

The need for shadow education among graduates of fine arts high schools in Türkiye

Türkiye'deki güzel sanatlar lisesi mezunlarının gölge eğitime ihtiyaç durumları

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ABSTRACT

This study, which aims to investigate why students who graduated from Fine Arts High Schools in Türkiye need shadow education, was designed using the case study model to analyze the current situation within the framework of the qualitative research paradigm. The data collection process in the research was carried out through focus group interviews. The study sample consisted of 14 graduates of fine arts high schools who received shadow education to be interviewed in a focus group using the appropriate case sampling technique. The qualitative research content analysis technique was used in the data analysis, and the MAXQDA 24.5.1 program was used by the researchers in the data analysis process. Within the scope of the study, it came to the forefront that the students who received shadow education were shadowed due to a lack of teachers, seeking support, and disruptions in education and that the factors influencing the reasons why students preferred shadow education were the desire to achieve their goals for university entrance exams, individual interests, self-assessment efforts, online learning choices, training needs according to individual levels of students, and instrument preferences. It was also concluded that shadow education contributed to instrument, voice, and hearing training for 12 students, while it had no effect for two students.

Keywords: shadow education, fine arts high school, private lessons, music, music education

ÖZ

Türkiye'de güzel sanatlar lisesinden mezun olmuş öğrencilerin neden gölge eğitime ihtiyaç duyduklarını incelemeyi hedefleyen bu çalışmada, nitel araştırma paradigması çerçevesinde mevcut durumun ne olduğunu araştırmak için durum çalışması modeli kullanılarak tasarlanmıştır. Araştırmada veri toplama süreci odak grup görüşmesi yapılarak toplanmıştır. Araştırmanın örneklemini, uygun durum örnekleme tekniği kullanılarak odak grup görüşmesi yapılmak üzere gölge eğitim alan güzel sanatlar lisesinden mezun 14 katılımcı oluşturulmuştur. Araştırmanın veri analizinde nitel araştırma içerik analizi tekniği kullanılmış ve veri analizi sürecinde araştırmacılar tarafından MAXQDA 24.5.1 programı kullanılmıştır. Araştırma kapsamında gölge eğitim alan öğrencilerin eğitmen eksikliği, destek arayışı ve eğitim öğretimdeki aksaklıklara yönelik gölge eğitim aldıkları, öğrencilerin gölge eğitimi tercih etme nedenlerini etkileyen faktörlerin üniversiteye giriş sınavlarına yönelik hedeflerine ulaşma arzusu, bireysel ilgi alanları, öz değerlendirme çabaları, online öğrenme seçimleri, öğrencilerin bireysel düzeylerine göre eğitim ihtiyaçları ve enstrüman tercihlerinin belirleyici olduğu ön plana çıkmıştır. Ayrıca gölge eğitimin öğrencilerin 12'sinde çalgı, ses ve işitme eğitimine katkı sağladığı, 2 öğrencide ise bir etkisinin olmadığı sonucuna ulaşılmıştır.

Anahtar kelimeler: gölge eğitim, güzel sanatlar lisesi, özel ders, müzik, müzik eğitimi

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1. INTRODUCTION

Education is one of the most important factors in forming and shaping societies. In this context, a society without education is unthinkable. However, throughout history, access to education and the quality of education have varied both individually and socially. Phenomena such as the fact that only the children of the royal family and wealthy families had the right to education in the Middle Kingdom of Egypt, and the "Studium Generale" in Europe until the 13th century, which was limited to church, cathedral, and monastery schools and teachers who taught a particular group of people, show that the form, way, type, need, and mass of education in societies differ in every period (Rifai et al., 2018; Rukancı & Anameriç, 2004). In the 13th century, with the establishment of the Universities of Salerno and Bologna as independent schools for students with low economic opportunities, the literacy rate in societies increased, while social and economic opportunities such as pocket money and housing were provided to each student. With these equal opportunity movements in education, a peasant child could now study and even rise to a teacher position (Sebetci, 2016). Although equality of opportunity in education seems important today, especially in the race to become a modern welfare state, it is a fact that financially advantaged individuals are still more advantaged than other individuals.

The first reforms related to education in Türkiye were so crucial that the work dates back to before the proclamation of the Republic. In 1920, under the leadership of Mustafa Kemal Atatürk, the Minister of Education was one of the 11 ministers elected in the first Turkish Grand National Assembly established in Ankara (Kılavuz & Tanık, 2011). As a result, the first education congress was held on July 16, 1921, where the educational policies were discussed (Önal, 2010). This shows that the Republic of Türkiye started working on education before it declared its legitimacy and attached great importance to this issue. The Turkish education system is a systematic and planned education system that is among the modern education systems in the world. Türkiye's basic law on national education overlaps with the common educational goals of the European Union (EU), and the report presented by the EU in 2006 emphasized that Türkiye's education system is generally in line with the EU's education policy (Gülcan, 2023; Sağlam et al., 2011). In Türkiye, as in the rest of the world, there are three main types of education: formal, non-formal, and informal (Grajcevci & Shala, 2016). Since its establishment, the Republic of Türkiye has adopted the concept of the social state and has provided its citizens with the right to education, which is one of the fundamental rights of individuals, in a state-supported manner. Formal education in Türkiye is divided into three categories: primary, secondary, and higher education. While primary and secondary education is provided by the Ministry of National Education, higher education is provided by universities affiliated to the Council of Higher Education. All non-formal education is provided in school and private teaching institutions affiliated to the Ministry of National Education. These non-formal education institutions can be listed as study centres, private teaching institutions, exam preparation courses, and music courses directly related to the field of music. The purpose of the education provided in these institutions varies according to the intended outcome and level. For example, a primary school student may go to study centres outside school hours and do his homework under the supervision of a teacher, while a student preparing for university exams may apply for similar courses. All education provided in these institutions is called non-formal education. These institutions can provide education in their own right or sometimes complement formal education. All education aimed at achieving or supporting the aims of formal education is called shadow education.

Shadow education is education that takes place in addition to formal school education and is designed to enhance the academic development of the pupil (Stevenson & Baker, 1992). This education is organised through various activities. However, these activities go beyond school tasks (Baker et al., 2001). Shadow education has the logic of a classroom and appears in three different ways. The first is one-to-one tutoring, the second is formal education teachers giving lessons outside school hours, and the third is private teaching institutions that have a similar structure to schools but aim for financial gain (Tansel, 2013). The characteristics of shadow education are influenced by countries' social, economic, political, and historical background; families from different social classes see this education as an investment in their children's future (Kobakidze & Suter, 2020). Although the phenomenon of families investing in the future seems to have a positive meaning, the range of this situation in a negative sense is very wide. These negative situations are issues such as the impact on the participation rate in formal education, the financial burden on families and educational inequality (Lee & Shouse, 2011). While the first point here is an outcome of shadow education, the

second and third points depend on being able to access this education. Higher income families have access to higher quality and greater quantity of private tuition than lower income families, increasing inequality of opportunity (Bray & Kwo, 2013). For example, a study of Georgian students by Machabeli et al. (2011) found that 90% of students considered private tuition a necessity and 60% of those who did not take private tuition were unable to do so due to financial constraints, a situation that affected student success.

Tutoring is common in Hong Kong, Singapore, Taiwan (Bu-shyi-ban), Korea (Hakwon), Greece, and Türkiye (Baker et al., 2001). In general, the interest in shadow education is mostly at the high school level (Bray, 2007). When the concept of shadow education is mentioned, it may be assumed that the education received is generally based on courses such as mathematics and foreign languages. In this context, Byun and Baker (2015,) exclude from the scope of shadow education courses such as music, art, or sport, which are studied for pleasure. However, shadow education, which is excluded from art courses in general education, gains importance in art schools that provide vocational education. Just as students apply for shadow education in order to increase their success in school and to be placed in a higher education institution, the situation is similar in art schools. In Türkiye, the main institutions providing art education under the Ministry of National Education are Fine Arts High Schools.

When analysing the history of these institutions, from the Musiki Muallim Mektebi İzhari Class founded in 1924 to the "Secondary School with Music Emphasis" of the 1930s, from there to the "Primary School with Music Emphasis Secondary School and High School Sections" of the Ankara State Conservatory of 1936-37 and later, from there to the "Music Seminars of Primary Teacher Schools" of the 1950-75s, from there to the "Music Departments of Teacher High Schools" of 1985, and finally to the "Music Departments of Anatolian Fine Arts High Schools" (AHSFA) of 1989 and later (Uçan, 1997). In this sense, the Anatolian Fine Arts High Schools, the first of which was established in Istanbul in 1989, are institutions that play an important role in ensuring a balanced development in the scientific and artistic fields and in providing society with well-educated and cultured individuals who are qualified to meet the needs of Fine Arts Faculties within the framework of universities. These high schools are important art institutions that contribute to revealing the modern face of Turkish people, training their talents, and enriching the country's culture and art education. In HSFA, students gain a new identity through art education; they are trained to be brand new breaths in the name of art in Türkiye and the world, and these schools contribute to the spread of fine arts in Türkiye and provide artists in the fields of painting and music (İlik, 1997; Öztürk, 2003). At the time of their establishment, these high schools were included in the scope of Anatolian high schools, and their main purpose was to educate individuals in a high level of artistic education. As time went by, these high schools were taken out of the scope of Anatolian High Schools (AHS) by being included in the scope of pre-vocational and vocational high schools that prepare students for higher education institutions, and the programmes of these high schools were updated according to the goals of the time. Today, the majority of HSFA music graduates prefer to enter the music departments of universities. Considering that these high schools are the main source of music departments, HSFA should also be evaluated in terms of training candidates for the teaching profession (Dicle, 1997).

In order to gain the right to study at music departments affiliated to faculties of education, it is necessary to pass the aptitude tests of the respective university. However, in order to be admitted to these exams, it is necessary to be among the first 800,000 people to take the exam. In other words, in order to be able to study at these schools, it is necessary to have a certain level of success in the university entrance examination and to pass the three dimensions of the aptitude test. The aptitude tests of all music faculties in Türkiye consist of the same dimensions. These dimensions are listening, playing, and singing in the most general form. Each university can plan the content of these dimensions according to its own target group. However, a student who has graduated from high school is expected to be successful in all three dimensions. On the basis of all this information, it is important to determine to what extent the students who study at the High Schools of Fine Arts, which are the pre-schools of the Music Departments, can be satisfied with the education they receive at school in order to be able to win the university. There are more than 1000 graduates from these high schools every year in every city in Türkiye, and while some of these graduates can gain entrance to the departments they are leading, some fail. Determining the adequacy of field education and general cultural education in HSFA's in terms of the students and their role in leading them to higher education becomes quite essential in terms of planning the integrity of vocational music education.

1.1. Aim of the Study

The problem statement of this research, which aims to determine the shadow education needs of Fine Arts High School graduates, was defined as "What are the shadow education needs of Fine Arts High School graduates in Türkiye? To serve this problem statement, answers to the following sub-problems were sought;

1. What are the reasons why graduates of Fine Arts High Schools in Türkiye need shadow education?
2. What are the factors that influence the reasons why graduates of Fine Arts High Schools in Türkiye prefer shadow education?
3. How has shadow education helped you to overcome the difficulties you may face in the transition to university?

1.2. Significance of the Study

The research is important because it is the first study on the concept of shadow education in the field of music in Turkey. It is important to study shadow education in the field of music education in Turkey, which is one of the countries with a high rate of shadow education after countries such as Korea and Japan, because shadow education is an undeniable situation.

2. METHOD

2.1. Model of the Research

This study used the case study model within the qualitative research paradigm. A case study is defined as the identification and examination of one or more situations of a limited system in a real and current context using various data collection tools (Merriam, 2013; Yin, 2017). The holistic multiple case design, one of the case study designs, was used in this study because it aims to identify why graduates of fine arts high schools in Türkiye need shadow education. The holistic multiple-case design focuses on more than one situation in a single form of analysis and focuses on the whole of the research, which can be perceived as a whole in itself. Each case is treated holistically within itself and then compared with each other (Yıldırım & Şimşek, 2021).

2.2. Working Group

Since this study aimed to obtain rich and in-depth information in line with the purpose of the research, the 'convenient case sampling' method was used within the purposive sampling methods. The convenience sampling method is "the sampling method that is easier or more accessible to the research process of the individuals and groups under study" (Ekiz, 2009, p. 116). In this direction, the research study group consists of 14 students who graduated from Fine Arts High School and received shadow education. Prior to the formation of the research study group, 20 students were interviewed, and 5 of them were not included in the study group because they did not want to participate in the research, and 1 student was sick on the interview day. The demographic information of the students who made up the research study group is shown in Table 1.

Table 1*Demographic Information About the Study Group*

Participant No	City	Instrument	Gender
P1	Kırşehir	Cello	Male
P2	Ankara	Violin	Female
P3	Kayseri	Flute	Female
P4	Ankara	Guitar	Male
P5	Aksaray	Flute	Female
P6	Trabzon	Violin	Female
P7	Balıkesir	Viola	Male
P8	Manisa	Violin	Female
P9	Adana	Cello	Male
P10	Adana	Viola	Female
P11	Erzincan	Cello	Female
P12	Malatya	Viola	Male
P13	Van	Violin	Female
P14	Şırnak	Violin	Male

2.3. Data Collection Process

In this study, which was designed with a qualitative research paradigm, the focus group interview technique was used, and research data was collected using a semi-structured interview form. Before preparing the interview form, the relevant literature was analysed in detail, and the interview form used in the research was prepared. The necessary corrections were then made in line with the opinions of two music educators and two measurement and evaluation experts, and the interview form used in the research was finalised. Prior to the data collection process, preliminary interviews were conducted with the students who made up the sample, and a consent form was obtained for their participation in the research. The data collection process of the research was carried out in 2 sessions, and in the first session, the researchers provided information about shadow education and the research, which lasted 15 minutes. In the next session, 14 students were asked the prepared interview questions, which lasted approximately 50 minutes.

2.4. Data Analyses

Using qualitative content analysis techniques, five members of the study team (ET, ÖÜ, BK, AK, and ÖBS) read the transcripts repeatedly and comprehensively. Each researcher worked independently to develop a set of codes for each sub-problem. The codes were focused on mutually exclusive and important categories. ET, BK, and AK merged the codes into themes and reviewed the transcripts to ensure consistency in the SC and SIS. Disagreements about the content of the themes were discussed and resolved by the researchers. Miles and Huberman's (1994) reliability formula was used to determine inter-coder agreement and the validity and reliability of the analyses, and inter-coder agreement was calculated as 80%. MAXQDA 24 was used to manage and code the data.

2.5. Ethics Of the Study

Name of the ethics review board: Kafkas University Social Sciences and Humanities Scientific Research and Publication Ethics Committee

Date of ethical review decision: 30.12.2024

Number of the ethical assessment certificate: E-45172

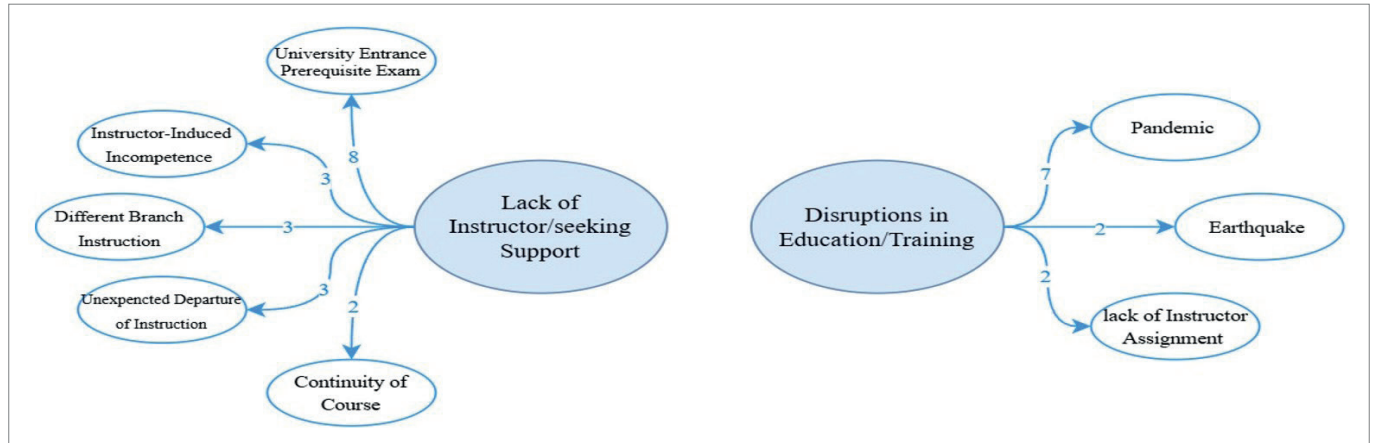
3. FINDINGS

3.1. Findings related to the 1st sub-problem

Opinions of graduates of Fine Arts High Schools in Türkiye on the reasons for needing shadow education?

Figure 1

Reasons for Shadow Education



When analysing Figure 1 the students who received shadow education expressed their opinions on 2 different themes about why they received this education. In the theme of lack of instructor/seeking support; university entrance prerequisite exam (f=8), instructor-induced incompetence (f=3), instructors from different branches attending the course (f=3), the unexpected departure of instructor (f=2), continuity of course (f=1) and in the theme of disruptions in education/training; pandemic (f=7), earthquake (f=2), lack of instructor assignment (f=2) codes were created.

Some of the students in the focus group interview on the theme of lack of teacher/seeking support expressed their views as follows;

"My teacher in our school did not teach with a certain discipline. I had a lot of theoretical deficiencies, and the subjects were always taught in a mixed way. Therefore, I took private lessons for the last year before university." (P1)

"I took vocal lessons in high school. We had vocal lessons in the ninth and tenth grades, but my teacher did not have much knowledge in the field of vocal education because he was taking lessons both for the university exam and to make up for the teacher's deficiencies since his field was the flute." (P2)

"Since our school was a new school, there was no teacher on the staff, and a teacher came from another school. However, she did not look at the homework. There were times when she did not attend the class, or when we did something wrong; for example, she never picked up the violin and showed it to us. I mean, he would tell us that we were wrong, but he would not show us the right way, so we did not know." (P7)

"I was trained in speech because the teacher who taught speech had a specialisation in hearing education, so I had to be trained by another teacher outside the schools." (P10)

"...In Year 9, unlike most people, my best learning period was the pandemic period. My teacher did online lessons very regularly, disciplined, I worked very hard. Then my teacher left the school. He went to university. So I didn't have a teacher. So there was no other piano teacher at the school. So, we only had one teacher for one year." (P13)

Some of the students in the focus group interview on the topic of interruptions in education/training expressed their opinions as follows;

"When I started high school, we could not have many lessons with my teacher because I coincided with the pandemic period. So, I applied for private tuition. But it did not last long. I got five months of training, and that was it. Then, of course, at the end of the twelfth grade, we met with my teacher in a certain place and worked on the instrument again. It was not like private lessons and I did not pay any money." (P6)

"I studied with a shadow education in terms of instrument and hearing during high school. I actually did the instrument course from the first year of high school, I did a course in high school one and two. Because the ninth grade was the pandemic period, I went to the course to overcome the deficiencies of those period." (P7)

"I received shadow education for hearing education. We could not do many lessons because of my teacher's health problems. Even when we did, it was a bit incomplete, and we usually emphasised the same things in class every week." (P8)

"...there was a situation like this until the end of the first semester of the second year of high school. It was the pandemic period, and I was only able to take a hearing education course for one year. In the second term of the third year, there was an earthquake. During that time, I took viola lessons for a year because my viola teacher was not very good. He didn't come to class very often." (P10)

"When I started high school, we didn't have many lessons for about a year and a half because of the pandemic. Then the earthquake happened. Because of the earthquake, we could not have classes for almost half a year, one year. So, we did not have the opportunity to take many classes in high school. Our teacher helped us with our hearing. In the last year of high school, we progressed in classical music. We did solfege, dictation, and my music theory lessons were productive. There was no problem with my instrument; our teacher was very good with our instrument lessons. I was shadowed for the university entrance exam, the Basic Proficiency Test." (P12)

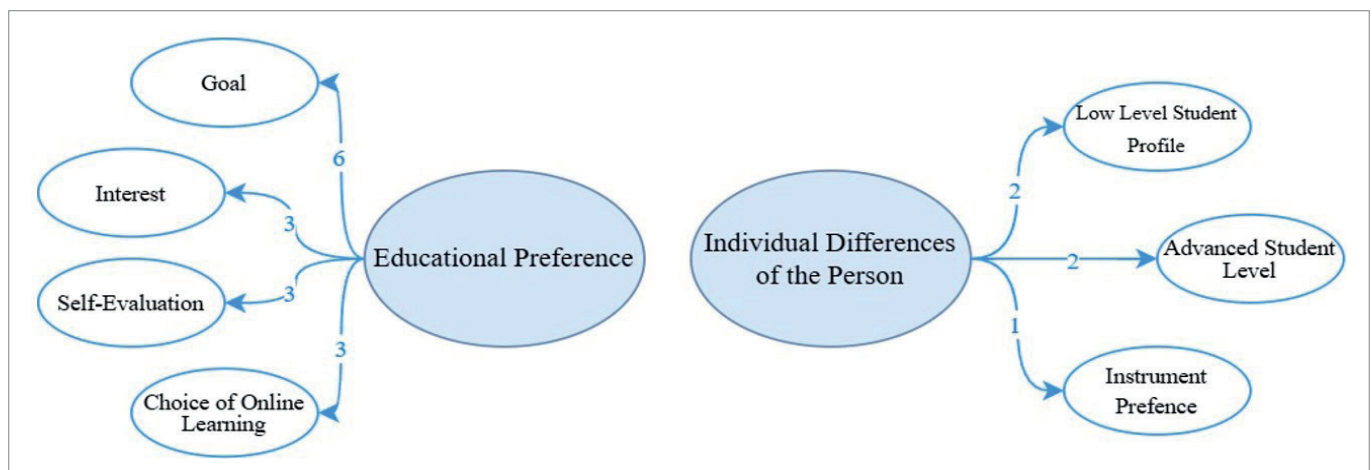
"...In addition, when we started the third year of high school, first the teacher changed and then a new teacher came. The teacher had a child, and another teacher was absent from school for a long time because she was pregnant, so the lessons were generally not held." (P11)

3.2. Findings relate2d to the 2nd sub-problem

What are the factors that influence the reasons why graduates of Fine Arts High Schools in Türkiye prefer shadow education?

Figure 2

Factors Affecting the Reasons for Preference of Shadow Education



When analysing Figure 2 it can be seen that in 2 different themes, the graduates of Fine Arts High School expressed their opinions about the factors that influence the reasons why they prefer shadow education. In the theme of educational preferences; goal (f=6), interest (f=3), self-evaluation (f=3), choice of online learning (f=3), and in the theme of level/individual differences of the person; low level student profile (f=2), advanced student level (f=2) and instrument preference (f=1) codes were created.

Some of the students in the focus group interview on the topic of educational preferences expressed their views as follows;

"I received voice training for a short period of time, I actually felt I was sufficient, but I have an interest in singing, and I love singing; I did not want to miss it because I had the opportunity to work with a very valuable teacher." (P2)

"...I did not have any additional training, but I worked with my sisters, who have a degree in music teaching in the family. They helped me a lot, especially with singing and listening. There was a regular, planned, and programmed education in high school, but we did not have individual voice training. We had choir training. The reason why I worked with my family was not because of any inadequacy but because I wanted to complement it. Because I had the idea of attending university with at least a degree." (P4)

"My teacher was deficient in instrumental training, so I studied by watching videos on the Internet to complete the missing parts, so I did not take lessons for the instrument." (P3)

"...I thought I had enough hearing. I wanted to add to it, but I think I have improved in Turkish music, whether written dictation, deciphering and solfege, or finding the makam. Especially our individual voice teacher gave me information about that. So, I think I have improved in this respect." (P5)

"That's why I applied for private lessons. And because I did that, I was already ready for the university exam. I tried to take care of my hearing by taking private lessons three months in advance. The hearing lessons at school were not enough. There was no special preparation for the university exam. We were more theoretical, so I was not good at dictation and listening." (P7)

"...or in general, for example, I used to e-mail videos of myself playing to famous artists and ask them to interpret them. Thanks to their feedback, I was able to work on my own shortcomings." (P9)

"I took private lessons for singing and hearing, but I wanted to go to the opera in the first year, so I took singing lessons and hearing lessons, but it was mainly singing lessons because I was preparing for the opera. I won the opera section that year, but I thought there was no guarantee and no future, so I decided not to go with the comments of many people around me." (P11)

Some of the students in the focus group interview on the topic of level/individual differences expressed their views as follows;

"Our teacher did not come to class very often, and there were usually problems in class. When he did come, we usually worked at a very basic level, and this situation affected me a lot because he was always teaching friends at a lower level." (P1)

"The school did not teach hearing at an adequate level. There was no special training for the university exam, and the teacher continued the lesson theoretically rather than practically. That's why I wasn't good at dictation and listening, so I had to take special lessons for the university exam in shadow education." (P7)

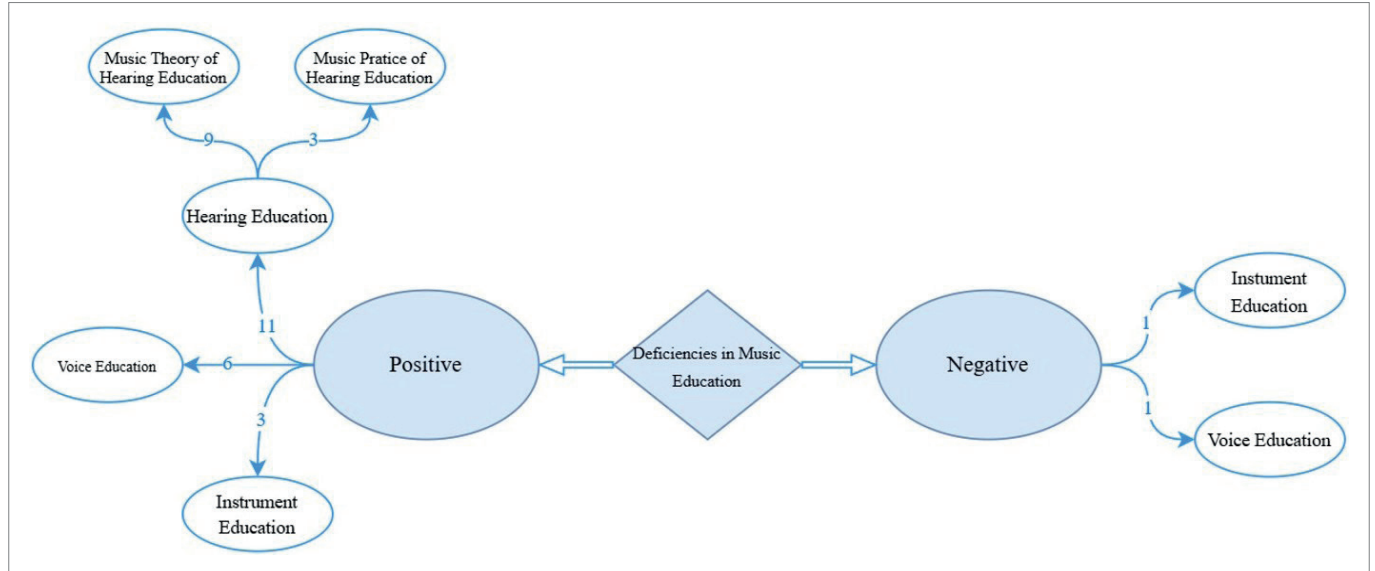
"My teacher was very strict, so instrumental lessons were very stressful for me. When I reached the final year of high school, I was the only viola player in the class, and the others changed instruments because of the teacher. So, I became more interested in the piano. So, I started to take lessons from a piano teacher and progressed in the field of piano..." (P14)

3.3. Findings related to the 3rd sub-problem

How has shadow education helped you with the difficulties you may face in the transition to university?

Figure 3

Difficulties Encountered in the Transition to University and Shadow Education



Looking at Figure 3, the students in the focus group interview who received shadow education expressed their opinions on the theme of shortcomings in the field. In line with the theme of shortcomings in the field, codes were created as positive and negative.

In line with the theme of shortcomings in the field, the students who saw the positive effects of shadow education expressed their views on this education as follows;

"Shadow education has definitely helped me to fill many of my gaps in music theory in the area of hearing education. This course was not taught in detail at school, after the private lessons I took, I came to university more prepared and aware, and I think I do not have many deficiencies in music theory." (P1)

"I think I have sufficient hearing training, I have received shadow education to add something to it, and in this direction, I think I have improved in dictation, deciphering, solfege, and finding Turkish music makam, which was very useful for me in the university entrance exam." (P5)

"Our listening lessons at school were inadequate. I tried to overcome this situation by taking private lessons three months before the university entrance exam. ...the lessons were mostly theoretical, so I was not very good at dictation, reading solfege, and listening. The private lessons I took were useful in terms of theory. I was not confident in listening, and this situation made me confident." (P7)

"In the middle of the last year of secondary school, I started to take lessons in listening. Since I wanted to study for a bachelor's degree at Gazi University, the teacher I was studying with was only working for the exam. This improved my music theory and solfege skills." (P12)

"Hearing training was very weak in the high school I attended. We had music theory and practice lessons, but because everyone in the class had different levels, the lessons were repetitive. In the last class, the interval information was repeated three or four times, and this situation made me regress, and I realised that I was starting to progress. So I had to take private lessons at a course centre for three or four months. This situation improved me in terms of music theory. This situation was very effective in my university entrance exam and university process. (P13)

Students who saw the positive effects of shadow education, in line with the theme of shortcomings in the field, expressed their views on vocal training as follows;

"I took private voice lessons for a very short time. I thought I was good enough, but I had the opportunity to take lessons from a very good teacher in the field, and I did not want to miss it. It helped me a lot with the song I am going to sing in the university entrance exam." (P2)

"I took private lessons for voice training and hearing training. The year of my voice training lessons was the pandemic period, the lessons were taught online, but I could not get much efficiency. Thanks to the private lessons, I improved a lot in the field of singing. I learned how to use my voice. In this area, I have become much more aware of how to sing songs and where and what to do." (P11)

In line with the theme of shortcomings in the field, students who saw the positive effects of shadow education expressed their views on instrumental training as follows;

I received cello private lesson for six months, my teacher at school had deficiencies in this area and did not come to lessons much, so I received cello tuition from another teacher, and it improved me very much (P6).

In order not to feel inadequate at university, especially in terms of my instrument, I took a piano course during my time at secondary school. This enabled me to decipher and speed up on the piano (P13).

In line with the theme of shortcomings in the field, students who saw the negative effects of shadow education expressed their views on instrumental and vocal education as follows;

"I took lessons from a course for instrumental education. But the teacher I took lessons from taught me many things wrong. So, I started taking private lessons from another teacher. Although it was a bit difficult at first, it was effective in preparing for the university entrance exam." (P7)

"I took private lessons for singing. She was the wife of a teacher at our school. We worked on my exam piece close to the exam, but it was incomplete; we could only look at my voice colour and the correct breathing places in the exam piece." (P1)

4. CONCLUSION AND DISCUSSION

Although institutions such as private tutoring centres and private schools, which are examples of the commercialisation of education in Turkey, existed before 1980, the acceleration of the commercialisation process in the field of education following the changes in production and distribution relations in the international arena after 1980 led to a significant increase in the number of these institutions (Salcan, 2014). As a result of the research, the reasons why Fine Arts High School graduates need shadow education at the university placement stage are grouped into two themes and a total of seven codes. While the codes "university entrance exam" and "pandemic" were the most important reasons for their need, the codes "course continuity", "earthquake", and "lack of teachers" were the least mentioned by the students. Since 2020, a considerable amount of academic research has been conducted on the 800.000 threshold prerequisites that have been brought to teachers related to fine arts education. Başbuğ and Kaya (2022), in their research on the effects of the 800.000 threshold prerequisite brought to teaching programmes that include students with special talents in talent exams, concluded that the number of students applying, winning, and registering for the exams has been low since 2020. This situation supports the findings that students studying at HSFA cannot meet the requirements for the university exam with the infrastructure of the cultural courses they have taken at school. In order to succeed in the Basic Proficiency Test exam, students believe that attending a private teaching institutions or taking private lessons can supplement the incomplete education at school. In their studies, Sazak and Ece (2004) and Çoban et al. (2013) found that HSFA students perceive school education as incomplete in the transition to university and that they apply for out-of-school educational support in order to complete their education. These findings are still consistent with today's data despite the passage of time. While this is the case in Türkiye, similar results are found worldwide. In their study on East Asian American students, Byun and Park (2012) found that the rate of East Asian American students taking courses during the exam preparation phase was 30%, while the rate for black students was 16%. In a study of the Kenyan education system, Buchmann (2002) argued that shadow education is a form of cultural

capital. He found that children from affluent families were much more likely than other children to participate in shadow education activities such as tutoring and exam preparation courses outside of school. As a result, the academic performance of these students was higher, and they were less likely to repeat a grade than students who reported no shadow education experience. Again, Buchmann et al. (2010), in their research on the family background and shadow education status of American students, found that students who received out-of-school support scored 30-40 points higher in exams. All of this data shows that shadow education is needed worldwide to help students move on to higher education and increase success in school. It is impossible to compare the situation in Türkiye and the world as there is no data collected on music education in the literature review. Still, in the case of Türkiye, the reasons why music students need another great need for their field are related to the teachers. Codes such as inadequacies related to instructors, instructors from different branches conducting courses, and differences between instructors cause students to turn to shadow education in field education. Ünsal (2016), in a study on shadow education in different types of high schools, concluded that students' need for shadow education is directly related to the quality of education provided in high schools, and the duration of shadow education increases as the quality of education and instructors decreases. Although this data was collected from different types of secondary schools, it is consistent with the data from HSFA graduates. The recruitment of teachers to HSFA schools without exams, unplanned growth across the country, and the lack of criteria for teacher selection may lead to a decrease in the artistic content of schools, which in turn may lead students to rely more on shadow education.

As part of the research, when analysing the shadow education status of students in relation to their goals, it was concluded that some students were satisfied with their current high school education and teachers, but they received shadow education when better opportunities for their goals became available. This situation shows that students have a high level of awareness and self-awareness. Yalçın (2021) proposed that individuals engaged in artistic pursuits, such as music, exhibit a proclivity for autodidactic processes. Nevertheless, the present study found that music students did not adopt the self-learning process and stated that they required shadow education. It is a fact that outside systems or people are idols, especially in the field of arts and especially for high school students. In this case, every high school musician has one or more artists they idolise and the institutions to which these artists belong. The opportunity to work with these artists is seen as a unique opportunity for students. Today, with the increase in technology, it is easier to reach idolised people than in the past. In these findings, shadow education is encountered in accordance with the aim and interest, not because of the lack of institutions and teachers. Dawson (2010), in his research on private tutoring in Japan, South Korea, and Cambodia, found that the demands that could not be met in schools could be met through shadow education. The results of this study are also consistent with Dawson's findings.

Another dimension of the research is whether the shadow education that the participants received in high school was helpful in the field. The participants reported two themes and seven codes in this dimension. When the shadow education received by the students is analysed in detail in this sub-problem of the research, it can be seen that there are three sub-dimensions: hearing training, voice training, and instrument training. Almost all of the participants stated that shadow education made up for their deficiencies at school and was useful in preparing them for higher education institutions, while two participants stated that they suffered qualitatively from the process. Baker et al. (2001), in their shadow education studies comparing educational data from forty-one countries, concluded that more than a third of students in all countries received shadow education. Approximately 40% of students reported that only out-of-school support in mathematics would ensure success. In Southgate's (2009) research with 173.534 students from 36 countries, he concluded that students definitely need shadow education, that shadow education has even become a popular culture worldwide, and that those outside this sector are also excluded from social interactions. Çetin and Gündoğdu (2021) and Ünsal and Korkmaz (2016) interviewed teachers and administrators in their research on courses and concluded that students' academic performance increased as a result of the study. Even in different sectors, the effect of shadow education on academic achievement in schools supports the data of this study. Hu et al. (2016) examined the shadow education of students in China, Korea, and Japan and concluded that many students receive shadow education. In the study, which also included the opinions of the students' parents, the parents stated that academic success is critical for their children to have a good job. Therefore, they need to receive shadow education. In their study, Günhan and Bumen (2024) found that the reasons for tuition in Türkiye were the inadequacy of teachers and preparation for exams. Ireson and Rushforth (2005), in their research on shadow education in England, concluded that 27% of children supported their school lessons with shadow. Taştı and Demir (2022) conducted a study on 11th and 12th-grade students in primary schools in Türkiye and concluded that students and parents were satisfied with the education because it focused on solving problems. Although the data of this study seem to be completely contrary to the literature,

it can be explained by the purpose of establishing basic high schools. With the decision numbered 28941, which was accepted on 01.03.2014 and published in the Official Gazette on 14.03.2014, amendments were made to the "Private Educational Institutions Law" numbered 5580. With the amendments made, it was decided that the private teaching institutions could continue their activities until 01.09.2015, and after this date, they would end their activities and operate as private schools under the supervision of the Ministry (Aksoy, 2016). This type of high schools operating in Türkiye is actually a continuation of the dershanes, and the result obtained is an expected situation. All the research and the data of this study overlap exactly.

As a result, the on-the-job training received by students of vocational music education in HSFA's in Türkiye is mainly in need of shadow education. The fact that teachers come from outside the industry or lack teachers in schools due to unplanned growth requires students to fill this gap outside the school. It can be seen that the competition between high schools in university exams and the competition for a better university has led to the private teaching institutions and course centres, which are also experienced in vocational music education today. Secondary schools, which can prepare students for university entrance exams if they fulfill their mission, have been forced into shadow education due to unplanned growth and then loss of quality due to teacher shortages and teacher recruitment without exams. Although the lack of previous research in the field of music means that there is a lack of comparable data, it is recommended that researchers regularly examine data on shadow education, which has become part of popular culture.

Ethical approval

The study was approved by Kafkas University Social Sciences and Humanities Scientific Research and Publication Ethics Committee (date: 30.12.2024, number: E-45172).

Author contribution

Study conception and design: ET, ÖÜ, BK; data collection: ET, BK, AK; analysis and interpretation of results: ÖÜ, BK, ÖBS; draft manuscript preparation: ET, AK, ÖBS. All authors reviewed the results and approved the final version of the article.

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Conflict of interest

The authors declare that there is no conflict of interest.

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Çalışmanın tasarımı ve konsepti: ET, ÖÜ, BK; verilerin toplanması: ET, BK, AK; sonuçların analizi ve yorumlanması: ÖÜ, BK, ÖBS; çalışmanın yazımı: AA, BB. Tüm yazarlar sonuçları gözden geçirmiş ve makalenin son halini onaylamıştır.

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