

Non-Random Sample Strategy in Qualitative Art-Related Studies

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Abstract

Non-random sampling has widely become a prominent issue in art-related phenomena and is more complicated than ever due to the heterogeneity of the study population. However, the foremost justification of this paper was the identification of several gaps of literatures in the selection of samples that usually lead to misunderstanding. This is because literatures mostly are not related to arts. The misunderstanding includes sample design and representative sample selected size determination. Nevertheless, there is a wide variety of techniques, different styles and trends that influence the field of contemporary art. Confusion is created when many researchers rely on a random sampling strategy that relies heavily on artists rather than works of art. The aim of this study is to explain how to select a representative sample of a heterogeneous population in art-related research. The investigation provided a new vision to select samples of artists, art works and art lovers. This study used an inductive approach through reading books, articles, newspapers, and opinions of philosophers and scholars in the field of research methodology. The most important result of this paper is that non-random sampling is better and more effective than random sampling strategy in art-related studies as it provides beneficial results for heterogeneous populations especially with regard to artists, works of art and art lovers.

Keywords: *non-random sample, data collection art, qualitative art study, contemporary art*

Strategi Sampel Tidak Acak dalam Studi Terkait Seni Kualitatif

Abstrak

Pengambilan sampel tidak acak telah secara luas menjadi isu yang menonjol dalam fenomena yang berkaitan dengan seni dan lebih rumit dari sebelumnya dikarenakan heterogenitas populasi penelitian. Namun justifikasi utama dari makalah ini adalah identifikasi beberapa gap literatur dalam pemilihan sampel yang biasanya menimbulkan kesalahpahaman. Hal ini karena kebanyakan literatur tidak berkaitan dengan seni. Kesalahpahaman mencakup desain sampel dan penentuan ukuran sampel yang dipilih secara representatif. Namun demikian, ada berbagai macam teknik, gaya dan tren berbeda yang mempengaruhi bidang seni rupa kontemporer. Kebingungan tercipta ketika banyak peneliti mengandalkan strategi pengambilan sampel acak yang sangat bergantung pada seniman daripada karya seni. Tujuan dari penelitian ini adalah untuk menjelaskan bagaimana memilih sampel yang representatif dari populasi yang heterogen dalam penelitian yang terkait dengan seni. Investigasi memberikan visi baru untuk memilih sampel seniman, karya seni dan pecinta seni. Penelitian ini menggunakan pendekatan induktif melalui membaca buku, artikel, surat kabar, dan pendapat filsuf dan sarjana dalam bidang metodologi penelitian. Hasil terpenting dari makalah ini adalah pengambilan sampel tidak acak

lebih baik dan lebih efektif daripada strategi pengambilan sampel secara acak dalam studi terkait seni karena memberikan hasil yang bermanfaat bagi populasi yang heterogen terutama yang berkaitan dengan seniman, karya seni dan pecinta seni.

Kata kunci: *sampel tidak acak, seni pengumpulan data, studi seni kualitatif, seni kontemporer*

INTRODUCTION

The arts-related study has been a study that depends on the visual arts or audio arts data collection. In order to explore and analyze artists' activities, we need to select some artworks of their creative experience. This work of art is called a sample of the study, and the purpose of the sample is to collect data and analyze data to access new concepts in art. The early art-related studies began with following social science research methods. They developed through the relationships among early researchers and their creative processes and believed that relationships let the research and creativity unfold. Although the studies had ever changed and developed into several different forms, the typologies present as forms of arts-related study still use media to provoke questions in audiences. This is in philosophical and methodological positioning – the arts-related study sits within and across post-modernism, constructionism and constructivism (Savin-Baden & Wimpenny, 2014).

Data collection and its processing are an essential part of any study, be it qualitative or quantitative study. Most studies rely on collecting data through various media such as interviews, questionnaires, observation and sampling in various fields. However, samples have different ways between study fields to select. Samples are one of the essential tools used to collect the data. In this study, the discussion should be a focus on the use of samples in art-related studies. In art-related studies, samples are usually selected from three sides, artists or artworks or art lovers. The critical question to ask is, what is a sample meaning in art-related studies? The term sample means part of the whole, or some of all, or part of the study population. At the same time, it represents the population, whether the sample size is large or small. According to the Oxford dictionary, a sample means "a small part or quantity intended to show what the whole is like". According to art perspective, the term sample is a selected number of group of artists or art lovers of art or artworks.

The Problem of the Study

The art has a wide variety of variations from one field to another. For example, when the research population is either artists or artworks or art lovers, it should be heterogeneous. The differences among the population depend on the

technical work and style of the artists used and the point of view of art lovers. Interestingly, the most important thing is its ability to generalize results from the population, which will ensure a representative of sample selection (Salah Murad & Fawzia Hadi, 2002). However, the heterogeneity of the population has created difficulties to prevent the generalisation of results on the research population. Therefore, any mistakes in selecting a sample of the population will be affected by describing the results.

Why is it essential in art-related study? There is a divergence of views on determining representative sample size and the sample design. Accordingly, the need to select samples is sacrosanct because it is hard to reach all the population (Salah Murad & Fawzia Hadi, 2002). A study sample should be determined after selecting the population or according to the research problem, questions and objectives (Suheir Rizk Diab, 2003). It should not aim to be a comprehensive inventory because it is impossible to study the whole population due to time and resource-constrained. In other words, when the population is homogeneous, the sample will be selected efficiently (Salah Murad & Fawzia Hadi, 2002), and findings will be generalized to the research population (Marshall, 1996). For example, the representative sample should be selected non-randomly from artworks as a population to be part of the whole artwork. This is because most artworks have been influenced by mixing multiple styles, art movements, and schools. However, it becomes difficult to classify them (Marshall, 1996). This means that the difficulties the researchers do face to classify artworks is called heterogeneous of population. However, artworks classified and have the same artistic characteristics; then, the population will be homogeneous. Many strategies have been differently selected. It is still important to determine the perfect strategy for selecting the representative sample of the population. It will be easy for researchers to examine and analyze the study sample.

The existence of various technical styles and different schools of arts, styles, and various trends in contemporary arts puzzled researchers to select sample strategy and size and classify the population. What is more important is the artworks and art lovers. Artists themselves become challenging to categorize and judge their directions because they are based on many mixed styles and ideas as technicalities are used. This resulted in many difficulties to determine the artistic identity of artworks and art style.

There is no specific strategy to select the sample in the art-related study. Moreover, it needs to be clarified to determine the appropriate strategy for selecting the representative sample. This is because the findings will directly influence it in terms of generalization to the research population. In addition, most of the sample strategies may not be suitable to use in the art-related study due to multiple sampling procedures and a heterogeneous research population.

Overview of Literatures

Several studies have attempted to conclude the significant categories of samples and provide practical information on selecting a general study sample but did not focus on the art-related study. The kinds of literature pay attention to social science, humanities, economics, and sciences, which are important roles to the said field. However, virtually almost no art-related study is critical and significant of this research (Abrams, 2010).

Moreover, several suggestions and concepts were based on selecting a sample from studies in different areas (Devers, Kelly & Richard, 2000). The sampling strategy is one of the stages that come from the forefront of the research design itself. Although each strategy has its own design, it conforms to most general sample strategies (Saleh bin Hamad al-Assaf, 1995). This helps to answer the research questions (Rachid Zerouati, 2002). In 1996, Goodman and Blum studied the effects of non-randomized sampling for diminishing subject matter in longitudinal research. It was found that the effects of subject depletion on their data by assessing the presence of non-randomized sampling using multiple logistic regression. They developed the procedure using data collected from a random sample of adults working in the United States regarding job satisfaction, job characteristics, demography, and mood (Goodman & Blum, 1996). This study focused on management, demographics, and sample mood but was not explicitly classified around sampling in the arts. They encountered the research methodology of the management directly and not specifically on the arts. However, this study can help answer the questions of the current study in terms of its approaches and concepts of sampling strategies that it has already provided.

However, McPherson (2001) had written mainly directly about sampling strategies arts-related. He mentioned several issues facing the operation of a selected representative sample of art and analysis. He also mentioned many essential advantages of using probability sampling in the art-related study. He was found that the super mesh sampling method has significant advantages, but it is not quite suitable for all purposes. However, the main drawback is that very rare entities will not frequently appear in a prospective sample of individuals. This study took the position that the advantages of the possibility of sampling far outweigh the disadvantages. He was closely discussed in the current study but the difference in terms of topic. However, he did not highlight the classified population and sample selected in the study of related art in terms of artworks, artist, and art lovers. It is essential to classify the art population before selecting a sample because it will influence the results and theoretical framework.

The Tongco wrote purposive sampling for informant selection in 2007. He discussed informant selection of highly relevant ethnobotanical research, as

people were constantly looked upon for knowledge and information (Tongco, 2007). He scientifically focused on how to select people willing to impart their knowledge and experiences with plants. In an ethnobotanical study, the fact that humans are involved necessitates the use of informants, and methods in informant selection need to be actively discussed. Purposive sampling is a practical and efficient tool when used properly and can be just as effective and even more efficient than random sampling (Tongco, 2007). The study has directly related to botanical studies, although it offered an appropriate way to select a study sample. However, selecting a sample of population has various characteristics related to various fields such as art, design, music, drama, and others not presented by this study.

Abrams (2010) discussed the issue of many qualitative studies that suggested practical guides on hypothesising, employing, and keeping a sample to achieve the purposes of a provided research. This study presented qualitative sampling involving its major hypotheses, organisational beliefs, common qualities, and judgment criteria. It was mostly based on examples related to incarcerated youth and discussed in relieving the evaluation of quality (Abrams, 2010). This study was specifically focusing on social humanities' issues. Nonetheless, this study has made a substantial contribution in adding better methods to reach the population easily in qualitative studies related to social sciences and humanities.

Emerson (2015) studied convenience sampling, random sampling, snowball sampling, and how sampling affects the validity of the research. The study purposed of determining parameters or characteristics of the whole population. When researching with people (adults or children) who are visually impaired, a low-incidence disability, sampling is a major issue (Emerson, 2015). This issue entitled orientation and mobility skills and outcome expectations as predictors of employment for young adults with visual impairments (Emerson, 2015).

Etikan, Alkassim, and Abubakar in 2016 have a research paper under title comparison of snowball sampling and sequential sampling technique. This study found that sampling can be whichever statistical or non-statistical. In statistical sampling (probability sampling technique), calculating the probability of getting any sample, workforce, time, and money highly limits most random sample selected represent the whole population. Non-probability sampling techniques subjectively select unit that represents the population under study (Etikan, Alkassim & Abubakar, 2016). Both snowball and sequential sampling are non-random samplings because not every element in the population has an equal chance of being selected as the sample. Here, the dissection of sample strategy

was general speech and did not highpoint which sample is suitable for qualitative study related-art.

Carlisle (2017) wrote a survey study on data fabrication and other reasons for non-random sampling. It aimed to discuss the distribution of baseline means corresponded to the expected distribution. Data corruption was discoverable by the new statistical techniques in those papers/authors retracted (Carlisle, 2017). This study discussed using non-random sampling through the statistical example of a medical journal. At the same time, the current study focuses on non-random strategy and the possibility apply it to art-related study.

Even though previous studies played a major role in addressing many essential suggestions in a fundamental issue that contributed to the classification and comparison of samples. There is still a need to clarify the best sample to test the results and the negative aspects of the samples and their advantages. Moreover, those studies put great importance on sampling strategy. This is because past kinds of literature did not address the issue beforehand. For instance, the question with regards to what sampling strategies do art-related study use? How to select a sample as well as determine a representative sample? On this note, the use of sampling strategy to collect data in the art-related study was not available in most of the previous research methodology. This investigation determines the tool of data collection using strategies sampling to collect information for the art-related study to give the field of visual and auditory and the creative arts the new method to collect data according to the artistic classification.

RESEARCH METHOD

This article will explain the methods of sampling and the primary variations between the strategies. To achieve the study objective, there is a need to explain why the sampling strategies used are not convenient for the various art-related studies. The investigator thought so much about the problems relating to sample size and sample procedures, which aided to determine representative samples in the art-related study and showing the rules with examples.

The purpose of this investigation is to determine the suitable sampling strategy of the population in the art-related study, as a result of a multiplicity of technical style of contemporary trends such as realism, symbolism, brutality, cubism and expressionism and others. Moreover, there is almost no record of this issue. This study will cover sampling strategies and procedures to determine a representative sample as a tool to collect data in an art-related study.

The research questions for this study focus on two areas.

1. How to select a suitable sample from a heterogeneous population in the art-related study?
2. How should the art-related studies follow the procedures to select representative samples?

Non-Random Samples (Non-Probability)

In an art-related study, selecting a specific sample from the heterogeneous community of artists, artworks, or places is according to the subject or problem of the study. It is also on specific methods to determine the purpose of the study, determine the community, and a representative sample before choosing an appropriate sample. There are two main types of sample strategies that can be used for the art-related study. Sampling strategies are classified into two main categories: random samples (Probability) and non-random samples (Non-probability) (Obeidat, 1983). This study focuses on a non-random sample strategy as a suitable strategy to select a representative for an art-related study.

Therefore, the sample of non-random strategy should be selected according to several standards. The researcher himself determines the standards. This means an intervention ought to decide in selecting the sample to select and neglect the research population. One of the practices is the technical standards of artists' fame and artistic quality of artworks. For example, the artist may not have enough fame in the artistic world, or the artwork itself may have lost the technical quality standards, and it is not fit for the art-related study. Many essential non-random sampling strategies can be used as a tool to collect data in an art-related study.

The first type of non-random samples is the quota sample. It is also called a gradual sample or a stone because the population is divided into categories according to its main characteristics. Each category represents its presence in a population (Saleh bin Hamad al-Assaf, 1995).

“Quota sampling is often used in surveys and opinion polls, where the total number of people to be surveyed is typically decided in advance and divides it into the strata used was sex, age, working status, residential location, housing tenure, and ethnicity. Thus, strata are combined in a hierarchical structure” (Sedgwick, 2012).

This is selected from the beginning after dividing the population into categories. After that, the researcher selected several individuals from each category who were commensurate in terms of size. The sample selected should be similar to the stratified sample to divide the population into categories and select numbers corresponding to each category. There are two kinds of quota sampling: Proportional and non-proportional. Proportional quota sampling should represent

the major characteristics of the population. For instance, a population with 40% women and 60% men needs a total sample size of 100 respondents. This implies that the researcher should continue sampling until he gets the actual percentage representing the larger sample (Suheir Rizk Diab, 2003). It is quickly selected and at lower costs, both in-sample planning and data analysis completion (Talaat Hammam, 1984). This kind of non-random sample in the art-related study is meant to follow the same example above. At the same time, there is a need to change this type of population. The population that selects artists should divide the groups into equal categories, whether female artists or male artists. This also applies to the division of works of art in terms of schools, trends and techniques.

The second type of non-random samples is a coincidence sample. The researcher selects several individuals who encounter a coincidence without planning, such as choosing each passer in a specific area or within a given hour. This sample cannot be accurately represented by the population (Salah Murad & Fawzia Hadi, 2002). This strategy can be used effectively in the art-related study that depends on the sample of artists and art lovers. The researcher stands in the streets, where the artists are located though he does not know whom to meet. However, it will be by coincidence as the researcher may not meet all artists, but he only meets the artists linked to the study. It can be applied successfully to art lovers and in exhibitions and museums, which the researcher does interview them through coincidence.

The third type of non-random sample is the purposeful sample (judgment sample). Purposeful sampling is a widely and commonly used sample among researchers. A selection sample is related directly to a researcher's mind (Benoot, Hannes & Bilsen, 2016). Sampling artworks are more useful in the art-related study than sampling selected artists and art lovers in the purposeful sample. This is because it is selected according to what study needs of the selected sample. This is the major reason why it is purposefully selected because the sample is based on achievement of the purposes of his study. In this case, the researcher should select his sample through free choice according to research needs and personal opinions. This sample represents the study population and will achieve the purpose of the study (Salah Murad & Fawzia Hadi, 2002). A sample selection in contemporary or modern artworks is certainly needed in a period. The sample should be selected from the artists in that period. That is to say; artworks have been drowned in that period. Selecting a sample of arts in that period is known in order to be able to give information that is useful to reach the rich results of the study.

The fourth type of non-random sample is a snowball sample. It is usually selected when the research population has been the tiny size of individuals.

“The term snowball sampling has likely been in informal use for a long time, but it certainly predates Coleman

(1958) and Trow (1957). The earliest systematic work dates to the 1940s from the Columbia Bureau of Applied Social Research, led by Paul Lazarsfeld” (Handcock, 2011).

In this strategy, the study shows its first subject to determine another possible subject after gathering its criteria. This sample hardly represents the population as a result of its selection. It is based on precise individuals through the valuable information that the individuals provide. After that, the researcher decides who the person is. It is chosen to complete the required information and observations (Etikan et al., 2016). This sampling strategy is generally used to study the categories of participants who are not displaying their secret behaviours or do not show their behaviour to foreigners because it makes it difficult for the researcher to prepare a list of names of the participants (Salah Murad & Fawzia Hadi, 2002). Especially when the researcher does not have the clarity and knowledge of the individuals to whom data and information should be collected, he should start to collect data from artists serially. According to their technical expertise, this should be according to their technical expertise, such as starting with famous artists and then the least famous for reaching the emerging artists. Then, he can collect data by taking information from artists without following the sequence as a basis. He further continues to collect the data by selecting a particular artist to collect the information from him. Finally, there is a need to ask whether to nominate another artist or complete the data (Salah Murad & Fawzia Hadi, 2002).

The fifth type of non-random sample is the convenience sample (intention). It is the most common of all sampling strategies. It is selected because it is accessible to the researcher. The subject is selected simply because it is easy to recruit. It is considered easiest and cheapest and least time-consuming. It also is called intentional through experience. Inconvenience sample, the study selects several museums and aided to know all representative museums, thus signifying that the selection is deliberate (Saleh bin Hamad al-Assaf, 1995). It is the lower strict strategy because it is including the choosing of the most accessible themes.

In conclusion, it is lower expensive to the investigator regarding the period and effort and financial cost. However, it might produce poor outcomes that strongly impact data quality as it lacks a scientific secretariat (Marshall, 1996). It can be summarised that the selection of a non-random sample strategy varies according to the objectives and purposes of the study as well as the population should be non-homogeneous and should have included procedures for their application in art-related studies.

Sampling Procedures and Sample Size

The basic idea of sample design and processing aims to make a good plan or a new formulation strategy in the art-related study because it is not so rigidly prescribed as in another field and because it is determined according to problem and objectives, and type of research population. In an art-related study, most researchers resort to the problem of the study to determine the sample, and it depends basically on two main factors. Classify the population and determine the size of the representative sample.

Firstly, classify the heterogeneous population in the art-related study. It can be easy to list and select a sample of the list in the homogeneous population. However, a heterogeneous population is a difficult sample because of differences in population characteristics such as artists' directions, artworks styles, and art lovers' level test. So, classifying the population should be according to artistic standards and quality such as orientations, calligraphy, painting, sculpture and textiles, music, architecture, and others. It cannot be listed and a select randomly number of them because the population is heterogeneous. Even it has the same characteristics. Therefore, it will be different in terms of selecting a sample strategy despite having different art characteristics. For problem is related to the artwork itself, it needs to determine all artworks that related to the problem as population after that select non-randomly sample of it. Then, available artworks will be explicitly determined by the number, whether big or small. On the other hand, available artworks should classify according to art school or movements based on such as realism, surrealism, impressionism, abstractism, futurism, cubism, conceptualism, etc. While there another classify, that is related by the technical use in artwork like watercolor, oil color, mixed techniques or computer-based technologies. This procedure facilitates the selection of sample artworks. Nevertheless, if the study selected a sample of an artist, in this case, it follows the same procedure, meaning the artist is classified according to his artistic direction that is related. However, sample strategy has many differences in terms of the issue of study and objectives and hypothesis, where they are usually changeable and depend on continuous changes and conducted serially; it means that choices on sampling depend on data selected.

Secondly, determining the representative sample size is not easy to select when the population is heterogeneous. Because the sample of artists is based on different styles between each other's, the artist is heterogeneous. In this case, it is difficult to classify and determined size. Therefore size should determine according to the issue of study. At the same time, the study should give justification for each artist why he selection. For example, general information on artists likes their professional art, cultural and artistic style, and educational level

of art. Although it cannot be applied to all artists' samples, the problem is that the new sample should represent the whole population as much as possible (Talaat Hammam, 1984).

Nevertheless, the representative sample in the art-related study is not necessary to determine the sample size. It can be small or large. In order to do not make mistakes during select the representative sample, and there is no bias, the sample should not select a sample randomly, especially when the population is heterogeneous. Because of this, the researcher must know all the characteristics of participants' study, which is not possible, especially in complex qualitative studies (Marshall, 1996). So, it is not necessary that the representative sample in the art-related study can be small or large. It depends on the objectives and hypothesis or research question that are determined.

Furthermore, it should be included all artworks and artists without prejudice. It includes the technical characteristics of the artworks too and the artistic expertise of the artists. Moreover, it should not select by preference and favouritism of the researcher for the artworks or artists (Marshall, 1996). While for an art-related study that relies on the visual analysis of artistic phenomena, the sample should be determined through the artistic style, directions, or movements based on the artwork's technique, which is different from the ethnic races. Therefore, the selection for the sample of paintings, statues, and decorations should be classified according to time, place and technique, and style. In qualitative research, the selection of the sample represented based on a demographic seems a problem whit both the achievement of the information and the sample size.

Currently, there are many ways to eliminate sample selection based on gender and the traditionally under-represented participants (Sandelowski, 1995). Selecting the size of samples depends on the nature of the problem of study. For instance, when the problem of the study is related to art lovers (connoisseurs) of the arts, the sample will select a large sample to examine the artistic taste of the tasters to identify the value of beauty. However, studying artists as samples of study will be selected with a small size. At the same time, a large or small sample size can select paintings that select as a representative sample of the study. The rules stipulate that the larger the sample size, the fewer errors will occur during the random sampling process. However, in the qualitative study, the situation is different. Even though sampling mistakes are inversely proportional to the size of the selected sample, a small number just can be taken from vast samples. So, the sample size based on artworks is expected the size of the variations in the results between the samples groups (Marshall, 1996).

First of all, the study population should be specific in clear and precise in terms of the label and the features and characteristics that distinguish its members

from the others. So, it can show the size of the community and the extent of homogeneity because it affects the number of respondents and the quality of the sample that will be chosen. Secondly, the population members must be specific for studying and arranged in tables of figures, if possible, because it is easy to choose a representative sample of society better. Thirdly, determine the appropriate number of sample members depends on several criteria presented by researchers, such as homogeneity or population variance. For example, when homogeneity is increasing among community members, the number needed to represent less society, and vice versa, the greater the contrast was the necessary number to represent the community more. No specific number identifies the sample, but as it deems appropriate and justified researcher (Uprichard, 2013).

CONCLUSION AND SUGGESTIONS

This study found insufficiency in the non-random sampling strategy position was defended by the multiple credible sources related to sampling strategy. Nonetheless, the data and results from several sources have reflected on this issue within the framework of the crucial suggestions contributing to this project. The present study summarised examples of non-random sampling strategies in studies arranged by art to select the representative sample. Nevertheless, the classification and comparison of samples, and the clarification of how to deal with sampling strategies in studies related to art, as well as the negative aspects of the samples and their advantages. Although these multiple credible sources have reflected the importance of sampling strategies, they did not address the sampling strategies for art-related study. They selected a sample and selected a representative sample. However, selecting an appropriate strategy has a significant impact on the study by representing sample sizes, which may have implications for the credibility of research results. Non-random sample is more effective particularly with a factor of a heterogeneous population.

In the non-random samples, especially quota is more useful when samples are based on artists and the division of the artist's population into generations or categories such as category A, category B, and category C with selecting a sample of each category agree in characteristics. On the contrary, when the sample depends on the sample of artists and art lovers, where the researcher stands where the artists are located though he does not know who will meet. However, the researcher may not meet all artists but only artists who are linked to his study. Non-random sample applies to art lovers in exhibitions and museums, which the researcher does interview them through coincidence. Meanwhile, the method can be selected purposively through the scope of time, spatial and objectivity studies. Selecting the artists who worked in the field of study in that era known can give

helpful information and precise results. In addition, the investigator should smartly select the most fruitful and effective samples to answer research questions and achieve an objective. The non-random sample strategy is more effective than another strategy, mainly when the sample is related to paintings. It is based on quality, not quantity, to determine a sample represented with a heterogeneous population. Similarly, it is more useful when a study is in foreign countries where does not know much about its population. It is the lower strict strategy; it is including the choosing of the most accessible themes. It impacts strongly on the quality of data as it lacks a scientific secretariat.

Non-random sample that is selected purposively is the most effective to achieve better results and can be applied to a heterogeneous population. The results obtained and can be generalised to the population. It can be selected according to an artistic standard to achieve the research objectives and answers questions quickly. For this reason, the distributions of the results are based on technical concepts or technical trends or technical technology. This is based on the type of study. The sample can be used, and its size depends on the quality of the research population and the requirements of the research. So, a group of artists and the distribution shall be in accordance with the basis of technical reconstruction or technical concepts. However, the distribution of artworks shall be in accordance with artistic technique or style. Many sampling strategies can be applied in an art-related study, but only one strategy can be more effective.

In the art-related study, samples should be selected non-randomly according to achieve the study's objectives and depend on researcher knowledge. It is without being restrictions or conditions as it deems is appropriate in terms of efficiency or qualification or competence or the other. The representative samples of all art population in the study are considered a solid foundation for scientific analysis and a primary of information suitable for the researcher about the study. This study strongly suggests that the non-random sample should be selected through several standards. The sample of artists, artworks and art lovers should not be analysed or studied by other researchers rather than to develop its own art-related sample. More importantly, it should not be selected based on the personal identity of artists, which will result in bias and favouritism. This will enable the samples to be selected according to the objectives and achieve the purpose of the study. Finally, samples should be selected according to the techniques of artwork and its artistic and aesthetic values of composition.

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