THE DEVELOPMENT OF OMANI IDENTITY IN OMANI PAINTINGS THROUGH COMMUNICATION BETWEEN INSTITUTIONS AND THE PUBLIC.
CASE STUDY: WEBSITE FOR OMANI FINE ART INSTITUTIONS.

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Chapter 1:-

1.1 Introduction:-
The present Omani Art movement is comparatively new and started only in the early 1970's along with the country's development (Al Rubai, 2007). Nevertheless, once this movement had occurred it accelerated rapidly. This chapter will examine the main factors that it contributed to this rapid acceleration. It will also discuss the influences that these factors play in modeling the Omani artists and the impact they have in preserving or altering the Omani identity in fine art. It will discuss the role played by the fine art institutions in the development of painting in Oman. These education institutions are divided into two groups of formal and non-formal education institutions. Data will be collected by distributing questionnaires to artists, academics and art students and then the collected data will be analyzed accordingly.

It will also discuss the research statements and the research questions followed by discussions on the main aims, objectives and the significance of the study. Finally it will highlight the methodology of the study and the definitions of the keywords and terminologies significant to the research.

A case study to look into the design of a website will then be examined. This website’s main objective is to bring the entire art institutions under one umbrella to serve all those who are concerned with fine art so that their efforts could be consolidated.

1.2 Problem Statement:
It is acknowledged that the present Omani art movement is relatively young. Yet, there are various evidences in Oman that went back as far as the pre-Islamic era, of arts that expressed the life at that time and these included drawings of human figures, animals and tools (Wood, 1989). Those things, however, were unfortunately not cited as part of the fine art movement.
At the beginning of the country’s renaissance in 1970, few young Omani artists, not exceeding twenty in numbers, started the fine art movement (White, 2010). Their drawings and paintings reflected the surrounding environments such as the landscape, wildlife, and people. Some produced literal presentations whilst others choose a more abstract approach (White, 2010). In short, those pioneer artists reflected whatever their eyes came in contact with and whatever their hands could reach to gain their skills and improve their artistic abilities.

1.2.1 Factors that Influenced the Fine Art Movement in Oman:

Over the last few years, the fine art movement in Oman became wide-spread and accelerated dramatically. A number of factors played key roles in this escalation and change. The presence of some international artists or art appreciators who came to the Sultanate as consultants and specialists, through their different capacities had directly exchanged their experiences with the young Omani art enthusiasts and joined them in reading the surroundings from an artistic perspective. There were all art exhibitions that were held annually at different establishments which it contributed towards attracting many artists to participate in these events, as well as attracting sizable audience and well known government figures.

The international experiences and exposure to art were brought back to Oman by some artists and art teachers from their foreign travels, either self-sponsored or by government organizations, had equally contributed towards this change. The role of public schools and their art teachers in promoting students and art exhibitions led to the creation of groups of people who started to get the taste of and appreciation for art, especially the realistic and the classic art. The media too, though initially limited to very few newspapers, magazines and television shows, all played a role in escalating the art movement forward.
1.2.2 Preserving the Identity of Omani Fine Art:

There were some concerns that arisen in the efforts to preserve the identity of Omani fine art. Firstly, a number of young artists complained about the lack of real support from different relevant organizations despite the facts that all the backings were given. Secondly, others were worried that because of all this rapid changes, the Omani identity is threatened and the authenticity lost.

The fact that some artists were keen to participate in international contests with internationally accepted pieces of art work had been blamed for the drift into modern art and away from Omani traditional identity. Yet, it is acknowledged that preserving the Omani national identity in fine art is important because it reflects who the Omanis are and it helps teach current and future generations about Omani traditional identity. The Omani fine art should be part of the culture and by preserving the culture; one keeps the traditions, family values, sociological standards, language and hence preserving personal identity. Hunt argues that art has long expressed our most profound sense of identity by providing an expression of our most private and shared longings, fears, and hopes. (Hunt, 2009)

Based on the review of previous studies as well as a large number of institutions and organizations in Oman that are concerned with art, there are no clear guidelines or features that describe the Omani traditions in fine art. Understanding the fundamental characteristics of Omani tradition would be a vital step towards preserving the originality of Omani art as well as its culture and tradition.

1.2.3 The Fine Art Institutions in Oman:

The establishment of some institutions played a contributing role in the social culture and the art movement initiatives in Omani society. These establishments include the Youth Studio in the Ministry of Heritage and Culture, the Cultural Club, the Omani Society of Fine Art, the Art Education Department at the Sultan Qaboos University, the Scientific College of Design, the Cultural Club and Specialty Art Education in Colleges of Applied Higher Education. These organizations have it contributed significantly to the Omani art movement from numerous
aspects. In addition to financial support, the authorities helped to initiate plans and programs and construct relevant policies adopted in the art society. They also provide capacity building in terms of providing trainings and guidance for artists in order to develop their intellectual, creative and technical skills.

Privately funded museums and galleries like Bait Al-Zubair Museum, Bait Muzna Gallery, Stal Gallery and Ghalya's Museum of Modern Art have played a great role in telling the stories of the Omanis and their deeply rooted heritage, customs and traditions. They were able to attract many visitors from around the world and were able to showcase the work of established and the emerging Omani artists, hence exporting the Omani art globally. Through these organizations and personal efforts from individual artists, there have been encouraging and constructive interactions between Omani and foreign artists through international art events, symposiums and workshops all of which have brought a new exposure and breed of art into the Omani society.

Despite all the efforts conducted by these institutions and organizations, most of them work individually due to the absence of a common place through which they can coordinate their functions and events. A case study to look into the possible design of a website that brings all these stake holders and interested parties under one umbrella will help to serve all those who are concerned with fine art and consolidate their efforts.

1.3 Research Questions:

This study aims to answer the following research question:

How can fine art institutions contributes towards retaining the Omani identity through paintings?
What are the additional means to develop the fine art movement in Oman?
What factors have positively influenced the fine art movement in Oman?
Are there any factors have negatively influenced the fine art movement in Oman?
Does a true communication exist between the fine art establishments and artists?
What are the means to develop communication between artists and institutions?
1.4 Aims and Research Objectives:

The aims of this study are to highlight the developments of the fine art movement in Oman and the role played by the different organizations and institutions to retain the Omani identity in fine arts.

There are three main objectives of the thesis are:-

- A review of the development of fine art in Oman.
- To establish whether true communication exists between the fine art establishments and artists and to recommend means to develop that.
- To find out how art institutions can encourage the preservation of the Omani identity among its fine artists and art practitioners?

1.5 Research Significance:

The fine art movement in Oman is accelerating rapidly and although constructive support is given by various organizations, there is a lack of coordinated efforts. This study is essential to assist the Omani fine art movement in the following:

- Collecting information about the past and present history of the fine art movement in Oman and bringing it together for future references.
- Understanding the actual needs of artists and art connoisseurs so that collective efforts from the government and private will be focused towards fulfilling those needs.
- Understanding the best methods to be assist young artists in preserving the Omani identity through their paintings.
- Suggesting recommendations for expanding the roles played by the formal and informal education institutions to accelerate the growth of the art movement with emphasis on Omani identity.
- Designing and constructing a website that unites all art institutes in one page for easy access to artists and followers to view all forthcoming events at numerous locations. This will provide cohesiveness and improve event coordination.

1.6 Research Methodology:

This research will be conducted through a survey using a questionnaire (Appendix 8) and the selected respondents will be fine artists, academics in fine art and fine art students. The questionnaire consists of two sections A and B. However, additionally set of questions will be given to selected academics that are considered as pioneers in fine art. These questions will be posed to them during an extended and recorded video interview (Appendix 9). This descriptive data will be analyzed and recommendations will be made based on the findings.

1.7 Limitation of Study:-

One of the main constraints faced during the research is the lack of available sources, books and researchers in this field in Oman. The reason for this is due to the nature of the topic under consideration as there is yet to be any comprehensive research on the area of study. The few available institutions and galleries in Oman are relatively new and consequently they have no old documents or journal articles that contain detailed information about older paintings or the Omani history of the art movement in general.

Prior to 1970's there were no references or books which document the history of the fine art movement in Oman. Even in the early years of the present renaissance, fine art documentations were merely in the form of scarce news articles that were written to provide
media coverage of several past events. Until today and despite the dramatic acceleration of
the fine art movement in Oman, the numbers of historians or art critics who write and
evaluate the art movement and events critically are few and far between. Therefore,
accurate information could not be easily obtained by anyone researching this area of
interest. Similarly there are no researches, documents or books which have exclusively
identified and gathered the Omani elements of fine art that accurately reflect the Omani
identity, its heritage and cultural affiliation so that a departure from such identity and
authenticity can be measured. There were a number of hurdles in collecting the
questionnaires from different artists and students due to their work commitments and
travelling difficulties as well as due to the vast distance between the different museums and
organizations that were to be visited.

Similarly, there were some problems related to conducting the interviews with the academics
as such interviews have to be conducted during their busy working hours Consequently,
repeated visits had to be carried out with some of them and repeated recordings had to be
made with others due to interruptions. Apart from that, some private museums and galleries
had some reservations about giving away details concerning their organizations or their
development plans.

1.8 Conclusion:-

In conclusion, art is a form of expression in a civilization and expression of culture in a
society. Art should be used to develop and build a cultured and civilized society. This
research will study the history of art in Oman and will give a comprehensive understanding of
the Omani fine art movement. It will highlight the art of the pioneering artists and to see their
contemporary art has departed from the Omani identity. The research will find out whether
contemporary Omani artists have been influenced by globalization and sidetracked from their
identity. It will also highlight how education plays a role in the development of arts in Oman
and identify what are other challenges facing this development. The researcher will also
suggest some solutions and means of evolving the Omani art towards modernity and
universality yet preserving the Omani identity at the same time.
Chapter 2

2.1 Introduction:-

The researcher in this chapter mentions some of the studies of globalization, and what it has to play from the national identity of the artist.

The researcher will also document the history of the fine art movement in the Sultanate of Oman. The objectives of the art institutions, whether educational or non-educational in development of fine art movement, will be discussed and will be clarified in a timeline sequence.

Also the researcher will mention the role of the pioneers of the fine art movement who tend to express the Omani identity in their paintings. Some of their work will be analyzed to find out the extent of their attachment to their national identity.

The research will uncover the impact of globalization on the contemporary fine artists in Oman and the effects of the identity in their paintings.

It was to clarify the role of education in preserving the identity of Oman in the paintings of fine arts students, through the curriculum used in teaching , and what is the role of museums in the educational process and how important museums for students of fine arts.

2.2 Literature Review:-

The historical phenomenon of globalization spread at the end of the twentieth century and at the beginning of the twenty-first century. It found its way into national economies, cultural policies and others. Globalization refers to the free movement of goods, services, capital and information across borders (Dhabei, 2013).

Fukuyama reviewed some of the definitions of globalization by various scientists. According to Robertson the historical trend towards globalization is shrinking the world and raises the awareness of individuals and communities in the process (Fukuyama, 1992).
Belkeziz defined globalization as the emergence and evolution of modernity in which social relations have been intensified at the global level. On the other hand, synergy is the separation between inside and outside and linking local and global economic, cultural, political and humanitarian ties (Belkeziz, 1998).

Belkeziz is among those scientists who believed that human communities at large are moving toward homogenization and cultural similarity and on the ground of different societies and cultures. Nowadays, an artist must take advantage of contemporary concepts with stream computing, which fit the fundamental pillars of the cultural identity of the people. Omani artists have inherited culture and civilization through their rich heritage (Belkeziz, 1998).

Omani fine art works are based on Omani identity. Nevertheless, only some Omani artists took advantage of this heritage and add it to their silverware, fashion and landscapes (The Literary Forum, 2013).

In this regard, Al Yahyaia argued that “the search for culture and identity symbols does not mean inspiration of the culture by merely transliterating or copying the heritage so that the work resembles the identity of the owner, but the issue is how the artist accommodates, inspires and expresses his reality through inspiration of the cultural vocabulary and paying due concern to boost the most clear cultural elements and to attain excellence in showing the identity and characteristics of the society, by using the analytical methodology of thinking so as to attain the future. We do not think that preservation of our heritage means just to stick to the past, but we have to look for entrances to our culture, from which we hastily move to innovate new and different things. No doubt modernity shall automatically come when we deeply search and explore our own-selves”. Hence, the cultural symbols were evidently clear and strong in some of the Omani fine artists’ work of art, despite the fear of most people that the artists are far removed from their identity due to the influence of globalization (Al Yahyaia, 2009).

Identity as seen by Al Hamad as a network of meanings, symbols, and signs created by human beings to give themselves and the universe around them the meaning and purpose. This network varies from one person to another, depending on the environment, or the milieu
in which one is born. However, it can be stable so it becomes a common social and ideological umbrella adopted by a group of individuals in order to build a unified identity. All of that is because an individual is born with an identity that is not easy to discard. It is as if it is a genetic characteristic plagued by religious and philosophical content (Al Hamad, 2001).

Beshir explained various meanings of the word identity such as cultural uniqueness of all the words, culture of customs, traditions, behavior patterns, values, and outlook of the universe and life (Beshir, 2006).

Ataya pointed out that our greatest fear of globalization lies in its influence on the moral and cognitive aspects since the purpose of the cultural globalization is to spread a false pleasure over life. It is a holistic concept that includes dress, entertainment, nutrition style, and the influence of graphics aims to change the pattern of thinking and the flair with the intention of erasing the characteristics of nations and civilizations (Ataya, 2003).

Globalization, as seen by Mohammad Abd’ Said, has come to deprive people of their loyalty to a particular culture of community and shift it towards one global culture where all people and nations are equal. He also stated that it has come to liberate people from intolerance towards certain ideology and head towards being receptive to different ideas without any form of prejudice, and to eliminate all forms of irrationality arising from the pre-excellence of the nation or from a particular ideology, and to adopt rationality of science and cultural neutrality (Abd’ Said, 2002).

Abd’ Said also claimed that the seriousness of globalization lies in the inability to distinguish between the different cultures, and its feasibility to pose a significant threat to our Islamic values, principles, and ethics because of the western thoughts. What it encompasses is distinct from our inherited values. Moreover, the tyranny of the main features of globalization and its low moral sense within the Arab communities, directly or indirectly, is no less dangerous (Abd’ Said, 2002).

Abdullah Abdul Khaliq also supported the motivations for being afraid of globalization because its values might be fatal to the prevailing social and ideological values, and the specific ones of each country, the Islamic values, in particular. He emphasized that the reactions of fear had made the need for research and investigation on what is in line with the
Arab civilization and originality the primary concern of thinkers and how to benefit from globalization to the fullest extent. Still, this cannot be achieved by abstaining from scientific and technological development under the pretext of maintaining our morals and ideological values, but through the inevitability of keeping pace with the times and taking advantage of its positives and handle its negatives selectively, so that we can evolve amid the enormous speed of evolution in this era (Abdullah Abdul Khaliq, 1999).

Al Shareef also described the state of individuals in the developed nations as wavering between copying the development and maintaining the identity. Even an individual is in dilemma when comparing his values and principles that form his identity together with his capabilities and potentialities and the cultural invasion surrounding him from all sides, which made some generality in the values and principles. This led the intellectuals to look into only two solutions as suggested by, Al Shareef. Shall the individual follow the globalization with all its undesired social transformations? Or shall he try to avoid it and hence fall into the abyss of underdevelopment? Then he comes to answer his queries by stating that we cannot pair between the low moral values and the current economic values in the capitalist societies, because resisting or refusing ideas that are not in harmony with our values necessitates that we find alternatives and new ideas founded on the ground. AL Shareef then proposed a solution to confront the threats of globalization by stop wasting time in discussing cultural invasion without encouraging the innovators to create alternatives that can fill the intellectual and cultural vacuum and confront the new ideas (Al Shareef, 1999).

Dr. Maha Sultan argued that raising the subject of identity in the Arab fine arts experiences is so important; particularly when it is linked with the fact of man yearns to achieve naturally and by all means the arts expression. This is necessary linked with the reality of the Arab societies with regard to their history and past and present conflicts. It is also culturally intertwined with the western cultural achievements and their reactions towards them. This raises a question about the hypothetical dimension of the concept and identity, which is similar to authenticity in the face of western experience imitation and quotation. Arts are regarded as fundamental pillars of the cultural identity of people; and this calls us to embrace arts in this hard and harsh time which is surrounded by different crisis and thirst for cultural, artistic and social security. In any case, we are not the only ones who bear this
creativity concern and the desire to look for the genuine and the wonderful in the shadow of the technological invasion, till authenticity becomes one of the parameters of the interactive identity, which became an urgent need, not only mental, but real and lifetime, more than any time before (Maha Sultan, 2011).

Aqra saw that the beginning of the journey of modern and contemporary art in the Arab world did not begin with what their ancestor’s authentic artistic products. He argued that it began under different conditions and under the control of intellectual and cultural outsiders. Consequently, the fine art movement in the Arab world is going through instability where we find it difficult to find the development sequence in the early stages and this hampered progress because we are constrained by cultural globalization measurements (Aqra, 2009).

According to Aqra, the quick and confusing rhythm of globalization leaves us trying to break this dependency, take our art assets and re-examine the diverse heritage of ancient history and still afford a degree of honesty, innocence and pure values. He suggested that individuals should refer to their pioneers (role models) who strived to preserve the originality of their identity. This path will caused them to recognize the vast difference in their experiences which reflect what their societies have been through by expressing it in a shape and form a language. This form will replace any descriptive article and the true meaning can be understood only if these shapes and forms are looked at from a scientific understanding. The western influence cannot be totally eliminated but the identity will still prevail in any work by the artist (Aqra, 2009).

AL Shamakhi in his article stated that the Arabic fine art and the Arab artists after passing the first stage of direct contact with the west and after trying all the trends, directions and schools, they now live in what he called the third stage. It is that stage where the artist re-enters into the social and the intellectual movement of his society. This has led most creative Arab artists to re-evaluate and re-look at their own work with an identity and individuality and in thoughts to open new channels between them and the public (AL Shamakhi, 2013).

Also AL Shamakhi pointed out that the main reason for the problematic issues between the east the west is that most Arab artists found themselves –and still- in an intellectual mess in the way how they represent and express heritage in the modern fine art. In addition, there is
the communication problem with the public who have artistic literacy and lack the sense and
taste to reach to the fine art experiments. This has led some to call for a review in the Arabic
fine art to adhere to and discuss the problems and issues in the Arabic community (AL
Shamakhi, 2013).

The Moroccan artist AL Fatehi considered that modern art represents a mental and a
conceptual challenge for the art work, the public and the artist himself. He stated that this
was due to a group of artists who prepared a unique and a new artistic model that is so
remote from our society and culture and was brought as a sick body fluctuating between
modernization and identity. Due to their internal thoughts, collisions between the eastern and
the western concepts, the artists had to search for a different approach in relation to the
middle eastern region. Al Fatehi believed that in the shadow of the collision of these
thoughts, some artists realized that by returning to the past and inclusion of traditions they
will find a place for differences and individuality (AL Fatehi, 2010).

Abla Hanafi pointed out that standing up for cultural identity cannot be achieved through
pupation and rejection of others, which she considered to be erroneous. According to her,
what is righteous is to defend identity through ancient heritage retention and assembly of its
factors of progress, and both elements do exist in the culture. Additionally, ancient heritage
retention can be successfully executed through renewing its language and words to become
an open language with natural words, and changing the heritage’s levels of analysis to be of
a sensory nature instead of a technical nature (Abla Hanafi, 1998).

No doubt those artists have the ability to unveil high-social issues of their societies, and can
display them in a context consistent with their society’s heritage and identity. Artists can
accomplish that if they pay attention to matters of presentation and selection of the most
appropriate issues in order to make them appear in a template that belongs to their
identities, then re-formulate them in a manner consistent with their identity and heritage.

As A'Sayid maintained, we need selection choice of heritage and take the creative part of it
and leave the part that is not important in the heritage. A'Sayid also said that, “We grasp the
rational, creative, and inventive part of the heritage and discard the dull and inactive part. We
hold of the former to extract the shape from it in order to fill that shape’s content from our
time, lives, and experiences (A’Sayid, 2000).”

Al Ali called upon artists who seek for Arab characteristics to deepen research into both
artistic and intellectual heritage rather than indulging in the midst of experiences and western
trends that emerged from cultures and private social conditions, and which are not our own.
Therefore, the role of artists in maintaining their identity under the circumstances of culture
dissolving is one of the active and difficult roles because confronting globalization and
benefit from it to find privacy is a thorny issue that makes it imperative for artists to take
great care and caution (Al Ali, 2006).

This underlines Ghada Ismail’s affirmation that the role of artists in being consciously aware
of dealing with globalization. “We Arabs have to search and investigate on what is in line
with our originality and civilization, and benefit from it to the fullest extent, and use it as a
cure for the rest of the surface manifestations of western thought. We do not have to forgo
the scientific and technological development of civilization under the pretext of maintaining
our morals and ideological values. But we have to cope with the times and its various pros
and to learn how to benefit from it, and how to handle the times cons so that we can evolve
amid the enormous speed of evolution in this era,” she said. Ismail further suggested the
necessity of using art to raise human emotions which directly affect knowledge,
contemplation, perception, values, and principles through the investment of media (TV,
Internet, etc.) Such use may help us to find an approach to rekindle the glory of the Islamic
Art, including its influential moralities on ideology and social behavior that is educationally
desirable to prepare generations capable of dealing positively with era’s new conditions
(Ghada Ismail, 2003).

Gahda Ismail asserted the goal of globalization to create unified global values when she
defined globalization as, “The process under which barriers between people and nations are
removed. And the process by which societies shifts from the state of disunity and discord to
the state of unity and accord, and from the state of variation and differentiation to the state of
homogeneity and symmetry. Consequently, we will gain a conscious global and unified
values based on universal human charters (Ghada Ismail, 2009).”
Mr. Daheem asserted his views on the modern Arab fine arts which began where the modern western arts ended, and is still affected, as stranger, by the modernity shock and chasing its outcomes, which gave the Arab fine arts nothing. Al Daheem proceeded to say that the Arab arts are still facing many obstacles that are considered preliminary, such as arts education and how it can be employed in the public life and the spread of art works. Therefore it is natural and logical that the beginnings of the Arab fine arts modernity is considered strange to the Arabic taste and the traditions of Arabic drawing, because the time gap is quite clear and apparent and the Arabic connoisseur did not live the different fine arts developments. Modernity has been considered and until now strange to the Arab taste, because of many local and foreign reasons. On the local level, this is resembled in the wide concern and attention paid by the local communities to the fine arts educational subject, and reflected in the arts galleries, museums and road shows in gardens, parks and general places. At the time the Arab artist does not possess the ability to depart or break from the concept of modernity in western fine arts. Still the question remains; How can the Arab arts remain deeply rooted in their soil and land? And how can they, at the same time, fly in the space of modernity? The movement of fine arts in the Arab World lacks many potentialities, programs and institutions that can activate this movement and boost its impact and presence (Daheem, 2007).

Madkour concluded that Arab artists should take the benefits of the globalization without compromising their identity. It means that artists have to pick and choose from the western culture what is needed to enhance the expression of own identity (Madkour, 2003).

Mohamed Burkan reviewed the type of confusion faced by the Muslim artists; considering it a confusion between two cultures: the authentic Arabic culture derived from the heritage and life of his ancestors and a contemplated culture which he cannot shed from or boycot, as he is actually living in it (Mohamed Burkan, 1998).

This was confirmed by Al Sayyed who stressed that the major problem of the identity crises in the contemporary Arab thinking is the crisis awareness. Awareness is closely related to the identity because identity is a common feature that can be expressed by few. Therefore, visual artists have to consciously highlight the most powerful traditional elements that can
bring forth the identity to the forefront and bring our traditions in a modern way (Al Sayyed, 1998).

Sayar Al Jamal deliberated that any artist needs to be at greater awareness and knowledge of his identity and personality. He requested artists to find a balance in the visual and cultural aspects in him to be able to reduce the impact of globalization attacks and to give his own knowledge and culture a way to communicate internationally (Sayar Al Jamal, 1997).

Al Mouqalad reflected that the whole world today is undergoing a big problem related to identity. Globalization has created a global culture that invaded every community and society and threatened their identities. Our main task today is to guide the minds and reform the Arabic personalities to build the basis of a civilized and sound cultural foundation. This will not be done before the education reform is made, through which we can preserve our identity and individuality (Al Mouqalad, 2009).

Al Barbari discussed about the appearance of what he called the culture copy. He referred to those societies where the culture is basically copied and imported from other cultures but these cultures did not mingle well with the culture of that particular society. He stated that societies become differentiated by what the individuals carry from their ethnic cultures and traditions that is deeply rooted in the history of that nation. A melted culture will not achieve individuality to any society even if has been achieved through globalization. It is therefore mandatory to try to preserve and to stick to and be proud of the individual cultural belonging for the cultural mental peace to be achieved. This does not mean rejection of the surrounding changes or the rejection of taking some inspiring thoughts as far as originality is preserved (Al Barbari, 2010).

Al Yahiayi mentioned that the Omani artists tried to keep up with the trends and styles of the western schools, but did not move much from their heritage and Omani identity. This was evident in their paintings and this made some of Omani artists to be unique compared to their colleagues in the Arab world (Al Yahiayi, 2013).

This claim, however, is not universally true with regard to all Omani artists as some of them have shown departure from their traditional identity. It is evident that a few artists have
imitated western styles and adopted the western methods departing from their heritage and identity. This research will refer to some of the Omani paintings where such departure from Omani identity is evident (Fig1, Fig 2). There is another reason that likely to have it contributed to the start of the loss of the Omani identity in fine paintings and that is the lack of art museums which document the historical phases of the fine arts in Oman.

It appears that everyone has great responsibilities, including fine artists, to maintain the Omani an identity by consciously dealing with the globalization. The artists will become participants just like others in building a global culture within a common identity when trying to make use of global methods.
Fig 01: A painting by Hassan Meer (a known Omani artist) showing departure from Omani identity. Taken from the Omani Society for Fine Arts (OSFA) in April 2014.
Fig 02: A painting by Saud Al Hunaini (a prominent Omani artist) does not display Omani identity. Taken from the Omani Society for Fine Arts (OSFA) in April 2014.

As this trend is likely to develop and increase and might cause the beginning of the loss of identity in the paintings of Omani artists (Fig 01 & 02), the researcher came with the idea of establishing a website on the Internet to establish a better communication between both educational or non-educational Fine Art institutions and the Omani an artists. This will help institutions to include their annual activities and plan more comprehensive follow-ups and become highly organized. It also helps artists and connoisseurs and those interested in the field of fine arts in Oman to find out what is happening in the art scene in Oman. A website will also export the Omani art globally and will show the world the Omani identity in art.
2.3 The History of the Omani Fine Arts:-

The beginning of the art movement in Sultanate of Oman goes back to thousands of years and goes back to the period of pre-Islam. The Oman Some Stone Age cave drawings were discovered in 1975. These drawings were found on the walls in Salalah, south of Oman, and they described human life at that time using human figures, animals, some graphics and writings. Those were signs of primitive art in the Sultanate of Oman (Al-Yahiayi & Al-Amri, 2006).

Compared with other fine arts movements in the Arab countries in general and especially in the Arab Gulf countries the Omani fine arts movement does not have a long fine art history.

The Omani crafts are part of the cultural history of Oman. This character is a repository of Omani heritage and identity. The most important of these crafts are pottery, dating its manufacture to BC and were scattered in most areas of the Sultanate. They were the result of the availability of the raw material of wool and goat hair, and the craft of sculpting the bones by using bony materials of dead animals, especially the bones of camels and cows, and leather craft and the craft of tanning salons, This craft was found in Dhofar, the southern region of the Sultanate of Oman. The craft of Palm (alghdav) had mainly relied on Palm trees wicker materials found in the palm and desert alghdav plant in the governorate of Dhofar and some interior regions and mandate of Shalem and the Khuriya Muriya Islands.

Silverware and craft were spread all over the regions of the Sultanate. The most famous silver industries are the Omani Alkanjer that is the motto of the Sultanate and code of identity (Public Authority for Craft Industries).

2.3.1 Establishment of Contemporary Omani Fine Art:-

Since the mid-1970s when the Omani artists started practicing art, they showed a particular interest in natural objects, and at that time they engaged in expressing their heritage and they used wildlife, people, landscapes and still life in forms of visual art such as paintings
and drawings. Some of the artists had solo exhibitions at the beginning of fine art movement in Oman (www. Osfa.gov.om).

These artists are Anwar Sonia and the Lal Bakhsh and Musah Al Sdiqh who established the first personal exhibitions. These artists established the Omani fine art movement through their gathering in some clubs such as the Oman Club and Alnahdah Club in the last century of 1970s (Al Rubaei S., 2007).

2.3.2 Development of Government Art Institution:

2.3.2a) Youth Studio:

In 1980, the Government opened the Youth Studio, the first place to bring together artists in Oman. It was following the general authority for Youth, Sports and Cultural activities until 2004, by order of his Majesty the Sultan Qaboos (Sultan of Oman) until the present. Currently, it was under the jurisdiction of the Ministry of Heritage and Culture. The Youth studio seeks to provide various facilities for artists such as the provision of materials, tools and equipment for members and specialists in arts and places for training and work and galleries for all functional areas in arts.

Throughout these years, the club sought to create a generation of artists, as well as to highlight the generation of pioneers. It has been organizing various internal and external exhibitions such as contests of fine art as well as cultural weeks in various countries of the world. Among its objectives is it to find a shared platform for fine artists of all levels and ages who have different skills and teaching them cognitive and emotional aspects of various modern methods. It also aims to give artists skills and different techniques in different functional areas and creating the conditions and means of artistic creation.

The club teaches artists the different schools and methods of modern art locally, regionally and globally. Youth Studio seeks to work on the technical awareness of the community through the creation of a fan base for various schools. Participation in the activities of
various international activities that aims to encourage Omani artists to participate in all Arabic and international forums in addition to the hands-on experience and maintaining the network of all Omani artists (Youth Studio, 2012).

2.3.2b) The Cultural Club:-

In 1984, the Cultural Club (Fig 03) was officially opened under the Ministry of Heritage and Culture. The Club has supported Omani an fine art movement since it was opened by encouraging artists and providing opportunities for everyone to participate in exhibitions whether individually or collectively and by offering physical or moral support.

The Club has an annual exhibition of fine arts to display artistic experiences for artists. The first art exhibition was in 1989 aimed to achieve a particular goal and it was clear that art is an important cultural asset and symbol of an advanced civilization. (Chairman of the Board of Director, 2009).

Figure 03: The Cultural Club was opened in 1984. Taken by the researcher in April 2014.
2.3.2c) The Omani Society for Fine Arts:

Following the establishment of the Youth Studio and the Culture Club, the Government has taken a step further in 1993 to establish the Omani Society for Fine Arts (OSFA) (See Fig 04).

It was set up by the order of his Majesty Sultan Qaboos (Sultan of Oman), under The Sultan Qaboos Higher Centre for Culture and Science in the Ministry of the Diwan of the Royal Court. As the second establishment for Omani artists, it also seeks sponsorships to financially support the Omani fine art movement by upgrading them and deploying them locally and internationally. The society also works closely with the society to establish training courses, seminars and workshops specialized in various functional areas. It also aims to share experience and technical experiences among members of the society and other art associations and art societies abroad and to participate in the Renaissance fine art movement. It also encourages young artists to develop their talents through courses, workshops, seminars and lectures guided by professors who are specialists in the field, inside or outside of the Sultanate. It also runs competitions for artists through exhibitions of fine arts to create the competitive spirit among the artists. Apart from that the society pays for their art materials and production costs and offering incentives to winners as well as holding personal (solo) and collective exhibitions inside and outside of Oman. This includes participating in international events such as Biennials and Triennials and global conferences in the field of Fine arts (SIS Group, 2004)

Figure 04: The Omani Society for Fine Arts (OSFA) was opened in 1993. Taken by the researcher in April 2014.
2.3.2.d) Bait Al Baranda:-

Figure 05: Bait Al Baranda was established in 2006 as part of Muscat Municipality. Photo was captured by Salem Saif, taken from [www.arabtravelersforum.com](http://www.arabtravelersforum.com) in 20 March 2015.

Bait Al Baranda is located in Matrah and it was opened in 2006. The word "bait Al Baranda" is the distortion of the Latin word Veranda or porch in Arabic (Salem, 2015). Bait Al Baranda is part of the Muscat Municipality (See Fig 05) and Bait al Baranda has specifically supported Omani artists as it has opened its doors to them as well as other artists to showcase their works. It is one of a few museums in the Sultanate Oman to hosts art exhibitions, and they have summer art classes for young children, coordination with local artists to achieve its goals. One of those goals is to instill in young children the fun of art and its importance to their creativity. It organizes art programs such as symposiums and lectures by famous artists (baranda@omantel.net.com).
2.3.3 Development of Art Education Universities, Colleges and Schools:-

The Omani government pays particular attention to the development of Fine Art Education by establishing universities, colleges and schools in the field.

2.3.3a) Sultan Qaboos University:-

![Figure 06: A frontal view of Sultan Qaboos University. Taken from www@f7a7.com in September 2013.](image)

In 1991, the Omani government placed particular focus on academic aspect of the fine art movement by establishing the Fine Art Education Department at Sultan Qaboos University (SQU) (See Fig 06). The main goal of the university is to train fine arts instructors to teach at high schools. It plays a crucial role in the expansion of students' technical knowledge as well as functional concepts. There are ten objectives of the Department of Art Education, and they are preparing fine art education for teachers of pre-university education in various qualities and level.

Enhancing the skills and knowledge of fine art education teachers in of the areas of the Visual Arts, Seeking to achieve the reflection of the experiences of a teacher of arts in various disciplines of community service, developing fine art teacher education in linking the areas of visual arts with community culture and the humanities.
Seeking to contribute to the development of the educational progression in various fields, including scientific research in the areas of visual arts, designing and implementing programs and educational and artistic workshops in the Visual Arts.

Fine Art Education Department also seek to assist students to develop methods and methodology for the evaluation of art criticism and aesthetics, encouraging the development of the students’ own experiences dealing with modern technology, understanding of art history and theories of criticism and aesthetics to analyze works of art and taste. (Hussein Ismail, 2011)

### 2.3.3b) The Scientific College of Design:

IN 2004, the Scientific College of Design was established to provide education in Graphic Design, Interior Design, Fine Arts and Fashion Design (see Fig.07). This higher education institution is under the General Directorate of Universities and Colleges of the Ministry of Higher Education in the Sultanate Of Oman.

The College offers academic environment for students of fine arts, and aims to achieve one goal which is to build a generation of Fine artists and designers with deep sense of national identity (Student Manual, 2013-2014).

Figure 07: The Scientific College of Design established in 2004 provides education in graphic design, interior design, fine art and fashion design. Taken by the researcher in January 2014.
2.3.3c) The Emergence of the Fine Art Curriculum in the Schools through the Ministry of Education :-

Before 1997, almost no special and specific approach to art education was established in Oman. Art teachers generally create their own lesson plans himself or executed a general plan which contains specific topics for student in the classroom. After the application of the system of basic education in the Sultanate of Oman in 1998, the schools started following specific Fine Art curriculum. From 2002 onwards, the teacher started using the new approaches to creativity through field works. New development in the performance study shows that the new curriculum is begins from the first grade until the twelfth grade (Appendix 2). Despite all of this, the curriculum development process continues to keep pace with events and developments in the educational field (AL Abri, 2011).

2.3.3d) Visual Arts activity in Colleges of Applied Sciences

Beginning in 2011, the General Directorate of colleges of Applied Sciences in the Ministry of Higher Education launched the student creativity contest as an annual activity for college students in the field of Fine arts. This creativity contest is held to achieve one goal which is to promote the creative creations of students, enhance their capabilities and skills as well as show their talents on the art scene in Oman. This activity is an annual contest offering cash prizes for the first three places. (Directory of Student Creativity Competition, 2012-2013)
2.3.4 Art Museums in Oman

With the increasing interest in saving the heritage and preserving the culture, a number of museums started to appear particularly in the capital city of Oman.

2.3.4a) Bait Al Zubair Museum:

Bait Al Zubair Museum was opened in 1998 (See Fig 08). It is fully funded by the Zubair family Foundation, a private foundation which has been established to finance the Museum, Bait Al Zubair Corporation since 2005. Bait Al Zubair Museum specialized in technical Hall of fine arts and the Hall displays more than thirty artists from Omani’s distinguished artists to artists from outside Oman. Museum Bait Al Zubair aims to develop the arts in the Sultanate of Oman (CD Press Package- Bait AL Zubair Museum).

Figure 08: Bait Al Zubair Museum opened in 1998. Taken by the researcher in April 2014.
2.3.4.b) Ghalya’s Museum of Modern Art

Ghalya’s Museum of Modern Art (See Fig 09) is a museum founded by Her Highness Dr. Ghalia Bint Fahr bin Taimur Al Said. It was officially opened in 2011. The Museum includes two museums; one of fashion and the other is the modern museum of fine art, in which exhibitions and technical seminars takes place as well. (Alawati, 2011)

Figure 09: Ghalya’s Museum of Modern Art, opened in 2011. Taken from http://www.omantripper.com ghalyas-museum-of modern-art in 21\3\2015.
2.3.5 The Fine Art Galleries

A couple of art galleries funded by the private sector have also been established in recent years.

2.3.5a) Bait Muzna Gallery

Figure 10: Bait Muzna Gallery established in 2000. Taken by the researcher in April 2014.

In 2000, Bait Muzna Gallery (see Fig 10) owned by a member of the Royal Family was established. Bait Muzna acknowledges and believes that art is becoming recognized as part of the Omani culture, and it is imperative that the gallery showcases not only established Omani artists work but also emerging Omani artists as well. The gallery supports and has an appreciation for work by a wide variety of talented Arab artists from around the Gulf and other international artists. Bait Monza’s Gallery specializes in arranging cultural programs, art exhibitions, workshops and international exhibitions in addition to local private art shows and collections (www. Bait Muzna Gallery).
2.3.5b) Stal Gallery

Stal Gallery is located in Madinat Sultan Qaboos in Muscat and was opened in 2013 (see Fig.11). It is owned by Al Serkal Avenue organization, a non-profit organization in the Arab Gulf region and has the district role of developing the art scene through fine arts exhibitions, workshops and seminars, auctions and related cultural events. The Gallery’s first cultural project was of the Stahl family of Al Serkal of the Sultanate.

The Gallery seeks to foster a greater grasp and knowledge of visual art including the creative process as well as increase the society’s sensitivity to cultural differences and cultural identity. The Stal Gallery caters to education programs to encourage visitors who are interested in fine arts to better understand the power of creativity and imagination, to participate in discussions, improve observation skills, and to learn from professional artists.

One of the objectives of the picture gallery is to support the development of young artists and professionals, and stimulate the visitors to understand new and contemporary ideas apart from innovative technologies in the new visual arts. (Reflections, 2013)

Figure11: Stal Gallery, owned by private sector, Opened in 2013. Thaken by the researcher in April 2014.
The following figure (see Fig 12) shows a time line of the chronological age, documenting the years in which different events influenced the fine art movement in Oman took place.

Figure12: The timeline of events in the development of Fine Art Movement. Designed by the researcher.
2.4 The Role of Early Artists (the pioneers) in Maintaining the Omani Identity in Paintings:

There are four distinctive pioneers in the Omani fine Art movement who played important roles in defining the art scene in Oman, who started from the seventies and these artists are Anwar Sonia, Mosea AL Msafer, Lal Bakhash and Abdullah Al Riyami. These artists tried to preserve their Omani identity and heritage in their paintings. This has been reflected throughout the vocabulary they used in the past and present.

2.4.1 Anwar Sonia

In my research, the first focus is on Anwar bin Khamis bin Sonia AL-Zadjali or more known by his artistic name, Anwar Sonia. He is one leading artist in Oman and he is the first Omani artist and was the only artist that had been honored by His Majesty Sultan Qaboos Bin Said (Sultan of Oman) as Oman's pioneer in fine art (Appendix 3). He was honored in 2001 in Sharjah, U.A.E. as a pioneer in the art of Oman (Bahnasi, 2003)

Anwar Sonia continues to participate in most local fine art events through new and creative paintings and he has international participations through which he represents his fellow artists. His professional biography noted that he is an active member of the Visual fine arts of Oman. He volunteers in various artistic workshops organised by various government and private agencies. Following his retirement he is currently working as a Fine Art Specialist in the Omani Society of Fine Art, training young artists and new affiliates in the society (see Fig. 13).
Figure 13: The artist Anwar Sonia (a pioneer artist) during one of his training sessions of young artists. Taken by the researcher in April 2014.

The most prominent display of Omani life manifestations heritage can be witnessed in its folk dances with the dancers decked with Omani traditional costume, and this is what Anwar brilliantly captures. His is an artist who reflects the heritage and identity of Omani people and contemporary works of art, He combines privacy in artistic expression and originality and in between practices styles in the modern art (AL Birwaz, 2013)

At the beginning of his artistic career, Anwar kept drawing Omani environment and everyday life in a classic style (see Fig. 14). He continued looking for the elements that determine the identity of Omani style, trying to get to his aesthetic significance in his painting identity. Away from the European arts tradition, all of his paintings granted some unique personality traits of art. Observers of Anwar's paintings sees variety of tangles in vocabulary building geometry inspired by the folklore of traditional windows with Omani faces. These characters are posed in configurations and spaces mastered by bold colored strokes. In return this has given rise to paintings with aesthetic values without repetition and over consumption (ALhdhemi, 2006).

His biography shows that Anwar is the master of breaking rules. Instead of subscribing to the norm, his style appears to be unique and distinctive. The variety of color and compositions of overlapping spaces unveils high sensitivity possessed by the artist to the vocabulary set and tools used, So every time the same abstract is approach, he produces a new visual
 experience in content and its beauty is inspiring.

Figure 14: The artist Anwar Sonia (a pioneer artist) during the drawing of one of his paintings. Taken by the researcher in April 2014.

He specializes in abstract tendency in his work and makes it move away from repetitive and limited consumption of images. Anwar Sonia represents compatibility between the aesthetic and the human of the world. Anwar’s vocabularies joined with the rest of the vocabularies that takes place in the painting expressed by the artist (see Fig.15).

People and objects in his paintings appear in color spaces interspersed with random automatic lines, the exchange between the parts of light and darkness are in balance inside the painting.
In some of his works, Anwar Khamis Sonia intertwined them with language of building engineering because he is inspired by the heritage of Oman. Realistic faces can be seen in shaped formations in the painting (See Fig15), these colorful formations are very similar in terms of engineering-technical design with wooden traditional House, and this shows the interdependence of the environment in which they live (Alnasiri, 2002).
2.4.2 Mosea bin Siddiq AL Msafer:

Mosea bin Siddiq Al Msafer had his first solo exhibition in the Sultanate of Oman in 1977 in Oman Sports Club. Mosea who is known by his artistic name Mosea Al Msafer started drawing realities around him (see Fig.16), such as landscapes and castles initially and then proceed to abstract methods and revealed in his paintings abstract geometric color rhythms with all the spaces divided into forms like conical, triangles, squares, rectangles and circles, all based on the principle of symmetry and the chromatic rhythm from which formed plate movement is vital. His style reveals a creative thought and as an aesthetic philosophical semantics seeker and art ties the shapes drawn with his painting style (Appendix 4).

Mosea has refined his talent during his study and graduated in 1980 with a BA from the Fine Art Decoration Department, Faculty of Fine Arts of the Republic of Egypt, and in 1986 established a second solo exhibition in the University Club.

He also participated in many exhibitions since 1980 as a local artist organized by the Directorate General of Youth, and then participated in the Jubilee Festival for Fine Arts in 1995. Mosea continued to participate with fellow artists in the annual fine art exhibitions held by the Omani Society of Fine Arts from 1995 to 1998. The artist has since 1984 taken to numerous international exhibitions such as the Arabic Republic of Egypt, London, United Kingdom, Paris France, New York, United States of America, Tunisia, Netherlands (Altulay, 1997)

Figure16: Painting of Mosea Siddiq (a pioneer artist). Taken at the Omani Society for Fine Arts (OSFA), in 15 February 2014.
2.4.3 Lal Bakhash :-

Lal Bakhash has a custom-draw style of expressive realism school; his Conduit can be seen through his portrayal of the environmental and Omani people in his oil paintings (Appendix 5).

As an established artist with six solo exhibitions in Oman, he is the second artist after Mosea AL Msafer in the Sultanate who has his solo exhibition, His first solo exhibition was held in 1978 and the second and third in 1979 and 1980 respectively by the British Council in Muttrah. The fourth exhibition was a personal exhibition at the Alumni Club – Kingdom of Bahrain in 1983, and the fifth solo exhibition was known as the "Oman Omani artist paintings" and sixth solo exhibition known as "Omani views" was at the Victor in the Roy Trade in 1988.

He also participated in many local exhibitions from 1983 to 1995 such as the exhibition of youths of Oman on the occasion of the national day in the Gulf in 1983, in which he had a joint exhibition with the artist "demirnt" titled "rihab" at the Oman Seeb Hotel Novotel and the permanent exhibition at the Omani Society for Fine Arts in 1995. He also participated in many international exhibitions such as Kuwait, Cairo, London, Japan, U.A.E., Bahrain Morocco, Paris, Seoul and Riyadh between 1984 and 1989.

He received several awards such as the Bronze Award in the second international Cairo Biennale in 1986, and promotional Medal of the first periodic exhibition of fine arts in 1989 (Alhdhemi, 2006).

2.4.4 Abdullah Bin Aziz Al Riyami:-

Abdullah Al Riyami was the first Omani artist who graduated in the science of Fine Art for he graduated in 1973 with a Diploma of Art Education, College of Education for Teachers, Kuwait.(Ashreea, 2009)
He worked as a teacher of art education until he retired (Appendix 6). He participated in many local exhibitions since 1993 to 2008, and also participated in international events in Syria1997, Egypt, and Saudi Arabia in 2006 and 2008 respectively and he was awarded the Jury Prize in16th Fine Arts Exhibition. Abdullah Al Riyami was known for his multiple styles and he draws inspiration from the school of realism to Cubism, abstract, oil paints, acrylic colors as well as inks. The Omani environment and heritage and vocabulary, and social and humanitarian portrayal are the subjects for his paintings (See Fig17). His use of chime and homogeneous colors confirms the power of his themes through use of inks. (AL-Yahiayi F. & AL-Amri, M., 2006)

Figure17: Painting of Abdullah Al Riyami (a pioneer artist). Taken by the artist in April 2014.
2.5 The Impact of Globalization on the Paintings of Omani Artists

The issue of globalization was not of concern to the thinkers and intellectuals of this intensity. However, they begun to witness that globalization affects their offspring through plotted moral subjects and ways and methods drawn which were different from before and in terms of material sold and marketed to the world. Globalization causes distinct changes in the minds and desires of the young, in culture, in the free form outside of their homelands and their identities, and they appear to abandon their past heritage and origins (Shammout, 1991)

One can argue that a majority artists view globalization positively. Therefore, they do not feel the need to pay attention to heritage or identity, and this is confirmed by Edward Smith (2001) who claimed that the developing nations were enviable of the developed countries, In nature and in the sought to imitate, it is noted that many fine paintings are fake of Western modernity (Smith, 2001).

Omani artists engaged in that these days because of many factors caused the challenges of the contemporary art as they make their way towards the modern trends of the art world (Grove, 2006).

These effects of the spread of the movement of fine contemporary art and the trends of modern techniques are education, and the role of teachers in schools, universities or fine art colleges.

The annual exhibitions annually pay the artist to research and experiment in modern trends, and to sustain the development of fine arts throughout the world(Appendix 7) (The 19 annual exhibition of fine art for youth artists form, 2015).

Travel also it contributed to some of the artists and those interested in fine arts coming across new methods and ideas in the fine movement The development of tactics and changing themes in drawings have consequently encouraged them to take what they saw and learned to fellow artists in the Sultanate.

Foreign artists that Omani invited granted the opportunity for the experiences of others in the arts to be appreciated by the Omanis too. The direct exposure to artists who are in
international exhibitions have it contributed to the exchange of experience among them. The return of artists who are also academics holding advanced degrees such as a master's and doctorate degrees in fine arts also added to this. All of these factors have been reflected in the develop of the Omani fine art movement, and the entry of new ideas in the Omani artists' paintings (Muscat, 2013) such preferences have limited benefit from the point of the intangible heritage.

There were also concerns about attempts to import the Western methods and symbols. Changing symbols, globalization of world interference and cancelling of geographical barriers between peoples eliminates privacy values and beliefs (AL-Nadabi, 2011).

Scholars argue that artists are being affected by western art. It can be argued that the problem of globalization have affected the Omani Arts movement. In order to showcase Omani artists and their traditional Omani all institutions whether educational or non-educational must be involved in the fine arts. The artist graduated in BSC Theatre Décor from Kuwait in 1998 and it is clear that the paintings of the artist Enaam Al-lawatia have elements of modern art and methods and they have been affected indirectly as a result of ongoing consultation and search for new expressions in her paintings (See Fig18). It is full of hot and cold colors and its relationship with the flat Decree is both spontaneous and automatic.

Figure18: Painting of The artist Enaam Al-lawatia. Taken by the artist in December in 2014.
Artist Hassan Meer artist graduated Master in 2000 from Savannah College of Art and Design in Georgia, USA. (Ehab, 2009)

Through the paintings of Hassan, it shows us how the artist was influenced by Western artists’ drawing methods (see Fig 19) as a result of their exposure and years of studying with them, he adopted the configurations in his paintings, which is the spontaneous shape Decree and it did not depend on any specific details.

Figure19: The painting of the artist Hassan Meer. Taken from the Omani Society for Fine Arts (OSFA), in 12 /2/2003.
Dr. Mona AL Biti holds a Ph.D. in Arts and Sciences of Art, from the Graduate School of Arts and Sciences from the University of Paris I, Sorbonne, Bantoion in 2011.

Her painting style is influenced by the West, which does not contain and imply the Omani identity and environment (see Fig. 20).

![Figure 20: Painting of the artist Mona AL Biti. Taken from www.alkhaleej.ae/portal/ in May 2014.](image)

These groups of paintings were painted by some of the young Omani artists who are either non-specialists or professors. They exhibit their talents and through the images it is evident the extent of the problem is the rising number of the new generation of artists who are withdrawing from the Omani identity. Institutions that organise workshops should choose materials and topics of plant and morality related to the artists’ sense of traditional identity, and can be witnessed through his creations. (AL-Yahiai, 2013)
2.6 The role of education in preserving the Omani identity of painting in fine arts:

The promotion of cultural identity among students in the fine arts, and the impact of globalization on their new generation is the biggest challenge faced by officials of educational institutions. The technological progress and the explosion of knowledge and cultural openness and rapid changes in many areas of physical, economic, cultural and technical could no longer be avoided. As a result, students of arts in this era rely extensively on the openness of other cultures which dissolves their own traditional culture. This requires educational institutions and non-educational institutions to constantly study and address its impact. By instilling cultural identity, young people can be equipped with strategies to cope against the effects of globalization in the modern age.

I have kept the advent of globalization calls to eliminate the different cultural identities and cultural identity that draw some like "Tokuyama" (Eid, 2001).

Mujahid argued that it is obvious that the spread of globalization and the desire of these younger generation to boast about Western civilization, had weaken the sense of national belonging, and diminished the links between the individuals and their community to which they belong to, against the probability of global institutions and organizations outside the borders of the state.

The import of Western cultural forms to Arabic countries is exacerbated by the crisis of alienation, because these cultural models are not compatible with the cultural communities, especially among students and young people, Where opposing cultures exists, children will simultaneously suffer cultural alienation. (Al Dabae, 2004)

This poses a challenge to our society today to address how to keep our identity yet be open to the world around us To reap the benefit from the fruits of human knowledge without losing our identity, This situation is makes our students more vulnerable since they are exposed to new technologies and cultural invasion by various means. This situation will directly affect their identity and values in the context of the imbalance between what is authentic and what is modern.
This chapter evaluates how the fine arts curricula in educational institutions can be formulated to address the threats of globalization. Due to global education children are the most vulnerable group of society to be affected by the consequences of globalization. This requires urgent attention and the formulation of vital educational strategies to protect them.

2.6.1 The beginning of the teaching of Fine Arts:

Officially, the teaching of Art Education in Omani schools started only after 1970. At that time, the Art Education was taught by volunteer teachers who had no formal training in Art Education. Since there were not sufficient Art teachers in Oman, the Ministry of Education filled its need for specialist Art teachers by recruiting from different Arabian countries, especially from Egypt. (Al-Amri. M, 2005)

Modernization began in earnest in all areas relating to human development and particularly in education since the beginnings of the discovery of oil in the Sultanate of Oman. Since that time, the Omani government has built schools for all levels including primary and secondary, colleges and a university (the Sultan Qaboos University) (Ministry of Information, 2000).

2.6.2 The Ministry of Education (Omani National Art Curriculum)

The Ministry of Education in the Sultanate of Oman has a comprehensive plan to modernise the education system to meet the needs of the 21st century, and to meet the needs of modern educational. In the academic year 1998-1999, the Ministry sought to reform and change the education system to Basic Education System.

The Art Education as part of the national curriculum first made its appearance in Oman in the academic year 1998-1999 under of the new Basic Education System. It is clear to us that the emergence of the arts curriculum appeared late in the history of the renaissance of Oman in 1970. However, the Ministry of Education put a significant effort into designing a
new Art curriculum in accordance with modern trends. In 2000, the curriculum was revised and implemented according to the Guide of Art Education. (Ministry of Education, 2001)

The general objectives of the curriculum in basic education (Appendix 2) of art can be mapped into three main objectives according to Bloom’s Taxonomy of educational objectives: cognitive objectives, skill objectives and emotional objectives. These are used for all curricula "art education" from grade 1 to grade 12. These general objectives and goals are also applied to phases in the new education system; the first phase (grades 1-10), and the second phase (grades 11-12) is a secondary school for 2 years (Appendix 2).

In the Basic Education System, the Art Education curriculum covers five artistic axes, the first axes is the Artistic Observation Vision followed by Artistic Expression, Creative Design, Artistic Formation and the fifth axes is the Aesthetics and Artistic Appreciation.

These Art axes continue from grade one to grade ten, but Grades 11 and 12 have got the same first four artistic axes (1-4) plus the addition of a fifth approaches, which is the Art History (Ministry of Education, 2000). The researcher questions how a student in grades (1-10) can study Art without any exposure to Art History. On the other hand, the Aesthetic and Artistic appreciation approach is not introduced in grades 11 and 12. Al Amri argued that this conflict in the new Art curriculum needs further investigation (Al Amri, 2006).

2.6.3 Art Education Department at Sultan Qaboos University (1991)

The history of Higher Art Education in University in the Sultanate of Oman is very short. Officially, the government opened Department of Art Education at Sultan Qaboos University in 1991 as the first Department of Fine Arts that specializes in Oman Art. However, if comparisons are made to other Gulf countries such as Saudi Arabia, Qatar, Kuwait and Bahrain, we can argue that the establishment of this department in Oman was late.

The main objective of the Bachelor of Art Education programme in the University is to prepare qualified teachers in art education for various phases of the pre-university education levels. The program’s curriculum is designed by specialists from Arabic Republic of Egypt in the field of art education, like other Gulf States.
The Bachelor of Art Education program seeks to train teachers of fine arts at preparatory and secondary schools alike. Students in the Department of Art Education explores various creative activities in the fields of painting and drawing with various materials, ceramics, textiles, design essentials, printing, sculpture, and metalworking. After graduation from this program, the graduated teachers of fine arts would be sent to fill teaching posts in Omani schools, and at the same time gives them the opportunity to become artists. (SQU, 2003)

In the academic year 2007-2008, decision was made to the painting course for art education teacher preparation plan, with the aim of finding solutions to the task of preserving Omani an heritage and its importance and how it is possible to produce this form of art using modern art schools. This is an attempt to mold together the heritage and preservation of the Omani identity and modernity as well as globalization in art (Al Yahiai, 2009). Reorganizing the educational system is an attempt to achieve the goal of using available resources they have and develop it (SQU, 2003).

2.7 The role of the Museum Education:-

It is well known that education such as confirmation of identity and recognizing the cultural assets of the student can come through museums. Museums have become important didactic institutions and not only educational recreational institutions. The museum recognizes its vital role in community service and is not intended to profit from the general public. The museum preserves and maintains all rare and old arts that have historical and scientific value. It preserves the history of several generations for fear of loss and it is also a social institution which primarily functions as educational and recreational institutions.

Museum education arose in 1979 with the inception of the International Council of museums (ICOM). The International Council of The Museum is the first to define the concept of museum education. According to Ismail several other museums adopted this concept in designing their educational programs using the model set by ICOM (Ismail, 2010)
Dr. Abdel Azim Karimi argued that by learning through the museum, the process of mutual interaction makes museum topics and its educational content accessible to people and thus affect their values and perspectives. He also stressed that education through the role of museums can create advancement of cultural and social identities. Museums can also affect the trends and education, and viewers develop their desire to learn by watching the trends and ideas of pioneers (Karimi, 2007).

Al-kandari contended that the museums in this day and age are no longer just walls and cabinets to save some relics of the past, but it has become educational institutions, and education plays a very important role to save it future generations in their efforts to build the present and the future of a nation (Al-kandari, 2007).

Writer Mohammed Halaweh in his book "Educating the child between the library and the museum" referred to the importance role that museums play in the educational process. He also stated that the importance of museums lie in the preservation of documents produced by people through their creative endeavors to record advances in all aspects of life which can result in related historical and cultural balance and esthetic (Halaweh, 2003).

Museums can be a source of creativity for children yet education is not limited to museums in mass communication. There are other dimensions of education. The museums are the main source of creative and aesthetic development of children by teaching them about the identity of their cultures through documenting the process of aesthetic development (Halaweh, 2003).

The role of the Museum as an educational institution benefiting young people seen from approach to processing and interpretation of human history, As the Museum is to collect and display collectibles real studied and determine its type, its history and its environment, by a team of specialists in archeology and museums it is educational and Cultural Foundation and the tributary streams of knowledge, One learning resources required by museum education and modern education aimed at developing scientific and creative thinking (Sana, 2004).
Since there is a complementary relationship between Museum and some of the content of curricula that helps educational institutions, To take advantage of museums and their content which allows for the development of scientific and creative thinking.

It is deepening the concept of museum education and awareness of the Museum and archaeological society, The museum education it contributes to the achievement of historic dimensions, deepen community in multicultural, Through the educational situation in the Museum, It affects the learner to interact with the form may not be available in other educational institutions, The Museum has a realistic experience directly to the concrete in all categories, Enabling them to understand the scientific facts and skills, So it helps to make learning easy and solid information (Fadli, 1999)

2.8 Communication, Media and Digital-based Communication in Oman:-

The establishment of networked information and Communication has transformed the accessibility and delivery of information in Oman as it did worldwide since its emergence.

Networking technology was first made available with the advent of the Internet and the associated technology of the World Wide Web.

As a result of the Internet, Omanis gained access to numerous types of networked information resources and services, including emails, news bulletins, Internet chatting, and different forms of audiovisual multimedia. According to Al-Aufi et.al, the internet was made available to Sultan Qaboos University (SQU) in late 1997. Since that time the use of networked information and related technologies have become commonplace at SQU, and they are now considered essential assets in enhancing the University’s teaching and research outcomes ( Al-Aufi,2009).

. The Digital Oman Strategy, endorsed in March 2003, it contributed in the development of the Omani Digital Society and e-government through many projects concerning the information technology industry in the Sultanate of Oman and has also expanded research and development activities to include most sectors in Oman (UNESCO, 2013).
2.8.1 The Information Technology Authority (ITA):-

The Information Technology Authority (ITA), established by Royal Decree No. 52/2006 was issued on 31 May 2006. It is an independent national authority mainly responsible for implementing the Digital Oman strategy including: e.oman, promoting information communications technologies and supervising all infrastructure projects to enable delivery of electronic services under the framework of Digital Oman (Irvine, 2014).

According to Irvine (2014), ITA has focused its attention on transforming the Sultanate into a knowledge-based society with the use of information and communication technology in order to enhance government services, enrich businesses and empower individuals in Oman. Since the establishment of the Oman Digital Society (e-Oman) strategy in 2003 and its revision in 2010, Oman’s Information Technology Authority has taken concrete steps to streamline access to information and communication technologies, as a way of transforming communities and integrating societies (Al Ruzaiqi, 2013).

2.8.2 E-Government:–

In October 2012, under the auspices of the Council of Ministers, the Information Technology Authority (ITA) had inaugurated the e-government Transformation Plan. This plan aims to increase the effectiveness of government services by making them available electronically to the people and the business community. The goal is to integrate government e-services, easily and safely over the Internet (Al Ruzaiqi, 2013)

2.8.3 E-education:

People are the backbone of development, and their knowledge about the e-Oman strategy and technology skills are keys to turning Oman into a digital society. A range of processes seek to bridge the digital divide and enable people to be actively involved in their own communities.
For this reason, a number of centers for example, The Community Knowledge Centers, the Women’s Community Knowledge Centers, the National PC Initiative and other community-based initiatives have been established in Oman. They have proven to be a great success in promoting information technology and communication, hence empowering the people to bridge the digital literacy divide. Through the e-Oman strategy, the Information Technology Authority has made a partnership involving private sector and civil society organizations to provide training and access to information technology.

2.8.4 E-business:-

Small-and medium-sized businesses are known to be key players in economic development. The Information Technology Authority provides different forms of support for such businesses that engage in information technology. Recently, the Information Technology Authority launched the Sas (see Fig.21), an information and communication technology business development initiative designed to help promote small and medium-sized businesses. The center focuses on vocational training and the dissemination of virtual 3D learning solutions to academic institutions at the K-12, college and university level, local governments and ministries of education, and to publishing and media companies as well as online consumers (Irvine, 2014). Sas also aims to create a business ecosystem that will help to develop these enterprises into globally competitive businesses. Sas already has 12 projects, of which 9 are being fully incubated and 3 are in the pre-incubation phase. (Al Ruzaiqi, 2013)
UNESCO stated that Oman embarked at transforming into a sustainable knowledge-based economy began with setting the economic vision for the Sultanate towards the year 2020. The Digital Oman Strategy, endorsed in March 2003, it contributed in terms of developing the Omani Digital Society and e-government. Projects that have been implemented in support of the Digital Oman Strategy and Government Initiative include: training programs and strategic awareness in support of the Digital Oman Strategy and e-government initiative, and directs programs and projects concerning development of the IT industry in the Sultanate. It carries a mandate of promoting the e.oman initiative locally and globally, supervising programs for international software licensing agreements (UNESCO, 2013).
2.8.5 The extent of digital communication in Oman:-

Oman is working towards bridging the Digital Divide by involving the entire community in its mission towards creating a digital society. Many efforts have been implemented to raise information technology literacy levels through formal training and the adoption of certified IT courses, especially in the educational and government sectors. Other means include providing affordable Internet and telecom access to remote areas and providing affordable e-Learning facilities.

Digital literacy has improved dramatically in Oman. According to an ICT survey in Oman published in December 2012, a clear majority (61 per cent of government employees now have ICT skills. Around 66 per cent of all computers in surveyed government places are connected to the Internet, and more than 73 per cent of these places have fixed broadband. Al Ruzaiqi et. al. also stated that since the launch of the National PC Initiative, more than 90 000 PCs and more than 72 000 free modems for the Internet have been provided to families, students and teachers(Al Ruzaiqi,2013).

According to the Internet world statistics (2011) as stated by UNESCO, the Internet usage in Oman has grown from 90,000 in 2000 to about 1,465,000 users in 2011. This implies that the current percentage of Omni population that now has access to internet formed a 48.4 percent penetration rate (UNESCO, 2013).

The establishment of the Women’s Community Knowledge Centre in Oman and the emergence of other initiatives have boosted the level of ICT nationally. The result has been an increase in digital literacy. The latest indicators show a personal computer penetration rate of 54 per cent and an Internet penetration rate of more than 70 per cent. Alkabi reported that the Global Information Technology Report 2011-2012 issued by the World Economic Forum has shown a dramatic increase in the individual's readiness component, with a jump of 47 points that ranks Oman 40th globally (Alkabi, 2013).
2.8.6 The Role of Website Communication in Art Institutions:

As stated by M and R marketing group there are 4 reasons why effective digital communication matters which can be applied to art institutions as well.

1. Adds value to the service that is provided.
2. Creates resources for the artists, academics and students.
3. Establishes these institutes as an authority in fine art.
4. Has a great value for the online presence of these institutes.
(M and R marketing Group, 2004)

An online article by adobe.com on Strategies for digital communication skills across disciplines described the importance of digital stories (adobe, http://wwwimages.adobe.com) and stated that effective digital communicators need to be able to visually share their insights and ideas in cross-curricular activities that may feature in one or more of the following practices:

1. Digital storytelling
2. Documentary and micro-documentary production
3. Design, creation, publication, and distribution of content assets, including presentations, videos, and movies for use in cross-curricular academic settings
4. Humanities, arts, science, and technology collaborators.
5. e-Portfolio development.
(Peter Hearn, 2014)

The website has a modern interface that reflects the value of a project, and it is more than that just a front for the work. (Claire, 2011)

A website serves as a spokesperson for any company or place that is able to communicate politely all the time and does not get tired or restless. It is a reporter who does not feel weary and tired of repeating questions and answers. A website for a business or a government location saves the time of the end user by providing the necessary information at the tip of a finger press (Haitham Fathi, 2013)
From the researcher prospective, creating a website that connects all Art Institutions in Oman will serve all artists and interested people in Oman and abroad to follow the fast development in the fine art movement in Oman. It will help all interested stakeholders to access the required and the related information about the Omani Fine Art whether it is for research, studying or otherwise. The Web site does not recognize the border States and makes the whole world a "small village" and owning a website is a powerful investment for artists and connoisseurs and those interested in the field, It broadens the base of visitors from the local to the international level, global. (Aliaa,2009)

2.9 Conclusion:-

After documenting the history of the Fine arts movement and understanding the reality of the fine Omani movement in Oman, as researchers we must think of the importance of preserving the cultural identity and finding effective ways that can help promote the identity of Omani artists’ paintings.
Chapter 3

3.1 Introduction:

A descriptive analytical method was adopted in this research for collecting data and to make sure there the actual problems are addressed accurately. The main reason for using the Finder for this study is to ensure that books and references that discussed about the fine art movement of Oman are taken into consideration. This is due to the fact that only a small number of academics and researchers are of Omani origin in the field of fine arts. The researcher utilized the questionnaire and interviews method for a national case study, and she used a website for an international case study.

3.2 Scope and Case Study:-

This study looks into the Fine Art movement in Oman from many aspects.

3.2.1 The development of the fine art movement in Oman:-

The study looks into the development of the fine art movement in the past forty four years and discusses the most internal and external prominent factors:-

3.2.1a) Internal Factors that Influenced the Development of Fine Art:

The study discusses and examines into the internal factors that played vital roles in influencing the artists and led them to move away from their traditional identity. One of these factors might be attributed to the artists' education. Some of these artists have graduated from foreign countries and hence had been influenced by the foreign culture.
3.2.1b) External Constraints faced by Omani artists in Maintaining and Preserving Their Identities (Environment):

Various external constraints have influenced the artists to depart from their ethnic Omani artistic identity and made them imitate the Western methods in painting and defining themselves in their identity.

The study discusses the role that the external factors in the different Art Institutions play in the development of this movement and looks into the different strategies and goals taken by these institutions. The study will also look into the integration and coordination between these institutions to achieve the main goal that focuses on the development of the fine art movement in Oman and the exporting the Omani identity in the fine art to the world.

3.2.2 The Bibliography of the Fine Art Pioneers:-

This study will look into the bibliography of some of the Fine Art Pioneers with a highlight of some of their works to assess whether their work are authentic to the Omani identity or whether they have been influenced with modernization and globalization. The role of the pioneer movement in preserving the Omani identity of fine art will also be highlighted. The study will also be designing a Website that contains all institutions of fine arts in Oman whether they are educational or non-educational. This website will help any person and any information seeker to search for the fine arts information in the Sultanate of Oman. This Website will be the first of its kind for fine arts in Oman.
3.3 Methodological Framework:-

This study is based on the descriptive analytical Method, and the data has been gathered using two instruments: questionnaires and interviews, as in the national case study. The objective of data collection include:

1. Understanding internal factors.
2. Understanding external factors that constriction the artists (environment).

Figure (22) is a diagram of data collection designed by the researcher on 3 March 2015.
3.3.1 The questionnaire:

The questionnaire consisted of two parts: part A and part B and was given to both artists and art students. Part A consisted of 11 questions and part B of 21 questionnaires (Appendix 8). Practical framework through a questionnaire was distributed to 100 people and it was divided into the following numbers: 50 artists and academics in the field of fine arts. The remaining 50 were distributed to students of the Fine Arts in the Sultan Qaboos University Department of Art Education and Fine Arts in the Scientific College of Design. The researcher took two months from July to August to collect the data from the respondents.

3.3.2 The Interview:

The other part of the study utilized the interview methodology and the interviews were recorded on video. Seven academics artists were interviewed using 7 interviews questions (Appendix 9). To aim is to uncover with credibility the reasons that influenced the fine arts movement and why these paintings are far from the Omani identity. It will also examine whether education plays any role in this. The theoretical framework was constructed based in previous research, although they are limited. It is also based on historical mapping of early artists (pioneers) in maintaining the Omani identity in paintings, a role of education in preserving the Omani identity in the painting in fine arts. The researcher took one month to recorded in August.
3.4 Data collection:

As mentioned earlier, the researcher collected the data by using two instruments—questionnaires and interviews.

3.4.1 The Questionnaires:

Each artist or art student was given a copy of the questionnaire (Appendix 8). A total of three hundred questionnaires have been distributed, out of which one hundred and fifty questionnaires have been returned. A number of art institutions and organizations that are concerned with art have been visited. These included the Omani Society for Fine Arts and galleries Like Muzna Gallery, Stal Gallery and Bait Al Baranda and Museums like Bait Al Zubair Museum and Ghaliia Museum and Education Departments like Sultan Qaboos University Department of Art Education and Scientific College of Design and the Cultural Club and Specialty Art Education in Colleges of Applied Higher Educationas well as other Institutions concerned with art and artists.

The questions are divided as described below to address all Omani artists and academics, and fine arts students and professionals' worker in the same field.

Question number one addressed everyone from artists and academics and students of the art by measuring follow-ups to art events in Oman.

In questions2-5, the researcher addressed the current development of fine art, and what they think is the level of fine art in the Sultanate, and what are the reasons for its development and the factors that it contributed to its development in the last 10 years of fine art movement in Oman.

As for question 6, it addressed academics and students of the arts to discover the role of education in the development of the arts in Oman.
Questions 7,8,11 addressed the artists and academics, to gauge if there is such thing as the Omani fine art and whether the fine art that have reached the global audiences and professional institutions play a role in art development.

On questions 9-10, artists and art students as well as the academics in the field were asked how to ensure that communication and follow-up of fine art events held on the Sultanate of Oman be consolidated, and this question is a duplicate of another formulation for question number one to ensure the credibility of the answers.

Question ten gauged the importance of the establishment of the art museum as a reference for everybody.

Questions in part B, number 1 to 6 addressed of all artists and academics and students of fine arts to enable measurement of the Fine Art institutions and also both the educational and non-educational institution.

Question Number 7 to 12 addressed the artists to be able to measure if they are in favor of these points and whether they need it and if it was affecting the development of their artistic talents, and question number 13 addressed the students of fine arts to help me find out if it's fine actors play an essential role in acquisition of knowledge of their development as an artist's in the future, but question number 14 was for artists to measure institutions of fine art and to see if their needs are met. Question was posed regarding the strategy to overcome the difficulties of being able to access the global audience.

Questions 15 and 18 asked the students of fine arts to measure the quality of events by organised by professional institutions and whether they increased their perceptions about art or whether they are motivated to search further.

Questions 16, 17, 19, 20 and 21 asked the artists to gauge the credibility of the artists in terms of artistic quality of art events held by art institutions.
3.4.2 Questionnaire Analysis (Survey):

The questionnaire consisted of two parts: part A and part B and was given to Art Students and Artists. Part A consisted of 11 questions and part B consisted of 21 questionnaires (Appendix 8). Each artist or art student was given a copy of the questionnaire. The researcher distributed three hundred of sets of questionnaires by email and also manually. Apart from that, a number of Art Institutions that are concerned with art have been visited. These included the Youth Club, the Cultural Club and the Omani Society for Fine Arts and Museums like Bait Al Zubair, Museum Ghaliah, Museum Bait Al Baranda, and galleries such as Muzna Gallery, Stal Gallery and Education Departments like Department of Art Education in Sultan Qaboos University and Scientific College of Design and Specialty Art Education in Colleges of Applied Higher Education and other institutions concerned with art and artists. In all, a total of one hundred questionnaires had been returned.

The questions were divided as described below to address all Omani artists and academics, as well as fine arts students and professionals worker in the same field.

Due to the nature of the descriptive-analytical study, and it was based on the gathering information about the studied phenomena, both qualitatively and quantitatively (see table 1, 2).

To illustrate the degree of the association study, limited data processing and statistical analysis to calculate the frequencies and percentages had been performed. The Quantitative and Frequencies Analysis results of the survey are discussed in Table 1.
Table (1): Means and standards deviation of items (quantitative analysis)

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<th>Maximum</th>
<th>Mean</th>
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Table (1) The quantitative analysis table of the questionnaire.

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Table (2): Frequencies of Items Part A
In this research n=\textasciitilde\%, because the respondents was 100

Table (2) The frequencies analysis table of part A of the questionnaire.

The current study attempted to answer several questions, the researcher will list each question followed by an interpretation of the findings followed by the presentation of results, as follows:

### 3.4.2.a) Questionnaire Analysis Bart A:-

#### Analysis of Optional questions:-

Question 1. Are you following all Fine Art Exhibitions in Oman? Common answer (based on mean): No, Most of respondents do not follow all Fine Art Exhibitions in Oman.

![Figure 23: The graph for question number 1.](image)
Question 2. In your opinion, what is the level of Fine Arts in Oman? Common answer (based on mean): Very Good, Most of the respondents do not follow all fine art exhibitions in Oman.

![Figure 24: The graph for question number 2.](image)

Question 4. Which of the following are important in raising and developing the level of Fine Arts in Oman? Common answer (from mean): All of the above, Most of the respondents see that all of the three listed things (institutions support and public authority, workshops, art exhibitions) are important in increasing and developing the level of fine arts in Oman.

![Figure 25: The graph for question number 4.](image)

Question 5. Does the level of fine art exhibitions held in Oman suit the standards of Omani Art? Common answer: No. Most of the respondents felt that the level of the fine art exhibitions held in Oman does not suit the standards of Omani Art.
Question 6. In your opinion does the education strategies in fine art contribute to the development of Omani arts?

Common answer: No because most of the respondents regarded the education strategies in fine art do not contribute to the development of Omani arts.
Question 7. Is there an Omani fine art that has an Omani individuality, specificity and authenticity?

The common answer is yes. Most of the respondents saw that there an Omani Fine Art that with Omani individuality, specificity and authenticity.

![Figure 28](image1.png)

Figure 28: The graph for question number 7.

Question 8. Has the Omani Art reached an international level? Common answer: No. Most of the respondents felt that Omani Art have not reached an international level yet.

![Figure 29](image2.png)

Figure 29: The graph for question number 8.
Question 9. Do you visit the annual exhibitions of Fine Arts annually? Common answer: No. Most of the respondents do not visit the annual exhibitions of Fine Arts annually.

Figure 30: The graph for question number 9.

Question 10. In your opinion, it is important to establish a Fine Art Museum that shows the history of Omani Fine Art and its pioneers? Common answer: Yes. Most of the respondents were of the opinion that that it is important to establish a Fine Art Museum that shows the history of Omani Fine Art and its Pioneers.

Figure 31: The graph for question number 10.
Question 11. In your opinion, is it important to have academically qualified professionals to manage Fine Art institutions to accelerate development? Common answer: Yes. Most of the respondents insisted that it is important to have academically qualified professionals to manage Fine Art institutions.

Figure 32: The graph for question number 11.

Figure 33: Total Percentages of answers in part A.
Analysis of Essay Questions:

A.3 The Reasons behind the Development of Fine Art Movement in Oman (the number of respondents= 95)

1. 11 of the respondents felt that the reasons are related to the government’s encouragement for people to value arts.

2. The efforts exerted by the Omani Society for Fine Arts in different Wilayats included conducting workshops and ateliers to introduce art and attract people to appreciate it and follow its updates. 5 respondents agreed with this opinion.

3. Educational reasons:
   a) 26 of the respondents were aware of the development witnessed in education and the attention provided by the educational institutions towards art.
   b) 7 of the respondents were aware of the introduction of fine art curriculum in schools.
   c) The existence of colleges concerned with art such as Art Education major at SQU, Nizwa University and Scientific College of Design. 6 of the respondents were aware of that.
   d) The vision of the art teachers in the different educational institutions and their enthusiasm to spread the culture of art in Oman. In addition to that, they deal with art as a human activity. 8 of the respondents were aware of that.
   e) 1 of the respondents saw the opportunity to obtain higher education degree in art.

4. Reasons related to the personality of the Omani artist:
   a) In terms of the efforts exerted, their love for art and their desire to spread the culture of art. 12 of the respondents saw that.
   b) The awareness of Omanis regarding the importance of fine art and its effect on their family and working lives (10 of the respondents agreed with that).
c) 33 of the respondents experienced different exhibitions, workshops and activities related to art.

d) The development of the culture of Omani people such as being open to the external world and communicating with different countries regarding art through various mediums such as local and international competitions. 10 of the respondents agreed with that.

e) The existence of artists who lead, develop and renew the art movement and keep pace with the continuing developments in the world. There were also creative artists in the field of fine art. 2 of the respondents have seen that.

A.4 What are your suggestions to develop and uplift the level of Fine Art in Oman: (the number of respondents=51)

1. Taking care of the Omani artists by relieving them from their duties, training them and helping them to participate in the activities related to art. 15 of the respondents have seen that.
2. Spreading the culture of art through social media channels, TV and other means. 6 of the respondents agreed with that.
3. Organizing exhibitions, museums, galleries and events related to art in the Sultanate. 11 of the respondents have seen that.
4. Exchanging art, communicating with the external world through visits, competitions and international exhibitions, and attracting the external expertise to the Sultanate. 8 of the respondents agreed with that.
5. 7 of the respondents saw the efforts made to enhance the talents of the students.
6. 3 of the respondents felt that the artists should take responsibility of developing himself.

A.7 What is the Omani Fine Art (Is it any special characters, colors and qualities)?

(The number of respondents= 66)

1. 3 of the respondents characterized it as the glaring and vivid colors.
2. 4 of the respondents see the representations in Omani fabric and costumes.

3. 18 of the respondents see what embodies the Omani heritage such as castles, forts, sword, dagger, pottery and Omani Halwa.

4. 2 of the respondents saw the Combines between renaissance and originality.

5. 24 of the respondents saw that the Omani fine art embodies the natural environment of Oman.

6. 6 of the respondents see that embodies the Islamic civilization such as through its inscriptions and decorations.

7. 2 of the respondents saw that is as the famous sports activities in Oman such as camel and horse racing.

A.10 Why is it important to establish a museum that reflects the Omani Fine Art? (The number of respondents= 87)

1. 27 of the respondents saw the need to introduce the Omani art and its status whether to the Omani people or others outside the country.

2. 7 of the respondents to preserve the Omani heritage designed by the artist’s own style in his painting and maintain the Omani fine art and its history so that the next generation can see it.

3. 1 of the respondents saw it as an effort to commemorate and document the Omani fine art and conserve the creative intellectual rights of the Omani artists.

4. 15 of the respondents agreed that it introduced the Omani artist to the audience, enhanced his work and encourage him.

5. 1 of the respondents agreed that because there is no museum it is a necessity to have one.
6. 14 of the respondents saw the development of the fine art movement whether in Oman or elsewhere since it represented the history and originality of the country.

7. 8 of the respondents agreed that it should be a tourist and educational place that provides the opportunity for artists to be updated with the new things.

8. To make a special character for the Omani art, make it unforgettable and let it be handed down from a generation to a generation.

3.5.2.b) Questionnaire Analysis Part B:

The researcher analyzed the questionnaire part B and the frequencies analysis can be seen in Table 3 and descriptive analysis in Table 4.

Question B1: Presence of specialized halls (studios) for the training of each type of art? Most of the respondents agreed that the presence of specialized halls (studios) for the training of each type of art is the most contributing in the development of fine art movement in Oman.

Question B2: Provision of the necessary technical tools and materials for various art divisions? Most of the respondents agreed that the provision of the necessary technical tools and materials for various art divisions are the most contributing in the development of fine art movement in Oman.

Question B3: The importance of artist's awareness in the role of fine arts in advancement of societies? Most of the respondents saw the importance of artist's awareness in the role of fine arts in advancement of societies as the most contributing in the development of fine art movement in Oman.

Question B4: The perception of the society towards Fine Art compared to other disciplines? Most of the respondents agreed that the perception of the society towards fine art compared to other disciplines contributed in some ways towards the development of fine art movement in Oman.
Question B5: The presence of Art specialists to train artists in the different disciplines? Most of the respondents agreed that the presence of art specialists to train artists in the different disciplines contributed in some ways in the development of fine art movement in Oman.

Question B6: Publications of technical books and magazines in Fine Art in the country? Most of the respondents agreed that the publications of technical books and magazines in Fine Art in the country contributed in some ways in the development of fine art movement in Oman.

Question B7: Financial funds allocated to fine art’s needs and other activities. Most of the respondents agreed that financial funds allocated to fine art’s needs and other activities contributed in some ways in the development of fine art movement in Oman.

Question B8: The use of modern technology in the production of artwork? Most of the respondents saw that the use of modern technology in the production of artwork contributed in some ways towards the development of fine art movement in Oman.

Question B9: Provision of appropriate galleries to display the work of Omani Artists? Most of the respondents saw that the provision of appropriate galleries to display the work of Omani Artists contributed in some ways towards the development of fine art movement in Oman.

Question B10: Allocating prizes in contests and competitions influenced artists to imitate Western methods? Most of the respondents agreed that allocating prizes in contests and competitions influenced artists to imitate Western methods contributed in some ways in the development of fine art movement in Oman.

Question B11: Sending artists overseas periodically to participate in specialized workshops to develop their skills and talents? Most of the respondents agreed that sending artists overseas periodically to participate in specialized workshops to develop their skills and talents contributed in some ways in the development of fine art movement in Oman.

Question B12: Supporting Omani artists and providing opportunities for them through different activities? Most of the respondents agreed that supporting Omani artists and providing opportunities for them through different activities contributed most to the development of fine art movement in Oman.
Question B13: Technical activities are an integral part of the educational process for the development of Artists? Most of the respondents agreed that the technical activities are an integral part of the educational process for the development of artists are one of the most contributing factor in the development of fine art movement in Oman.

Question B14: Importance of continuous talks and dialogue between the professional institutions and artists on issues related to fine art? Most of the respondents agreed that continuous talks and dialogue between the professional institutions and artists on issues related to fine art contributed in some ways in the development of fine art movement in Oman.

Question B15: Continuous activities and events in community encourage artists towards better productivity and achievements? Most of the respondents agreed that continuous activities and events in community encouraged artists towards better production and achievements is the most contributing in the development of fine art movement in Oman.

Question B16: Activities and art events provided the artists with new concepts and information that are linked to the needs and interests of the artist? Most of the respondents agreed that the activities and art events provided the artists with new concepts and information that are linked to the needs and interests of the artist is the most contributing in the development of fine art movement in Oman.

Question B17: Activities and events help in the development of the Artist's personality and talents? Most of the respondents agreed that the activities and events helped in the development of the artist's personality and talents in the development of fine art movement in Oman.

Question B18: Activities and events help in the preparation and formation of research related to fine arts? Most of the respondents agreed that the activities and events help in the preparation and formation of research related to fine arts contributed in some ways to the development of fine art movement in Oman.

Question B19: Activities in institutions and establishments concerned with Fine Art are continuous and variant? Most of the respondents agreed that if the activities in institutions
and establishments concerned with Fine Art are continuous and variant it contributed in some ways to the development of fine art movement in Oman.

Question B20: The Artist participates greatly in the planning and preparation of activities and events in the organization that he belongs to? Most of the respondents agreed that is the artist participation in the planning and preparation of activities and events in the Organization that he belonged to contributed in some ways in the development of fine art movement in Oman.

Question B21: There is a continuous increase in the quality of art in activities and events? Most of the respondents agreed that a continuous increase in the quality of art in activities and events, would contributed in some ways to the development of fine art movement in Oman.

![Percentage of Part B](Image)
Figure 35: The graphs of Questions in Part B number.
Table 3: Frequencies of Items Part B

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In this research $n \approx \%$, because the respondents was 100

Table 3: The Frequencies Analysis Table of the Questionnaire Part B.

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Table 3 and Table 4 clearly indicated that most of the respondents thought that “activities and events help in the development of the artist’s personality and talents”, “the importance of artist’s awareness in the role of fine arts in advancement of societies” and “technical activities are an integral part of the educational process for the development of artists” are the three most vital factors that contributed towards the development of fine art movement in Oman. On the other hand, the respondents saw that “allocating prizes in contests and competitions influenced artists to imitate Western methods”, “publications of technical books and magazines in fine art in the country” and “activities in institutions and establishments concerned with fine art are continuous and variant” are the three least factors that contributed to the development of fine art movement in Oman.
3.4.3 The Interviews:-

The other part of the study was the one to one interviews that were video recorded. These interviews were for specific 7 questions (Appendix 9) that are directed to people who are managing or teaching fine art and hold academic degrees. The same organizations and institutes were visited to conduct these interviews. A total of seven academicians were interviewed and recorded on video.

The overall questions measured the Omani fine art movement, and stressed the importance of education in the development of the fine arts and how important a particular technical institution under the Foundation organizes events and to achieve the desired goal achieved is the development of Omani arts and connected to the world of identity.

3.4.4 Interviews Analysis:-

The other part of the study was through conducting one to one interviews that were video recorded. These interviews were for 7 specific questions (Appendix 9) that were directed to people who are managing or teaching fine art and holding academic degrees. The same organizations and institutes were visited to conduct these interviews. A total of seven academics were interviewed and recorded on video.

The overall questions measured the Omani fine art movement, and stressed the importance of education in the development of the Fine arts and how important a particular technical institution under the Foundation organized events and to achieve the desired goal in the development of Omani arts and connected to the world of identity.
3.4.4a) Dr. Fakhriya Khalfan Nasar Al-Yahyai (Assistant Professor):

My specialization is Painting & Drawing. Ph.D. awarded from De Montfort University, United Kingdom. My Master’s degree in Arts was awarded from University of Wales, United Kingdom. My Bachelor degree was awarded from Sultan Qaboos University.

Q1: How do you see the level of Fine Arts in the Sultanate during the last decade?

- Your question is divided into two sections which are certainly completing each other: 1- The level of the Art. 2- The level of the Artist.

- Regarding the first section of your question, I always answer this question either in interviews, meetings or during visits that the level of art is promising; it has the support and received the needed attention since finding an institution or association and courses, distribution of materials free of charge, and support for artists and allowing them to travel to attend workshops. But if we are talking about the real support, the artist finds adequate support. And I believe that the Sultanate with all its resources is showing no dereliction regardless of some lapses.

- When we are talking about the level of artists during the last decade (according to your question), there are clear directions for the artists. Some have built a path for themselves, while others are still blundering. Some artists began with imitation and then they discovered themselves, and usually learning arts might start with some kind of imitating a specific artist’s style which is not wrong in art education, but the mistake is to continue imitation and take it as a path and believe the lie. These types of artists are present. And there are artists who - I mentioned earlier - began to imitate without attention believing that the world does not exceed the Sultanate of Oman, unaware to openness and that they could be easily discovered.

- We have artists who practiced art and completed their academic preparation, thus began to understand the concept of right and wrong. For example, some of them joined the Department of Art Education and have studied the general rules for the practicing art and began studying the basics; so when they entered the field, they entered cautiously because they become well-educated knowing that they can imitate but with caution.
• Your question can be summarized into two sentences:
  1- At the level of art and its movement: it is at its best even when compared with their similar Gulf countries.
  2- Available support of artists, especially from His Majesty Sultan Qaboos bin Said through the royal decree to establish the Association and SQU Cultural Center. These days are considered as the Time of Art.

**Q2**: Do you think the Omani art and artist have reached the international/global level?
• They have reached in several points but we cannot say that we have reached to global level because the globe is not widely open which makes the artist present in more than one forum through their participations and winnings in international competitions.
• Globalization in the field of art is very difficult unless the artist gets great prizes or participates in international exhibitions with artists.
• Regarding of reaching the global level, there are lots of artistic movements all over the world that we do not know about. For example, we do not know much about Australia. And I do not know all the artists in Europe, but I know there is an art movement in Europe and similarly in the United States of America.
• The presence is recorded by history. For example, after several years of artistic production and writing books, publications and documentation, the history of the artist and the art movement is recorded. We knew the European artists through reading about them. So, without documentation even artist’s country citizens will never know about him.

**Q3**: Do you think – from your point of view – that schools’ education and textbooks provided by the Ministry of Education have it contributed in the evolution of Fine Arts in the Sultanate?
• There is no doubt that education certainly has a role. Even when we were learning in the arts class, this has prepared us to the subsequent phase and when we finished our education, we were qualified.
• I have some uncertainties regarding the textbook and the curriculum. It is not necessarily at this stage to have a textbook on Fine Arts; it can be a guide or curriculum. Because if
the book is similar to the science or geography book, it will provide duplicate/repetitive models Art has never been models or templates but it is creativity. If imitation is linked to creativity, there will be no creativity.

- Therefore, I recommend the presence of a guidebook to give teachers an outline not a curriculum, because this will make templates out of the future generations, as in arts templates kill creativity.

**Q4:** Do you think Ministry of Education should change the Arts curriculum every two years to cope with the evolution?

- The existence of textbook is wrong because the Ministry of Education is not ready to change this book every two years. That is why in my interviews I declare that teachers should have a guidebook and not a textbook, because textbooks are for lazy teachers while guidebooks are for creative and innovative teachers. Subsequently, children will be able to be creative.

**Q5:** Do you think holding artistic workshops continuously for artists and teachers has a positive role or not necessary? Does it contributed in the evolution of fine art movement?

- There is no doubt that workshops and specialized events are an alternative to scientific institutions in case of absence of a specialized institution for educating artists. Workshops are the best alternative to give them intensive potions as they are useful without doubts.

- But the problem is the lack of selection for good Workshops. For instance, when a workshop speaker is giving a workshop on the basics of Abstraction and the speaker has no idea about abstraction or non-specialist in it, this will lead artists to deal with colors randomly and with absurdity. And the threat here is that the workshop will provide destructive intellectual information to the artists instead of providing actual creative information.

- Accordingly, it is important to carefully pick-up the workshops and their speakers.
Q6: Do you think the specialized Art departments or colleges have incomplete courses that are supposed to be present to teach Arts’ students?

- There are no multiple specialized Art institutions in Oman such as College of Design, Department of Art Education at the University of Nizwa, and the basic Department which is Art Education Department at SQU, Fashion designing, and Graphic design in Al-Zahraa College.

- If departments – not colleges – have an educational goal, their tracks will vary. But if they have an artistic edification goal, this will also have a different path. From my personal experience in my place; in the Department of Art Education the study plan is revised every five years through reviewing courses that might not be of interest or that students complain not benefiting from them. In order to give the students educational potions as courses from the Curriculum and Instructions Department.

- The department will provide the artistic potions. For example, recently the period of study has been modified from four years to five years, and nowadays there is a plan to increase it up to six years at the College of Education.

- This is the goal of departments that are seeking academic accreditation and international recognition; they must be keen to develop their courses. Unfortunately, some departments don’t care about teaching students in-depth.

- In the department we select courses that suit the needs of the community, the nation, our religion, and our customs. We reject – for instance – subjects that have models’ drawing, Personnel drawing, and nudity. We create our courses from the European and American universities.

Q7: Do you think Art Education Department – which is the main academic reference in the Sultanate – according to the evolution and globalization there is a special course on how to make the Video Art (Media Arts)?

- This course does not exist, but these trends are taught. For example, criticism course allows students to recognize modern trends of Media Art and all areas of Post-modern Art.
I teach modern photography, the student knows how to paint because he prepares a stand-chart and then thinks of an idea. There is a course named graduation project; over the years in this course, students have implemented ideas related to Conceptual Art, Installation Art, and Video Art because we teach it.

Teaching these courses depends on the professor as no one can teach these arts because they are not only to simulate the West, but also to provide thoughts and the work ends by the end of the show.

This kind of art is not neglected as I do it myself and at the same time I teach it.

Q8: Do you think it is necessary that traditional crafts should be related with fine arts to present the Omani identity? Or that the crafts (as an authority) are considered another field different from the field of art?

The artist is made of his own while heritage and crafts are products of civilization, they are the artistic marks made by humans. Supposedly, the artist should be the product of his environment, the artist from an environment with certain types of customs, values, and heritage cannot imitate the West. An Artist is like a child where he emerges from a certain environment reflecting what’s in this environment.

We do not refer to link them together – meaning that it is something obligatory – but they will be linked automatically because the artist translates/reflects what is in his environment and culture. For example, no one can speak about prayer as he does not know how to pray. It can be from his personal perspective.

In case of imitating the West, the artist will be reflecting their culture accordingly, he will not be doing anything new. Therefore, if the artist is aiming towards globalization, he must emerge and present himself and his culture.

Q9: Do you think it is necessary that there should be integration in activities and programs between institutions responsible for arts and institutions responsible for arts education to achieve the same goal which is the evolution of the Fine Arts in the Sultanate of Oman?
I do not think it necessarily because members in same family might be different. But if the
goal was unified then the competition will be a good thing, such as the association as
well as the center hold workshops. Accordingly, everybody is aiming to enrich the artistic
movement; they might agree on exhibitions or workshops’ timings as difference
generates healthy competition.

Everyone wants to be the best whether they are public or private entities in favor of the
artistic movement, and this creates an indirect integration.

Q10: In your opinion, how the Sultanate can support the field of Fine Arts?

- Referring to my earlier response, the Sultanate did not derelict supporting the fine art
  movement. In other countries students buy their tools but in the Sultanate the artist does
  not buy anything even the brush.
- We at SQU provide everything even pens, as in the Association and the gallery despite
  the fact that the artistic materials are very expensive. The artist only has to serve the
  nation to elevate it in the field of art.(Dr. Al-Yahyai, 2013)

3.4.4b) Dr. Salman Amer Al-Hajri (Assistant Professor):-

I am an Assistant Professor in Graphic Design at College of Education at Sultan Qaboos
University. My Ph.D. was awarded from United Kingdom in 2013. My Master’s degree in
Design was awarded from Technological University in Sydney 2005. My Bachelor degree
was awarded from Art Education at SQU in 2001.

Q1: How do you see the level of Fine Arts in the Sultanate during the last decade? Do you
think it has reached the international/global level?
• In my opinion, it is good or less than good because I cannot categorize it as an influential global movement. The last decade showed improvement in the quantitative level and not in the qualitative level.
• There are large numbers of participations from artists inside the Sultanate and abroad on the level of countries in the region. But qualitatively were not the moves that pointed the Sultanate in the rank of countries that are always linked to Fine Arts. In my opinion, it is still humble.

Q2: Do you think – from your point of view – that schools’ education and textbooks provided by the Ministry of Education have it contributed in the evolution of Fine Arts in the Sultanate?
• Yes, it has a role in developing and educating modern generations about Fine Arts, and clarifying the most important features and outlines.
• If you are you asking about the textbook, it is part of the education system of the Fine Arts including textbook, teacher, curriculum, and the classroom for Fine Arts at the school, which is considered as a new culture in the last ten or fifteen years.
• But it probably needs more development as it needs to include new elements in this system to highlight the role of the artist as well as shift students to advanced levels, whether at the level of tools which are provided, specialists, workshops in schools, or on the level of external expertise in schools.

Q3: Do you think holding artistic workshops continuously for artists and teachers has a positive role or not necessary? Does it contributed in the evolution of fine art movement?
• Yes artistic workshops have big role as we are living in the explosion cybernetic era. This era is so-called “continuous learning” and art has moved from being just a hobby to knowledge which is continuously renewed.
• New theories and ideas are pumped within the context of Modern Art. These types of workshops may nourish artists and those interested in fine arts with continuous information, but the biggest role remains to teachers and artists themselves in developing
their tools because as we are living the explosion cybernetic era, we are also living the era of self-learning.

- Unfortunately we lack this culture – self learning – which must be parallel to workshops or systematic learning.
- Yes it has a big role and I hope it increases in the level of territories more than in major cities.

Q4: Do you think the specialized Art departments or colleges have incomplete courses that are supposed to be present to teach Arts’ students?
- This depends on the quality of the program provided in these colleges. For example, the Scientific College for Design is a specialized college in the Graphic Design, fashion design, interior design. Accordingly, their outcomes differ from graduates of Art Education Department at SQU.
- Referring to your question, yes these programs lacks renovation and modernity. And there is no objection to add courses imposed by the digital electronic reality, courses derived from the community and its legacy of civilization. For example, unfortunately the Arabic calligraphy courses do not exist in the art education programs, or training courses that can shift students from the university life to practical life. For instance the designer deals with the print shop and there are no courses that explain how to produce the designs in print shops.
- Accordingly, some courses should be reconsidered to cope with the major objectives set for each program and new programs should be added every now and then.

Q5: Do you think it is necessary that traditional crafts should be related with fine arts to present the Omani identity? Or that the crafts (as an Authority) are considered another field different from the field of art?
- I believe these are two different fields where each has its philosophy, goals, and objectives. When we talk about fine arts in a global context, we talk about a language
that can be understood all over the world; while when we talk about crafts, we talk about local products with a specific function produced in the past.

- The role of craftsmen here is maintaining it by continuing its production and renovation. For example, has a hearth carries coal and frankincense and also has an aesthetic purpose; and purpose is to continue on the functional level and renovate on the aesthetic level as well.
- But in general art must be maintained to balance between the status of artists’ freedom in modern fine art schools and the continuity to produce new schools that did not appear in other countries. This is contradicts with the idea of continuing renovation of the past which is another trend. This takes place in the fields of crafts and Applied Arts.

Q6: Do you think it is necessary that there should be integration in activities and programs between institutions responsible for arts and institutions responsible for arts education to achieve the same goal which is the evolution of the Fine Arts in the Sultanate of Oman?
- Integration will appear automatically if philosophy of fine art appears in the Sultanate. If we unify our own philosophy and what we want from fine art in the Sultanate, automatically fine arts institutions will nourish and achieve this philosophy; and here integration happens. Integration is a result not a mean.
- For example, the philosophy of fine art in the Sultanate might be to support and preserve the heritage, so all institutions will work in this direction. Therefore, standards or major goals served by the fine arts in Oman should be determined in three or four goals, and in my opinion this might be the Roadmap to transfer Omani artists from an intermediate stage to a merit stage.

Q7: In your opinion, how the Sultanate can support the field of Fine Arts?
- This is a good question although it is general, the sultanate has a role and referring to my response regarding the unification of general philosophy, and thus guidance and distribution of roles over various institutions.
• Ensuring that the Omani artists are providing good and modern arts that can compete in international forums. In addition, encouraging artists with awards, ensuring decent life, providing monthly income for artists who have remarkable productions during the last thirty years professionalize art.
• Finally, I hope success to the fine arts in Oman and to the Omani artists.(Dr. Al-Hajri, 2013)

3.4.4c) Mr. Hassan Meer (Full-time Artist):

I am a full time artist. My Bachelor degree was in Media Art. My Master's degree was in Painting. Graduated from the Savanna College for Art and Design in USA.

Q1: How do you see the level of Fine Arts in the Sultanate during the last decade? Do you think it has reached the international/global level?
• First we should understand the concept of global, the term “global” is huge. We as Omani artists spent more than forty years working in art, but we are still at the very beginning. In order to complete the system, several elements should be available including teaching arts – which is the most important element – and professional artists.
• Even now we are lacking these elements, what we currently have are amateurs. We also have some academics but they also did not reach to the point of offering something to the community such as researches or theorizing the concept of art in Oman. We do not have yet an actual concept for arts on the level GCC as a whole.
• Referring to the concept of “Global”, if we have three or four good artists, then we can say that some Omani artists have reached to global level. But no one has added anything new to the global art, and the result is existence of hardworking artists who participate with international artists, and even their participations are coping with the trends.
Q2: Do you think – from your point of view – that schools’ education and textbooks provided by the Ministry of Education have it contributed in the evolution of Fine Arts in the Sultanate?
- I do not think so, and I mentioned this point in an earlier question which is art education. We have weakness in education where schools are the base for everything. The curriculum contains shallow information.
- Generally art is a visual tool supported in a written language, and I think that the role of teacher is somehow missing. I think the ministry should intensify curricula by penetrating international art phases and inserting some important points – local and gulf – like some names who added to the community.
- The second issue is the problem of colleges; most Omani graduates especially SQU graduates are graduated as teachers not as artists, even graduates over the past years did not provide any real achievements.

Q3: Do you think holding artistic workshops continuously for artists and teachers has a positive role or not necessary? Does it contributed in the evolution of fine art movement?
- Of course, the workshop is a complete class/course, and most importantly point the artist should accommodate.
- These workshops must be available in general and not to certain institutions such as the Association. I think that institutes can also provide such workshops for example, all people can’t study at the university and be an academic, but the workshops might give them the necessary foundations that they benefit from.

Q4: Do you think the specialized Art departments or colleges have incomplete courses that are supposed to be present to teach Arts’ students?
- I worked as a lecturer for a while at SQU and among the things I faced difficulty was that students are psychologically unprepared for the study of art. Many of them are restrict although art requires freedom and self-quietness so that the teacher can form the student.
• In the university most courses are theoretical and this is understandable because the university teach (art education), as they need qualified academics in addition to adding some good courses that will shed light on the new changes that have occurred such as Photography, arts based on modern tools, and arts based on ideas because now is the era of technology and this also applies to private colleges.

• For example, I noticed during my study in the United States that the university is the one who attracts good students through scholarships.

Q5: Do you think it is necessary that traditional crafts should be related with fine arts to present the Omani identity? Or that the crafts (as an authority) are considered another field different from the field of art?

• I do not support this idea.

• Good sensitive artists pick up these topics by themselves and the teacher can direct him towards a certain direction, but we should not link these two fields because they are totally different. For example, In art there are many specializations such as Abstraction, Realism and Modern Arts and nobody practices all of them.

Q6: Do you think it is necessary that there should be integration in activities and programs between institutions responsible for arts and institutions responsible for arts education to achieve the same goal which is the evolution of the Fine Arts in the Sultanate of Oman?

• I do not like this idea because if they get linked together and the leader of these institutions does not have the right vision or mission, all efforts will be in vain.

• I prefer these institutions to work individually and not to be under one system to ensure renovation of sight where art field is in permanent renovation.

• They might meet together under the system of culture but without imposing a specific policy. For example, in major countries politics were overwhelming the art, such as Europe during World Wars I and II, subsequently most artists immigrated to the United States seeking greater freedom.
**Q7:** In your opinion, how the Sultanate can support the field of Fine Arts?

- The Sultanate is supposed to establish the infrastructure such as museums, and the Ministry of Culture must encourage private enterprises to enter the market leading to increase innovation and diversity in ideas and projects.
- Art should not be bonded under one institution like the Association. If it collapses, all art in the Sultanate will collapse too. Enterprises should move independently without any bonds. (Mr. Hassan Meer, 2013)

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**3.4.4d) Dr. Mohammed Hmood Al-Amri (Associate Professor):**

I am an Associate Professor in Art Education. I am a member in the International Advisory Committee of UNESCO for arts education. My Masters was awarded from the University of Warwick, United Kingdom. My Ph.D. was awarded from the University of Manchester, United Kingdom in 2005. Now I'm working at Sultan Qaboos University since 1995.

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**Q1:** How do you see the level of Fine Arts in the Sultanate during the last decade? Do you think it has reached the international/global level?

- Fine Arts in Oman have come a long way since the beginning of the Renaissance era in 1970 till date. We do not want to limit ourselves to this development in the last decade because there were quantum leaps and its causes. The main cause of these leaps is due to the government’s and the private sector's role, as well as the presence of institutes supporting arts.
- When we talk about art it is a global language. The Fine Arts in Oman is considered much better than other forms of art.
- About globalization, there are some artists who participate in international events and this is considered an accomplishment. But when we talk about the Omani Fine Art as a whole, I do not think it has reached to the global level as well as the art education is in its start.
**Q2:** Do you think – from your point of view – that schools’ education and textbooks provided by the Ministry of Education have it contributed in the evolution of Fine Arts in the Sultanate?

- I think that there is a gap between what is happening in education and what actually happens on the art field at the international level. If education's level is good and monitors the movement of fine arts, so this is a healthy condition. But on the contrary, if there is enrichment in the art field and community while education is very weak, so this is an unhealthy condition. This requires referring back to our curricula to cover the weaknesses.

- Curriculum itself ensures the minimum level of knowledge provided to students, as it ensures the knowledge of basics of art that must be given to students. This helps but it is not everything. If curriculum is a textbook taught in the form of templates, thus produces templates and this kills creativity. Students need Visual Framework not a book or template to moves easily.

- Unfortunately, in Oman there is no curriculum or guide although we have a teacher's guide, but in my view, it's useless because it lacks the structure, whether as a curriculum or guide. Curriculum needs intensive overhaul and addition of courses that suits the evolution of the current global art.

**Q3:** Do you think holding artistic workshops continuously for artists and teachers has a positive role or not necessary? Does it contributed in the evolution of fine art movement?

- Certainly there is a professional development and it is an important thing, whether for the artist or art teacher or student. Workshops are an integral part of the concept of professional development in its broader concept. Unfortunately, the Sultanate lacks the factors that will ensure sustainable development in the arts’ sector.

- Sustainable development in the arts’ sector is not limited to curriculum or artists or a venue to practice art, so I recommend considering the Seoul agenda as a reference because it includes lots of goals, strategies, and action items to achieve development of arts.
Q4: Do you think the specialized Art departments or colleges lack courses that are supposed to be present to teach Arts’ students?

- Generally in the Arab world and not only in Oman lacks a lot of art teaching culture compared to European countries. For example, the Portfolio is an assessment technique which is a cumulative file of achievements during a certain period in a specific course.
- The student collects his art works then displays them for Arbitration and evaluation beside his original work. This practice is missing in the Arab world.
- If we talk about courses or specializations, we are missing a lot. For example, there are no colleges or departments of Fine Arts in Oman. Department of Art Education is specialized in teaching art and not the art itself.

Q5: Do you think it is necessary that traditional crafts should be related with fine arts to present the Omani identity? Or that the crafts (as an Authority) are considered another field different from the field of art?

- In my opinion, they are two different fields but they are linked together, and the link here depends on the need.
- There is importance for crafts and heritage currently in Oman, and the trials to develop some aspects of heritage is desirable and important. But not necessarily to insert courses that overburden the curriculum because art is a wide field and study time is relatively short in a way that can’t teach students everything.
- The main objective is teaching the foundations of art, accordingly the heritage and crafts are the source of inspiration for creativity and development after teaching students the basics of art.

Q6: Do you think it is necessary that there should be integration in activities and programs between institutions responsible for arts and institutions responsible for arts education to achieve the same goal which is the evolution of the Fine Arts in the Sultanate of Oman?
• Recently many terms have appeared and we must be aware of. For example, the concept of partnership where common goals between two or more parties must exist, and this is beyond the concept of cooperation.
• In Oman, efforts must be unified to avoid loss of efforts between different entities such as the Association, the youth gallery/studio, and other institutions. Cooperation must have a strategic aspect beyond hosting an event.
• Government and the private sector’s role must be activated in a strategic and systematic way. In addition, objectives of the long-term strategy of institutions involved in arts must be activated to ensure sustainable development.
• It is very important for those responsible for these institutions to have a vision and enlightened sight not only for the opening events, as must pay attention to the artist not only physically but also morally. (Dr. Al-Amri, 2013)

3.4.4e) Mrs. Mariam Mohammed Abdulkareem Al-Zijdali:-

I am the Director of The Omani Society of Fine Arts. I am graduated from RMIT University, Australia in 2003. My specialization was Arts Management.

Q1: How do you see the level of Fine Arts in the Sultanate during the last decade? Do you think it has reached the international/global level?
• Of course there is a major development in the fine art movement in the Sultanate since its beginning till now in the various fields of art such as painting, photography, sculpture, even the artist himself. This development occurs due to the thankful support and attention from His Majesty towards Omani youth to engage in all fields especially in the field of art.
• Another factor is the culture of art students who graduated from abroad universities and returned with the culture of conceptual schools that keep trace with the global Fine Art movements.
• These ideas made the artist aware of the importance of adopting these ideas and the modern schools in his artistic work and experience.

Q2: Do you think – from your point of view – that schools’ education and textbooks provided by the Ministry of Education have it contributed in the evolution of Fine Arts in the Sultanate?
• Of course academic study, curriculum, and educating the student from the early stages of life is very important even for the culture of the community as a whole. Educating the child artistically allows the community to early explore talents, allowing adopting and nurturing.
• Curriculum is the foundation and we hope curricula to be more specialized and to include researches not only for artists but also for the history of the Omani Fine Art movement.

Q3: Do you think holding artistic workshops continuously for artists and teachers has a positive role or not necessary? Does it contributed in the evolution of fine art movement?
• Artistic workshops are similar to the evolution of the fine art movements in the whole world thus allows artists and teachers to discover different experiences and techniques through these workshops which will enrich their prospects.
• Accordingly, the teacher will be continuously renewable thus give-up old classic techniques he learned from books. Therefore, the student will evolve automatically leading to have a community that connoisseur art.

Q4: Do you think the specialized Art departments or colleges lack courses that are supposed to teach Arts’ students?
• I cannot judge the curriculum because I did not read them, but if it contains the fine art movement, its beginning, transformations, variation, and development will enrich the fine art movement if documented perfectly.
• In my opinion, curriculum should not be limited to modern and international schools and civilizations, a curriculum for the Omani art must be added.
**Q5:** Do you think it is necessary that traditional crafts should be related with fine arts to present the Omani identity? Or that the crafts (as an Authority) are considered another field different from the field of art?

- I think traditional crafts are different from art in the content.
- Traditional crafts are historical human activity that serves the community, but it is not creative and must be preserved and carefully developed.
- While art is a creative and evolved field nevertheless must conserve the identity.

**Q6:** Do you think it is necessary that there should be integration in activities and programs between institutions responsible for arts and institutions responsible for arts education to achieve the same goal which is the evolution of the Fine Arts in the Sultanate of Oman?

- In my opinion competition between institutions is always enriches, and that each entity must have its feedback. For example, the craftsmen authority exists as a reference/feedback and a different entity can promote for a craft to preserve the Omani identity.

**Q7:** In your opinion, how the Sultanate can support the field of Fine Arts?

- First, thanks to the Sultanate for its support to the fine art movement. Despite the number of our achievements, there are objectives were set since the establishment of the Association. These goals cannot be reached unless a real support exists, not only in a specific direction.(Mrs. Al-Zijdali, 2013)

3.4.4f) **Ms. Nada Mohammed Al Farsi (Lecturer):**

I am a lecturer in Curriculum and Teaching Instructions Department in College of Education at Sultan Qaboos University. My Masters’ was awarded in Curriculum and Teaching Arts.
Q1: How do you see the level of Fine Arts in the Sultanate during the last decade? Do you think it has reached the international/global level?

- It did not reach globalization, but there is a very big evolution especially after emerging the outputs of academic institutions to the labor market. Their impacts have been noticed.
- For example, school students - through my own personal experience in the practical education program - their levels have completely changed, such as an improvement in their artistic perception and taste in selecting colors and details of their painting.

Q2: Do you think – from your point of view – that schools’ education and textbooks provided by the Ministry of Education have it contributed in the evolution of Fine Arts in the Sultanate?

- It is considered excellent as a starter because the Sultanate is considered the leader of Gulf and some Arab countries in preparing a textbook for teaching arts as well as the student book (Activity Book) which serves the student to start practicing what was taught in school.
- But using a book for a long time for a field like arts is considered something wrong because arts are renewable on annual basis. This can be avoided by making a unit in the book as an annual application for students for new trends.
- Another something wrong is taking the book as it is, like repeating the same idea and the same work annually leading to monotony of the student and the teacher. This can be avoided by changing the application of the curriculum. For example, nature photography can be applied through a theory or from the perspective of a particular artist.. etc.

Q3: Do you think holding artistic workshops continuously for artists and teachers has a positive role or not necessary? Does it contributed in the evolution of fine art movement?

- Of course it is very important, it is a way to learn about the latest and different techniques but unfortunately every year they are very few in number and are not applied correctly and serves only certain groups.
- For example, you find only a teacher or two for arts who are serving in a school containing around thousand students – in my opinion – the number of art teachers should
be increased in all schools similarly like other subjects, and all teachers should attend artistic workshops alternately.

Q4: Do you think the specialized Art departments or colleges lack courses that are supposed to teach Arts’ students?

- There is no lack in curricula but there is a lack for references and documentation. In addition, there is shortage in materials as there is a significant shortage in the number of faculty members who teach particular course. For instance, when a teacher has 25 students there is no problem in teaching the theoretical part, but in the practical part
- no one can be given his full rights/attention. As the teacher will not be able to provide all the techniques and effort to teach them the skill and technique.

Q5: Do you think it is necessary that traditional crafts should be related with fine arts to present the Omani identity? Or that the crafts (as an Authority) are considered another field different from the field of art?

- Definitely there should not be a differentiation between them as this might hinder the emergence of the Omani artist. The artist must inspire from his environment to reflect his philosophy and trends to be different from other neighboring countries’ artists.

Q6: Do you think it is necessary that there should be integration in activities and programs between institutions responsible for arts and institutions responsible for arts education to achieve the same goal which is the evolution of the Fine Arts in the Sultanate of Oman?

- What happens in the Sultanate is that each institution often works alone except in some events, thus appears as individual efforts. Unfortunately, there are only specific names and icons while other artists do not find any support or nurture.
Q7: In your opinion, how the Sultanate can support the field of Fine Arts?

- By funding and setting clear goals, establishing a committee including entities and organizations sponsoring arts, whether it is academic or public (Association, gallery, youth house). It sets general goals and then draws a work plan to develop and deepen the role of art. (Ms. AL Farsi, 2013)

3.4.4g) Dr. Badr Mohammed Al-Mamari (Assistant Professor):

My bachelor degree was awarded from Sultan Qaboos University in 2003. My Master’s degree was awarded from Royal Melbourne University, Australia in 2006. My Ph.D. was awarded from the University of Salford, United Kingdom in 2012. Currently I am an Assistant Professor of Ceramics at Department of Art Education, Sultan Qaboos University.

Q1: How do you see the level of Fine Arts in the Sultanate during the last decade? Do you think it has reached the international/global level?

- I do not think anyone from Arab countries has reached the globalization. When we say that Oman did not reach globalization, I believe this is unfair because it means that the neighboring countries have reached globalization and this is not true.
- There are attempts in the Arab region from some artists such as Egypt and Morocco, and I think this is normal because the artistic evolution in any country is measured by the age of these countries themselves.
- Oman is doing good compared to other countries in the region.

Q2: Do you think – from your point of view – that schools’ education and textbooks provided by the Ministry of Education have it contributed in the evolution of Fine Arts in the Sultanate?
• I support this opinion because in the past decade starting from 2003, curricula have changed dramatically and art became a course with a weighted value in education. This is considered the strongest positive step in supporting all Fine Arts sectors.

Q3: Do you think holding artistic workshops continuously for artists and teachers has a positive role or not necessary? Does it contributed in the evolution of fine art movement?
• Definitely this is very important and I think it played an actual role in the past two years after coordinating efforts between Ministry of Education and the University through conducting specialized workshops.
• Teachers who are coming from distant areas to attend these workshops, transfers his knowledge to his remote area. His role is an ambassador in transferring the expertise.

Q4: Do you think the specialized Art departments or colleges lack courses that are supposed to teach Arts’ students?
• In my opinion it is beyond the courses, there is shortage in specializations in all educational institutions in visual arts or the art of video (Media Art). These types are considered the tools of this era. In addition, the university system is for preparing teachers not fine art artists.
• There are additional reasons that led to abstention from certain specializations. For example, there is a big problem I have noticed in the Arab world especially in Media Art which is stealing ideas from others. This had a negative impact on this specialization and made it unacceptable.

Q5: Do you think it is necessary that traditional crafts should be related with fine arts to present the Omani identity? Or that the crafts (as an Authority) are considered another field different from the field of art?
• Yes definitely these fields must link together because of a common point which is the artistic side while considering unchanging the practical side of the crafts. On the other
hand, when we always talk about "identity in art" we always say "If the nation has an identity, their art will have an identity".

- In my opinion, if the Omani society wants to prove its identity, it must prove by Anthropology that it is different even from its nearest neighbors. Then will be able to prove its identity subsequently its art.

**Q6:** Do you think it is necessary that there should be integration in activities and programs between institutions responsible for arts and institutions responsible for arts education to achieve the same goal which is the evolution of the Fine Arts in the Sultanate of Oman?

- Definitely bonding is important. In my personal opinion, if you want the continuation of art, it must penetrate the commercial field. This opinion might shock many people especially advocates of romantic side of the art.

- This can be proven by taking a look at the history. For example, the Barhouse period which is considered the best stage where design foundations has been formed in the world, or the period of art and design, or the nineteenth century in Europe. We cannot spread the art without the market acceptance.

**Q7:** In your opinion, how the Sultanate can support the field of Fine Arts?

- In my opinion, it would be great if the Sultanate can increase the support although it is not obliged to support artists. For example, in Europe despite the simple condition of artists, they have permanent presence and their countries never give them any support.

- We got used that the Sultanate provides everything and without these supplies we don’t work. At this point, I blame the artist himself for his failure not the Sultanate.(Dr. Al-Mamari, 2013)
3.5 Research Framework :-

As a researcher has sought to achieve through the theoretical framework, view and record The History of the Omani Fine Arts, The impact of globalization on the paintings of Omani Artists, and I took the information from Books and journals.

The role of the Early Artists (the pioneers) in maintaining the Omani identity in paintings, a role of education in preserving the Omani identity of painting in fine arts, and I took the information for this tow topic from some books and from questioner.

Practical framework through a questionnaire that was distributed to (100) people, It was divided into the following number (50) artist and academics in the field of fine arts, The number (50) were distributed to the students of the fine arts in Sultan Qaboos University Department of art education and Fine Arts students in scientific College of design, and to gauge the credibility of the reasons for the fine movement and measure what are the reasons that the paintings are far from the Omani identity, and Does education play in it or not, and through (7) interviews questions for (7) of academics artists, and this a questionnaire and interviews is a national case study.

The researcher is going to create a website that features the fine arts institutions in the Sultanate of Oman educational and non-educational.

This website will be designed to serve all artists and art students inside and outside Oman.

This is to solve the problem of communication between the different institutions of the Fine art as an international case study.

The homepage of the website will be divided into two main sections; the fine art educational institutions which contains all institutions falling under the Ministry of education and Ministry of higher education, colleges and the university. The other section contains the non-educational institutions that contain art museums, galleries, clubs, and societies of fine art.

Also there is link of Fine art news in the Sultanate of Oman another link will be for a collection of fine art paintings to reflect the level of the Omani Fine art.
3.6 Final project proposal:-

The researcher will use the website such as international case study to serve all Omani Fine artists, all students of the fine arts, and also all of the works in the field of visual fine art in the Sultanate of Oman. the importance of websites in our time, the speed also its ability to link multiple sites and institutions under the umbrella of one site, and the researcher thought the material costs made her think that a website that connectivity all the fine arts institutions in the Sultanate of Oman educational and non-educational, even help a the artists and art students and connoisseurs in the Sultanate of Oman. The researcher will create a website an annual paid subscription so she can gain the advantages of the best free sites and for a long time. It also she make a sophisticated website is consistent with the objective of its creation, and it will be open by one of the engines, such as Google.

3.7 Conclusion:-

The researcher was able to collect and gather the materials required to validate the existence of the problem in the arena Omani fine art.

Omani Identity in Fine Art in particular painting through a questionnaire, which was distributed to hundred artists and students and academics in the field of fine arts.

It was communicated directly between the researcher and the respondents. This questionnaire was distributed and explained to them. The researcher has done interviews with seven of academics. As the website is designed to be able to identify and gather all institutions under one site.
Chapter 4:-

4.1 Introduction:-

One of the most crucial needs in this day and age is a website; everybody knows how important a website is for all businesses. Any business that does not have a website is missing out on one of the marketing tools, and any company need to communicate with the institutions and the people around him (Haitham Fathi, 2013).

With the modern technological developments in the field of communication and information technologies, information networks began to spread as observed in all fields and disciplines. These networks alone in terms of characteristics and features made it a quick tool in the transfer and exchange of information, particularly the Internet.

The establishment of networked information and communication has transformed the accessibility and delivery of information in Oman as it did worldwide since its emergence. Establishing websites not only involves what the researcher wants, but how it can serve others. Society’s perception affect in the design of the website and it affect their interactions, their needs to deal effectively with issues such as communication, adaptability and change.

The Website Play connects information in a simple and fast way for visitors. It also helps the website to document information and historical events, and sometimes create of a specialized site in a particular area (field) and serves to solve a specific problem found in that society. The website is a modern interface that reflects the "value" of your project, but it's not just a front for the work because it is more than that.

Owning a website serves as a spokesperson for your company, Spokesperson talks all the time in a polite manner without being tired and restless. It does not feel weary and tired of repeating questions that require "useful "answers. The availability of time and value, creating a website for your business whether for a small or large project needs scientific and practical marketing ideas. (Haitham Fathi, 2013)
For the success of any project, accurate data is needed. Information collected varies depending on any project and aims. The method of clustering also varies, when the data is collected through questionnaires or interviews as well as how the articles are written. The creation of a website project with a modern interface reflects the "value" of your project.

The researcher tried to get the data for the website by meeting separately with those in charge of the organization, and clarified the goal of the project and explained why it is importance for the artists and fine arts students. After the meeting, the researcher obtained the data and stored it in a CD or sent it to the email box of the researcher or to a hard copy. The information that the researcher gathered included the definitions of the institutions, their goals and events. The researcher continued gathering the data until, because the website needs updating. The website would provide extensive networking and capacity building opportunities as well as allowing all stakeholders to have access to relevant information.

4.1.1 Problem Statement:

There is a lack of websites that unite the Fine Art institutions and events in Oman.

4.1.2 Problem question:

How can the website be used to advance the fine art movement in Oman?
4.1.3 Objectives of the project:

- To design a website that brings all the institutions that are concerned with Fine Art under one umbrella.
- To allow the artists, academics, fine art students, and interested public to follow the latest fine art events and news in the Sultanate.
- To document different fine art activities in Oman.

4.1.4 Methodology:

To design a website that contains icons for all fine art education and non-education institutions in Oman. This website will also have links to their websites if they have their own websites. Additionally, it aims to provide brief updates about new events and exhibitions that are occurring at Pacific Time.

4.2 Establishing a website about Omani fine art institutions (Data Collection):

4.2.1 The reasons for establishing a website:

The loss of identity in the paintings at the Omani artists, made the researcher think of establishing a website on the Internet, and to establish and continue to converge between Fine Art institutions, whether educational or non-educational, to include their annual objectives, to provide greater access for artists and connoisseurs and those interested in the field of fine arts in Oman, to update on current happening in the art scene in Oman, to achieve one main goal which is to define Omani artist's and the Omani’s identity to the whole world.
The second reason which made the researcher design of this site is to save the events and activities of fine arts because it represents a historical stage in the development of Fine arts in the Sultanate of Oman.

The website will also provide a platform for announcing available grants and scholarships to students since from grade 1 in all Government and private schools. Due to the fact that the website is less expensive to operate and maintain, it provides a cost effective and accessible way for all concerned. The Web site does not recognize the Border States and makes the whole world a "small village" and owning a website is a powerful investment for artists and connoisseurs and those interested in the field, it broadens the base of visitors from the local to the international level, global. (Khalid, 2013)

Also owning a website allows the researcher to track up-to-date developments in fine Art movement while allowing constant access. So the website continues to spread the information about fine Arts between the broad audience of cyberspace (Internet). Artists can find global auctions halls network domain that offers platform for artists to sell their art to a broader spectrum of the public, through their Web sites, because it is an important opportunity to publicize their artistic wealth. The site also offers specialized books in this field, and provide information about top international artists, as well as raising many issues related to Visual Arts.

Recognizing the importance of the Internet in the artist to publish his work to inform people everywhere also enabled him to identify public opinion and monitor impressions around through direct, this feature fine art website which helped spread Arabian art. Certainly, modern techniques give artists new possibilities; it urges him to develop creativity and excellence. (New, 2013)
4.2.2 How the idea of the website arises:

The idea of creating a website came up after the researcher completed interviews with some academics in the field of fine arts. As an answer to the question number 6 they all saw it necessary to integrate the activities and programs between the different institutions responsible for fine arts to achieve the same goal. Similar answers were obtained in questions 14 in section B of the questioner when the same question was asked to a group of artists. It enhances the development of the Fine Arts in the Sultanate of Oman and understanding and what happens in the artists community in Oman. It provides inclusivity. Currently, each institution works alone except in in the organization of some events therefore by creating a website the researcher is confident that this will serve all those concerned about fine art in Oman.

4.2.3 Reasons for naming the website:

The two main reasons why this name is chosen:

First: It is clear, visible name and it reflects the essence of the website. It is easy to find it for someone who is seeking information about Omani Fine Art.

Second: The website specializes in Omani Fine Art.

4.2.4 Working process:

The web design is constructed in five stages.

At the first stage, the researcher communicated by phone with managers of fine arts institutions, and explained the project idea and its importance to Omani fine arts field.
The second stage involved going to the institution and making official interview with the managers to illustrate the importance of the site and the goals behind its establishment that is to include them under one roof, and also to find out the annual events planned by those institutions. The materials were gathered either manually or sent to the researcher's personal email. The Third stage involved saving the collected material in a file and compiled it for the website. The fourth stage was focused in the translation of those articles and the collected material from Arabic to English or vice versa.

Finally, in the fifth stage, the researcher transferred the written materials with its translation to the allocated sectors on the website.

4.3 Project Contextualization:-

The Researcher created a website featuring fine arts institutions either educational and non-educational in the Sultanate of Oman, to allow efficient networking.

The page is divided into two main sections: non-educational that fell under the art museums, gallery and the clubs and societies of fine art, and the fine art educational institutions which fall under the Ministry of Education and Ministry of Higher Education, Colleges and University.

The Researcher will design the website in the form of a home page in the Internet. Fine arts institutions in the Sultanate of Oman will be featured, through the engine Google www.omanifineart.com. When you open the home page you are going to see pig title (Omani Fine Arts Institutions), and one strap, the strap has two icons representing educational institutions and non-educational institutions and a further four icons (Home, Omani Paintings, News) (see Fig 36).
Figure (36): The diagram of contents of the website. Designed by the researcher on 9 January 2015.
When the surfer clicks on the educational institutions icon, it is going to open other four icons, the first icon about Ministry of Education, second icon about The Fine art Department in Sultan Qaboos University, third icon is about the Ministry of Higher Education, and the fourth icon is about the Scientific College of Design. Each icon contains a brief information about the institution and its goals and objectives, as well as their annual activities. There is also a further link to the institution's own website.

Under the educational institutions link, there are eight icons representing the Youth Studio, the Cultural Club, the Omani Society of Fine Art, Bait Al-Zubair Museum, Bait Muzna Gallery, Bait Brandh, Ghalya's Museum of Modern Art and Stil Gallery. Each icon has the same information structure as mentioned earlier. The rest of the Homepage displays large image for a photo card invitation to the opening ceremony of the next show in any fine arts institution, according to the chronology of events organised by art institutions mentioned in the site, and under that are displayed six pictures of solo exhibitions for Omani artists.

4.4 Web site design:-

The Researcher designed the website in the form of a home page in the Internet. About fine arts institutions in the Sultanate of Oman, through the engine Google www.fineartsinstitution.com. When you open the home page you are going to see pig title (Omani fine arts institutions), and one straps, on it fife links about educational institutions and non-educational institutions, Home, Omani paintings and News.

When the browser click on the educational institutions icon, it is going to open other four icons, the first icon about Ministry of education, second icon about The Fine art department in Sultan Qaboos University, third icon about Ministry of higher education, and fourth icon it is about scientific college of design. Each icon contains a brief and Foundation of the institution and its goals and objectives, programs of annual activities. As the researcher to make the link to each institution in its own icon, and to so can the browser from further his knowledge of any institution.
Under the educational institutions icon, there are eight icons about the Youth Studio, the Cultural Club, the Omani Society of Fine Art, Bait Al-Zubair Museum, Bait Muzna Gallery, Bait Brandh, Ghalya's Museum of Modern Art and Stil Gallery. Each icon has the same things contains a brief and Foundation of the institution and its goals and objectives, programs of annual activities.

The rest of the Homepage view large image for a photo card invitation opening ceremony of next show in any fine arts institution, according to the chronology of events between art institutions mentioned in the site, and under that are displayed six pictures of solo exhibitions for Omani artists.

4.5 Idea development

In this section, the researcher initially drew several sketches about website design of with simple links, and choices of colours were made. An external designer assist in the technical creation of the website, and programmed the links. Then we opened the home page in English language using www.wordpress.org, with many designs and easier to use. After that the researcher worked with another company to create the Arabic page of the website.

4.5.1 Design References:-

The researcher studied major website pages and derived ideas for the current webpage.
4.5.1a) Fine Artists Association in Alexandria:

This website of Fine artist Association of Alexandria in the Arabic Republic of Egypt (See Fig 37) . The aims of this Association is to serve the fine artists, and publicised all fine art cultural events, it also documents all art galleries, and all the sites of art galleries, museums and fine arts colleges to facilitate the knowledge of the places frequented by the artist to access and benefit from Alexandria.

There is also as icon inside that saved all CV of the registered artist's trade union right, and there is the leftmost icon is a substantive agenda (calendar) that list all the fine art actor's activities during that year. The icon for the calendar art made me as a researcher to think how I could do something similar but otherwise indicating to the browser on the activities of the Sultanate in fine art field.(tashkelienalex.com/)
4.5.1b) Louver Website:

Figure (38): Copy of Louver Museum website. Taken from www.louvre.fr/en in 2 October 2014.

This is the website of the Louver Museum (See Fig 38). It has a calendar that shows the overall Museum featuring paintings, global paintings, antiques and historical, and also shows us the exhibitions, lectures and workshops, that are held in separate icons. It gave the researcher an idea to put all the fine arts institution in separate icons with individual goals, to facilitate communication between the artists and the required institution and knowledge of its activities (www.louvre.fr/en)
4.5.1c) Art Gulf Electronic newspaper:-

Figure (39): Copy of Art Gulf Electronic newspaper website. Taken from http://Artsgulf.com in 2 October 2014.

This website is Government website of the Ministry of culture and media in Saudi Arabia (See Fig 39), Specialized conservation news about what is happening in the Gulf of the fine arts in General. It has been designed for each separate icon such as fine arts icon, calligraphy icon and caricature icon.

This website Giving the researcher idea to divide each fine arts institution in the Sultanate of Oman to the icon separately from other, Making it easier for the browser to know the data of each institution individually. (http://Artsgulf.com)
4.5.1d) Union Colleges www.union.edu/news/

Dedicated Website to Union(Federation) colleges of fine arts in Europe Germany, (see Fig.40-42) the researcher has benefited from the simplicity of its design and it made surfing easier, and the searcher liked the idea of icon for News & events which shows everything happening about fine arts. There is also an icon for events calendar that falls below all activities dates of fine arts, and this website inspired the researcher to create similar site for all the Omani fine arts institutions, and insert fine arts events to say to all artists and fine arts students what is happening around them in the Omani fine art field. (www.union.edu/news/)

Figure (40-41): Copy of Union colleges website. Taken from www.union.edu/news/ in 2 October 2014.
Figure (42): Copy of the calendar of www.union.edu/news/. Taken from www.union.edu/news/ in 2 October 2014.

After these examples the researcher tried to design the website page by windows to organize every idea in his mind before he start.
4.5.2 Sketches:

The researcher started with preliminary sketches by hand and software (See Fig 43-53) then applied the principles to create a website for purpose of self-experience and elements links, all that to communicate the ideas and to achievement of the goal.
Figure (43-53): sketches by hand and software.
4.6 Final design:

4.6.1 website system :-

Preexisting website from (www.wordpress.org) (See Fig 54) system in the net, it is free program. In this site many designs that can be used and it is possible to modify or add some details.

Figure (54) show window of Homepage of website. Taken from www.wordpress.org in 5 November 2014.

After that the researcher did the second step, to choose the proper design for the project idea from (http:///d5cration.com/theme/simplify) (See Fig16), then the researcher chosen the closer design of her idea.

Figure (55) show window of Homepage of website. Taken from http:///d5cration.com/theme/simplify in 5 November 2014.
4.6.1a) The reasons of the design:-

This design was chosen for two reasons it is:-

First: It is simple design (see Fig 56). The browser will not feel like a maze, it provides clarity and information can be easily accessed

Second: The color is dark, because the researcher going to put photos in different colors. So, too many colors are not advisable.

Figure (56) show the window of Homepage of website when we open it. Taken from http://d5cration.com/theme/simplify in 5 November 2014.

4.6.1b) Website title:-

The researcher did big title in blue color in left side of navigation bar as a logo with simple design just lines. Using Primary colors in Fine arts (See Fig 57). The researcher made it a special logo for the project for one resin to distinguish the site from other websites.

Figure (57) show the titel as a logo design of the website. designed by the researcher in 23 November 2014.
4.6.1c) The Omani Fine Art Institutions Website:-

The website (see Figures 58-62) shows the applied the contents in the links in normal programing, and in the right side of navigation bar the researcher put fife links (website map) about educational institutions, non-educational institutions, Home, News and Omani paintings. After the title the researcher put the other links in white color, but when we put the mouse on it will change to blue color.

Under the navigation bar there is a big title to welcome visitors and bottom of it small paragraph describes the idea of the website. The researcher also designed the rest of the Homepage view in large image for a photo card invitation opening ceremony of the next show in any fine arts institution. The researcher put under that invitation photo card which displayed three pictures of paintings for Omani artists. Under the paintings the researcher wrote the aims and objectives of the website.
Welcome to Omani Fine Arts Institutions Website

The creation of a website which connects all Art Institutions in Oman will serve all artists and interested people in Oman and abroad to follow the fast development in the fine art movement in Oman. This website will help all interested people to access the required and the related information about the Omani Fine Art.

Please use the links above to navigate the site

Aims and objectives of the website

To allow the Artists, Academics, Fine Art Students, and interested people to follow the latest fine art events and news which are happening in the Sultanate at a single location and hence saving so much time and trouble to keep looking for the individual sites and knowing their latest news and events.

It was found that each of the Art Institutions in Oman has their own website including materials and information related to that particular institution only. Any person who is interested in art has to search each and every website individually to be able to obtain news and information. It is the aim of this project to design a website that brings all the institutions (education and non-education) together.

As the Fine Art movement in Oman is evolving and developing rapidly it is becoming so important to document the different activities in one place and kept in archived files for future references.
Figure (58-62) shows windows of Homepage of omani fine arts website and the applied the contents in the links, Captured by the researcher in 7 February 2015.
When the surfers put the mouse on a home link, it will drop tow links one of them about us and other link it is founders. (See Fig 63)

Figure (63) shows the links under the Home link. Captured by the researcher in 7 February 2015

Also when the browser click on the educational institutions link (See Fig 61), it is going to open other four submenu, the first submenu about Ministry of higher education, second about The Ministry of education, third about Fine art department in Sultan Qaboos University, and fourth submenu it is about scientific college of design. Each submenu contains other submenu a Foundation (overview of the institution, goals (objectives), events (annual activities).

Under the non-educational institutions link, there are eight submenu about the Youth Studio, the Cultural Club, the Omani Society of Fine Art, Bait Al-Zubair Museum, Bait Muzna Gallery, Bait Brandh, Ghalya’s Museum of Modern Art and Stil Gallery. Each submenu has the same things contains a brief and Foundation of the institution(See Fig 62) and its goals and objectives, programs of annual activities.
The researcher after finishing programming contents in English language (See Fig 64), starting to programming all contents in Arabic language (See Fig 65).

Figure (64) show windows of link for English language in Homepage of omani fine arts website. Captured by the researcher in 12 February 2015

Figure (65) shows the windows of a link for Arabic language in Homepage of omani fine arts website. Captured by the researcher in 12 February 2015
The (see Fig. 67) shows the applied Arabic language contents in the submenu links. The researcher translated from English to Arabic language and vice versa.

Figure (67) The window show submenu in non-educational institutions link. Captured by the researcher in 9 February 2015.

Because this website going to use by Omani artists and fine art students, and they future Arabic people. As the researcher will link each institution the researcher connects each institution to its own website so any browser can learn more about them (see Fig 68).
Figure 68: The windows of contents in overview link and show the own link. Captured by the researcher in 7 February 2015.

When the browsers click on Omani paintings link, 2 links (submenu) drop to reveal the Omani identity paintings and contemporary Omani paintings (see Fig 69). Also when the surfers click the Omani identity paintings it is going to open other submenus about identity concept, and the Omani identity paintings.

Figure 69: The windows show the links under the Omani paintings link. Captured by the researcher in 18 February 2015.
4.7 Test:-

The researcher took three actions to test the website as a project in Omani fine arts field. First action survey, Second action text message, and third action emails.

Then the researcher collect all the responses and suggestions proposed by artists, fine arts students and academics Omani or non-Omani, and analyze them.

4.7.1 Survey:-

The researcher has prepared a questionnaire (Appendix 10) to measure the effectiveness of the site and to know the opinion and feedback. Such as first action as a first step the researcher did survey and give 21 artists, fine art students and academic in fine art, the questionnaire consisted of three sections;

first section was about general personal information about the respondents, like the name (Optional), the gender (Male or female), and the work place (Artist, Fine arts student, Academic in fine art).

The second section measured the content of the website in six optional questions, by choices started from excellent to poor. Such as the site include all sectors that are concerned with fine art in Oman the contents have information about fine art institutions in Oman, the contents helped them to follow up the events or not, the contents document everything about fine art movement, and opinion of Having separate sections for contemporary art painting and painting with Omani Identity in the site.

the third section it about the website design in five optional questions, by selecting the level of site design by choices started from excellent to poor. About the color of the site background, the design of the logo, the size of the font, ease of browsing between the different links, and Setup of the design.

Also the researcher put two fryer questions to give space to the respondents for rating from additional comments and to adding their ideas for develop the site from Further suggestions.
4.7.2 Survey Analysis:-

The following tables shows the results of a short survey which was implemented on 21 individuals about Omani Fine Art institutions website. The respondents included both males and females about 50% for each as it shown in Table (5) and graph (Fig 70).

<table>
<thead>
<tr>
<th>Gender</th>
<th>Count of #</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>10</td>
</tr>
<tr>
<td>M</td>
<td>11</td>
</tr>
<tr>
<td>Grand Total</td>
<td>21</td>
</tr>
</tbody>
</table>

Table 5: Gender frequency in the respondents of Omani Fine Art institutions website survey.

Figure 70: Graph Gender frequency in the respondents of Omani Fine Art institutions website survey.
In addition, the respondents have three main categories of artists: Students, Faculties, and Artists. There is just one person who is not working in a field related to Art. The numbers of each category are shown in Table (6) and graph (Fig 71).

<table>
<thead>
<tr>
<th>Work place</th>
<th>Count of #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic in fine Art</td>
<td>8</td>
</tr>
<tr>
<td>Artist</td>
<td>8</td>
</tr>
<tr>
<td>Fine Arts Student</td>
<td>5</td>
</tr>
<tr>
<td>Grand Total</td>
<td>21</td>
</tr>
</tbody>
</table>

Table (6): Work place frequency in the respondents of Omani Fine Art institutions website survey.

Figure (71): Graph of Work place frequency in the respondents of Omani Fine Art institutions website survey.
4.7.2a) Survey Analysis Part A & B:

The results show that most of the respondents agreed that the inclusion of the website of the different institutions is very good and excellent. In addition, the respondents agreed that the design of the website is very good. The following Table (7), graph (Fig 72), and graph (Fig 73) show the details of these results.

<table>
<thead>
<tr>
<th>Part</th>
<th>Item</th>
<th>Average</th>
<th>Min</th>
<th>Max</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content of the website</td>
<td>A1</td>
<td>4.52</td>
<td>2</td>
<td>5</td>
<td>0.81</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>4.43</td>
<td>3</td>
<td>5</td>
<td>0.75</td>
</tr>
<tr>
<td></td>
<td>A3</td>
<td>4.43</td>
<td>3</td>
<td>5</td>
<td>0.68</td>
</tr>
<tr>
<td></td>
<td>A4</td>
<td>4.48</td>
<td>2</td>
<td>5</td>
<td>0.81</td>
</tr>
<tr>
<td></td>
<td>A5</td>
<td>4.48</td>
<td>1</td>
<td>5</td>
<td>0.98</td>
</tr>
<tr>
<td></td>
<td>A6</td>
<td>4.4</td>
<td>4</td>
<td>5</td>
<td>0.5</td>
</tr>
<tr>
<td>The design of the website</td>
<td>B1</td>
<td>4.48</td>
<td>3</td>
<td>5</td>
<td>0.68</td>
</tr>
<tr>
<td></td>
<td>B2</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>0.71</td>
</tr>
<tr>
<td></td>
<td>B3</td>
<td>4.38</td>
<td>3</td>
<td>5</td>
<td>0.74</td>
</tr>
<tr>
<td></td>
<td>B4</td>
<td>4.14</td>
<td>2</td>
<td>5</td>
<td>0.91</td>
</tr>
<tr>
<td></td>
<td>B5</td>
<td>4.43</td>
<td>3</td>
<td>5</td>
<td>0.68</td>
</tr>
</tbody>
</table>

*Scale of 5: 1= Poor, 2= acceptable, 3= good, 4= very good, 5= Excellent

Table (7): Descriptive statistics of Omani Fine Art institutions website survey.
Figure (72): Graph Means of Part (A) Content of the website of Omani Fine Art institutions website.

Figure (73): Graph Means of Part (B) Content of the website of Omani Fine Art institutions website.
4.7.2b) Comments and Suggestions:-

There were some comments received as a result of this survey. The overall comment was that the website is wonderful. Some suggested that more work need to be done to cover all art works and artists. There were some suggestions to develop the website such as changing colors, add links to make artists able to add their CVs and to add a link for videos of Omani Artists. Others suggested addition of linking the site to the social media like twitter and face book or cloud. These suggestion will be taken in consideration for future development the website.

4.7.3 Text Message:-

The researcher sent text messages by WhatsApp program in a phone on 28\11\2014 to many artists, Fine arts teachers and students as shown in Fig 70. The message was inviting them to follow the link of omanifineart.com, and express their opinions and give their suggestions.

Figure (74): Copy of text message. Captured by the researcher in 3 March 2015.
4.7.4 Text Message Analysis:-

After sending the text message and following the launch of the homepage on the world wide web it has been visited by 676 people during the first 36 hours.

Out of this number 75 have sent their comments and opinions about the homepage.

- 72 of them showed their admiration about the site and the great effort made to accomplish it, and it was an excellent idea.
- 3 of them sent some points to develop the site. They suggested addition of other links such as Video link through which educational videos, in the field, can be added to help the fine arts students to get educational material and more benefits.

Omani paintings Link: - Some suggested to writ the name of the artist under the pictures and ask for more pictures of the Omanis paintings.

One person suggested the addition of a link containing the contemporary fine art with paintings and educational material on the subject.

4.7.5 Email text massage:-

The third step taken by the researcher was sending 300 emails as Shown in Fig 71 to the registered members in two institutions, Omani society for fine art and the youth studio, because the majority of Omani artists are registered in these government institutions. The researcher had asked all members to express their opinion and reply by email.
4.7.6 Email text Analysis:-

Three hundred emails were sent for the members inviting them to surf the site, and to send comments or any opinions. Very few numbers only replied to this email. All those who replied were positive and said it was an excellent idea.
4.8 Conclusion:

These days, the importance of websites in our time, its speed and its ability to link multiple sites and institutions is clear. Having one common website for Omani Fine Art offers lots of potentials that can help artists and organizations. By gathering all fine art institutions in Oman under one umbrella will offer great advantages to institution managements. This will help in planning the events and reaching out quickly and widely to all the concerns. It helps artists themselves by being up to date with the events around them and can exchange ideas and educational materials.

With the construction of this website, it is hoped that it will make the fine art scene in Oman to be more lively and dynamic. This has already been noticed from the number of visitors who visited the site as soon as it is launched and from the positive responses received from them.

Following the positive results of website survey and the encouraging responses, the researcher is hoping that this website is to be sponsored by one of the government sectors. The Omani government usually supports all new ideas and projects, that serve the people and helps the Omani culture and identity to be globally known. This will also help in future development of the site and allows inclusion of other criteria that supports the overall mission of the website.
Chapter 5:

5.1 Introduction:

This chapter outlines the conclusions and discusses some recommendations for any future studies in Omani fine art movement or ideas that serve the communication between the different Omani fine art institutions.

5.2 Conclusion:

Preserving the Omani identity is the responsibility of artists and all fine arts institutions. This should be preserved by evolution and not simulation of heritage and should be consciously employed in the painting according to the requirements of the times.

An identity is originality, uniqueness, and creation of something new and taking advantage from the globalization era. The contribution of globalization should be in formulating the artist’s ideas in his identity, and not to drift behind what is far from the definition of the Omani identity.

It can be said that the situation is not very reassuring to the Omani fine art because of the visual vocabulary employed by some Omani fine artists who do not reflect the Omani identity.

It is important therefore for artists to note that maintaining the artists’ identity that is found in the Omani environment should be everybody’s goal. In order to preserve the Omani identity, an artist should be inspired by his/her daily life and this should be translated into his/her art.

Based on the findings of this study which confirms that the fine arts institutions in the Sultanate of Oman have played and still play a major role in the development of the Omani fine art through its programs such as workshops, training courses and exhibitions.

The rising number of fine art competitions by some non-educational institutions such as the annual exhibition of fine art for youth artists, organized by Omani society for fine art have led some younger artists to depart from their identity and culture as evident in their paintings. This was mainly driven through some conditions in these competitions requesting the artist
to participate with new ideas or new work. This type of competitions have led these artists to imitate the West in attempt to produce new things and participate with creative ideas which consequently resulted in artists departing away from their identity (Appendix 7).

On the other hand the Omani fine art pioneers had a clear role in the cultural and artistic awareness and dissemination of the concepts of art as a means of development. They contributed on rooting fine arts in Oman and were able to leave a clear imprint on the history of Omani fine art movement through their paintings and expressive techniques.

The results of the questionnaire on the role of institutions and public authorities in the development of Omani fine art showed the importance of keeping the history of the fine art movement by establishing a national museum of the history of Omani fine art. It will serve as an educational tool for students and visitors and will contribute to transferring the Omani identity from generation to generation.

Also, it is important to establish an art museum to save the fine art movement history. It is a method of teaching new generations about their identity and method of communication between the last and present generation.

The results for website questionnaire showed how important to create a website to document the fine art movement and communication between the artists and fine art students of all generations.

Website for the fine art institutions in Oman was aimed to solve some of the communication gaps between the different fine art institutions in the Sultanate. This is to take advantage of the rapidly developing mass communication like the Internet and other types of media.

The project showed the importance of such communication between the different institutions to exchange ideas, coordinate efforts and record the events. In addition to achieving other goals of exporting the Omani fine art globally and sharing the experience of Omani fine art movement with the rest of the world.
The outcomes of this study showed a number of factors that contributed positively in the development of fine art movement in Oman. Most artists agreed on the establishment of a website and saw it as an excellent idea because it serves all artists, art students and all those who work in this field in Sultanate of Oman.

The study showed the importance of such communication between the different institutions to exchange ideas, coordinate efforts and record the events. In addition to achieving other goals of exporting the Omani fine art globally and sharing the experience of Omani fine art movement with the rest of the world. They all agreed that surfing the web will be easier to obtain information regarding the fine art movement in Oman and gathering all fine art institutions under one site will help in solving the communication problem between them and the artists and achieve the recognition and acceptance of the fine art movement inside and outside Oman.

Most artists agreed that local events and activities help in the development of the artist's talents and personality. The repeated workshops and activities will help the artists to develop better skills and techniques and get a new knowledge and information.

Most artists see the importance of artist's awareness in the role of Fine Arts in advancement of societies. This is due to the fact that artists always reflect and translate their lives, thoughts and environment and define these things to the world in the form of paintings. The more the artist becomes aware of the surroundings and becomes knowledgeable with new things the better this reflection becomes.

The majority agree that technical activities are an integral part of the educational process for the development of artists because education in any field forms the basis to development in any country and these skills get enhanced by proper training and practicing.

The activities in Institutions and Establishments concerned with Fine Art are continuous and variant. It provides new knowledge to the artists, arms them with better skills and provides them with opportunities to meet and exchange thoughts and ideas. It is of prime importance to keep pace with the development of art in the world.

The educational strategies in schools, colleges and institutions are helping the acceleration process of art movement. These places offer the necessary information and the art
foundation and teach new techniques to the artists and fine art students. They pave the path for future artists to advance.

Effective communication between the different fine art institutions in Oman by website and other means is important and highly recommended. It is easy way to communicate with everyone and for all to know the upcoming events around them.

There are a number of factors that contributed negatively in the development of fine art movement in Oman with Omani Identity. Allocating prizes in contests and competitions for creative and new ideas have influenced artists to imitate western methods and hence departed from preserving the ethnic and the cultural identity. Such things have been seen frequently in the annual exhibition of fine art for youth artists (Appendix 7).

The lack of Omani publications of technical books and magazines in Fine Art in the country has negatively impacted the art movement. Another factor is the lack of media communication between fine art institutions and artist (Table 3 and 4) resulted in uncoordinated efforts, duplicated work and wrong timings.

5.3 Recommendations of the study:-

More efforts and attention should be given by institutes to save and display fine art paintings in the galleries or museums such as exhibitions and libraries in attempt to publicize them such as publish books about Omani fine art.

An action should be taken to document the history of Omani fine arts movement whether in books, websites, magazines or multimedia programs to save this intellectual property and to save the country’s history in that area.

The Education should be interesting to the addition of Omani fine art in the curriculum as a subject containing theoretical and practical material for students in schools, and fine art students in colleges and universities.
They must also promote the fine arts students in universities and specialized colleges to encourage research on Oman's fine art movement and encourage academics to gather and publish Omani fine art books. Also the documentation of Omani fine art movement, and to publish books and academic research to be a guide or references in the field for all of the fine art scholars and the artists.

The institutions must create links between educational institutions and galleries aimed at establish an image for students about their identity through the exhibitions of the fine art. Because educational institutions and non-educational institutions complement each other, also this will help instil in their identity.

There is a need for the government to support and fund the development of information and communication technologies in fine art area for enhancing Omani fine arts education and globalization, because the government in Oman encourage and support the communication technologies.
Chapter 6:

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Appendix:

Appendix (1):

Definition

1. Fine art:-

Fine art is defined as a creative art, especially visual art whose products are appreciated for their imaginative, appearance, and intellectual content (Oxford Dictionaries).

It is also a shape and form that is taken from reality, and formulated into a new composition (Cleopatra2, 2009).

The Fine Art is part of the people’s culture and daily practices. It is an important connection component as a part of human's environment (.AL-Goul, 2004).

2. Artist:-

An artist is a person who creates paintings or drawings as a profession or hobby(Oxford Dictionaries). The artist is a researcher who formulates shapes and vocabulary taken from his environment and expressed in his own vision and style (Cleopatra2, 2009).

3. Painting:-

It is the action or skill of using paint, either in a picture or as decoration: pastels require a different approach to painting (Oxford Dictionaries).

It can also be defined as a paper or fabric pad (canvas) depicts a landscape or historical scene or anything else (Mohammed, 2009).
4. Contemporary Art:-

Contemporary is a term refers to a time period or to a new form. Contemporary art is a new form of artistic production methods used in the fields of art when compared to older ones. Radi Al tauil defined it as a style of artistic production flourished in the final stage of global capitalism known as neo- liberalism in some countries and the new conservation in other countries(Radi Altauil).

Maha documented contemporary art as that art which started around the 1950s and continued to the present day. Contemporary art in time scale is the art that you see around you nowadays(Maha, 2012).

Contemporary art is also defined as that which is occurring at the present time following modern ideas in new style or new design (Oxford Dictionaries).

5. Identity:-

According to Mumen national identity comes from human’s homeland according to ancient and modern definitions. National identity is a set of values and ethics (Mumen MQ , 2012).

Privacy and self-identity is an individual's culture, language, faith, and history. Identity is an important part of the origin and place of birth (Mohammed, 2014).

It is also defined as the fact of being who or what a person or thing is (Oxford Dictionaries).

6. Culture:-

Culture according to Ibrahim is a learning acquired by individuals who are members of groups in a society(S. Ibrahim).
The most important definition of culture according to Al Moqatel is of Sir Edward Taylor who published in his book "primitive culture" and described culture as “a whole complex which includes a dynamic, knowledge and arts, beliefs, laws, morals, traditions, philosophy, religion and habits acquired by man as a member of society” (Al Moqatel).

Culture is also defined as the arts and other manifestations of human intellectual achievement regarded collectively, the ideas, customs and social behavior of a particular people or society (Oxford Dictionaries).

7. Communication:-

The term communication refers to the exchange of information between two people or more by writing, speaking or using some other medium (Oxford Dictionaries).

The process whereby the interaction between sender and receiver and a message in particular social contexts. In this interaction it is the transfer of ideas and information between individuals on the issue (Editorial, 2009).

Amira defined communication as the process of exchange of ideas and information for common understanding and trust among the humans in an organization (Amira, 2011).

8. Educational institution:-

It is an institution dedicated to education bound by a curriculum and books and conducted by specialized teachers such institutions include higher education schools, Colleges, Universities that grant degrees or qualifications (Katab, 2013).
9. Non-educational institution:

Non-educational institution is any organized educational activity such as workshops or seminars to group of people outside the established formal system (school, college, university) whether operating separately or as an important feature of some broader activity like galleries, Societies, Museums and clubs that is intended to serve identifiable learning clienteles and learning objectives (Smith, M. K., 2001).
Appendix:

Appendix (2):

**General Structure of the New Art Education Curriculum (2001) in Oman**

Firstly: The General Postulate of constructing the curriculum:

(1) Omani environment and availability of artistic materials

Art Education should it contributed to developing the learner's ability to appreciate aesthetics and the artistic values of Omani nature and its different environments. This diversity is evidence of the greatness of the creator and his ability. Artistic expression should reflect this by using different styles and by utilizing materials available in the local environment, such as clays, palm leaves or branches of trees…etc. and implement them in an ideal way.

(2) The Immortality of Omani heritage and its glorious history

Art Education should acquaint the leaner with the artistic culture and an awareness of the artistic elements and principles of Omani heritage. In addition, Art Education should include an understanding of the history of different arts, civilisations, and modern and old art movements.

(3) Omani society and Art Education

Art Education should it contributed to connecting the learner with his/her society and by reinforcing his/her national consciousness. This should include areas such as the economy, social structure and the general nature of Omani society. Therefore, the Art Education curriculum should be totally embedded in society. It should it contributed to the development and formation ion of Omani man and links him/her with practical life and production.

(4) Art Education and other different school curriculum

Art Education should be regarded as part of the school curriculum and should be part of an integrated curriculum, which should include a theoretical and practical side such as drawing, painting, printmaking and weaving.
Secondly: The Foundations/Basis of constructing the Art Education curriculum:

(1) Philosophical Basis: Art Education is an educational discipline, which should help develop Omani man in complementary and balanced way. It should contributed to forming the values and artistic attitudes of the learner. It should give the learner a wide vision about his/her environment and develop practical skills during the study of the different artistic styles and the study of his/her history. It should also strengthen his/her association with the Gulf society, Arabic nation and his/her Islamic religion.

(2) Social Basis: Art Education should help the learner develop behavioural traits, which will help him/her contribute to preserve the environment and in trying to make it beautiful. It should utilise local environmental materials in creating different artworks and give the opportunity for learners to work individually as well as in groups. In addition, it should help students develop artistic abilities, such as observation, good sense, mastery, skilfulness and the ability to finish work on time.

(3) Psychological Basis: Art Education should consider the individual differences among learners and the characteristics of their psychological development. It should give them an opportunity to judge artworks and encourage them to exchange their opinions and respect each other's opinions. In addition, it should respect the learner's artistic style and respect his or her artistic ability.

(4) Cognitive Basis: Art Education should contribute to expanding the learner's information and knowledge, which is related to his/her artistic culture and age. It should help develop a higher order of thinking. This should include both cultural and theoretical considerations, which are related to different art disciplines and link concepts and attitudes with other school curriculum. (Ministry of Education, 2000)

The general aims for the Art Curriculum in the Basic Education

The general aims of the Art Education curriculum were developed from these postulates. The general aims for art curriculum in the Basic Education are:
1) To identify the aesthetics and artistic values in the components of Omani environment and tradition handcrafts, and work to develop them by creative ideas according to students' abilities and their level of intellectual maturity.

2) To recognise the importance of materials in the environment and their relation with styles of implementation in art and work in economical way toward the consumption of rationalisation.

3) To recognise the tools needed to produce artworks and work towards keeping and preserving them.

4) To develop the students' abilities for artistic appreciation of the aesthetic values of Omani art and to foster creative development of such art.

5) To improve the artistic, and appreciative abilities of the students in such a way as to help them express their reality and future visualisations.

6) To help students develop skills to express opinions and judge artworks.

7) To help students acquire the skill of observation, the ability to finish work appropriately and the ability of mastery.

8) To foster cooperative learning through the use of group work in producing different artworks.

9) To develop students' abilities in terms of their needs, interests and artistic readiness.

10) To form plastic and artistic attitudes derived from Omani artistic heritage, Islamic and Arabic Arts through visiting museums and places of antiquity.

11) To foster the development of students' abilities and increase their level of artistic skill.

12) To appreciate the values of different kinds of artworks and respect those who created them.
13) To participate in developing and beautifying the surrounding environment, such as school and home.

14) To participate in national and international contests and represent the Sultanate in Gulf, Arab, Global contests...

15) To help students’ form attitudes around contemporary issues and concepts and to help them express these visually through different artistic topics.

16) To help students use their leisure times in producing advantageous artworks.

(Ministry of Education, 2000, p.9 and 2001, p.13)
Appendix (3):

Anwar Sonia C.V

Fin Name: Anwar Sonia
Artistic Field: Drawing, Painting, Media Art & Installations.
Artist’s Directions: Realism, Surrealism, Impressionism, and Abstract Expressionism & Conceptual Art.
Themes: Landscape, Folklore, Old Towns, Omani Heritage, Faces, Human Being & Childhood.
Mediums: Oil & Acrylic Colors, other materials.
Date of Birth: 1948.

Qualification:
1982- Fine Arts, Payam Show School of Art, UK.
Organizations Membership:
2005-One of the established of Circle Art Group in Oman.
1994-The Cultural Club.
1993-The OSFA.
1980-Youth Art Studio.
1972- Al Ahli Club.

**Solo Exhibitions:**

1975-Solo Exhibition, Al Ahli Club.

**Symposiums & Local Exhibitions:**

2013-20th Annual Fine Arts Exhibition.
2011- Small Artworks Exhibition, Youth Art Studio.
2011- Dar Al Atta Charity Auction.
2010- Fine Arts Festival (Qaboos patron of peace &Oman land of civilizations).
2009- Open Competition(Qaboos Oman) on the occasion of the 39th national day.
2009- Joint Exhibition entitled (AAA) with the artists Ayoub Maling and Angie Minser, Germany’s Ambassador Residence.
2008- Fine Arts Exhibition, Bait Al Baranda Museum.
2005- Circle Group Exhibition.
2004-Circle Group Exhibition.
2001-Circle Group Exhibition.
1999-Colour Spaces, Exhibition ,Creative Lenses, Salalah.
1999- Muscat Symposium of Arabic Fine Arts.

1993-2009-- Most Annual Fine Arts Exhibitions held by the OSFA.

1990-1st International Muscat Biennale.

1988-1st International Muscat Biennale.

1980 - 2010-- Most exhibitions held by Youth Art Studio.

**Symposiums & International Exhibitions:**

2011- The International Aviation Exhibition, UK

2011- Omani Cultural Exhibition, Sydney.

2010- Art Exhibition (Under same sky), Austria

2009- Modern Art Exhibition, Switzerland.

2008- Drawing on the Bear Monument, Germany.

2008- 1st Diyar Qatar Symposium.

2005- Fine Arts Exhibition, Korea.

2004- Visual Arts Exhibition, Qatar.

2004- Fine Arts Exhibition, Germany.

2003- International Ciro Biennale, Egypt.

2003- Al Rabat 9th Festival.

2002- Omani Cultural Week, South Korea.

2002- 2nd Islamic World Biennale, Iran.

2001- Omani Fine Arts Exhibition, Turkey.
2001- International Sharjah Biennale, UAE.

1999- Omani Cultural Week, UAE.

1999- Omani Cultural Week, Holland.

1999- 9th Asian Biennale, Daka.

1998- Dubai Festival Exhibition.

1998- AGCC Media Week, Tunisia.

1998- (Sunlight from Oman) Exhibition, France.

1997- International Sharjah Biennale, UAE.

1997- 8th Asian Biennale, Daka.

1996- International Ciro Biennale, Egypt.

1993- International Sharjah Biennale, UAE.

1993- Al Mahras International Festival, Tunisia.

1986- International day of solidarity for Palestinian people, France.

1986- Grolawro Exhibition, Italy.

1986- Fine Arts Exhibition, Korea.

1984- International Ciro Biennale, Egypt.

**Workshops:**

1998- Art Workshop in Abstract Art, Austria.

1980-2010- Most Workshops organized by Youth Art Gallery.
Awards:

2013- Golden Prize in 20th Annual Fine Arts Exhibition.

2008- Golden Prize, Media Art Category, 6th Fine Arts Exhibition, the OSFA.

2007- His majesty order second class of culture, since and arts.

2001- Appreciation Prize, 5th Biennale, UAE.

1998- 2nd Prize, Annual Fine Arts Exhibition, the OSFA.

1995- Pioneer Certificate from the OSFA.

1994- Certificate of Appreciation, UAE.

1993- Medal of Appreciation for Good Civil Service by His Majesty Sultan Qaboos, the Year of Youth.

1993- Certificate of Appreciation, Gulf Air Competition, Bahrain.

1993- Golden Medal, Al Mahras Festival, Tunisia.


1986- Awarded a Cub & Certificate of Appreciation from Grolawro Exhibition, Italy.

1982- Golden Medal, the Year of Youth.

Official Representation:

2011- Omani Cultural, Sydney.

2008- Drawing on the Bear Monument Project, Germany.

2008- 1st Diyar Qatar Symposium.
2003- International Cairo Biennale.

2001- Omani Fine Arts Exhibition, Turkey.

1999-th Asian Biennale, Bangladesh.

1987- Tour of International Art Museums in Italy, Spain, Cairo, and Greece.

**Collections:**

Government Sectors, Individuals in Oman, abroad such as Jordan, Italy, Austria, Germany, UAE & Qatar Museum of Arab Contemporary Art.
Appendix (4):

Musa Al Musafir C.V

Artistic Name: Musa Al Musafir

Artistic fields: drawing, photography, design.

Artistic trends and stages: realism, geometrical abstract.

Subjects: forts, natural scenery, geometrical formations.

Materials: oil colours, acrylics.

Year of Birth: 1956

Academic qualifications:

1983: Bachelor of Fine Arts, Décor Department, College of Fine Arts, Egypt.

Affiliates and Memberships:


Individual Exhibitions:

1977- First Individual Exhibition, Oman Sports Club.

1986- Second Individual Exhibition, University Club.

Local Exhibitions:

1980- Art Exhibitions organized by the Directorate General of Youth Affairs.

1996- The Sixth Annual Fine Arts Exhibition in the Oman Society for Fine Arts.

1998- The Seventh Annual Fine Arts Exhibition in the Oman Society for Fine Arts.

**International Exhibitions:**

1984- The First International Cairo Biennale, Egypt.

1985- Oman Week Exhibition in London, UK.


1995- Oman Fine Arts Exhibition, New York, USA.

1998- GCC Media Week, Tunisia.

1999- Oman Cultural Exhibition, Netherlands.

**Awards:**

1985- Silver Medal in Oil and light Photography, Literary and Arts Exhibition.

**Official Representation:**

1998- GCC Media Week, Tunisia.

**Collectibles:**

Art work collections with individuals.
Appendix (5):

Lal Bakhsh Al Balushi C.V

Artistic Name: Lal Bakhsh Al Balushi

- Year of Birth: 1958
- Member of the Youth Arts Studio since 1980.
- Member of Oman Society for Fine Arts since 1993.

Artistic trends and stages: realism.

Personal Exhibitions:

- Fourth Personal Exhibition, Graduates Club, Kingdom of Bahrain, 1983.

Local Participations:

- Oman Youth Year Exhibition commemorating the National Day Celebrations, Al Falaj Hotel, Youth Arts Studio, 1983.
- Fifth Fine Arts Exhibition Al Falaj Hotel, Youth Arts Studio, 1984.
- Joint Exhibition with Artist Demrent under the theme “In the Spacious Oman”, Seeb Novatel Hotel 1985.

**International Participations:**

- The Fine Arts Exhibition on the occasion of convening the Fifth and Sixth GCC Summits, Kuwait, 1984-1985.
- The First International Cairo Biennale, Cairo, 1984.
- The GCC Cultural Festival, Japan, 1985.
- The Fine Arts and Local Handicrafts Exhibition, United Arab Emirates, 1985.
- The Cultural Exhibition, Bahrain, 1986.
- The Fine Arts Exhibition on the occasion of the Asian Games, Seoul, Korea, 1986.
- The Second International Cairo Biennale, Cairo, 1986.
- Samples from Contemporary Fine Arts in the Arabian Gulf Exhibition, Sharjah, 1987.
- First Periodic Fine Arts Exhibition, Riyadh, 1989.
Awards:-

- Incentive Award, Literary and Arts Exhibition, 1985.
- Bronze Medal (Repeated), Second International Cairo Biennale, 1986.
- Incentive Medal, First Periodic Fine Arts Exhibition, Riyadh, 1989.

Official Representation:-

- Visits to the International Museums in Italy, Spain, Greece, Egypt, 1986.
- First Periodic Fine Arts Exhibition, Riyadh, 1989.

Collectibles:-

Government Establishments, private and individual collections
Appendix(6):

Abdullah Al Riyami C.V

Name: Abdullah Al Riyami

Artistic Field: Drawing and Oil Painting

Artist's Directions: Realism and Cubic Realism

Themes: Environmental, Social and Humanitarian Issues.

Materials: Oil Colours, Acrylic Colours, and Links

Date of Birth: 1951

Qualification:

1973- Diploma of Art Education, College of Education for Teachers, Kuwait.

Memberships:

1993- The OSFA

Local Exhibitions:

1993- 1st Fine Arts and Photography Exhibition

1997- 5th Fine Arts Exhibition

2000- 8th Fine Arts Exhibition

2002- 10th Fine Arts Exhibition

2006- 14th Fine Arts Exhibition

2007- 15th Fine Arts Exhibition
2008- 16th Fine Arts Exhibition

2008- Joint Exhibition with two artists

**International Exhibitions:**

1997- Fine Arts Exhibition, Syria.

1998- 9th Biennale, Egypt.

2006- Omani Cultural Week, Saudi Arabia

**Awards:**

2008- Won the Jury Prize, 16th Fine Arts Exhibition.

**Foreign Participations:**

1997- Fine Arts Exhibition, Syria.

1998- 9th Biennale, Egypt.

2006- Omani Cultural Week, Saudi Arabia

**Collections:**

Individuals
Appendix(7):

The 19th Annual Youth Art Exhibition artists form

Introduction:
the annual fine arts exhibitions organized by the Omani Society for Fine Arts are still one of the most important activities in the field of arts and intellectual dialogue, and are conceived with a lot of appreciation by artists and art fans in the Sultanate of Oman.

Goals:
The exhibition, by displaying the latest artistic works, aims to create more awareness about arts in Oman, encourage artistic skills and talents and ultimately create a competing environment that will position the fine arts movement in Oman among the top international ones. Locally, the exhibition offers artists a unique opportunity and exposure to a diverse range of arts and thoughts, open up new horizons and encourage cultural interaction and participation in regional and international arts exhibitions.

Fields of participation:
• Drawing & Painting
• Sculpture/ Relief
• Ceramic
• Printmaking
• Computer Graphic
• Media Art
• Installation Art

Conditions and regulations:

Article One:
• Participation is open for Omani artists, and non-Omani artists residing in Oman.
• Participants should be aged not less than 21 years and not more than 35 years.
• Artists should participate with two works in all fields except in the installation and media arts.
• Artists with single works, except in the installation and media arts, may not be allowed to compete for the prize.
• Entries of an artist should be in harmony in terms of artists orientation, style, size and execution.
• Artists have the freedom to present their artistic views in the works provided that they don’t conflict with the Islamic norms and traditions of Oman.
• The artistic works should be genuinely made by the participating artists.
Appendix(8):

The Role of Institutions and Public Authorities in the Development of Omani Fine Art

Introduction:-

This questionnaire is to collect data on various aspects of public and private institutions interested in the field of fine arts in Oman. The main objectives are to investigate the factors and reasons that influenced the fine art movement in the last ten years. Accurate data is of prime importance to formulate recommendations that would continue to improve the fine art in Oman locally and abroad with an Omani identity.

As shown below, the questionnaire consists of two sections- part A and B, to be completed by artists and art students.

PART A

Choose one answer only

1. Are you following all Fine Art Exhibitions in Oman?
   a. Yes                  b. No                     c. Sometimes

2. What is the level of the Fine Arts in Oman in your opinion?
   a. Excellent.          b. Very good           c. Good
   d. Weak                e. None of the above
3. What are the reasons for the development of Fine Art movement in the Sultanate of Oman in your opinion?

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4. Which of the following are important in raising and developing the level of Fine Arts in Oman?

a. A high level of support from fine art institutions and public authority.

b. Establishing internal and external workshops to raise the standards of art in Oman.

c. Hosting Arts Exhibitions to increase the awareness of Omani Artists.

d. All of the above .

5. Any other suggestions related to question 4

..........................................................................................................................................................
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6. Is the level of the Fine Art Exhibitions held in Oman suits the standards of Omani Art?

. a. Yes b. No c. Sometimes

7. In your opinion does the education strategies in Fine Art contributes to the development of Omani arts?

 a. Yes b. No c. Sometimes
8. Is there an Omani Fine Art that has an Omani individuality, specificity and authenticity? (If yes can you describe it)
   a. Yes  
   b. No  

9. Has the Omani Art reached an international level?
   a. Yes  
   b. No  

10. Do you visit the annual exhibitions of Fine Arts annually?
    a. Yes  
    b. No  
    c. Sometimes  

11. In your opinion, it is important to establish a Fine Art Museum that shows the history of Omani Fine Art and its Pioneers? Why?
    a. Yes……………………………………………………………………………………………………
    b. No……………………………………………………………………………………………………  

12. In your opinion, is it important to have academically qualified professionals to manage Fine Art institutions to accelerate development?
    a. Yes  
    b. No  
    c. Sometimes  

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PART B

Please answer the following questions regarding the extent of the contribution of these factors in the development of fine art movement, by circulating the appropriate number along this scale from 1 to 10.

1 – Is the least contributing. 10 - Is the most contributing.

1. Presence of specialized halls (studios) for the training of each type of art?
   
   10——5——1

2. Provision of the necessary technical tools and materials for various art divisions?

   10——5——1

3. The importance of Artist’s awareness in the role of Fine Arts in advancement of societies?

   10——5——1

4. The perception of the society towards Fine Art compared to other disciplines?

   10——5——1

5. The presence of Art specialists to train artists in the different disciplines?

   10——5——1

6. Publications of technical books and magazines in Fine Art in the country?

   10——5——1

7. Financial funds allocated to fine art needs and other activities?

   10——5——1

8. The use of modern technology in the production of artwork?

   10——5——1
9. Provision of appropriate galleries to display the work of Omani Artists?

10

10——5——1

10. Allocating prizes in contests and competitions influenced Artists to imitate Western methods?

10

10——5——1

11. Sending Artists overseas periodically to participate in specialized workshops to develop their skills and talents?

10

10——5——1

12. Supporting Omani artists and providing opportunities for them through the different activities?

10

10——5——1

13. Technical activities are an integral part of the educational process for the development of Artists?

10

10——5——1

14. Importance of continuous talks and dialogue between the professional institutions and Artists on issues related to Fine Art?

10

10——5——1

15. Continuous activities and events in community encourage Artists towards better production and achievements?

10

10——5——1

16. Activities and art events provide the Artists with new concepts and information that are linked to the needs and interests of the artist?

10

10——5——1
17. Activities and events help in the development of the Artist's personality and talents?
   
   10——5——1

18. Activities and events help in the preparation and formation of research related to fine arts?
   
   10——5——1

19. Activities in Institutions and Establishments concerned with Fine Art are continuous and variant?

   10——5——1

20. The Artist participates greatly in the planning and preparation of activities and events in the Organization that he belongs to?

   10——5——1

21. There is a continuous increase in the quality of art in activities and events?

   10——5——1
Appendix(9):

Interview questions for academics in the field of Fine Arts:-

1. How do you see the level of Fine Art in the Sultanate of Oman in the last ten years? Has it become international?

2. Does the academic education and academic books of fine arts play a major role in the development of Fine Art in the Sultanate of Oman?

3. In your opinion, what is the importance of ongoing technical workshops for the Artists and Teachers of Fine Art?

4. Is there a lack of teaching materials or syllabus at the colleges to study Fine Art?

5. In your opinion, is it important to link traditional crafts with Fine Arts to have a clear Omani identity in the production of fine art work?

6. Do you think there should be integration in activities and programs between all institutions concerned with the Fine Art disciplines in order to achieve the objectives of developing Fine Arts in the Sultanate of Oman?

7. In your opinion, how can the Country pay and support the Art development?
Appendix(10):

Omani fine art institutions website

www.omanifineart.com

This website has been created to ease the communication between the different fine art institutions and artists, academics, fine art students, and interested people by providing a single hub that allows everyone to follow the latest fine art events and news in the Sultanate without the need to go to each single website of the different institutions.

I highly appreciate your valuable time in giving your opinion and feedback by completing the following questionnaire.

Name(Optional):- ...............................................................

Gender:-  Male □  Female □

Work place:-  Artist □  Fine arts student □  Academic in fine art □

Section A : The content of the website.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Excellent</th>
<th>Very good</th>
<th>good</th>
<th>acceptable</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The site include all sectors that are concerned with fine art in Oman</td>
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<tr>
<td>2. The contents helped to obtain information about fine art institutions in Oman</td>
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<tr>
<td>3. The contents helped to follow up the events</td>
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<td>4. The idea of posting paintings of individual artists.</td>
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<tr>
<td>5. Will document everything about fine art movement.</td>
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<tr>
<td>6. Having separate sections for contemporary art painting and painting with Omani Identity.</td>
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</tbody>
</table>
Section B : The design of the website.

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<th>Very good</th>
<th>good</th>
<th>acceptable</th>
<th>Poor</th>
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</thead>
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<td>2. The design of the logo.</td>
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<tr>
<td>3. The size of the font.</td>
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<td>4. Ease of browsing between the different links.</td>
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<td>5. Setup of the design.</td>
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Additional comments

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Further suggestions..................................................................................................................
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