

7th World Conference on Educational Sciences, (WCES-2015), 05-07 February 2015, Novotel Athens Convention Center, Athens, Greece

Opinion of the Slovenian preschool teachers about arts and cultural education in kindergarten

Barbara Sicherl Kafol^{a*}, Olga Denac^b, Jerneja Znidarsic^c

^aFaculty of Education, University of Ljubljana, Kardeljeva ploscad 16, 1000, Ljubljana, Slovenia

^bFaculty of Education, University of Maribor, Koroska cesta 160, 2000, Maribor, Slovenia

^cFaculty of Education, University of Ljubljana, Kardeljeva ploscad 16, 1000, Ljubljana, Slovenia

Abstract

The article presents the results of a study conducted on a sample of 245 preschool teachers from all over Slovenia. The study examines the arts and culture status of preschool teachers' views about preschool education in terms of the inclusion of arts and culture topics and their opinion about the implementation of the aims of arts and cultural education in the planned and operational curricula. Results show that preschool teachers do not consider spiritual, cultural and aesthetic values very important. Preschool teachers think that in kindergarten more attention should be given to the performing arts, music arts and cultural heritage. They often achieve most of the arts and cultural education aims in their work. However, they pay less attention to aims such as investigating and expressing the cultures of other nations, developing cultural identity awareness, expressing one's own culture and expressing one's own culture.

© 2015 The Authors. Published by Elsevier Ltd. This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>).

Peer-review under responsibility of Academic World Education and Research Center.

Keywords: kindergarten; preschool teacher; preschool child; arts and culture areas; aims of arts and cultural education

1. Introduction

Today, schooling and education are facing a crisis of global proportions. Scientific thinking paradigms and modern technology govern the life of the individual and society. Classical scholars in pedagogy have already issued warnings about the danger of one-sided reasoning in education. Kroflic (2007) points out that "the value of arts

* Barbara Sicherl Kafol. Tel.: +38641-279 -499.
E-mail address: Barbara.Kafol@guest.arnes.si

ought to increase in the spirit of postmodern epistemology and value orientations because it is a key instrument that allows emphatic recognition of various value perspectives and raising existential questions” (p. 14).

Again and again, the fundamental question emerges of how human beings can assert themselves in the world that they have created: the world of technological thinking and a multitude of audio-visual means and information systems. When young people wonder anxiously which goals and directions to pursue in their life, it is the responsibility of society and the education system to prepare them as well as possible for an uncertain future.

In accordance with the competences of lifelong learning, in particular the competence of cultural awareness and expression that includes extending personal growth, constructive control of emotion, identity, innovation and creativity, critical thinking and intercultural communication, arts and cultural education represents a starting point for co-creating a culturally conscious and aesthetically sensitive individual (young person).

As a result, arts and cultural education in the 21st century is becoming one of the more important topics in the field of education and culture (Pozar Matjasic & Bucik, 2008), which is also corroborated by a number of documents, such as Arts Education Partnership (2004) or *Road Map for Arts Education* (2006). In Slovenia, these correspond with the *National Guidelines for Arts and Cultural Education* (2009), the *Proposal of Arts and Cultural Education* (2009) and the *National Programme for Culture 2008-2011* (2008). With the *Communication on a European Agenda for Culture in a Globalizing World* (2007) report, the *Work Plan for Culture 2008-10* (2008) and by declaring 2008 the European Year of Multicultural Dialogue and 2009 the European Year of Creativity and Innovation, the European Commission has also underlined the importance of creativity and innovation and the role of culture and creativity. Let us mention only some of the key recommendations in these documents: arts education should be obligatory at all levels of education; arts classes should be taught with the help of the latest information-communication technologies; classes should be made more appealing by including meetings with artists and visits to cultural institutions.

In investigating the status of education in the areas of the arts and culture, various questions arise: Are we aware of the importance of arts and culture values for the preservation of a democratic and humane society in Slovenia? How do we see the role of arts and cultural education among researchers and in actual practice? Are the contents and aims of arts and culture education sufficiently included in the planned and operational kindergarten curricula? How do we see the role of the teacher who teaches arts subjects?

1.1. Cultural and artistic values and the society

Musek (2008) wonders whether modern man is unaware of the importance of culture and arts values and of the fact that without them, despite material and technical progress, he faces a spiritual decay that nullifies progress in other areas. He thinks that this danger can only be avoided by appropriate arts and cultural education. The more important the role played by humanistic and cultural values in society, the more firmly will modern man be able to build his future identity and perspective. Slovenia has traditionally appreciated culture and the arts; however, we are not sufficiently aware of their importance for the preservation of a democratic society that is based on the civilization achievements of the mankind and that preserves and cultivates these (Musek & Musek Lesnik, 2003).

How do young people receive and process the content and achievements of an established culture, passed on to them by various institutions of the adult world? We can say, as Mirjana Ule (2008) has put it, that “young people perceive and spiritually integrate elements of an established culture only to the extent that is in line with their own youth culture; otherwise, ‘culture education’ goes by them and even turns into a source of irony and occasional peculiar cultural innovations” (Ule, 2008, p. 96).

Culture and art values are insufficiently present in modern education, which despite criticism, is still considerably marked by permissive, postmodern thinking. For this reason it is necessary to explore the role of arts education for the development of creativity and cultural awareness, for the needs of the 21st century. Every child and adult has the right to education and cooperation in the life of culture and the arts because art represents “an intrinsic part of the way humans operate in the world” (Bamford, 2006, p. 19). Through art, individuals can develop a sense of creativity, the ability to take initiatives, a rich imagination, emotional intelligence, critical reflectivity and free thinking. Education in the arts and education through the arts can influence overall development, while at the same time through its content contributing to the individual’s understanding of the needs of the modern society in which he lives. We agree that art is “fundamental to education as a means to provide students with the social and

intellectual survival skills for the unforeseeable future” (ibid. 19). Because we must provide everyone with equal opportunities for a cultural and arts engagement, arts education should be a mandatory part of educational programmes at all levels of education. Our schools should focus on holistic, creative, innovative, reflective, autonomous, lifelong knowledge, all of which constitute the domain of an arts-rich education.

1. 2. Arts and cultural education in the theory and practice

Even though art and art forms are bound to precision and require systematicity, they find it difficult to follow the scientific order adopted in other areas (Dartnall, 2002). Even though empirical studies in the field of art are rare, the number of theoretical analyses of as well as discussions about the importance and role of arts education is growing. We can find many examples of good arts education practice, in particular in early education, where the programmes often highlight the aesthetic component and connect the cognitive and emotional fields of a child’s personality (Welch, 2006; Schirmacher, 2002). Reggio Emilia schools (Cadwell, 2003) and early education programmes such as the Montessori Method pay special attention to art and creative expression. Fantuzzo (2007), for example, introduced such a project in which literature, mathematics and social and emotional development are based on art. It was designed together with teachers and set in a teaching and social environment. By using experimental, quantitative and qualitative methods, the study can explain the success of a research-oriented approach and cooperation with the broader environment (Fantuzzo, Gadsden & McDermott, 2007). Other examples (Bresler, 2003; 2006; Hus, 2010) likewise show the integration of art into programmes of general education to have positive effects on students’ academic achievement and general attitudes.

These studies, together with many other examples of good practice, show that art and arts education need to be provided with a more suitable position in education programmes. Even though education policy recognizes a number of educational, cultural and social benefits of arts education, we can see that education in and through the arts still remains in need of quality implementation in school programmes (Bamford, 2006). This brings us to the problems of training those who implement arts programmes (teachers and artists), of providing access to relevant information, of setting-up active partnerships between educational and cultural institutions, of overcoming the borders between school and the after-school environment and of flexibility in the implementation of school programmes.

1. 3. Planning arts and cultural education

Taggart et al. (2004) point out that the majority of European countries have arts education aims defined in their curricula. A comparative study prepared by the “Eurydice” (2009) network offers an insight into the planning and implementation of arts education across curricula in 30 European countries. It positions art in the curricula in the following two ways: as an integrated single unit consisting of various arts subjects (art) or as a series of individual arts subjects (fine arts, musical classes, dance classes, drama, etc.) For this reason, aims and results in some countries are defined in more general terms and in others in more detail.

It is more and more evident that state institutions and various documents offer mostly theoretical starting points about the importance and role of arts and cultural education that are also taken into account by curriculum designers; however, they do provide no concrete didactic approaches to teaching arts and cultural education. This raises the question of the extent to which the preschool teachers and teachers (class teachers, subject teachers of arts subjects, subject teachers of other subjects such as, for example, history, mathematics, etc.) can implement the aims of arts and cultural education in the planned and operational school curriculum.

Teachers who teach arts subjects play a key role in developing children’s creative abilities. In the study about the impact of culture on creativity (“KEA European Affairs”, 2009), teacher training was singled out as one of the main areas that need improvement in order to establish a creative learning environment in kindergarten and schools.

Therefore, preschool teachers and teachers who prepare subjects and teach in the field of the arts should have enough pedagogical-didactic knowledge and skills, the ability to create and perform works of art and the ability to analyze, interpret and evaluate works of art. They should also have developed their personality potential and social and emotional competencies that manifest themselves in a responsible view of the aesthetic development of

children's, in a positive attitude towards culture and the arts, and in the expression of joy and interest in a particular type of art.

Many authors point out the problem of how to ensure quality teaching in the field of arts and cultural education (Bamford, 2006; Sharp & Le Metais 2000; Taggart et al. 2004). Early childhood is important period for stimulation and maintenance of the interest towards all art and cultural fields because the positive experience in this period influences the acceptability of cultural values and forming of relationship to art and cultural education also with older children, youths and adults.

In the past, not enough attention was paid to studies that monitored the quality of arts teaching. Because quality planning and implementation of teaching in the field of the arts depends first and foremost on the teachers, we conducted an empirical study in which we allowed them, the preschool teachers, to shed light on the position of culture and art in the Slovenian educational environment.

2. Research

2. 1. The empirical research aims

The study aims to examine the following:

- arts and culture status of preschool teachers,
- preschool teachers' views on the inclusion of arts and culture areas in the planned and operational curricula,
- preschool teachers' opinions on the implementation of arts and cultural education aims in the planned and operational curricula.

We examined the role of preschool teachers' age with respect to these basic aims.

2. 2. Methodology

Research sample

Our research sample included preschool teachers in Slovene kindergarten. The group of those who filled out the entire questionnaire (n=245) comprised preschool teachers who were under 30 (n=62), under 40 (n=57), under 50 (n=85), under 60 (n=30) or over 60 (n=11) years of age.

Data collection procedure

The survey was carried out electronically with an online questionnaire. The questionnaire for preschool teachers comprised closed-type questions (dichotomous questions, questions with verbal and scaled answers). It was created in accordance with the following measurement characteristics:

Validity is based on a rational assessment of the test questionnaire by experts for content- and format-related properties (advisors for art fields from the National Education Institute) and its pretest use.

Reliability was ensured with detailed instructions, single-meaning, specific questions and a comparison of the answers to questions with similar content.

Objectivity in the data collection stage is based on the use of electronic questionnaire surveying, and in the validation phase on the recognition of the answers with no subjective interventions.

Data processing procedures

The data were processed at the descriptive and inferential levels. We used frequency distributions (f, f%), mean ratings (\bar{x}) and non-parametric tests (χ^2 -test, Kruskal-Wallis test).

2. 3. Results and interpretation

Results are presented in accordance with the three basic aims of the study in three subchapters.

Arts and cultural status of the preschool teachers

We examined how preschool teachers see the importance of various values for the life of an individual and society and whether they themselves engage in activities in the field of arts and cultural education outside their working time.

Table 1. Value categories (Musek, 2000) organized by mean (\bar{x}) of importance.

Values	\bar{x}
Family (love of partner, of children)	10.80
Health-related (health, healthy diet, physical exercise)	9.90
Social (unselfishness, friendship, solidarity)	9.84
Traditional (goodness, diligence, responsibility)	9.68
Status-related (power, reputation, fame, money, longevity)	8.66
Sensory (joy and fun, comfort, bodily pleasure)	8.36
Safety-related (safety, rest)	8.28
Aesthetic (beauty, harmony, art, music)	8.06
Cognitive (knowledge, progress, truth, science)	7.80
Spiritual and cultural (spiritual growth, wisdom, cultural life)	7.73
Patriotic (love of homeland, national pride)	5.94
Religious (religion, love, hope)	5.69

As can be seen from the table, preschool teachers consider family values the most important, followed by the health-related, social, and traditional ones. In the middle of the ordered series are status-related values, followed by sensory, safety and aesthetic values. At the bottom of the ranking are cognitive, spiritual and cultural, patriotic and religious values, which are considered the least important by teachers. If we look at the rating of importance of the spiritual and cultural and aesthetic values, we can see that teachers do not consider these very important. Musek & Musek Lesnik (2003) have also established that the Slovenian population places art and culture in the last quarter on the scale of values.

Because the majority of participants in the survey were female (98.8 %), it is not surprising that they consider family values the most important. This is in line with recent studies showing that, instead of the major values that relied on strong ideologies (politics, religion, national sentiment), new values appear that are closer to the individual and his personal experience (material and social security, friendships and relationship, health and a healthy environment, the quality of everyday life and self-realization (Ule, 2008).

There exist statistically significant differences in assessing the importance of various values with respect to teachers' age when it comes to patriotic ($\chi^2 = 15.782$, $P = 0.001$), traditional ($\chi^2 = 9.974$, $P = 0.019$), spiritual and cultural ($\chi^2 = 22.698$, $P = 0.000$), aesthetic ($\chi^2 = 7.878$, $P = 0.049$) and cognitive values ($\chi^2 = 11.639$, $P = 0.009$). With respect to these values, as is also reflected by the mean rankings, it is the oldest preschool teachers who consider these values most important. With age, the importance of patriotic, traditional and cultural values grows considerably, while the importance of sensory values decreases (Musek, 2000). This shows that preschool teachers, as they grow older, are increasingly aware of the irreplaceable role and importance of arts and cultural education for the development of personality. Older generations of teachers are aware of the postmodern way of thinking, whereby people are becoming dangerously distanced from the role and position that arts and cultural values provide for cultural identity. For this reason, they emphasize the importance of values that we neglect in modern society, such as the love of homeland, national pride, goodness, diligence, responsibility, spiritual growth, cultural life, beauty, harmony, art, knowledge, progress or truth.

Let us now have a look at how preschool teachers themselves are active in the field of arts and cultural education. More than half (56,3%) of the teachers are not active in the fields of arts and culture outside their working time, less than a half of preschool teachers are active in art and cultural fields also outside their working time.

According to their own accounts, they engage in singing, dancing, painting or theatre or they play a musical instrument.

The activities of those teachers who are active in arts and culture areas outside their working time confirm the congruence of their actions and their values. By setting an example themselves, they raise interest in such activities in their broader environment and also in their children.

Preschool teachers' views on the inclusion of art and cultural areas in the planned and operational curricula

The majority of preschool teachers (65.3 %) think that the areas of arts and culture deserve more attention in kindergarten.

Let us have a look at the arts and culture areas that need more attention in kindergarten.

Table 2. Number (f) and percentage (f%) of teachers according to opinions about increasing the attention given to individual arts and culture areas.

Areas	Yes		No	
	f	f%	f	f%
Performing arts	132	82.5	28	17.5
Music arts	103	64.4	57	35.6
Cultural heritage	97	60.6	63	39.4
Fine arts	83	51.9	77	48.1
Reading culture	76	47.5	84	52.5
Intermedia art	31	19.4	129	80.6
Film and audiovisual culture	19	11.9	141	88.1

The majority of preschool teachers believe that we should dedicate more attention to performing arts, music arts and cultural heritage. Most also think it unnecessary to dedicate more attention to intermedia art, film and audiovisual culture.

The results show teachers to be aware of the situation of modern society, whose living space has become replete with information technology and a range of audio-visual input, and which thus finds no time for books, theatre or cultural events. Because of this, kindergarten ought to encourage more activities in the field of theatre performance, music arts and organization of cultural events.

Preschool teachers' opinions on the implementation of arts and cultural education aims in the planned and operational curricula

We examined the extent to which (frequently, rarely, never) teachers achieve the aims of arts and cultural education in their work with children.

The results show, that the majority of teachers think that they can often achieve the following aims of arts and cultural education: forming arts and cultural values (89.5%), raising awareness about the natural and cultural environment (88.4%), developing aesthetic sensitivity (86.0%), connecting child's emotional, intellectual, physical and creative abilities (84.7%), developing individual creative potential (80.7%), enhancing imagination (78.9%), developing emotional intelligence (76.9%), developing free and critical thinking (76.1%), developing critical attitudes towards culture and the arts (65.3%) and encouraging tolerance towards different cultures (72.5%). Approximately half the respondents often achieve the following goals: getting to know one's own culture (59.3%) and expressing other nations' cultures (56.2%). More than half the preschool teachers rarely achieve the following aims: understanding cultural diversity (72.6%), developing an awareness of cultural identity (65.8%), expressing one's own culture (58.1%) and getting to know other cultures (58.5%).

The study shows that teachers achieve most of the general aims of arts and cultural education. They are less successful in achieving those goals through which we influence the formation of a relationship towards one's own and other nations' cultural heritages.

There exist statistically significant differences in terms of how often teachers achieve the aims of arts and cultural education with respect to their age. Younger preschool teachers more often achieve the following aims of arts and cultural education: raising awareness about the natural and cultural environment ($\chi^2 = 9.788$, $P = 0.020$), developing aesthetic sensitivity ($\chi^2 = 10.426$, $P = 0.015$), connecting child's emotional, intellectual, physical and creative abilities ($\chi^2 = 11,766$, $P = 0.008$), developing critical attitudes towards culture and the arts ($\chi^2 = 11,766$, $P = 0.000$) and getting to know other cultures ($\chi^2 = 9.551$, $P = 0.023$). We point out the tendency in the case of understanding cultural diversity ($\chi^2 = 6.544$, $P = 0.088$). Younger generations of teachers are more sensitive to the question of cultural identity, which is particularly necessary in the modern, globalized world, not only for survival but for quality life in the complex circumstances of intercultural contact.

We understand the relationship towards the cultural heritage of one's own and other nations as a way of understanding oneself and at the same time of understanding others in the richness of cultural and ethnic differences (Banks, 1999); because of this it is appropriate to ask how preschool teachers who neglect the aim of developing cultural identity will be able to cater to the needs of modern society with its increasing cultural diversity. Therefore we have to follow systematically the aims of art and cultural education already in preschool education. The society in which we live must be open to different cultures and through a multicultural and intercultural approach must develop understanding of and tolerance towards others and different cultures. In a tolerant and diverse cultural environment, young people will be able to develop their own national identity and recognize in others what they also expect for themselves.

3. Conclusion

In drawing conclusions, let us once more point out the main empirical insights about the arts and cultural status of preschool teachers, their view of preschool education from the point of view of inclusion of arts and cultural areas and the achievement of the aims of arts and cultural education in the education process:

- preschool teachers do not consider spiritual, cultural (spiritual growth, wisdom, cultural life) and aesthetic values (beauty, harmony, art) very important, although half the teachers engage in activities in the area of arts and cultural education outside their working time; preschool teachers think that in preschool education more attention should be given to performing arts, music arts and cultural heritage,
- preschool teachers are giving less attention to following goals: expressing other nations' cultures, getting to know other cultures, developing an awareness of cultural identity and expressing one's own culture.

We can say that spiritual, cultural and aesthetic values in Slovenia are insufficiently integrated across the entire social system. Neither do teachers consider these values very important. For this reason, it is necessary to put more effort into short- and long-term strategies of functional education that will promote these values to a more important position in society.

The results of the study suggest that, in planning, implementing and evaluating the educational process, Slovene teachers often achieve most of the aims of arts and cultural education; however, they dedicate insufficient attention to the understanding of cultural diversity and the importance of cultural heritage. Because preschool teachers do not include these aims in the educational process, children do not have the opportunity to develop attitudes towards their own culture and that of other nations.

Studies of cultural education in Slovenia (*Culture Education: Accessibility of Culture and Integration Between Culture and Education – A Search for Conceptual Solutions*, 2005; *Culture Education – Evaluation Study*, 2004) point out that kindergartens and schools receive cultural content; that there exists a one-sided relationship between educational and cultural institutions that is not based on partnership; that more attention needs to be dedicated to quality cooperation between institutions and further training of pedagogical and cultural workers because results show that the inclusion of cultural content in kindergartens and schools depends on the initiative and resourcefulness of teachers. Results of studies concerning youth culture and education (Heath, 2001) also caution that schools still insufficiently exploit their potential as places of creativity and quest for new art forms. Preschools teachers are also

aware that we will have to do more to raise the quality level of arts and cultural education in kindergartens. It is vital that the arts in education receive an equal, independent status compared to other subject areas. Supporters of this perspective see arts education as a way of encouraging children to be the co-creators of the education process and not only passive recipients of knowledge from others.

In Slovenia, intensive integration of arts and culture values in the education system no doubt represents a long-term strategy of more efficient arts and cultural education. In order to make arts and culture values (once more) a criterion of modern education, we need cultural programmes of better quality in education and education programmes in culture, more appropriate levels of financial support, a broader and better network of partnerships and coordinators of arts and culture activities, training of professional workers in education and culture and examples of good practice.

References

- Arts Education Partnership. (2004). *The arts and education: New opportunities for research*. Washington, DC: Author.
- Bamford, A. (2006). *The wow factor: Global research compendium on the impact of the arts in education*. Berlin: Waxmann Verlag.
- Banks, J. A. (1999). *An introduction to multicultural education*. Boston: Allyn and Bacon.
- Bresler, L. (2003). Out of the trenches: The joys (and risks) of cross-disciplinary collaborations. *Council of Research in Music Education*, 152, 17-39.
- Bresler, L. (2006). Toward connectedness: Aesthetically based research, studies in art education. *Journal of Issues and Research*, 48(1), 52-69.
- Cadwell, L. (2003). *Bringing learning to life: The Reggio approach to early childhood education*. New York: Teachers College Press.
- Communication on a European Agenda for Culture in Globalising World*. (2007). Retrieved from eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007.
- Dartnall, T (Ed.). (2002). *Creativity, cognition, and knowledge: An interaction*. Westport, CT: Praeger.
- Eurydice. (2009). *Arts and cultural education at school in europe*. Brussels: EACEA/Eurydice P9.
- Fantuzzo, J. F., Gadsden, V. L., & McDermott, P. (2007). *Evidence-based program for the integration of curricula*: Interim report to the National Institute for Child Health and Human Development. Washington, DC: Department of Health and Human Services.
- Heath, S. B. (2001). Three's not a crowd: Plans, roles, and focus in the arts. *Educational Researcher*, 30, (7), 10-17.
- Hus, V. (2010). *The integration of the subject environmental studies with other subjects: The teachers' views*. Innovation and creativity in education, 2, 5078-5083. doi:10.1016/j.sbspro.2010.03.824
- KEA European Affairs. (2009). *The impact of culture on creativity. Study prepared for the European Commission's public consultation on community innovation policy*. Brussels: KEA European Affairs. Retrieved from <http://www.keanet.eu/docs/contriinnovationpolicy.pdf>.
- Krofflic, R. (2007). *Vzgojna vrednost estetske izkusnje* [The educational value of an aesthetic experience]. *Sodobna pedagogika*, 58(3), 12–30.
- Cultural Education: Accessibility of Culture and Linking between Culture and Education*. [Kulturna vzgoja: dostopnost kulture ter povezovanje med kulturo in izobraževanjem]. (2005). Retrieved from http://www.mk.gov.si/fileadmin/mk.gov.si/pageuploads/Ministrstvo/raziskaveanalize/umetnost/Kulturnavzgojanovember_2005.pdf.
- Cultural Education – Evaluation Study* [Kulturna vzgoja – evalvacijska studija]. (2004). Retrieved from http://www.mk.gov.si/fileadmin/mk.gov.si/pageuploads/Ministrstvo/raziskave-analize/umetnost/Kulturnavzgoja-evalvacijska_studija.pdf
- Musek, J. (2000). *Nova psiholoska kategorija vrednot* [A new psychological category of values]. Ljubljana: Educy.
- Musek, J., & Musek Lesnik, K. (2003). Ekspertni pogled na vlogo vrednot v vzgojno-izobraževalnem sistemu [Expert view of the role of values in the educational system]. *Anthropos*, 35(1-4), 97-142.
- Musek, J. (2008). Vrednote, kultura in vzgoja [Values, culture and education]. In N. Pozar & N. Matijasic (eds.), *Kultura in umetnost v izobraževanju - popotnica 21. stoletja* (pp. 77-89) [Culture and art in education – Provisions for the journey of the 21st century]. Ljubljana: Pedagoski institut.
- National Guidelines for Arts and Cultural Education in School* [Nacionalne smernice za kulturno-umetnostno vzgojo v vzgoji in izobraževanju]. (2009). Retrieved from www.zrss.si/doc/SLO_Vlado%20%20Potrjene%20smernice.doc
- National Programme for Culture 2008-2011* [Nacionalni program za kulturo 2008-2011] (2008). Retrieved from www.kultura.gov.si
- Pozar Matjasic, N. & Bucik, N. (eds.). (2008). *Kultura in umetnost v izobraževanju - popotnica 21. stoletja* [Culture and art in education – Provisions for the Journey of the 21st century]. Ljubljana: Pedagoski institut.
- Proposal of Arts and Cultural Education* [Predlog modela kulturno-umetnostne vzgoje]. (2009). Research Study in the Field of Cultural Education. Retrieved from www.mk.gov.si/fileadmin/mk.gov.si/.../Kulturna_vzgoja_2009.pdf
- Road Map for Arts Education*. (2006). The World Conference on Arts Education: Building Creative capacities for the 21 st Century. Lisbon: UNESCO. Retrieved from http://portal.unesco.org/culture/en/ev.php-URL_ID=30335&URL.
- Schirmmacher, R. (2002). *Art and creative development for young children*. Albany, NY: Delmar Thomson Learning.
- Sharp, C., & Le Metais, J. (2000). *The arts, creativity and cultural education: An international perspective*. London: Qualifications and Curriculum Authority.
- Taggart, G., K. Whitby, & C. Sharp. (2004). *Curriculum and progression in the arts: An international study - Final report*. London: Qualifications and Curriculum Authority.

- Ule, M. (2008). Mladi, kultura, vzgoja [The Young, Culture, Education]. In N. Pozar Matijasic & N. Bucik (eds.), *Kultura in umetnost v izobrazevanju - popotnica 21. stoletja* (pp. 89-99) [Culture and art in education – Provisions for the journey of the 21st century]. Ljubljana: Pedagoski institut.
- Welch, G. F. (2006). The musical development and education of young children. In B. Spodek & O. Saracho (Eds.), *Handbook of Research on the Education of Young Children* (pp. 251-67). Mahwah, NJ: Lawrence Erlbaum.
- Work Plan for Culture 2008-10.* (2008). The Council of the European Union. Retrieved from www.dlib.si/v2/StreamFile.aspx?URN=URN:NBN:SI:doc