Conceptual framework in Art Education

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Abstract

This research was aimed to study and develop a conceptual framework in Art Education by analyzing related academic documents and 257 research conducted by graduate students in Art Education at Chulalongkorn University and Srinakarinwirot University during 2002-2012. Then the findings were analyzed, synthesized and created a conceptual framework by means of descriptive statistics including frequency, and percent. The results showed: **1 The meaning of Art Education** was providing Art Education to learners to equipped them with good personality and traits so they could have free expressions according to their creative thinking and free imagination. Art Education learning activities included painting, molding, carving, printing, and art appreciation. Instructors organized instructional experiences based on the educational concept of developing each individual learner to his or her full physical, emotional, intellectual, perceptive, aesthetic awareness, and creative potential. **2. The content analysis obtained from 6 academic texts in Art Education** found the main contents, namely 1) history of Art Education; 2) foundation and principles of Art Education that covered (2.1) philosophy of Art Education, (2.2) principles of Art Education, and (2.3) Art Education psychology; 3) the Art Education curriculum and instruction included (3.1) Art Education curriculum, (3.2) Art Education instruction, and (3.3) instructional media in Art Education; 4) management of Art Education / educating art teachers, and; 5) research methodology in Art Education. 3. **Topics of research in Art Education** showed most of the topics were research on art instruction (44.35 %), secondly, research

on analysis of artworks in visual arts (34.24 %), and thirdly, research on teaching media, materials, and equipment in art instruction (7.39%).
4. The development of a conceptual framework in Art Education yielded 6 major components, namely 1) the context of art instruction, 2) Art Education management/ development of art teachers, 3) research in Art Education, 4) cores of Art Education, 5) education management of art, and 6) art learning outcome.

Keywords: Conceptual framework; Art Education

Introduction

According to the context of global changes that affects the development of Thailand in the future, and the review of the results of the country's development as well as its status, some structural problems have been exposed that the country development is unbalanced, unsustainable, and susceptible to the effects of fluctuations in fast-changing external factors. Thus, Thailand has been forced to review the developmental paradigm and then adapt it to a new one that is autonomous and has greater immunity. The new paradigm to develop the country in order to exist securely in the more fast-changing and intensifying globalization, Thailand has to build various strong systems and structures inside the country to have more self-dependence and strong immunity in accordance with the self-sufficiency philosophy; it has to emphasize its own potential capital, advantageous identities, and national values; all of the social, economic, and national resource and environmental capital should be integrated and mutually used (National Economics and Social Development, 2007). Therefore, education can be considered the most important tool in developing the country to progress to a society of wisdom and learning; that means the system of education and educational quality and efficiency in the knowledge-based society, the knowledge and wisdom of the people in the society has been used as a key tool to strengthen the capacity and capability to compete with other countries. So, currently many countries around the world have turned to review the role and process to develop their manpower skills enabling the country to have capacities in economics, society, politics, wisdom, and culture, so they can compete with other others. Currently, there is plenty of knowledge, and it is increasing steadily. Ponpai (2001) stated that the advancement of technology caused a condition called borderless world or globalization, and communication could be done fast and thoroughly. Furthermore, seeking information and knowledge in the rapidly changing world has caused competitive situations so intense, thus any organization that wants to survive will have to learn to keep

up with the situation by modifying its mobility. The members in the organization have to learn together to drive it to the direction of a "learning organization", and another important factor that helps the organization to learn more quickly and productive is to manage available knowledge. Since the prevailing scattered and fragmented knowledge within the organization is categorized and encouraged the organization to learn and share it with technology; it is used as a tool to flow the knowledge available both within the individual and organization to create the knowledge- and economic-based society to reform the organization and fully established a strong economic recovery. Kaewdang (2004) stated that to develop human resources in organizations, public or private, to become the individuals with knowledge, capacity, and skills necessary to survive in the age of globalization, with intellectual, mental and social balance according to the Thai way of life, and ready to "compete" and "cooperate" with others in the 21st century, the survived and successful individuals had to be strong, robust, broadly innovative, witty, knowledgeable, able to think, do, and solve problems. They needed to create their own learning process and use it as a tool to seek the meaning of life, learn the future world, and live with life-long education. However, Thailand learning management was currently insufficient to develop new Thais who were qualified with the new world and knowledge-based society. Kaewdang's statement agreed with Suwanwela's (2008), which stated about the social age and technological changes that affected academic changes and knowledge. Jaras said that the academic knowledge in the past was changed a lot, and increased rapidly; these factors affected the changes of knowledge role and educational changes. Furthermore, information technology spread knowledge widely, transformed the 1st-aged society which was the society of science and technology knowledge into the 2nd-aged society which added knowledge from experience and wisdom into science and technology. Thailand was in the knowledge-based society which opened to all people's knowledge, and everybody could access it, and one who applied the accessed knowledge would have more consideration. The

present age was the intensely competitive creativity of the world and economics; besides knowledge, they alsoused creativity. When Thailand could change its growth from the age of product factors and natural resources to knowledge and creativity, it would have the opportunity of sustainable growth. Thus, creative economy could be the survival direction for the country, while the value creation and the development based on the unique Thainess had also appeared in the government policy and the National Economic and Social Development Plans over the years.

For the impact of such external circumstances, it is necessary to develop academic education courses to encourage potential people in Thailand who could adjust themselves to keep up with the evolution of the society, science, and technology; as well as support competition and socio-economic changes inside and outside the country. In a creative economic society, courses in arts play a role as important as science courses in creative thinking, innovation, and new creativity in creative arts combined with science to produce various forms of merchandise. Thus, education in art is essential and the foundation must be formed in young children to help them absorb and have a taste for the beauty of art appreciation, and be able to have creativity. Thailand has managed Art Education from the past to present, and it plays an important role in enhancing good characteristics, taste, and creativity of learners in basic education, the major foundation of the national development, pre-service teachers in teachers' colleges, as well as personnel in Art Education for a long time. There are a lot more research and development studies in various courses in Art Education and they are not yet analyzed, compiled,and synthesized for knowledge in Art Education.

Therefore, the writer is interested in studying for a conceptual framework in Art Education by means of content analysis for the holistic picture of content knowledge in Art Education for the benefit of the academic art in Thailand, and it can further be a part that contributes to the national development.

Objective

The research objective is to study and develop a conceptual framework in Art Education.

Research Method

The data analysis in the synthesis to develop a conceptual framework of the core content in Art Education was conducted by means of content analysis and synthesis, based on the definition of Art Education, research and academic texts both from inside and outside the country, and theses in Art Education. Then the conceptual framework of the core contents in Art Education was developed.

Scope

Topics of research in Art Education analyze from master's thesis From Chulalongkorn University and Srinakharinwirot University

Research Results

The development of the conceptual framework in Art Education was presented in 4 parts; the 1st part was the presentation of the results from the content analysis of the Art Education definition, the 2nd part was the presentation of the results of the content analysis of the academic texts in Art Education, the 3rd part was the presentation of the results of the content analysis of research in Art Education, and the 4th part was the conclusion and the presentation of the development of the conceptual framework in Art Education.

Results of the Content Analysis of the Art Education definition

From the study of related documents and research on the definition of Art Education defined by some academics, the results were synthesized and concluded as follows.

Anantana (1980) gave the definition of Art Education as a course provided instruction in schools and education institutes for encouraging children of all ages, sexes, and ability levels to have opportunity of free expression based on individual creative thinking, imagination, interest and natural aptitude. Art activities included painting, molding, carving, music,

dancing, etc.

Sawasdibut (1982) defined "Art Education" as the study of art stories or the study of new and beautiful invention created from experience, perception, reason, emotion, and creativity. Thus, Art Education was considered an essential course in the curriculum since it could help students have lot of important learning which contributed to their ability to live happily and progressively in their society.

Pongsamart (1983) gave the definition of "Art Education" as a kind of instruction that encourage students to use their own experience, imagination, and creative thinking to express in forms of various works, namely painting, molding, carving, printing, and invention of crafts from waste materials. This expression was arranged in the teacher's long-term lesson program with broad arrangement of lesson plans, content, materials, and methods which complied to learners' maturity.

Wongyai (1986) stated about the definition of Art Education as educating children in art through instructional arrangement which was appropriate to the maturity of learners. This was aimed to develop art for children by arranging instructional experience for the maturity of the learners appropriately in order to develop the learners' art habit to have knowledge, skills and good attitudes toward art.

Thong-ngam (1997) said that Art Education referred to the process of instruction art to children, focused on making them to become good, smart and happy people who had broad vision, thought far, tended to be good, had virtues, and vision. The instructional process emphasized child-centered and encouraged children to think and do by themselves through activities and teaching aimed to develop all aspects of each individual to his/her full potential, targeted to promote them to solve problems, have free expression, and creative thinking.

Benz et al. (Quoted in Schubert, 1986) referred to the definition of "Art Education" in the journal "Art in Education: Five Rationale" as knowledge and various activities which the teachers arranged for students to provide them with experience related to specified purposes

to encourage their expression and expand ability in various aspects, namely participation in activities, response to experience in visual art, perception, understanding relationships of things around, having thought, feelings, and creative making through visual art materials, development of hand use skills, having initiative expression in accordance with one's own ability, having knowledge and skills that benefited oneself and community, and could use his/her intellect to judge value of the beauty appropriate to his/ her experience and maturity, as well as understand the nature of are and process of creating art works.

Thus, it could be concluded that Art Education was educating learners in art through instructional arrangement to equip them with good personality and characteristics, opportunity for free expression in accordance with the learners' creative thinking, and free imagination. The activities included activities for creating 2-dimension, 3-dimension art works, craft art, art appreciation provided through instructional experiences arranged by the teachers, and education principles to encourage learners to have full individual potential in physical, emotional, and intellectual development, perception, aesthetic and creativity.

Results of the Content Analysis of Academic Texts in Art Education
The content analysis of academic texts in Art Education from inside and outside the country result showed the following results.

1. Art Education: Background, Philosophy and Principles, Evolution of the Curriculum, Teaching Theory, and Research by Malichat Ua-anant (2002),

2. Art Education by Wirun Tangcharoen (1995),

3. Become An Art Teacher by Jane K. Bates (2000),

4. The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation by Laure H. and Seymour Simmons III (2012),

5. Philosophy of Art Education by Edmund Burke Felman (1996), and

6. Handbook of Research and Policy in Art Education by Elliot

W. Eisner and Michael D. Day (2004).

The contents of these Art Education texts were synthesized, categorized and concluded as follows:

Table 1 Synthesis of Art Education Contents from Texts.

Content of Art Education	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6
1. History of Art Education	✓	-	✓	-	-	✓
2. Foundation of Art Education	✓	✓	✓	✓	✓	✓
2.1 Discipline-Based Art Education	✓	✓	✓	✓	✓	✓
(1) Art Practice	✓	✓	✓	✓	✓	✓
(2) History of art	✓	✓	✓	✓	✓	✓
(3) Aesthetic	✓	✓	✓	✓	✓	✓
(4) Critical Art	✓	✓	✓	✓	✓	✓
2.2 Philosophical foundations of Art Education	✓	✓	✓	✓	✓	✓
2.3 Psychological foundations of Art Education	✓	✓	✓	✓	✓	✓
3. The art curriculum/instruction	✓	✓	✓	✓	✓	✓
3.1 Curriculum in Art Education	✓	✓	✓	✓	✓	✓
3.2 Instruction in Art Education	✓	✓	✓	✓	✓	✓
3.3 Instruction Media in Art Education	✓	✓	✓	✓	✓	✓
3.4 Assessment of Art Education	✓	✓	✓	✓	✓	✓
4. Management of Art Education/ Educated Art teacher	-	-	✓	✓	✓	✓
5. Art Education Research	✓	-	-	✓	-	✓

Text 1 = Art Education, philosophy and principles, curriculum evolution, teaching theories, and research.

Text 2 = Art Education

Text 3 = Become An Art Teacher

Text 4 = The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation

Text 5 = Philosophy of Art Education

Text 6 = Handbook of Research and Policy in Art education

From the synthesis of the academic textbooks in Art Education showed the content of the 6 textbooks yielded 1) history of Art Education; 2) foundation of Art Education, composed of (2.1) philosophical foundations of Art Education (2.2) disciplined-based Art Education, (2.3) psychological foundations of Art Education; 3) the art curriculum/ instruction, composed of (3.1) Curriculum in Art Education, (3.2) Instruction in Art Education, and, (3.3) instruction media in Art Education; 4) the administration of Art Education to educate art teachers, and; 5) Art Education Research. Details were as follows.

1. History of Art Education

An education system in every country has been adjusted and developed accordingly to the dynamic changes of the world following changes of socio-economic context and politics. Likewise, art instruction has also been modified and developed over time, linked to the evolution of education. The history of Art Education both in and outside Thailand could be summarized as follows.

1.1 History of Art Education in Thailand

Art Education in Thailand could be divided into 3 periods.

1) Prior Time to the Beginning of Rattanakosin Period (1782 – 1857)

From the Sukhothai period to Ayuthya period until the early Rattanakosin period, the education system in Thailand had been in a clear and informal form. Most instruction in Art Education was done in craftsman style, and often transferred by knowledgeable people through individual method of their own regardless of the process of knowledge transfer or any learning theory. Most artistic crafts were often transferred in the family since they were considered the family career. Besides, the knowledge transfer was also conducted at the temples villages of craftsmen, or groups of craftsmen in the royal court, called 10 group craftsmen, namely drawing, molding, lacquer, doll, etc.

2) The Middle Rattanakosin Period (1858 – 1957)

The first royal school was established in 1871 and the education system was changed to educate knowledge and practice learners

to work as government officials. Next, it expanded to educate learners in various academic fields and Art Education appeared in Thai education history around 1895 in a drawing lesson in the form of realistic art like the one in the western art more than tradition Thai art which was then idealism. After Art Education in school had been changed into geometry in relation to architectural drawings, in 1909 the curriculum was updated and the drawing course was optional. In 1913, Poh Chang Art School was upgraded from craftsman schools and the curriculum in formal schools, especially in schools at the elementary, early secondary, and middle secondary levels, drawing was changed to be a required subject; whereas it was removed from the upper secondary level.

During the time of regime change in 1932 a new national education plan was announced and the curriculum was improved and implemented in 1937 when schools were divided into elementary, lower secondary, and upper secondary schools. Then the drawing course was included as a compulsory one. In 1951 the handicraft education was added into the original 3 educational objectives, namely cognitive, moral, and physical education by the government. The 4th objective included arts and crafts in social science, and it had been taught in elementary through secondary schools.

3) The Late Period of Rattanakosin to Present (1958 – present)

In 1960 the curriculum was revised again, it was divided into the curriculum for the early elementary schools and secondary schools, and Art Education was set as another subject. In the early elementary schools, the curriculum focused on free expressions more than craft skills in the early curriculum; whereas Art Education became groups of arts and crafts which students chose to learn only any group.

In 1978, there was another curriculum revision in all levels, and the revised curriculum was implemented in 1981; Art Education in the elementary curriculum was put in the group of characteristic development; it was in the group of personality development in the lower secondary curriculum, and it was one of the requisite professional basis arts and crafts

subjects as well as selective subjects in the upper secondary curriculum. Later, there had been many more curriculum revisions until 1991. When the National Education Act 1999 was drafted and implemented the curriculum was categorized into 8 learning areas. In 2001 Basic Education Curriculum, Art Education was designed as one in Arts learning area which was composed of visual arts, music and drama, and lately, in the revised 2008 Basic Core Curriculum, Art Education has been still a required subject for elementary to lower secondary schools.

1.2 Art Education in The West

Art Education in the United States and Great Britain has been outstanding and has prominent role over the global Art Education, and it can be divided into 3 periods, as follows.

1) The Period of Late 19th Century (1850 – 1900)

In the late 19th century industrial arts played a role on education, so Art Education in the United States and United Kingdom was in the form of profession which focused on the instruction in design and drawing. In 1860, Art Education was changed in the United Kingdom and appeared in the college curriculum when Ruskin suggested that education pay attention on aesthetic experience, so college students should study music, visual art, and literature – these subjects should be included in college education (Ua-anant, 2000: 3).

2) The Period of Early 20th Century (1901 – 1950)

In the early 20th century, both Art Education in the United Kingdom and the United States was influenced by the theory of Dewey. Logan (1987) said Dewey's educational theory caused the Progressivism process that emphasized learners (cited in (Ua-anant (2000: 3) and it was a major turning point in art instruction and it created learners' aesthetic experience.

At the time Art Education was widespread and there was a major reform in Art Education instruction conducted by National Art Education Association (NAEA) and basic discipline-based Art Education (DBAE) was initiated in arts instruction; it was composed of 4 cores, namely performing art, aesthetics, art criticism, and art history. The 4 cores were

accepted and widely popular in education. Then in the late 20th century, visual art, music, and performing art were integrated following the initiative idea of DBAE.

2. Foundation of Art Education

2.1 Discipline-Based Art Education

In the beginning the discipline of Art Education was learning about craft skills in art to respond and serve the society, such as beliefs and religions as evidenced in statues, paintings, and architecture decorated buildings and religious places after the local beliefs. Besides, art is also used to serve dignitaries and high-rank people in the feudalism. Most artists often created artwork for their profession, so Art Education was transferred from generation to the younger generation in family or from teachers to close students, in a non- formal and exclusive way without any learning management system. Then the discipline of Art Education had been changed accordingly to the social situation that emphasized the importance of education on the country development. The United Kingdom and the United States had major roles in the change of learning arts in 2 main directions: 1) discipline-centered movement which focused on each individual core, namely (1.1) history of art, (1.2) aesthetics, (1.3) art criticism, and (1.4) performing art, and learners would be skillful and mastery in each core; 2) discipline-based of Art Education which focused on the integration of the 4 cores and learners would be knowledgeable to link each field related directly to Art Education and/ or other fields.

2.2 Philosophy of Art Education

The education philosophy that played a role in Art Education was Progressivism which caused changes and movement in education in the beginning and the late period of the 19th century in Europe and the United States and they have been practiced until present. Progressivism focused on providing education that suited learners' age and development and they could find the essence of knowledge through their own experience. Learning management was child-centered and it aimed to create experience in the 4 cores of Art Education in relation to the social context and environment to get experience, perception and expression in arts according to their potential.

2.3 Psychology of Art Education

1) Theory of stages in artistic development focused on art expression by age duration. The expert in Art Education, Lowenfeld and Brittain (1957) divided art development as follows.

1.1) The scribbling stage was the development of children by age 2-4, the beginning age to express their identities,

1.2) The pre-schematic stage by age 4-7 when children made symbols and communicated meaning of their drawings,

1.3) The schematic stage by age 7-9, when children built their concepts,

1.4) The gang age by age 9 – 12 when children imitated nature and began to create realistic artwork,

1.5) The pseudo naturalistic stage by age12 -14, when they used reasons to create realistic artwork.

1.6) The period of decision, the step of art development by age 14-17 when they made decision to create realistic artwork.

2) Psychology of cognitive was important and related to Art Education. The major theory was Piaget's Cognitive Development (Piaget, 1972) that divided the cognitive development into 4 stages, namely

2.1) sensorimotor stage

2.2) preoperational stage

2.3) concrete operational stage

2.4) formal operational stage

Bruner (1971) another important psychologist in this group, presented the theory of Cognitive Growth with 3 development stages, namely 1 enactive stage, 2 iconic stage, and 3 symbolic stage.

3) Psychology of Art Perception, namely Arnheim's theory which many art theories of children were compiled together, based on Piajet's theory and mixed with Gestalt's theory and theory of Self-awareness. Arnhei (1954) stated that children would draw what they saw, but to portray or express what they perceived which was different from a photograph taken with a camera. Both children and adults would try to show the structure of objects in a manner that conveyed the objects in simple forms to more

complex forms consistent with each child's perception. A study of the development of complex shapes in art showed ability to perceive and understand the complexity of artworks. Evidence of perception showed it was first developed from the start of understanding the outstanding structure. Proof of the perceptual process was conducted on the hypothesis that perception originated from each individual's record of the whole picture and details he observed. The experiment showed the observer with the normal brain could distinguish similar triangles which differed in size and color and draw the seen triangles in the triangle shape because the vision of the whole outstanding structure became basic information for the perception, but the drawn triangles had different details based on each individual's concept obtained from one's understanding the artistic form.

2.4. Curriculum and Instruction of Art Education

1) Art Education curriculum was conformed to the social context and divided by the education management as follows:

1.1) The basic education level. The management of the pre-kindergarten used art as the activity base for learning and then went on to the instruction and philosophy in the kindergarten level. However, in the elementary and secondary levels, the 4 cores of Art Education were applied in the learning management, namely (1) art practice, (2) history of art, (3) aesthetics, and (4) critical art. The instruction differed from that of the professional group which emphasized career skills in art in both pure arts of fine arts, and applied arts.

1.2) The higher education level. The curriculum in college was managed in 3 main groups: the first group included courses related to art and life in general education which all bachelor's degree students could choose for their study, the second group included courses in specific art career both in fine arts and applied arts, and the last group was the curriculum for training art teachers in schools or education institutions with related curriculum or "Art Education" curriculum.

2) Management of Art Learning

The management of art learning aimed to manage learning content and standard key index to be established in the basic education curriculum

based on the 4 cores, the instruction method focused on creative process, learning art history, instruction of aesthetics as well as art criticism through various teaching techniques that emphasized learners, such as demonstration, hands-on learning, experiment, self-discovery, analysis of artwork criticism process, aesthetic instruction process, field trips to museums, galleries, etc.

3) The Instruction Media in Art

The media were considered essential in learning management since they could help learners build experience in art. They could be real artwork samples, materials used in making artworks, photographs, slides, mixed media, teachers' guide books, text books and workbooks in art, and related resources for art learning management.

4) Evaluation and Assessment in Art Education.

The evaluation and assessment in Art Education were focused on authentic situation assessment, knowledge evaluation, process and attitude evaluation through work experience and artworks. The assessment was conducted through observation and record of work process, peers/learners participation in judging, criticizing and giving scores quantitatively and qualitatively to evaluate learners.

2.5 Management of Art Education/ Educating Art Teachers

The management of Art Education was focused on managing art teaching career, guidelines for art teachers, the leadership of art teachers, and ability to organize art learning process that complied and linked to the social, economic and cultural context of the local society and others, as well as the curriculum and context of the learners to optimize the aimed efficiency and effectiveness.

2.6 Art Education Research

Research in Art Education was conducted in the forms of qualitative and quantitative study. The scope of research was related to the context of art instruction in 9 topics, namely 1) research on history of Art Education and culture, and art transfer, 2) research on principles of Art Education, 3) research on art instruction, 4) research on art curriculum, 5) research in evaluation and assessment in art learning, 6) research in administration and supervision art instruction, 7) research on the media, materials and equipment

in art instruction, 8) research on analysis of artworks in visual arts, and 9) research on analysis of studies in Art Education.

3. Results of content analysis from the studies in Art Education.

The analysis and synthesis of Art Education contents in related documents and textbooks in the 3rd step yielded issues for the content analysis of theses in Art Education during 2002 – 2012 based on theses in the 2 universities, 107 theses of Chulalongkorn University, and 150 theses of Srinakarinwirot University; totaled in 257 theses, the details were as follows.

Table 2 Analyses of Research in Art Education.

Research topics in Art Education	CU		SWU		Total	
	f	%	f	%	f	%
1. Research on history of Art Education, and culture of art transfer	**3**	**2.8**	**6**	**4.0**	**9**	**3.50**
2. Research on principles of Art Education	**1**	**0.93**	**11**	**7.33**	**12**	**4.66**
2.1 Research in principles of Art Education	-	-	2	1.33	2	0.77
2.2 Philosophy in Art Education	-		1	0.66	1	0.38
2.3 Research on psychological effects caused by art/ Art Education	-	-	-	-	-	-
(1) Research on creative thinking	-	-	5	3.33	-	-
(2) Research on psychology	1	0.93	3	2.00	4	1.55
3. Research on art instruction	**70**	**65.42**	**44**	**29.33**	**114**	**44.35**
3.1 Research and development of innovation/ package for teaching art	4	3.73	5	3.33	9	3.50
3.2 Research and development of model / process of art instruction	18	16.82	20	13.33	38	14.78
3.3 Research on management and activity organization for art instruction	29	27.10	9	6.00	38	14.78
3.4 Research on condition and problems in art instruction	19	17.75	8	5.33	27	10.50
3.5 Research on Research on roles of group of people/ community/ institution on art instruction	-	-	2	1.33	2	0.77
4. Research on art curriculum	8	7.47	2	1.33	**10**	**3.89**
5. Research on assessment and evaluation of art learning	1	0.93			**1**	0.38

Table 2 Analyses of Research in Art Education.(Continued)

Research topics in Art Education	CU		SWU		Total	
	f	%	f	%	f	%
6. Research on administration and supervision art instruction	1	0.93	1	0.66	2	0.77
7. Research on the media, materials and equipment on Art Education instruction	**13**	**12.14**	**6**	**4.00**	**19**	**7.39**
8. Research on analysis of artworks in visual arts	**10**	**9.34**	**78**	**52.00**	**88**	**34.24**
8.1 Analysis of Thai artwork/ local wisdom/ local art	2	1.86	53	35.33	55	21.40
8.2 Analysis of artwork of artists'/ academics in Art Education	-	-	10	6.66	10	3.89
8.3 Analysis of artwork in fine arts	3	**2.80**	11	7.33	14	5.44
8.4 Analysis of child art	5	4.67	4	2.66	9	3.50
9. Research on analysis of studies in Art Education	**-**	**-**	**2**	**1.33**	**2**	**0.77**
Total	**107**	**100**	**150**	**100**	**257**	**100**

CU = Chulalongkorn University

SWU = Srinakarinwirot University

Table 2 showed the results of the analysis of research topics in Art Education that most of the research on Art Education was conducted on the topics of art instruction (44.35%), secondly on the topics of analysis of artwork (34.24%), and thirdly, on the topics of the media, materials, and equipment on Art Education instruction (7.39%), respectively.

4. The development of the conceptual framework in Art Education

The development of the conceptual framework in Art Education presented here, came from the synthesis of related documents and research, synthesized the definition of Art Education and topics for theses in the field, and then categorized them into groups and synthesized collectively. The details were showed in Table 3.

Table 3 The Synthesis of Definition, Textbooks and Theses in Art Education
for the Development of the Conceptual Framework in Art Education.

Essence of Art Education	Definition	Textbooks	Theses
1. Context of art instruction			
1.1 Social context (social/ economic/ politic/ cultural)	Niramol and Benz	Text 1,Text 2	✓
1.2 Psychology	Lert, Niramol, Wichai, Lalitpan, Benz	Text 1-Text 6	✓
1.3 Intellectual and attitude	Lert, Wichai, Lalitpan, Benz	Text 1-Text 6	✓
2. Management in Art Education/ Art teacher development		Text 4 – Text 6	✓
3. Research in Art Education		Text 1,Text 5, Text 6	✓
4. Cores in Art Education			
4.1 History of art/ Art Education	Niramol	Text 1-Text 6	✓
4.2 Art Practice	Niramol, Chalor, Benz	Text 1-Text 6	✓
4.3 Aesthetics	Niramol	Text 1-Text 6	✓
4.4 Critical Art	Niramol	Text 1-Text 6	✓
5. Education management in art			
5.1. Art curriculum and instruction	Lert, Wichai	Text 1-Text 6	✓
5.2 Instructors	Lert, Niramol, Chalor, Benz	Text 1-Text 6	✓
5.3 Learners	Lert, Chalor, Lalitpan, Benz	Text 1-Text 6	✓
5.4 Teaching methods	Lert, Niramol, Wichai, Lalitpan, Benz	Text 1-Text 6	✓
5.5 The media in instruction	Chalor, Lalitpan	Text 1-Text 6	✓
5.6 Assessment and Evaluation	Lalitpan	Text 1-Text 6	✓
6. Outcome from learning art			
6.1 Cognitive / knowledge	Niramol, Lert, Chalor, Wichai, Lalitpan, Benz	Text 1-Text 6	✓
6.2 Attitude	Niramol, Lert, Chalor, Wichai, Lalitpan, Benz	Text 1-Text 6	✓
6.3 Action/ Process	Niramol, Lert, Chalor, Wichai, Lalitpan, Benz	Text 1-Text 6	✓

From Table 3, the synthesis of Art Education definition from the materials, textbooks, and research in Art Education yielded the summary of the conceptual framework in Art Education with 6 main components, namely 1) the context of art instruction, 2) management in Art Education/ development art teachers 3) research on Art Education, 4) cores in Art Education, 5) management of Art Education, and 6) outcome from learning art. The details were as follows.

1. The context of art instruction included

    1.1 Social context (social/ economic/ politic/ cultural)

    1.2 Psychology

    1.3 Intellectual and good attitude

2. Management of Art Education/ Art teacher development

3. Research in Art Education

4. Cores in Art Education

    4.1 History of art/ Art Education

    4.2 Performing art

    4.3 Aesthetics

    4.4 Art criticism

5. Education management in art

    5.1 Art curriculum and instruction

    5.2 Instructors

    5.3 Learners

    5.4 Teaching methods

    5.5 The media in instruction

    5.6 Assessment and evaluation

6. Outcome from learning art

    6.1 Cognitive / thinking outcome

    6.2 Skill / process outcome

    6.3 Attitude outcome.

Conclusion

      The above main components in Art Education were obtained from the analyses and syntheses of (1) the definition of "Art Education", (2) documents and textbooks in Art Education, and (3) theses in Art Education. Then the researcher has concluded and organized these components and presented them in Picture 1.
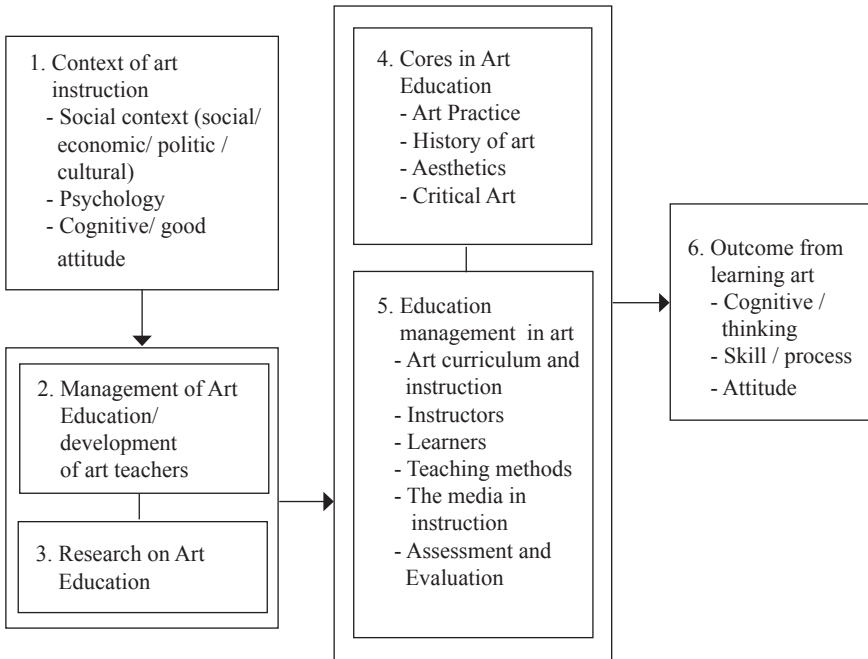

Figure 1 The Conceptual Framework in Art Education

      The conceptual framework showed the relationship of all the components; 1 the context of art instruction was related to 2 the management of Art Education/ development of art teachers; 2 related to 3 research in Art Education, to find the direction of education management and research in Art Education; then the relationship affected components 4 and 5 to determine the cores in Art Education and management to educate art to learners; finally they led to component 6 the outcome from learning art of the learners.

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