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The art and the importance of preserving cultural heritage in the school curriculum of Kindergarten education in Greece

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I hereby declare that the work submitted is mine and that where I have made use of another's work, I have attributed the source(s) according to the Regulations set in the Student's Handbook.

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Abstract

This dissertation was written as part of the MSc in Art Law and Art Management at the International Hellenic University. The dissertation combines the theoretical and practical framework for exploring the approach of Art and Culture in the first steps of Kindergarten. There are bibliographic reviews on how we define art and what is culture in general but also Greek culture and history in particular. This paper investigates how Art is approached by the Greek educational system as a key exponent of culture, and the position it holds in the school environment is documented bibliographically and legally, citing the history of the curriculum of the Kindergarten. The contribution of the museum to the education of the modern school is also investigated and the cultural programs are recorded which are available free of charge by state bodies for the Greek public school system. In the practical part of the work we find out through the Method of the questionnaire how to really promote art and culture in the classroom. Greek teachers who teach in the Hellenic Public Kindergarten system have answered questions revealing their educational strategies, their views and in general their approach on Art and Culture.

To conclude, I would also like to acknowledge my supervisor, Themis Veleni, for her continued support and guidance throughout this process.

Keywords: education, art, kindergarten, antiquities, culture

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Preface

The idea for this dissertation came from the words of Dr. Polyxeni Adam-Veleni, the Director of the General Directorate of Antiquities and Cultural Heritage of the Hellenic Ministry of Culture and Sport, during her visit as a guest speaker at the “Artwork transactions-Legal aspects of international trade in arts” lecture in a postgraduate course. Specifically, Dr. Polyxeni wondered whether the Greek educational system educates children in a way that respects and protects the Greek ancient objects and masterpieces of Greek Art, and even stressed the need to implement in the curriculum of the Greek school from the very early stages a lesson for children to get acquainted with Greek ancient and modern art so that through education the cases of vandalism of antiquities can be eliminated. Due to my current status as a kindergarten teacher, I considered that such a pedagogical approach would be particularly useful but also effective if it started to be applied by the first grades formal education. Young students who attend kindergarten would come to a direct contact with the objects (sculptures, paintings etc) themselves and their materials. Stimulants are constantly given and in fact that’s the basis for developing the creator's relationship with the work. In fact, as the main goal of the kindergarten is the comprehensive development of the children's personality, to respect and protect objects of history, art and culture is a basic condition for their development.

As a teacher with a second degree in Law (Bsc), I wanted to research the place of art and culture in the school curriculum in order to explore what is provided by the Ministry of Education. I then looked for cultural programs that are widely available for schools. My research aimed to present what is really going on in the classrooms for this and I wrote and distributed a questionnaire to practicing teachers including Kindergarten. During my research I spoke with those in charge of cultural programs of primary education and so I developed my own thoughts on the subject but also I discovered individual approaches of teachers who with personal interest and passion have posted their own imaginative activities online, thus promoting Greek culture which left me impressed. I dedicate this work to my husband for the psychological and practical help he provided and to my unique baby daughter who motivates me to never stop evolving.

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Introduction

I was born in Greece, a country that due to its geographical location and history is in itself an archaeological site and the birthplace of Western Art and Culture. National identity and the connection to our past are key elements in the process of developing our current identity and self-awareness. However, the frequency of vandalism cases of monuments, destruction of ancient works of art, as well as the indulgence with which citizens face cases of antiquities, are signs of ignorance and indifference. It seems that respect and protection for material evidence aiming at preserving historical memory in present and future generations, are behaviours that have not been adequately taught. These principles are forged in our early childhood and developed individually in due course. In fact, the goal of kindergarten education has been established in recent years as to develop a well-rounded personality that will provide individuals with the essential tools to continue their educational journey.

200 years after the Greek revolution ended, it is more obvious than ever that there is a need to establish an educational course that promotes Greek art and culture. Due to my studies in education, my love for art, my respect for cultural media and antiquities, I decided to delve deeper into this subject. The knowledge I gained from this master's degree helped me to complete my research.

This research begins with the bibliographic review of art and culture. Afterwards, their contribution to education is investigated and analysed as to how this issue is approached in everyday school activities. A historical review is conducted in the curriculum of the kindergarten in order to highlight the position held by Art in Kindergarten activities. The museum's contribution to education and the available cultural programs for the Public Schools are documented. Finally, with the method of the questionnaire given to practicing Kindergarten teachers, conclusions are drawn out about what is happening in reality in the classrooms.

ART AND CULTURE

1.1. The concept of culture

Culture is a multidimensional concept. It refers mainly to the set of spiritual and material characteristics, values and achievements of a society or social group, which each generation passes on to the next, forming a common memory and consequently the feeling of a common starting point and progress. Elements of culture are the language, the social institutions, the symbols, the beliefs, the values, the arts, the traditions, the way of living (Apostolidou, 2018. Vagi-Spyrgou, Arvaniti-Papadopoulou, Daskalou & Nomikou, 2010).

There are three categories that define culture. The first is based on a traditional view of culture and sees it as an art or behaviour. It defines it as the phenomena that are observed and related to behaviours, such as patterns of social interaction (clothing, cooking, rituals, arts). However, within the Western world, cultural diversity is often ignored. The second category is based on a multicultural perspective and sees culture in terms of social and political relationships. It defines it with the changing values, traditions and relationships of a group of people, with a combination of factors such as language, geographical location and common history. The third, sees culture as intellect, emotion and behaviour and it is said that culture guides people as to how to think, feel and behave. It deals with perceptions, values and attitudes in the process of socialisation (Hollins, 2007).

Culture and museums can significantly shape the feeling of "Europeanness". In fact, as a continent of culture, Europe has a plethora of places of cultural interest (Karouti & Papavassiliou, 2018). Material evidence tells the story of a place, a nation or a culture. For example, when we want to refer to the history of the Athenian classical times, we show the Parthenon. Tangible evidence include people, events, practices and carry elements, both in the material body and in the collective memory of society, which refer not only to the moment of their creation, but also to their entire life (Bellavilas, 2017). Material items can be a building, a temple, a work of art, a construction, a fort, a city, a place, a book, a tomb, a monument, etc. This material entity remains a mark

for the past, crosses time as a time capsule, and tells the story of people and their journey in life (Bellavillas, 2017. Lekakis, 2015).

The protection of material evidence, therefore, aims to preserve historical memory in present and future generations. During the 19th and early 20th century, ancient monuments of art and architecture began to be protected as common goods (Bellavillas, 2017). Thus, the purpose is the protection of the national heritage and the transmission of national values (Lekakis, 2015).

The differentiation of the view towards the architectural remains of older generations and the protection of the cultural environment as a carrier of memory began in relatively recent times, more specifically, from the Renaissance and the Enlightenment. During this period, from the end of the 16th century onwards, interest in material remains was linked to the emergence of nation-states in Europe. These are the ones that illuminate bits of the national history, interpret the national identity and constitute the heritage of the nation (Lekakis, 2015).

During the 19th century a systematic engagement began with the ruins and practices of intervention. There is a "neoclassical tendency" that focuses on the mimetic restoration of the ruins, whereas consequently, there is the tendency of "non-restoration" but "repair" of monuments, based on respect and protection of monuments where they are located. Emphasis is placed on authenticity and preservation, with respect for the values of monuments such as age, artistry, rarity. (Lekakis, 2015). In the 20th century, emphasis was placed on the management of cultural heritage, which is examined in a wider range of values and the social perspective of culture itself (Lekakis, 2015).

During the Renaissance, the ruins of antiquity came to light and, with the revival of classical studies, Europe had discovered classical antiquity and ancient Greek culture. Until the 18th century, the spread of the artistic current of classicism, with the study of ancient classics, was the crystallization of the admiration of the proportions and austerity of ancient patterns and the charm of the ruin, and in neoclassicism, by imitating classical patterns in art. and in architecture (Kapusuz, 2020. Bellavillas, 2017. Lekakis, 2015).

The new Greek independent democratic state, since it was founded, emphasised the material remains of ancient Greek culture as components of national identity. These are proofs that the inhabitants of the new state are the direct descendants and consequently the legal heirs of the ancient Greek classical culture. Thus, the Greek intellect declares their connection with their ancient ancestors, contributing to the creation of the Greek national identity (Kapousouz, 2020. Lekakis, 2015. Sakali, 2012). In fact, the choice of Athens as the capital of the new Greek state in 1834 proves the central position of classical antiquity in the identity of the Greek state. More specifically, the Acropolis and the Parthenon, symbols of Athens of classical times, are transformed into symbols of the national identity of the Greek republic (Kapousouz, 2020. Lekakis, 2015).

Archaeological museums were created from the beginning with the aim to protect antiquities as symbols of national identity and as evidence of the timeless continuity of Hellenism and the classical ideal. However, the social and educational orientation of the museums started in the mid-1980s in a series of bulletins of the Ministry of Culture that set standards for educational programs (Sakali, 2012).

According to Law 3028/2002, Government Gazette A-153 / 28-6-2002, "For the protection of Antiquities and Cultural Heritage in general", the Greek State also takes care of the protection of cultural goods coming from the Greek territory and of those who are historically connected with Greece wherever they are (Skivalaki, 2020).

1.2. The concept of art

Throughout history many have attempted to define art, to try and condense its meaning in a sentence or two. In order for this paper to not distract the readers from its core points in an attempt to also explain and participate in definitions, there will be brief mentions in a short passage dedicated to this effort.

Art is a variety of human activities and products, which concerns the expression of creativity and imagination of the individual with the production of a work (Malafantis & Stamati, 2011). The arts mainly include painting, sculpture, architecture, literature,

music, theater and dance. In fact, the arts constitute the cohesive fabric of Europe, which is why it is referred to as a continent of culture (Karouti & Papavassiliou, 2018). Art allows the meaning of the events of history. They involve interpretive actions, with the payment of intellectual efforts, on the part of the receiver, to clarify the possible meanings of the work (Malafantis, 2018).

Artists using their art, quite often comment on the problems of their time and suggest something innovative. Thus, they become expressive not only of their time, but also of ideas and values whose significance goes beyond their time. However, the artistic experience is a dynamic process, both for the artist and the receiver (Kanellopoulos & Tsafaridis, 2010).

1.2.1. Greek art

The Bronze Age is dominated by Minoan and the Mycenaean civilization. Therefore, in architecture, we have Minoan palaces, such as Knossos and Phaistos, and Mycenaean palaces, such as Pylos. In painting we have murals, such as in Santorini and Crete. In sculpture we find Cycladic idols and Minoan and Mycenaean idols (Malama, 2008).

In antiquity, and thus in architecture, three architectural systems are developed, called rhythms, and they concern the way the architect handles the structural and decorative parts of his building. These rhythms are: 1. Doric, 2. Ionian and 3. Corinthian and we find them, for example, in the Parthenon, in the Erechtheion and in the Temple of Olympian Zeus in Athens respectively. In painting we have vases with paintings. In sculpture we find, in addition to figurines, kouros and daughters (Malama, 2008).

2.1. Education

Education, in its general sense, includes activities that lead to the development of knowledge, skills, abilities and values in the individual. According to the 1948 Universal Declaration of Human Rights, Article 26 states that all people have the right to education. (Kanari Papazafiri & Argyropoulos, 2018).

The forms of education are the following:

- 1) Formal,
- 2) Non-formal &
- 3) Informal.

Formal education is the institutionalised educational system, which is organised in levels (primary, secondary, tertiary education). It is implemented in educational institutions, such as schools, in the presence of the teacher and the students, and the students are taught and evaluated in the content of the curriculum and receive a diploma. Non-formal education (non formal education) is the organised educational activity that is implemented outside the formal education system. It can happen in museums, summer schools, camps, etc. Some characteristics are flexibility, experiential learning, motivation, social interaction. (Kanari, Papazafiri & Argyropoulos, 2018). Informal education is the lifelong process of acquiring knowledge and skills from everyday experience. It is not organised and can happen from the family, the social environment, entertainment, the media, museums, travel, etc. (Dib, 1988. Georgiou, 2020). Since they share common goals, it is good to pair and develop collaborations and create an institutional framework that will support the development of such a policy, since they enrich education (Kanari, Papazafiri & Argyropoulos, 2018).

2.2. The arts and culture in education

For the arts and culture there are two directions: 1) Learning through the arts and culture, where they are used for the interdisciplinary approach, and 2) Learning in the arts and culture, where they are considered as separate cognitive objects (Kasimati, 2018. Athanasekou & Argyriadis, 2018).

However, Aesthetic Education with the arts and Cultural Education with culture are closely linked and one is part of the other. More specifically, a work of art is a product of cultural history. Therefore, the introduction of art and culture in education makes children "cultural and visual literatures" (Malafantis, 2018. Kasimati, 2018).

2.2.1. Culture in education

Cultural Education is about providing knowledge and thinking about cultures. In fact, the school itself is shaped by cultural values and practices and reflects the rules of the society for which they were created. (Hollins, 2007).

Activities for culture can be for example the reading of folk tales and myths, listening to traditional music and folk dances, visits to places of cultural reference such as monuments and museums (Vagi-Spyrgou, Arvaniti-Papadopoulou, Daskalou & Nomikou, 2010).

Therefore, the teacher, by connecting the past with the present, instantly becomes a cultural mediator, immersed in customs and traditions, tradition and culture (Kanellopoulos & Tsaftaridis, 2010. Malafantis, 2018. Aggeli, Moutsiou, Aggelis & Theodore, 2021). The awareness raising of children on cultural issues causes children to communicate with the historical and social environment and contributes to the acceptance of cultural values and the formation of their cultural identity (Aggeli, Moutsiou, Aggelis & Theodori, 2021. Sapountzakis, 2021).

2.2.2. The arts in education

Aesthetic / Artistic Education is a subject in Primary and Secondary Education (Kasimati, 2018). However, art lessons are often considered secondary and marginalized (Athanasekou & Argyriadis, 2018. Dalari, 2021).

For art there are the following models:

1. Model of free expression (creation is identical with expression),
2. Therapeutic model,
3. Educational model,

4. Model of acquiring skills,
5. Scientific model (the arts as a subject with a specific subject),
6. Social model (emphasis on the social value of the work),
7. Subjective model (art enriches the learning process of other subjects).
(Kanellopoulos & Tsaftaridis, 2010).

The arts are important for education and their inclusion in the learning process has many benefits. They contribute to the comprehensive development of children and specifically to the mental, emotional, social, moral, mental and motor development (Malafantis, 2018. Anderson, 2003). Therefore, the teaching of the arts can begin at an early age (Athanasakou & Argyriadis, 2018).

The contact that children have with the arts leads to the development of thought and creativity, the cultivation of imagination, the sharpening of observation, the sensitization of the senses, the strengthening of the aesthetic consciousness and the possibility of expression through images, sounds and movements (Kanellopoulos & Tsaftaridis, 2010. Athanasakou & Argyriadis, 2018. Malafantis & Stamati, 2011). Furthermore, with the arts, children are introduced to the values of culture, strengthening their cultural consciousness and are able to define their identities by perceiving themselves as part of the cultural whole (Malafantis, 2018. Kasimati, 2018. Anderson, 2003).

2.3. The contribution of museums

The museum is an institution in the service of society, which acquires, preserves, promotes the heritage of humanity and preserves memories for future generations (Akamca, Yildirim & Ellez, 2017. Gerogianni, 2021. Skyvalaki, 2020). It is considered an institution of non-formal education but also non-formal education (Sylaiou, 2020. Karouti & Papavassiliou, 2018. Sapountzakis, 2021). It enriches formal education, as it transfers the educational process to a social and cultural environment and benefits as it is not limited by the curriculum. Museum pedagogy is the pedagogical utilisation of museums and the relationship between museum educator-teacher-student in a "cooperation triangle" (Georgiou, 2020).

Hein, distinguishes four types of museums:

1. Systematic Museum, where the public is treated as a single group,
2. Behavioral / Ordinary (Orderly Museum), in which the stimulus-reaction relationship applies, for example, with the form of games with correct and incorrect answers,
3. Discovery Museum, based on the student's experience, and
4. Constructivist Museum, in which the student is in focus and the teacher acts as an animator (Georgiou, 2020. Karouti & Papavassiliou, 2018).

Museum pedagogy is based on experiential and active learning, the interdisciplinary approach, teamwork and the discovery of knowledge through observation and exploration (Georgiou, 2020. Skyvalaki, 2020). Museums offer a fertile framework for the development of a pleasant learning experience, encouraging the active character of the student (Karouti & Papavassiliou, 2018. Gerogianni, 2021. Skyvalaki, 2020). Thus, the museum is a learning environment that offers a bridge between education and culture, and is not just a background for school trips (Dalari, 2021). The learning that takes place there stimulates the interest of students, given that there are the right conditions (Georgiou, 2020. Akamca, Yildirim & Ellez, 2017).

Since 1970, many museums have implemented educational programs (Kindergarten Teacher's Guide). The educational programs implemented in museums are based on modern methods and strategies and are designed based on the age and level of education of students (Dalari, 2021. Georgiou, 2020. Skyvalaki, 2020). In fact, new spaces and workshops are often created for experiential activities, experiments and games (Kasimati, 2018). There are also virtual presentations and tours of museums (Dalari, 2021).

Students' contact with the museum is important. In fact, the bond that is created between them is an investment for the future (Sylaiou, 2020). The active role of students is encouraged by their contact with real objects or their copies, arouses curiosity and exploratory mood, stimulates perceptual ability, brainstorming (Karouti & Papavassiliou, 2018. Georgiou, 2020. Dalaris, 2021. Akamca, Yildirim & Ellez, 2017. Skyvalaki, 2020).

2.4. Culture and arts in kindergarten: A look back at the curricula

The institution of pre-school education is officially introduced and the term "kindergarten" is formalised in 1895, with the enactment of Law VTMTH' 2349/1895 "On Elementary or Primary Education", State Gazette FEK 37 AD / 5-10-1895 (Besi & Saiti, 2012).

In 1896, in the Royal Degree No. 30-4-1896 "On the establishment of Kindergartens", State Gazette FEK 68 / 23-5-1896, the first official program for the Greek kindergarten is published. The subjects he deals with are religious, language, arithmetic and crafts. In 1962, in the Royal Degree No. 494 / 15-7-1962 "On the syllabus of the state kindergartens", State Gazette FEK 124 / 6-8-1962 vol. A, a syllabus is published, which includes the religious, moral and social education, the learning of Greek language teaching, arithmetic, sensory training, music education, physical education, play, crafts and gardening. It seems, then, that in these two programs art appears only in the form of crafts and practical skills (Besi & Saiti, 2012).

In 1980, in the Presidential Degree No. 476/1980 "On the detailed and timetable program of the kindergarten", State Gazette FEK 132 / 22-5-1980 a program is established which aims at the development of the infant. This includes the education of religiosity and morality, the development of sociability, autonomy, perception, intellect, environmental education, traffic education, music and rhythm education and art education. So, compared to previous programs, for the first time there is talk of art education. More specifically, design, handicrafts, constructions and puppetry are heavily mentioned (Besi & Saiti, 2012).

In 1989, in the Presidential Degree No. 486/1989 "Detailed and daily program of the Kindergarten", State Gazette FEK 208/1989, the aim is to support the all-round development of infants. The program is organised in five learning areas and areas of child development: 1. Psychomotor, 2. Socio-emotional, 3. Aesthetic, 4. Mental, 5. Skills (Prescriptive, Pre-reading, Pre-mathematical). More specifically, in the field of aesthetic development, the purpose is the aesthetic education of the infant, through the approach of experiencing works of art. There is also talk of visits to exhibitions and museums. Thus, for the first time there is talk of aesthetic education (Besi & Saiti, 2012).

In 2003, in Ministerial Decision No. C2 / 21072b "Interdisciplinary Unified Framework of Curricula for Kindergarten", State Gazette. FEK 304 / 13-3-2003, the Interdisciplinary Unified Curriculum Framework (DEPPS) is presented and applies the interdisciplinary approach to preschool age. It consists of five broad cognitive objects: 1) Child and Language (oral communication, reading, writing and written communication), 2) Child and Mathematics, 3) Child and Environment (Anthropogenic environment, Natural Environment), 4) Child, Creation and Expression (Visual Arts, Dramatic Art, Physical Education, Music) and 5) Child and Informatics (Besi & Saiti, 2012. Dafermou, Koulouri & Basagianni, 2006. Ministry of National Education and Religions & Pedagogical Institute, 2003).

At Interdisciplinary Unified Curriculum Framework (DEPPS), references to the arts and culture are found in the learning objects 3) Child and Environment and 4) Child, Creation and Expression. In 3) Child and Environment there is talk of opportunities to visit the museum or archeological sites. In fact, the concept of Culture - Tradition is included, in which children are sought to develop an interest in historical events and people. The content suggested is the identification and commentary of historical material (eg photographs, paintings, statues, etc.) and to understand that these are various representations of the past. In 4) Child, Creation and Expression there is also the concept Culture - Tradition. It seeks to make children know and name certain types of art and to know works by great painters. The proposed content is to give opportunities to recognise types of traditional art (eg lace, chevres, ceramics, wood carvings, etc.) as well as some characteristic works of art, Greek and other countries (Ministry of National Education and Religions & Pedagogical Institute , 2003).

The Kindergarten Teacher's Guide mentions the visits to museums, which are included in the thematic section "Child and Environment" and in "Child, Creation and Expression". It is said that museums, with appropriate programs, become places of creative learning, and it is emphasised that children are given the opportunity to develop a personal relationship with culture, through contact with works of art. It is important for the teacher to organise and make visits to exhibitions, museums, archeological sites and folk art museums, galleries and art workshops, in order to arouse students' interest in issues related to cultural heritage (Dafermou, Koulouri & Basagianni, 2006).

In 2011 a New Curriculum (NAP) was prepared. It consists of the following eight learning areas: 1) Personal and Social Development, 2) Natural Sciences, 3) Information and Communication Technologies, 4) Environment and Education for Sustainable Development, 5) Mathematics, 6) Language, 7) Physical Education and 8) Arts. In this case, the Arts are referred to as a learning area. It is worth noting that they are approached both as an object and as a means of learning throughout the program. With these, the children simultaneously come in contact with the concept of culture and become acquainted with the cultural life of their place (Besi & Saiti, 2012. Ministry of Education and Religions & Institute of Educational Policy, 2011).

In the Kindergarten Curriculum (PSS), in the learning area "Arts" and in the content "formal elements" the teacher is said to present works of art to the children and to use the vocabulary of art talking to them. Then, in the content "works of art" is said to present in playful ways works of art that represent different cultures and one goal is to recognise characteristic works of different periods of art. Also, in the "introduction to elegance" content, the aim is to use art terms, to show interest in works of art, and to realise that art is exhibited in special places, and for teachers to visit various places where works of art are exhibited in places of cultural reference. such as museums, monuments, galleries, exhibitions and galleries and to visit virtual museums, to organise visits to art exhibition spaces. Regarding culture, five fundamental concepts are proposed - indicators of culture with which it is possible to design activities within each learning area, in order to encourage the diffusion of the concepts of culture throughout the curriculum. These concepts are: communication (living conditions), relationship with the past (cultural heritage, creative dialogue with the past), artistic expression, social consciousness (values, behaviors), relationship with others (respect for diversity. Ministry of Education and Religions & Educational Policy Institute, 2011).

In 2014, the New Curriculum (PS) was formed. It consists of the following nine learning areas: 1) Personal and Social Development, 2) Natural Sciences, 3) Information and Communication Technologies, 4) Environmental Education, 5) Mathematics, 6) Language, 7) Physical Education, 8) Arts and 9) Social Sciences (Besi & Saiti, 2012. Ministry of Education and Religions & Institute of Educational Policy, 2014).

In the learning area "Arts" the proposed, in general, are the same as what had been proposed in the program of 2011.

In the learning area "Social Sciences", in the section "History and Culture" and specifically in the content "historical interpretation and research" it is mentioned as a goal for children to understand that we can learn about the past in many ways and means (eg objects, books, works of art, stories, etc.) and this can be done by visiting museums, monuments, old buildings and observing evidence that testifies to life in earlier times and even learning about the folk tradition. Next, in the content "historical knowledge and understanding" it is suggested to "visit" monuments of the world through Google World Wonders. The content "culture: local customs & traditions" highlights the role of museums in preserving the cultural heritage of a place or country in general, while they visit a nearby historical-folklore museum. Also, in the content "culture: customs and traditions of families" it facilitates children through discussions and activities to appreciate the dimensions of the concept of culture: language, literature, music, religion, art, objects, celebrations, clothing etc.

In fact, the learning area "Information and Communication Technologies" talks about culture and proposes a virtual tour of the National Gallery, Knossos, the Museum, via Google Earth and Google Art (Ministry of Education and Religions & Institute of Educational Policy, 2014) .

2.5. Cultural programs for the kindergarten

From time to time, programs have been created for preschool children. Below are some of them.

For the acquaintance of the children with the museum, programs have been made by the Museum of Cycladic Art (<https://cycladic.gr>), the National Archaeological Museum (<https://www.namuseum.gr>), the Ephorate of Antiquities of Rodopi and the Ephorate of Antiquities Rethymno (<https://www.culture.gov.gr>). The Museum of Cycladic Art created the program "A Cycladic figurine welcomes us and our journey begins", which gives children the opportunity to explore the Museum, to observe, to ask questions, to be inspired and to make their own stories. The National Archaeological Museum created the program "Reviving our ancients" and its purpose is to acquaint young students with the Museum and familiarize themselves with antiquities. It is built

around a specific exhibit: the archaic statue of Kore Frasiakia and the implementation of the program includes dialogue, storytelling, dramatization and artistic activity. The Ephorate of Antiquities of Rodopi in 2014 created the program "Two little horses are drilling in the museum" and its theme is to get acquainted with the museum. In it, students learn about the site of a museum, the rules of conduct, the process from excavation (find) to the exhibition (exhibit) and the objects of an archeological museum. The Ephorate of Antiquities of Rethymno in 2001 created the program "A city under the city". Through this, an attempt is made to experience the archeology of cities, through rescue excavations, the variety and fragmentation of information collected through excavations of this kind is discussed and the ancient architectural members used in later constructions are identified and the residential continuity is experienced.

For the acquaintance with life in antiquity, programs have been made by the Museum of Cycladic Art (<https://cycladic.gr>), the National Archaeological Museum (<https://www.namuseum.gr>), the Archaeological Museum of Thessaloniki, the Craft - Industrial Educational Museum, the Ephorate of Antiquities of Thesprotia and the Ephorate of Antiquities of Rethymnon (<https://www.culture.gov.gr>). The Museum of Cycladic Art created the program "Once upon a time in Athens". In it, everyday life in ancient Athens comes to life before their eyes through rich audiovisual material, copies of exhibits and narration of the life of a boy of the time like a fairy tale. The National Archaeological Museum has the program "If beauty spoke". In it, students, through guided research in the exhibition space, discover the representations of vases that speak of ancient myths related to beauty as well as the objects themselves related to beautification, clothing, headdress, jewellery, perfumes, etc. used by people in ancient societies. The Archaeological Museum of Thessaloniki in 2006 created the program "Golden Ornaments" and aims to gain an early aesthetic experience from young students and their first encounter with the products of culture, starting from familiar concepts such as clothing and jewellery. The Craft - Industrial Educational Museum in 2004 created the program "A Day at the Museum the Dishes Become Paintings". In it, students, through an observation game of the Museum exhibits, identify certain types of ancient pottery and compare them with the corresponding modern household utensils and discover what their table would be like if they ate in antiquity and make the pottery they need with clay. The Ephorate of Antiquities of Thesprotia in 2017 created the program "A trip to the world of ancient coins". It presents the ancient coins of the museum, observes the representations using the magnifying glass, symbol

recognition games on ancient coins, making plasticine coins using a die, etc. Through a variety of materials, children make their own coins, decorate them with fantastic representations and use them as a means of exchanging with each other. The Ephorate of Antiquities of Rethymno in 2003 created the program "Thread, weave, garment", which monitors the evolution of clothing over the centuries, through the findings of the Ephorate Museums, while using the information provided by the figurines and sculptures and utilises the relevant objects and approaches the garment in terms of its production, its commercial value, its social function.

For the contact with the idols and the figures, programs were created by the Museum of Cycladic Art (<https://cycladic.gr>), the Ephorate of Antiquities of Thesprotia and the Ephorate of Antiquities of Rethymnon (<https://www.culture.gov.gr>). The Museum of Cycladic Art has created the program "And yet he is a man! The human form in ancient times" and with this the children are invited to discover the forms that hide the figurines and the vessels of the Museum. These forms can be reminiscent of people, animals, letters and more.

The Ephorate of Antiquities of Thesprotia in 2015 created the program "I play with the animals of the museum". In it, students navigate the museum halls, where they search, observe, recognise and record museum exhibits, depicting or representing various species of the animal kingdom, each time expressing their views on how to build, use and decorate them. The Ephorate of Antiquities of Rethymno in 1998 created the program "Deer and bulls, sailors and octopuses come to life in the Museum". The purpose of the program is to get acquainted with iconography and to cultivate the possibility of extracting information through it.

In 2016, an initiative deriving from the city of Athens, put forward an educational format titled "The child, the city and the monuments" for the first time, as a joint effort from the Technopolis venue of Athens, the Ministry of Education and Religions (Primary and Secondary Education) and the School of Fine Arts. This effort is credited to an original concept conceived by Ms Popi Diamantakou. The aim of the educational program is to develop active citizenship skills in children. The program refers to the concept of citizenship, which concerns the acquaintance of children with the history of the city in which they live and develop, concerns the development of a sense of respect in public places and especially in monuments, but also encourages the need to

protect them from children who have to act as active citizens. The rationale behind the organisation and creation of this program is the threat of the sculptures, monuments and historic buildings of Athens of vandalism but also from the ignorance and indifference of the inhabitants for their cultural value. The need for the care of the city through the respect and protection of public buildings and monuments, is at the core of culture and democracy and must be taught in the school years. At the same time, by taking a strong stand the Athenian Primary and Secondary education board, and all of the parties that participated in every stage of this program, a lot of ground was covered and there was dialogue between the school and the society itself promoting the need to protect art as a great means of preserving the history of the place. The threat of antiquity, the vandalism of monuments and works of art and the general mistreatment of citizens towards the ancient and non-works of art of Greece that are famous for them, can and must be taught by Greek teachers. This preparation of the children to become responsible and active citizens of tomorrow makes this program extremely important from the very first school classes of the kindergarten.

Participation in the program is and always will be free of charge for all the schools and the educators. Also participants would be provided with the necessary help manuals, books, guided tours, and there will be training seminars conducted, lectures given and conservatory visits to schools. His synergies also include Company for the Protection of Natural and Architectural Heritage, also known as Monument, the National Gallery and Sculpture Gallery and the Piraeus Group Cultural Foundation. The Industrial Gas Museum of the Technopolis venue of Athens is in charge of the project and will see it through with the dedication required. (kids4thecity.gr accessed 10.5.2022)

RESEARCH METHOD

3.1 Research questions

The literature review highlighted the importance of integrating art and culture into school curricula, their contribution to student development and culture, the importance of preserving antiquities as symbols of national identity and history, and

the need for educating children to respect them and protect them. The benefits of children's contact with art and culture in schools and the great contribution of museums to it were recorded. There was a review of the study programs of the Kindergarten from the APS and the DEPPS from 1885 until today with a focus on how the approach of art in the program of the Kindergarten evolved. Finally, the cultural programs that have been created from time to time by the museums, Tax Offices of Antiquities and the last very important example of the Municipality of Athens were recorded.

The reason for this research was the reflection on how teachers really approach art and culture in kindergartens. While there is a proven need to develop skills, ideas and attitudes that promote respect for works of art and the protection of antiquities as mentioned in the theoretical part, is it something that is ultimately worked on in small classrooms? How is art approached daily in Kindergarten? Are there organised activities related to the art itself? Are there organised activities aimed at respecting and protecting the work of art, monument or ancient? Are there references to unacceptable acts such as vandalism and antiquities looting? Is there a connection between art and history? Do they use artistic examples to tell the history of the place and other cultures? Do they enhance the discovery of the aesthetic value of things? Do children become accustomed to using creative tools to become creators and develop empathy? Are they themselves artistically trained? Are they themselves an example of a man with respect for the work of art? Do they consider the issue of the protection of the ancients an issue that can be discussed in the classes of the Kindergarten?

3.2. Research methodology-Research tool

After the research questions were formulated, the research method was chosen. The various research methods are based on more general interpretive approaches and are distinguished in the methods of qualitative research and the methods of quantitative research (Vemi & Nakou, 2010: 368, Sarafidou, 2011: 17,22-63). The difference between these two methods lies in the fact that the quantitative ones on the one hand focus on the quantity of the phenomenon under consideration, while the qualitative ones on the other hand refer to the species, to its character (Kvale, 1996: 67).

The qualitative method requires interviews with the objects of research, observation, recording and interpretation of the phenomenon (Eisner, 1991: 217). One of its key features is "that it enables the researcher to reveal the respondent's thoughts without directing or manipulating them as well as to explore and deepen his answers" (Denzin & Lincoln, 2000). In the present research, the quantitative method was chosen because it was deemed necessary to use a questionnaire so that the collection of data and information is easy to examine, record and follow a statistical analysis, giving at the end some quantitative data. A questionnaire is defined as "a form that includes a series of structured questions, to which the respondent is asked to answer in writing and in a specific order" (Lagoumitzis, 2015: 42). The questionnaire is used to collect descriptive and explanatory data and therefore can be used to record the behaviours, attitudes and views of participants. In the present survey, as mentioned above, the questionnaire was chosen as the main tool for collecting information and data, as it is a key element of any sampling survey. Another advantage of the questionnaire is that it allows information to be retrieved in a relatively short period of time, the data is easier to classify, record and process and due to its anonymity increases the degree of willingness to participate in the research (Gillham, 2000: 6 , Paraskevopoulos, 1993: 106). The questionnaire was structured according to the general principles of writing questionnaires, and was based on the bibliographic review of the present work and was developed in relation to the general objectives of the work and the research questions (Athanassiou, 2007).

3.3. The research sample-Participants

The research was addressed to primary school teachers and in particular Kindergarten teachers with any employment relationship (permanent, deputies).

The sample of the research consisted of seventy eight (78) active teachers of public Kindergartens in Greece.

3.4. Data collection process

The questionnaires were distributed and collected electronically through the free platform "Google Forms". None were shared in person, nor were they mailed through

post. In this way, the questionnaires were distributed in real time and efficiently. A large percentage were sent to the e-mails of the schools, where in consultation with the principals of the school units, they were forwarded through them to the teachers of the schools. Apart from the e-mail, however, they were also sent through social media, such as group groups of Kindergarten teachers and teachers. The response was immediate and within five days the data were collected. The data analysis was performed with the help of Excel program of Microsoft Office 2010 and the results are presented through graphs and tables. There were no particular difficulties as the questionnaire was short and featured closed ended questions. When asked, the teachers said that after they had completed the questionnaire, the answer was that the questions were understandable and of great interest. Many said they were fascinated by the subject and were inspired regarding future activities in the classroom. Of course, as with all surveys, no one can guarantee honesty in the answers of the respondents. Sometimes they respond hastily or without due attention (Robson, 2010: 300,309).

REASEARTS RESULTS

4.1. Analysis of results

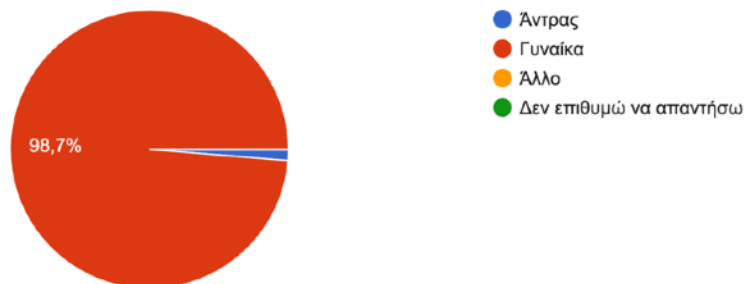
This chapter provides descriptive statistics of the results and statistical analysis of the data obtained from the 78 questionnaires distributed. The first six (6) questions include demographics of the respondents and the remaining twenty-six (15) are the main questions related to the topic of the work.

Questions 1-6: Demographics

The first six (6) questions refer to the profile of the sample, with the categorical variables of gender, age, years of service, service status and qualifications.

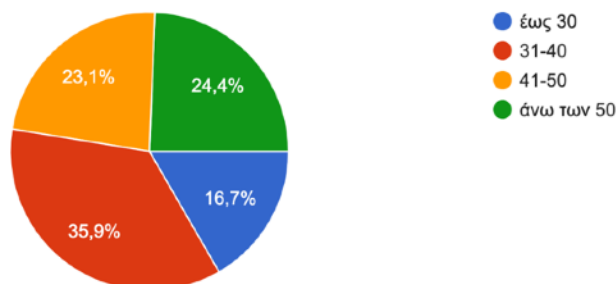
Starting the analysis of the data, we find in terms of gender, that the majority of the sample were women, which is to be expected as in recent years the schools are now "female-occupied" and especially the Kindergartens of the country. The research involved 77 women (98.7%) and only one (1) male teacher (1.3%).

Φύλλο
78 απαντήσεις



Regarding the age of the participants, due to the number of variables is large, they were classified into four classes, in a small number of groups as follows: up to 30 years, 31-40 years, 41-50 years, over 50 years. Based on this classification, the largest percentage of 35.9% (n 28) were teachers aged 31-40. They are followed by 24.4% (n 19) teachers over 50 years old, 23.1% (n 18) teachers 41-50 years old and in the smallest percentage of 16.7% (n 13) teachers up to 30 years old. So we see that the research sample has satisfactory percentages of participants from all age levels and this is very good for the result of the research.

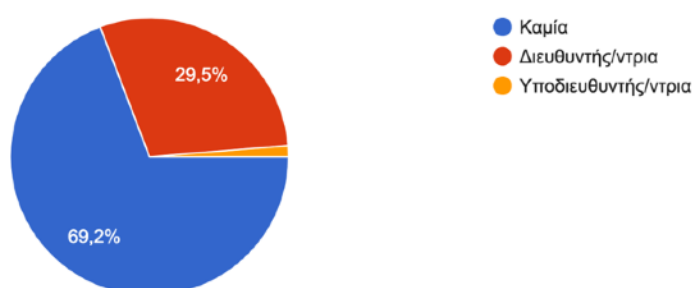
Ηλικία
78 απαντήσεις



In the third (3rd) question if they hold a position of responsibility, the largest percentage of 69.2% said no, and 29.5% said they are managers. There was only one answer for the position of deputy director as such a position presupposes a multi-seat

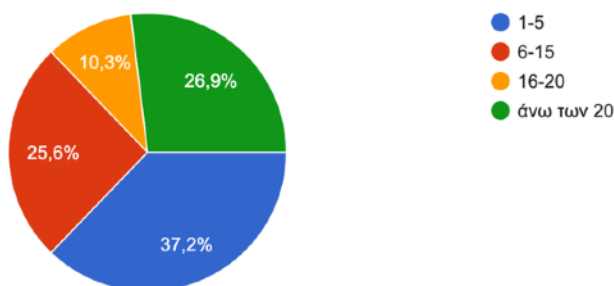
kindergarten with a large number of infants, something that is not common in kindergartens in our country. Principals through their position can inspire, mobilise and encourage teachers in organising activities and projects based on Art and Greek culture. It would also be good for each school to appoint an educator in charge of cultural affairs, in order to inform the teachers about the activities of the museums in their area, to cooperate with the museums and with artists for school visits, whenever possible.

Κατέχετε θέση ευθύνης
78 απαντήσεις



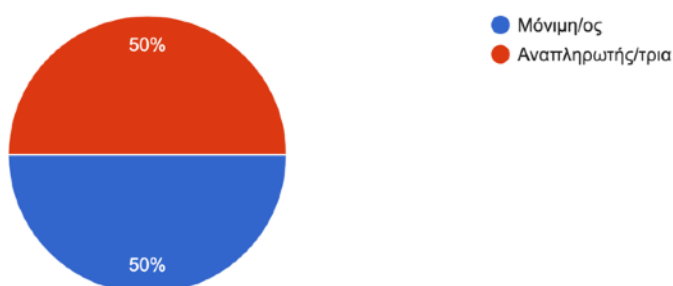
The fourth question was about years of service and the answers were classified into the following groups : 1-5 years, 6-15 years, 16-20 years, over 20 years. The largest percentage of 37.2% have 1-5 years of service in education. Followed by 26.9% of those who have previous service over 20 years and immediately after by 25.6% of those who have 6-15 years. Finally, 10.3% have 16-20 years of service. So there are many respondents who have recently started their work in public schools and the results of the research are expected to reveal the appetite and enthusiasm for work. However, there is a sufficient percentage of teachers who participated for many years in the training that will highlight their experience in the classroom.

Χρόνια υπηρεσίας στην εκπαίδευση
78 απαντήσεις



In the fifth (5th) question regarding the employment relationship of the interviewed teachers, there is a division of the percentage of permanent teachers with the substitute teachers. In particular, 50% (n 39) are substitute teachers and also 50% (n 39) are permanent teachers. Substitute teachers are required to fill a functional gap in a kindergarten school with a certain duration of employment which is often less than the school year. This result shows that this working model of substitutes is now the rule for the operation of schools and especially Kindergartens and reveals that the number of vacancies in kindergartens is large and is filled every year with on demand teachers who are available for work. The sample of respondents is therefore distributed to those who work in our kindergartens on a permanent basis and to those who are often asked to appear away from home and their families and work with limited rights.

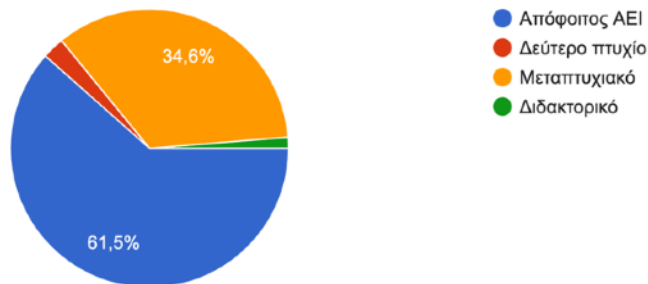
Σχέση εργασίας
78 απαντήσεις



In the sixth (6th) and last demographic question regarding the qualifications of the respondents, it was found that the majority hold a university degree with a percentage

of 61.5% (n 48), while 34.6% (n 27) hold a postgraduate degree title. 2.6% (n 2) have a second degree, while 1.3% (n 1) hold a doctoral degree.

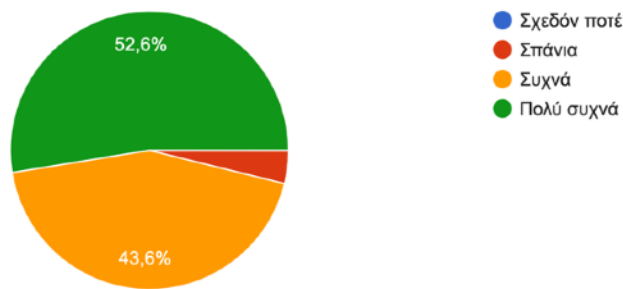
Εκπαίδευση
78 απαντήσεις



From the seventh (7th) question to the twenty-first (21st) the main questions begin.

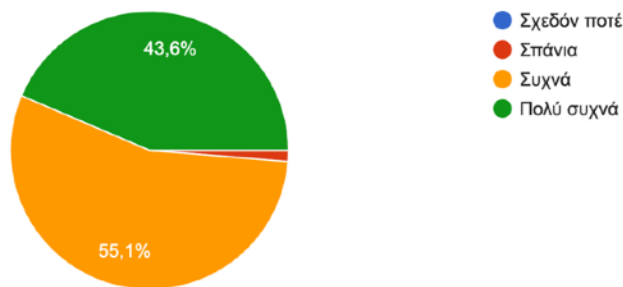
The next 6 questions are titled “How do you approach art at school?” The aim is to reveal the actions of teachers in practice. The 7th question has a recommended answer "With children's free activities, drawings, plasticine" and teachers were asked to answer the frequency of this approach. 52.6% (n.41) answered very often and 43.6% (n. 34) answered often. While 3,8% (n.3) answered rarely. No one ever answered, almost ever. Free time or free play in kindergarten is a big part of the daily schedule and routine in the classroom. Many children choose those hours to play and express themselves through painting and creating works such as using plasticine, freely. The answers of the teachers reveal the real frequency of this choice of the children to engage in artistic creations but also the perception of the teachers themselves that the children in their free engagement with colours, plasticine etc. materials, discover aspects of art. It is important to emphasise that with this free creation they also reveal aspects of their culture. a child from Syria for example can paint his mother with a burqa. Aware of the importance of these works, teachers can pass messages to children and enhance their artistic mood.

Με τις ελεύθερες δημιουργίες/ζωγραφιές/πλαστελίνη των παιδιών
78 απαντήσεις



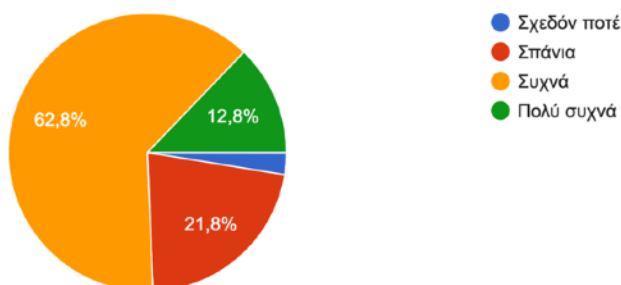
To the next question about whether they approach Art through organized activities of creating works, the percentage of the answer "very often" drops to 43.6% (n.34) while often reaches 55.1% and 1.3%, only one reply answers rarely. Compared to the response to leisure activities in which teachers easily responded to the superior choice, in their own action to approach art they show a caution and the second choice often prevails. However it is positive that no one almost never answered while only one rarely.

Με τις οργανωμένες δραστηριότητες δημιουργίας έργων πχ χειροτεχνιών
78 απαντήσεις



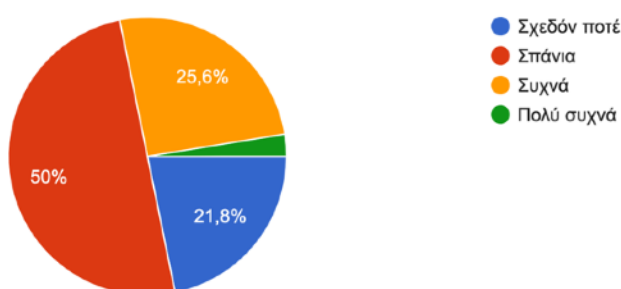
The next question asked the teachers to answer if they organise activities with the object of learning the art itself, eg related to the history of Art, acquaintance with famous painters and their works. 62,8%(n.49) more than half of the respondents answered frequently. 21.8% (n.17) answered rarely, 12.8% (n.10) answered very often and only 2.6% answered almost never. This result indicates that Kindergarten teachers in practice prefer the learning through the arts approach more than the Learning in the arts. They use art as a method to acquire skills such as fine motor skills, but they would find it more difficult to use it as a course, meaning to set an activity goal to acquire knowledge on art.

Με οργανωμένες δραστηριότητες με αντικείμενο μάθησης την ίδια την τέχνη πχ σχετικές με την ιστορία της Τέχνης, γνωριμία με διάσημους ζωγράφους και έργα τους
78 απαντήσεις



The next question concerns students' visits to museums or galleries. 50% answered rarely, 25.6% answered often, 21.8% answered almost never and only 2.6% answered very often. Of course this negative effect is directly related to the last two years of the COVID 19 pandemic during which several museums were closed to the public and the schools themselves operated with distance learning. In addition to emergency measures to deal with the pandemic, in kindergartens, whether a museum is close to the school plays an important role as the relocation of young children to public schools is a stressful event for parents and teachers. Given all the adversity the results in this question show a positive attitude of teachers in visiting museums as 17 of the 78 replied “almost never”.

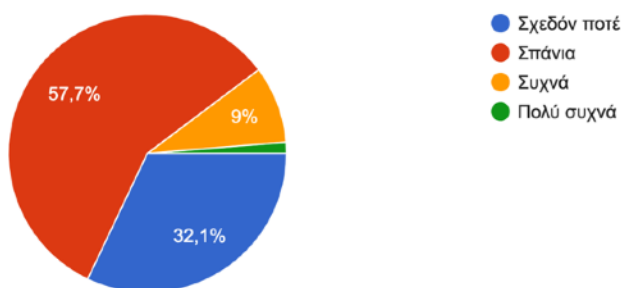
Με επισκέψεις σε μουσεία/γαλερί
78 απαντήσεις



In the next question about the visit of art experts to schools the result is more negative than the visit of the same students to museums. One could say that scheduling a professional visit to school is clearly easier than moving students to non-formal learning spaces such as museums. In addition, in terms of health security due to the pandemic, it is theoretically safer for one person who is tested for COVID 19 to visit the

school premises. However, 57.7% answered that such a visit to the school is rare, and 32.1% answered almost never does this occur. Only 9% answered Frequently and 1.3% answered very often. One possible reason is that teachers may have difficulty reaching out to an artist or art specialist. From my experience in an attempt to meet an archaeologist and sculptor in a public kindergarten the answer was negative as he did not have free time due to increased obligations at his workplace. Probably a factor as to why this approach seems to be failing.

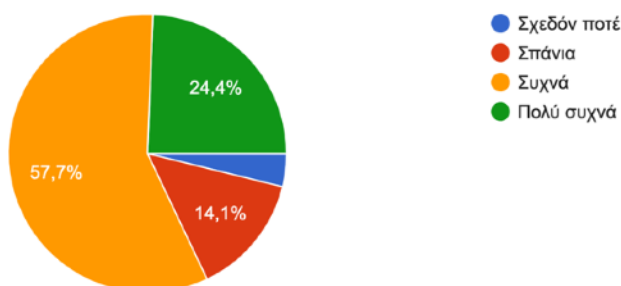
Με επισκέψεις καλλιτεχνών στα σχολεία πχ ζωγράφος, γλύπτης
78 απαντήσεις



The next question is whether kindergarten teachers use works of art as examples of teaching the history and culture of Greece and other countries. 57,7% answered frequently. 24.4% answered very often while 14.1% replied “rarely” and 3.8% chose “almost never”. Presenting works of art, monuments, ancient objects in the classroom is an effective way to teach an event, a story. For the kindergarten classes, in which the students learn through the pictures as they do not yet know how to read, the percentages in this answer would be said to be relatively low. Art and culture are directly connected as presented in the theoretical part and the reasons for teaching and discussions through the promotion of our cultural wealth are endless. Teachers when teaching the Greek revolution, for example, almost always present images from paintings by Theodoros Vryzakis and Delacroix. If they used the table itself as a first step in the activity as a stimulant for discussion, this organised activity would take on other implications and would probably depart from the purely nationalist approach to the issue. Art arouses the interest of students regardless of religious beliefs and national background.

Με αναφορές και παραδείγματα έργων τέχνης κατά την διδασκαλία του ελληνικού και άλλων πολιτισμών, της ιστορίας, των ηθών και εθίμων

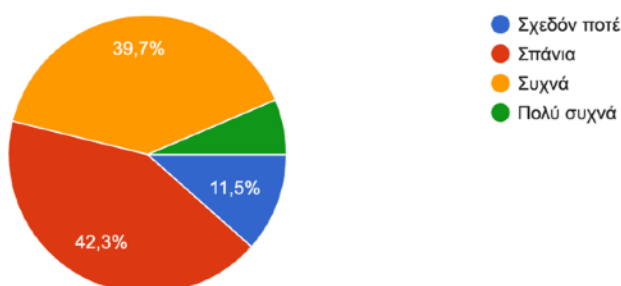
78 απαντήσεις



The next question asked the teachers to answer if they organise activities aimed at respecting and protecting a work of art, monument or ancient artefact. 42.3% answered rarely, 39.7% answered often, 11.5% almost never and 6.4% very often. From these answers we find that they are reluctant to answer that they organise such activities while the goal is to encourage children to respect and protect objects of aesthetic, historical or emotional value. If we consider a daily routine in kindergarten, there are constant reasons for such discussions as, for example, how to maintain our own works, paintings, constructions made of clay.

Οργανώνετε δραστηριότητες με στόχο τον σεβασμό και την προστασία ενός έργου τέχνης, μνημείου ή αρχαίου

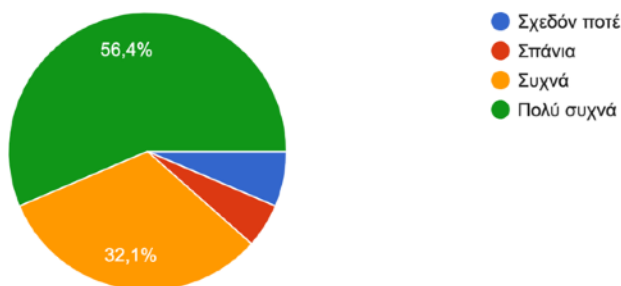
78 απαντήσεις



The next question about whether teachers create notes on children's drawings yielded the following results. 56.4% answered very often, 32.1% answered often, 6.4% almost never and 5.1% rarely. These answers show the tendency of kindergarten teachers to write their names or the date on the children's works, while very often they note on the children's drawings the descriptions they are trying to express with their painting in written form. Although most teachers have a good intention of making notes or praise on the drawing, for example to help the child remember the date or to determine who

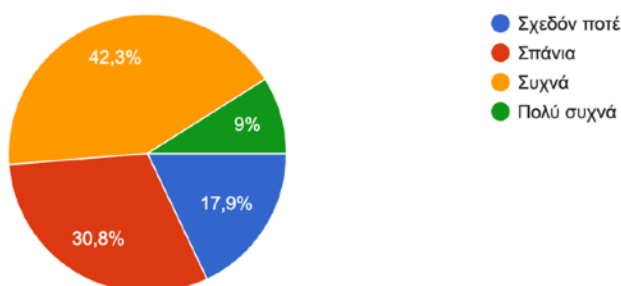
the painting is and not to miss it, this act is a sign of intervention on their work for which they have not been asked. From an aesthetic point of view, the teacher's intervention in the design alters the work of the creator. The message the young student receives is that the teacher has the power to tease the project. The teacher acts as a negative example of respect and protection of objects. As for the analysis of a child drawing, it could be done on some other paper that will accompany the painting and certainly not on the drawings of the creator child.

Σημειώνετε ως εκπαιδευτικός πάνω στη ζωγραφιά/έργο του μαθητή πχ το όνομα του, ημερομηνία, περιγραφή ζωγραφιάς από το παιδί κ.α
78 απαντήσεις



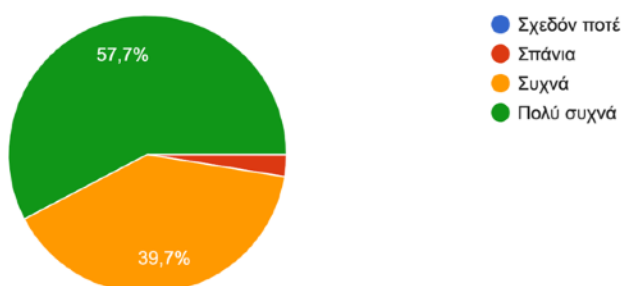
In the following question whether there are reports in kindergarten of unacceptable behaviours such as vandalism, destruction of works of art or antiquities and catastrophic consequences, 42.3% answered frequently, 30.8% answered rarely, 17.9% answered almost never and only 9% answered very often. In my opinion, as in the question about the protection of a monumental work of art, etc., occasions for such discussions or activities are often given by children in the daily life of the kindergarten. When children act as artists themselves and create works in kindergarten that other members praise and treat with respect they may feel frustrated if they are destroyed. Through empathy they will realise the catastrophic consequences of vandalism. Even antiquity can be discussed if the connection between the ancient objects and the history of the place is made and their value is realised.

Γίνονται αναφορές στο νηπιαγωγείο σε μη αποδεκτές συμπεριφορές όπως οι βανδαλισμοί, η καταστροφή έργων τέχνης ή η αρχαιοκαπηλία και οι καταστροφικές συνέπειες τους
78 απαντήσεις



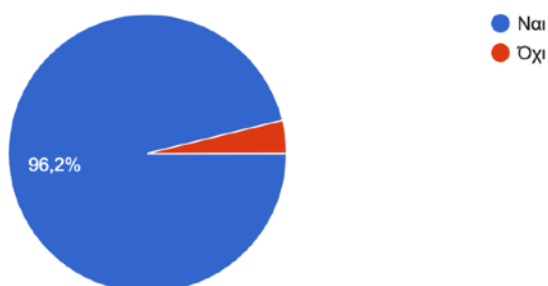
To the next question about whether teachers organise activities that familiarise children with the use of creative tools, such as brushes, clay, sponges, etc., 57.7% answered very often, 39.7% answered frequently, 2.6% answered rarely and almost no one replied with “almost never”. This positive result from the teachers' answers reveals that the teachers recognise the value of the discovery that promotes creativity and give children various tools to express themselves but also to develop skills such as fine motor skills.

Οργανώνετε δραστηριότητες που εξοικειώνουν τα παιδιά με τη χρήση δημιουργικών εργαλείων, όπως πινέλα, πηλός, σφουγγάρια κτλ
78 απαντήσεις



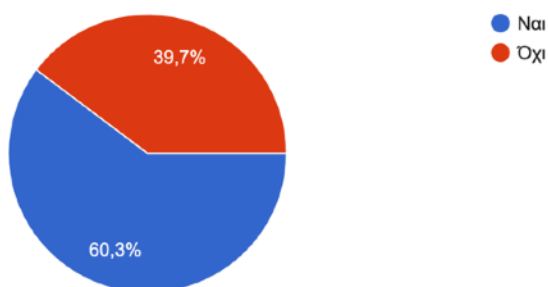
In the next question 96.2% of the teachers answer positively that the protection of monuments and works of art is an issue that is important and can be discussed and assimilated by the children of the kindergarten. Only 3.8% consider the age of the children in the kindergarten and maybe the conditions in the schools as deterrents for such discussions.

Θεωρείτε ότι η προστασία των μνημείων και έργων τέχνης είναι ένα θέμα που είναι σημαντικό και μπορεί να συζητηθεί αλλά και να αφομοιωθεί από τα παιδιά του νηπιαγωγείου
78 απαντήσεις

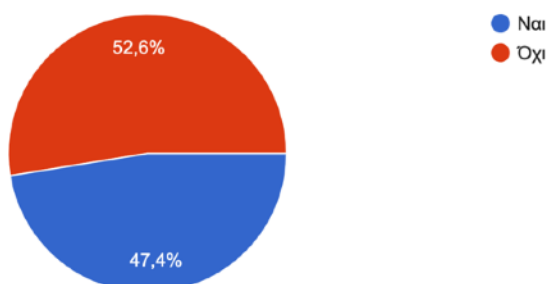


Up to 60.3% of the teachers who answered the survey are informed about the cultural programs available for the kindergartens while 47.4% have attended some of them.

Γνωρίζετε πολιτιστικά προγράμματα που απευθύνονται στο νηπιαγωγείο
78 απαντήσεις



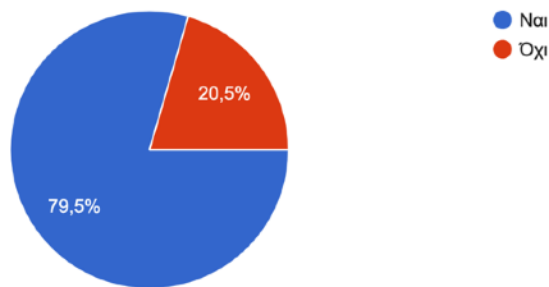
Έχετε παρακολουθήσει κάποιο πολιτιστικό πρόγραμμα προερχόμενο από μουσείο, Εφορία αρχαιοτήτων ή Δήμο
78 απαντήσεις



The next question asked the teachers to answer if they think they are good with visual arts. 79.5% answered positively and 20.5% answered negatively. The good

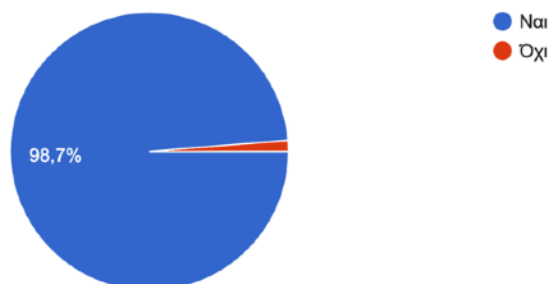
performance of the teachers in the visual arts automatically gives them the confidence to deal with this subject in kindergartens, however, there is a risk that they will overshadow the efforts of the students. Clearly, however, the positive predisposition of teachers for the visual arts is of the utmost importance for the context of the kindergarten.

Θεωρείτε ότι είστε καλός/καλή με τα εικαστικά
78 απαντήσεις



The last question found out the willingness of teachers to train in matters of art education and to explore the possibilities of integrating artistic expression in educational practice. 98.7% answered in the affirmative and only one teacher answered in the negative stating that the teachers love this issue and consider it important as they would take the time to include it in schools. It is strongly suggested that if they had prior learning experiences in this matter and had to retake the questionnaire the positive results would have been even higher.

Θα σας ενδιέφερε να επιμορφωθείτε σε θέματα καλλιτεχνικής αγωγής και να διερευνήσετε τις δυνατότητες ενσωμάτωσης της καλλιτεχνικής έκφρασης στην εκπαιδευτική πράξη
78 απαντήσεις



Conclusions

The conclusion, taking the answers into account, is that art is a basic tool of education but for the most part it is approached through the actions that come from the children themselves. In kindergarten it is not treated as a teaching subject with specific material, although such a thing is provided by the curriculum of the Kindergarten which is part of the mandatory education in Greece. Thus we have a low percentage in the activities organised by teachers in order to meet and teach topics deriving from the history of art. However, we find high rates of frequency in the response of free drawings by children, and in their familiarity with the necessary tools. A significant number of kindergarten teachers seemed to use works of art as examples of teaching the history and culture of Greece and other countries, a technique suggested by older curricula.

A large majority of 96.2% of kindergarten teachers believe that the protection of monuments and works of art is an issue that is important and can be discussed and assimilated by kindergarten children, however only 9% have very often highlighted in kindergarten the non acceptable behaviours such as vandalism, destruction of works of art or antiquities looting and catastrophic consequences. Kindergarten teachers in 50% of the sample stated that children rarely go to museums and this is something that clearly needs to change as we move away from the covid 19 pandemic. These low percentages indicate that there is no efficient cooperation between teachers and artists.

Furthermore, the vast majority of kindergarten teachers write and note on children's drawings interfering with their work and act as a negative examples, according to the research, for respecting and protecting the work of others.

However, it is very positive that the sample of teachers who participated in the questionnaire, who are kindergarten teachers, are in a large percentage young people between the ages of 31-40 years. Deputy teachers at 50% state that they have to

improve their training, and have knowledge of cultural programs and have even participated in a satisfactory percentage in them.

In conclusion, the most important thing is to create an inspiring attitude from teachers to develop their approach, given that 98.7% of those who answered positively stated that teachers deeply love art and consider it an important tool for education and they would gladly accept training modules and/or seminars to strengthen their knowledge on the subject.

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Appendix

This is the questionnaire that was given to the teachers who participated in this research.

Η Τέχνη και η προστασία του Πολιτισμού στο Νηπιαγωγείο

Ερωτηματολόγιο:

Αγαπητέ/ή συνάδελφε/ισσα,

Η παρούσα έρευνα διεξάγεται στο πλαίσιο της διπλωματικής μου εργασίας με θέμα την Τέχνη και προστασία του Πολιτισμού στο Νηπιαγωγείο. Σκοπός είναι να αναδειχθεί ο τρόπος που προσεγγίζεται η τέχνη στο Νηπιαγωγείο αλλά και το πώς ενισχύεται η ανάπτυξη του αισθήματος σεβασμού και προστασίας των έργων τέχνης αλλά και αρχαιοτήτων, μνημείων. Το ερωτηματολόγιο απευθύνεται σε όλους τους εκπαιδευτικούς των Νηπιαγωγείων πρωτοβάθμιας εκπαίδευσης. Ο εκτιμώμενος χρόνος συμπλήρωσης είναι λιγότερο από 5 λεπτά. Η συμμετοχή σας για την επίτευξη του σκοπού της έρευνας είναι ανώνυμη και διασφαλίζεται από το ευρωπαϊκό θεσμικό πλαίσιο περί προστασίας των προσωπικών δεδομένων. Οι απαντήσεις σας θα χρησιμοποιηθούν για επιστημονικούς σκοπούς και είναι εμπιστευτικές. Η συμμετοχή σας είναι ιδιαίτερα σημαντική και σας ευχαριστώ πολύ για το χρόνο σας.

* Απαιτείται

Φύλλο

*

Άντρας

Γυναίκα

Άλλο

Δεν επιθυμώ να απαντήσω

Τίτλος χωρίς τίτλο

Ηλικία

*

έως 30

31-40

41-50

άνω των 50

Κατέχετε θέση ευθύνης

*

Καμία

Διευθυντής/ντρια

Υποδιευθυντής/ντρια

Χρόνια υπηρεσίας στην εκπαίδευση

*

1-5

6-15

16-20

άνω των 20

Σχέση εργασίας

*

Μόνιμη/ος

Αναπληρωτής/τρια

Εκπαίδευση

*

Απόφοιτος ΑΕΙ

Δεύτερο πτυχίο

Μεταπτυχιακό

Διδακτορικό

Πως προσεγγίζετε την τέχνη στην καθημερινότητα των παιδιών στο Νηπιαγωγείο;

Με τις ελεύθερες δημιουργίες/ζωγραφιές/πλαστελίνη των παιδιών

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Με τις οργανωμένες δραστηριότητες δημιουργίας έργων πχ χειροτεχνιών

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Με οργανωμένες δραστηριότητες με αντικείμενο μάθησης την ίδια την τέχνη πχ
σχετικές με την ιστορία της Τέχνης, γνωριμία με διάσημους ζωγράφους και έργα τους

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Με επισκέψεις σε μουσεία/γκαλερί

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Με επισκέψεις καλλιτεχνών στα σχολεία πχ ζωγράφος, γλύπτης

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Με αναφορές και παραδείγματα έργων τέχνης κατά την διδασκαλία του ελληνικού και άλλων πολιτισμών, της ιστορίας, των ηθών και εθίμων

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Οργανώνετε δραστηριότητες με στόχο τον σεβασμό και την προστασία ενός έργου τέχνης, μνημείου ή αρχαίου

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Σημειώνετε ως εκπαιδευτικός πάνω στη ζωγραφιά/έργο του μαθητή πχ το όνομα του, ημερομηνία, περιγραφή ζωγραφιάς από το παιδί κ.α

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Γίνονται αναφορές στο νηπιαγωγείο σε μη αποδεκτές συμπεριφορές όπως οι βανδαλισμοί, η καταστροφή έργων τέχνης ή η αρχαιοκαπηλία και οι καταστροφικές συνέπειες τους

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Οργανώνετε δραστηριότητες που εξοικειώνουν τα παιδιά με τη χρήση δημιουργικών εργαλείων, όπως πινέλα, πηλός, σφουγγάρια κτλ

*

Σχεδόν ποτέ

Σπάνια

Συχνά

Πολύ συχνά

Θεωρείτε ότι η προστασία των μνημείων και έργων τέχνης είναι ένα θέμα που είναι σημαντικό και μπορεί να συζητηθεί αλλά και να αφομοιωθεί από τα παιδιά του νηπιαγωγείου

*

Ναι

Όχι

Γνωρίζετε πολιτιστικά προγράμματα που απευθύνονται στο νηπιαγωγείο

*

Ναι

Όχι

Έχετε παρακολουθήσει κάποιο πολιτιστικό πρόγραμμα προερχόμενο από μουσείο,
Εφορία αρχαιοτήτων ή Δήμο

*

Ναι

Όχι

Θεωρείτε ότι είστε καλός/καλή με τα εικαστικά

*

Ναι

Όχι

Θα σας ενδιέφερε να επιμορφωθείτε σε θέματα καλλιτεχνικής αγωγής και να
διερευνήσετε τις δυνατότητες ενσωμάτωσης της καλλιτεχνικής έκφρασης στην
εκπαιδευτική πράξη

*

Ναι

Όχι

Τέλος ερωτήσεων. Σας ευχαριστώ πολύ!