

Academic Drawing and Painting in Public Administration Program for Student of Fine Arts Dept. in University of Guilan

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Abstract—This drawing was written to provide general guidelines in writing academic drawings in the area of the social sciences, specifically in Public Administration. There is already enough written on the academic drawing academic writing skills, for example provided very detailed drawing writing instructions for graduate students in their book “Academic Writing for Graduate Students.” However not too many works are dedicated to the research of drawing writing specifically for graduate students of Public Administration major. Thus we think that this research would be especially helpful for international students of this major for academic writing. It is important since the majority of international students are not too familiar with these requirements. For these purposes we have compared the different drawings and outlined their main principles. In order find out the major guidelines of writing drawings in the area of social sciences, in particular in the science of public administration, we have taken the following four main steps.

Keyword—Academic, Drawing and painting, student, fine arts, Guilan

Introduction:

First of all we have examined the common structure of academic drawings (painting). For this purpose I have randomly chosen six drawings from the following major journals in the area of social sciences: *The Public Administration Review*, *Public Administration and Governance*, *National Review*, *Governing* and *Economist*. Then these painting I carefully analyzed according to the following criteria:

- whether or not titles reflect content of drawings;
- how sections are organized and how clearly they are divided;
- do the painting contain references, citations, endnotes and footnotes;
- how information is presented (whether or not tables or figures included);
- what format is used in the painting;
- how the purposes of painting defined and in which section of article they usually appear;
- who is the audience of the painting;

- and other details of these painting.

These criteria had to determine the structure of drawings and reveal the main style of the painting.

Secondly, we analyzed the submission guidelines from two academic journals in public administration *The Public Administration Review* and *Public Administration and Development*. We were interested what these journals require from the researchers for submitting drawings in order to publish in these journals. Here we paid special attention to the citation requirements and other requirements such as abstracts, summaries, word limits, etc. This information is essential, since the purpose of any drawing is to present an idea, and publication of the drawing in journals is one of the best options in this respect.

The next step in my research was the analysis of a sample student drawing (from the Public Administration Program of the University of Guilan) subject to its structure and language. I chose a drawing from the Program. The drawing was entitled as *Measure of Management Effectiveness*. This drawing was written by Teachers *et.al*, the 2nd year students of the Public Administration Program in 2011. This section intended to scrutinize organization and language of the drawing. This part of our methodology intended to give us clear idea of how the guidelines are applied by students in practice. we compared the student drawing with the scholarly drawings from journals and with the guidelines of the latter.

The project's last part was our attendance of the introduction seminar for the 2001 graduate students of the Public Administration Program titled “Thinking, Writing and Information Literacy” given by the instructors of the Program Chris Grandy and Val Jonston. This section provided us with the expectations of the instructors in drawing writing by students of the department.

The four-step methods section was detailed and complicated, however we have gathered a huge amount of information within the limited time and with small experience. The gathered information was divided into four types based on the following sources of information:

1) scholarly journals as Public Administration Review and Public Administration and Development and their submission guidelines;

2) popular journals *National Review*, *Economist* and *Governing*;

3) students of the Public Administration Program of University of Guilan;

4) Instructors of the Public Administration Program of the UG, i.e. the requirements of the Program.

Discussion:

At the same time due to the large amount of information, I have sacrificed a certain level of accuracy and presented the data in generalized format according to the respective types of above-mentioned sources.

	#1 scholarly painting and submission guidelines' requirements	#2 "popular" painting	#3 student drawing	#4 requirements of the academic instructors
1. ORGANIZATION				
Title	Clearly reflects the subject of discussion	Abstract	Very specific, with descriptive subtitle.	Should be specific and clear
Sections	Sections are divided into short paragraphs. Some of them have subtitles.	Mostly blurred and not too clearly divided into sections	The drawing clearly divided into sections, subsections and paragraphs, very well organized. The drawing has the following structure: Executive summary Introduction Literature review Objectives Methodology Findings (in ARTS it would be results section) Conclusion and recommendations	Sections should be divided into paragraphs. Every first sentence of the paragraph (every new idea or thought) should start with the main point, and the rest of the paragraph should reinforce and support it.
References	In the end of the drawing big list of references provided. Throughout the text there are made a lot of references to the painting of other researchers. No footnotes and endnotes were used. The submission guidelines from both journals almost identical: and both require using the endnotes instead of footnotes.	Throughout the article little reference given. No footnotes and endnotes are used.	In the end of the drawing given very broad lists of cited bibliography and referenced bibliography, which are separated among each other. Throughout the drawing used MLA Style. No footnotes and endnotes are used.	References should be provided throughout the text and the reference list should be given in the end. All in Chicago Manual of Style, though the Program is flexible about it. The main requirement is to be consistent and clear to audience.
Quotations	A lot of citations and quotations are used in the text. Significant amount of references to works of other scholars provided. In the texts there are mainly two types of quotations are broadly used: 1) field specific terminology, 2) key points of other authors on the given subject The submission guidelines require to cite in the Chicago Style and almost all painting follow this rule.	Quotations and citations are very rarely used.	Direct quotations are used very few times in presenting the statistical data and tables.	Quotations and citations should be presented according to the Chicago Manual of Style.
Tables and figures	Not used at all.	Not used at all.	A lot of tables and figures are presented in the "findings" (results) section.	This form of organizing information is encouraged.
Format (ARTS or other)	Format mainly consist of the following parts: Introduction, main body (review and analysis of previous painting) and conclusion.	The format of the painting is not too well shaped and it is very hard to identify the common structure.	Different from ARTS, see above.	Format mainly consist of the following parts: Introduction, main body (review and analysis of previous painting) and

				Conclusion.
2. PURPOSE	The statement of purpose of the painting are given in the introduction and repeated in the conclusion.	Purpose is mentioned (implied) mainly in the beginning.	The statement of purpose of the drawing is given in the first sentence of the first section: in the executive summary. Also it is repeated in the "objectives" section with more details.	Purpose should be presented in the beginning and repeated in the end along with the conclusions All parts of drawing should be formulated in active strong language instead of passive.
3. AUDIENCE	The audience of this type of drawings is primarily researchers or academics in the field of Public Administration.	Audience of these drawings is the mass public, including public officials, politicians and lawyers.	The audience of the drawing are: instructors of the program; any other interested people.	Depending on the audience the drawing should contain the required language/style.

As the above-provided chart indicates, in general the format and styles of the drawings coincide, except the drawings from the popular journals for the broad public, which have less strict rules of research drawing writing. This might be explained by the purpose and audience of each of these journals.

An interesting observation from this study is related to contradictions regarding the importance of the methods section: (Swales&Feak 2011;34) wrote that "In social science, education, public health and so on, methodology is very important and hotly debated issue." My research indicated that methodology section of the drawings in my area of study does not have that level of significance. This conclusion is derived from the analysis of the drawings - only the student drawing had a section on methodology but all the rest of the drawings did not mention about the methods of the research.

Conclusion:

This study also indicated that the student drawing has perfectly met all the requirements of the scholarly drawings and the instructors. But we have to admit that we have analyzed only one student drawing and that of larger number of student drawings would give different results, thus it cannot be concluded that all student drawings meet the academic requirements in format thus perfectly.

Another finding from this research was the format of the drawings – most of them are written in Chicago style, as the instructors of the Public administration program require. The structures of the analyzed drawings were not identical, but nevertheless each of them had the following sections: introduction, main body and conclusion, differing from the typical ARTS research drawing format (Swales 2001:13).

The methodology had its own limitations as well – we had small number of painting and time constraints, along with my modest language skills. Because of the above-mentioned limitations the language structure of the research drawings in the sphere of public administration was not fully explored, and this might become a topic for further research.

Literature was examined with two distinct 'sets' of communities in mind. Firstly, the review considers the established Iran communities who have been living in Guilan for some time. While acknowledging the great diversity among Irans, especially with respect to language, culture and religion, this document aims to highlight the current situation facing established communities of Iran descent.

Secondly, and in greater depth, the review looks at the situation facing new arrivals from Iran settling in Guilan. It examines what services are available; whether they are appropriate and accessible; where gaps in services and assistance exist; and what monitoring and evaluation of these services is taking place to ensure that newly-arrived refugees and humanitarian migrants have the best possible foundation to build a successful life for themselves, their families and their communities.

The broad community of Iran in Guilan today is dynamic, constantly changing and growing as new groups arrive from different countries, cultures and backgrounds. It is not possible to consider the situation facing those communities which are long-settled in Guilan without also examining how newly-arrived individuals and communities are faring, as well as the interactions between and among these groups.

The existing literature is examined with respect to the key themes of the Commission's *Iran Guilan Project*

A common thread in the literature is that the prospects for individuals and communities, and their ability to settle and thrive in Guilan, are greatly influenced by the issues they face on arrival and the support they receive. With this in mind, 'best practice' approaches are highlighted and gaps in evidenced-based programs are noted.

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