reflected in their art-making. Ayşegül described a group production as follows: "We can't access green spaces. They are either stranded within, or left outside … of the city. As a result, we cannot access green spaces, because our hands are tied (Figure 10)." (October 3, 2015, VR). Esra had the following to say about the group installation work based on a sketch she made as she strolled by the river, which is an important natural element within the city:

"When I thought about where all this concrete had come from, I had this idea of drawing money in my sketch. It was related to economics and trade, we gained more concrete as our needs multiplied. As I was walking by the river, I saw plastic water bottles floating on the surface, and as I watched the bottles, I started thinking about how to express both pollution and concrete. I will install a large number of plastic water bottles in a concrete labyrinth, and place a plant in only one of them to represent water, life and green spaces ... It will look like the plant is stuck within the labyrinth, showing how little green space we have left (October 13, 2015, VR).
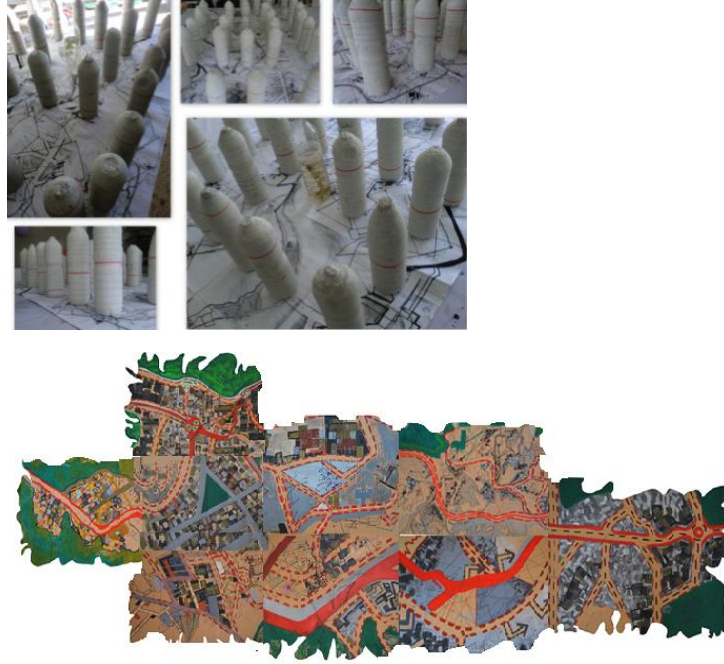
Figure 10. Teacher candidates' works on the natural environment.

Ayşegül, one of the prospective teachers, called attention to how culture was commodified in her work on cultural journalism: "We renovate historical houses in the district and turn them into tourism destinations to make money out of them." (Figure 11, right). She drew the tourists who come to visit the historical houses in the city to have their pictures taken with them, and thus adopted a critical perspective to express her ideas (December 29, 2015, VR). On the other hand, Özden emphasized the change in the spatial structuring of the city in her work on cultural journalism:

> "I tried to show the current state of the city through the emergence of public housing, important places such as the city center, and the so-called suburbs, where the majority of the people live, but that we try to ignore or describe as backward due to its representation of rural life. I tried to show all of these in the background (Figure 11, left). As we started to move away from these houses, what I wanted to do was to represent culture in such places, basically" (January 5, 2016, SSI).

Figure 11. Teacher candidates' works on the cultural journalism.

Critical thinking

Critical thinking is a logical, reflective, in-depth, and multidimensional approach to thinking about a topic, by associating it with daily life (Nosich, 2018). The participants in the present study developed multiple perspectives by examining and trying various styles of expression, and reflected their critical thinking skills in their artistic expression and in a dialogue-based teaching and learning process involving interaction, discussion and cooperation. Moreover, the participants reflected the assessments they made in their work by "reflecting on their own thought processes" as Nosich (2018, p.3) describes the process, and by making connections between art, life and education.

Drinkwater (2011) argues that critical pedagogy should be a part of teacher education, as it gives the student an opportunity to express and defend their ideas, and encourages them to challenge policies that they do not approve of. In the present study, it was found that debate, interaction and cooperation helped create a "dialogue-based" (Freire, 2014) communication. One of the participants said that she became less concerned about making mistakes when drawing; another said that "this course allowed us to break out of our shells" while yet another said, "even if I say something wrong, I can fix it later," all of which indicate that dialogue-based instruction encourages students and makes them eager to express themselves. The participants adopted a flexible attitude toward the difficulties and circumstances they faced by examining and implementing different art practices, and utilizing different disciplines in art making:

"Art is not limited to materials, such as canvas, acrylic paint, oil paint, etc. It refers

> to everything that we can produce based on our aesthetic ideas and concerns (İlkay, October 27, 2015, SSI).

The participants also said that they sought to develop solutions to the problems they encountered in the process of artistic expression by "making self-assessments" and "getting rid of uncertainties through trial and error", looking to interpret the topic by "adding something original" to their productions:

> "Even when I go down the wrong road, I say okay, this is awareness, and come back. Or I try different things and then drop them. There have been problems in this project, but there has also been awareness. I learned how to turn back" (Esra, October 8, 2015, SSI).

Elsewhere the same participant added:

> "When I entered the classroom today, I felt unfettered (limitless) for the first time. […] I may not get good results every time, but I am trying and learning things" (Esra, November 3, 2015, PD).

The participants questioned the concepts of social justice, culture and participation in relation to place, and the aesthetic value of art products. Özden described her questioning of aesthetic values as follows:

> "Sometimes we go back to the same thing, to aesthetic concerns. We look at what we do, and then say 'this is not good, we need to beautify it'. We have such thoughts from time to time, but I am against this. I am not for beautifying, I am for expressing things clearly" (November 3, 2015, SSI).

It was found that interaction resulted in division of labor between thinking, taking action and implementing ideas. During the cooperative work, the participants found, in the words of Cary (2011), that the process of artistic expression was not limited to "an isolated individualism" (Cary, 2011, p. 58), being connected rather to nature, the local community and collective art making. "When you work together, you see that people are so different. I realized that I didn't really know them when they worked on their paintings in their seats. [...] I think I have got to know them better now," said Esra, indicating that she experienced an interactive process that contrasted with isolated work in art. Kerem, on the other hand, talked about how they made joint decisions by listening to everyone, followed made a democratic attitude in cooperative projects: "I mean, individualism takes the back seat a little bit in group work. Of course you're

still creating ideas, but other people's ideas are also important, and something better emerges as a result" (October 27, 2015, SSI).

Linnemanstons (2017) found that inclusive teachers who taught place-based content reported that the participation of children reached its maximum level, cooperation increased and the students developed camaraderie and stronger ties with their classmates when they learned by doing. Buse and Esra, respectively, described the emergence of team spirit as follows: "There were times when we didn't see eye-to-eye, but we managed to find common ground and meet in a green zone eventually" (October 27, 2015, SSI). "I say something, and then someone takes it and moves on to something entirely different. This is very valuable to me [...] We got this far by discussing and contributing to each other" (January 12, 2016, SSI).

Conclusion and Recommendations

The prospective teachers in this study viewed their places of residence from different perspectives (sensory, physical, cultural, social, economic, political, etc.) through place-based critical art education, and assigned new meanings to the concept of place by associating it with past life experiences. These meanings were then reflected in their art making through creative and critical expressions, in a dialogue-based teaching and learning environment. Moreover, in the process of artistic expression, the participants questioned form and meaning on the basis of the various art practices they encountered, and developed different perspectives through aesthetic questioning. Experiencing collective art making in a learning environment based on cooperation and discussion encouraged the prospective teachers in their individual expressions. They thought about how they would reflect their PBE experience in their teaching careers, by taking professional responsibility with a sense of place.
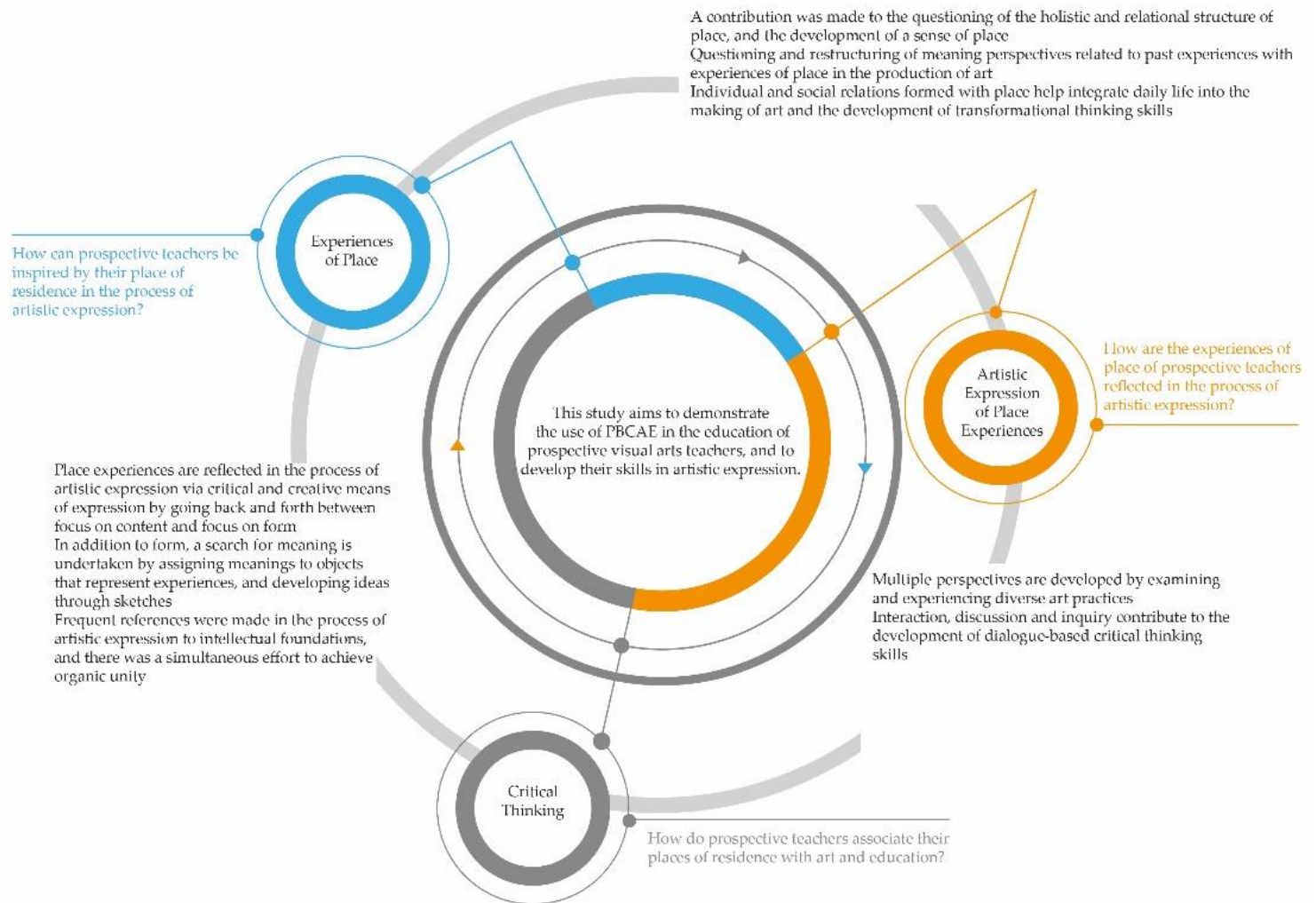
A contribution was made to the questioning of the holistic and relational structure of place, and the development of a sense of place

Questioning and restructuring of meaning perspectives related to past experiences with experiences of place in the production of art

Individual and social relations formed with place help integrate daily life into the making of art and the development of transformational thinking skills

Experiences of Place

How can prospective teachers be inspired by their place of residence in the process of artistic expression?

Artistic Expression of Place Experiences

How are the experiences of place of prospective teachers reflected in the process of artistic expression?

This study aims to demonstrate the use of PBCAE in the education of prospective visual arts teachers, and to develop their skills in artistic expression.

Place experiences are reflected in the process of artistic expression via critical and creative means of expression by going back and forth between focus on content and focus on form

In addition to form, a search for meaning is undertaken by assigning meanings to objects that represent experiences, and developing ideas through sketches

Frequent references were made in the process of artistic expression to intellectual foundations, and there was a simultaneous effort to achieve organic unity

Multiple perspectives are developed by examining and experiencing diverse art practices

Interaction, discussion and inquiry contribute to the development of dialogue-based critical thinking skills

Critical Thinking

How do prospective teachers associate their places of residence with art and education?

Figure 12. Study findings.

Liberal discourse in education aims at the standardization of experiences so that students from different geographical and cultural backgrounds can compete in the global economy. PBE resists this tendency, and reminds us all that places have a natural and social life that needs to be protected (Ball and Lai, 2006). This study contributes to art education by recommending that prospective teachers learn about the history, culture and social relations of the locality in which they work, reflect this knowledge in their teaching and thus help develop an awareness of place.

The participants' encounters with local materials and content through PBCAE is important in that it allows people to get to know themselves through the opportunities provided by place. They thus view places of residence from a different perspective, and create art with an artistic sensitivity that contributes to the locality and helps educate the public, who play an active role in the structuring of places. Given that the prospective teachers who encountered these contents in the present study questioned the changing meaning of art and art making, any educators planning to implement PBCAE are recommended to encourage their students to focus on individual life stories and aesthetic questioning. Place-based art courses should be included among the undergraduate teaching practice courses and implemented in cooperation with prospective teachers, teachers and faculty members, allowing prospective teachers to reflect this in their future practice. Future research may focus on exploring local stories and using them in art-making, using practical courses to make community-based art in public spaces in cooperation with civil society organizations to ensure community involvement, and examining cooperative art-making by bringing artists from the local community together with prospective teachers.

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