

Implementing Contents of Conservation and Protection of Cultural Landscape in Fine Art Classes

Robert Potočnik

Faculty of Teacher Education, University of Ljubljana

Abstract

The quality of teaching is one of the fundamental competences of a fine art teacher. Teaching content should be comprehensively integrated according to each stage of pupil's development; this also includes dealing with problems of preservation and protection of cultural landscape. A qualified, informed and responsible teacher who includes this content in the teaching process can, in the long term, contribute to students nourishing a more responsible attitude towards the existing architectural heritage, recognizing improper renovation of architectural heritage and contemporary architecture that does not respect the identity of the cultural landscape.

This paper deals with the problem of teachers' attitudes and actions regarding the conservation and protection of cultural landscape; it studies the options of teacher training for teaching contents concerning the conservation and protection of cultural landscape and it discusses the effects of teaching pupils according to their capacity for critical judgment and evaluation of cultural landscape, its preservation and protection, and according to their artistic creativity, through a variety of learning methods and forms of work, relevant learning media, art materials and methods of artistic expression used in the educational process. The study included 125 teachers who teach fine art classes in primary and upper level elementary education in Slovenia, and 61 sixth-graders from three primary schools from different regions of Slovenia and their fine art teachers. The survey showed progress in the students' positive and responsible attitude towards the preservation and protection of cultural landscape as well as in the teacher's greater ability to organize art activities and in their greater responsibility for teaching pupils about the aforementioned issues successfully.

Key words: *attitudes and actions regarding the conservation and protection of cultural landscape; critical evaluation; primary education; teaching fine arts.*

Introduction

The Convention on the Protection of the World Cultural and Natural Heritage (1972, p. 1) describes the cultural landscape as groups of buildings and places that are a combination of work by human hands and by nature. In general, the Convention uses the term cultural heritage in addition to terms such as monuments (architecture, paintings and sculptures, archaeological monuments and their combination). Due to the cultural, scientific and general identity of the nation, conservation and protection of cultural heritage are in the nation's interest (Council of Europe Framework Convention on the Value of Cultural Heritage for Society, 2005, p. 3). In order to unify the understanding of terms used in this paper, we present their brief definitions in Table 1.

Table 1

Terms used in this paper

Cultural heritage	Relates primarily to cultural landscape, architectural heritage, painting and sculptural heritage.
Conservation	Refers to measures taken to ensure continued existence and enrichment of heritage, its maintenance, restoration, renovation, use and revival (Castellanos & Descamps, 2008, p. 142).
Protection	Consists mainly of legal, administrative and professional activities in the area of protection (Castellanos & Descamps, 2008, p. 142).
Cultural landscape	Refers to special and distinct areas of land as perceived by people, whose character and spatial arrangements are the result of action and interaction of natural and human factors (Gullino & Larcher, 2013, p. 389).
Architectural heritage	Refers to buildings, groups of buildings and sites that are common creations of man and nature; surfaces that are partially built, sufficiently distinctive, uniform and having special significance (Petrič, 2000, p. 70).

The heritage of cultural landscape includes special, distinct areas of the Earth's surface as perceived by the people; areas whose characteristics and spatial arrangements are the result of influences by natural and human factors (Gullino & Larcher, 2013). Nature protectionists were among the first people who started focusing on cultural landscape, primarily in order to protect the special habitats. However, they did not give much attention to the landscape's cultural contents, which are more difficult to define and to preserve (Simič, 2014). The Cultural Heritage Protection Act defines cultural landscape as immovable heritage, which is an open area with natural and man-made components. The area's structure, development and use is mostly determined by human interventions and activities (ZVKD-1, 2008). Cultural landscape has mainly developed in areas that are remote from larger urban areas – on ridges, hills, plateaus, Karst areas and poorly permeable plains. The prevailing feature of cultural landscapes is the mosaic interweave of forests, agricultural landscape patterns and traditional settlement structures (Hudoklin, Selak, & Simič, 2005, p. 3). The origin and development of the cultural landscape is influenced by various natural processes that cause continuous changes. Also, people who use the areas for settlement, agriculture, industry, energy, sport and recreation surfaces restructure these cultural landscapes (Hladnik, 2004).

Another feature of the cultural landscape is its diversity – it has a visual (artistic), experiential, ecological, productive and communicational role. Cultural landscape is subject to constant changes that are the result of technological degree of cultivation, way of building and other social and economic characteristics of a certain age. The condition of the heritage of cultural landscapes in Slovenia and their preservation (e.g., spatial ratios, individually created or by natural elements) is deteriorating. On the one hand, we are witnessing the abandoning of settlements and agriculture, which leads to overgrowing of cultivated land and the detriment of settlements; on the other hand, there are more and more new interventions into cultural landscapes including unsuitable renovations, new constructions, changes of plot structure and other arrangements (Hudoklin, Selak, & Simič, 2005). Since the image and form of cultural landscape is designed primarily by those who manage it, it is necessary that the endeavours concerning its preservation also consider the agricultural policy and the settlement policy from the level of local communities to the owners of real estates.

Through their programmes, organizations such as UNESCO (United Nations Educational, Scientific and Cultural Organization), ICCROM (International Centre for the Study of the Conservation and Restoration of Cultural Property) and others make the young people aware of the importance of conservation and protection of cultural landscape as part of cultural heritage (Aslan & Ardemagni, 2006, p. 80). The survey, conducted by the Education, Culture and Audiovisual Executive Agency (Arts and Cultural Education at School in Europe, 2009, p. 39) reports that in Finland teachers want to improve the pupils' understanding of cultural landscape as part of cultural heritage and enhance its role in education; with various projects they try to develop the pupils' skills for preserving cultural heritage and encourage cooperation among schools and heritage experts. Awareness of the importance of cultural heritage in strengthening the nation's identity and cultural identity can also be encouraged through the transfer of knowledge and experience in the field of conservation and protection of cultural landscape as part of cultural heritage (Gesche Koning, 2008, p. 309; Greffe, 2009). The Slovenian National Programme for Culture (2013, p. 39) points out that the contents of cultural heritage need to be incorporated into all levels of the education system. In order for this integration to be successful, we need appropriately trained personnel in educational and cultural institutions and inter-institutional cooperation (Novaković, 2015).

Raising awareness among the school population with targeted education about the conservation of cultural heritage and about the prevention of any harmful influences on it was first mentioned in the Athens Charter in 1931 ... "educators should urge children and young people to abstain from disfiguring monuments of every description and they should teach them to take a greater and more general interest in the protection of these concrete testimonies of all ages of civilisation" (The Athens Charter for the Restoration of Historic Monuments, 1931, Article 7/b). "In order to encourage their participation and involvement, a general information programme should be set up for all residents, beginning with children of school age" (International

Charter for the Conservation of Historic Towns and Urban Areas, 1987, Methods and Instruments, p. 15). The National Council for Preservation Education launched guidelines (1987) for the inclusion of contents about conservation and protection of cultural heritage (cultural landscape, architectural heritage) into primary and secondary schools in the United States.

By dealing with the contents of conservation and protection of cultural heritage (cultural landscape, architectural heritage) in class, primary school children can develop a more respectable and a more responsible attitude towards material and cultural heritage, but in spite of that there is no independent school subject designed for this purpose in the national school curriculum. Research conducted in the United States of America (Thorntol, 2008) has showed that the contents of conservation and protection of cultural heritage (cultural landscape, architectural heritage) can be sensibly incorporated into various subjects (social sciences, history, national and foreign languages, fine art, music, nature sciences and mathematics). The same research also stressed that most programmes prepared by different organisations or experts for the needs of education in kindergartens and primary schools unfortunately exclude contents that represent the problems concerning expert interventions (conservation, conservation-restoration), traditional materials, preindustrial technologies of material processing in architecture, art and field work (documentation and analysis of architectural, painting and sculptural heritage).

Therefore, it is up to the teachers to use their own judgement, conviction and abilities to include (or not) the contents related to the conservation and protection of cultural heritage (cultural landscape, architectural heritage) into the existing fine art classes. Unfortunately, only few teachers are familiar with the possibilities of including these issues and using suitable learning resources during classes in primary schools (Hankins, 1997).

When reviewing the literature, we did not come across any research that would present the teachers' attitudes and actions regarding the mentioned contents – what they think about these issues and about including such topics into fine art classes. In order to make suitable guidelines for an effective incorporation of contents about conservation and protection of cultural landscape as part of cultural heritage, design suitable pedagogical methods for individuals, teaching tools and other, we need to know the teachers' *attitudes and actions regarding the conservation and protection of cultural heritage*, the teachers' attitudes towards the teaching contents aimed at this issue, how teachers in Slovenia integrate the contents of conservation and protection of cultural heritage into fine art activities and what the differences among them are. These issues have never been researched before.

Purpose of the Study and Research Questions

In the first part of the presented study we sought to examine the educational activities in the field of conservation and protection of cultural landscape as part of cultural heritage carried out by primary school teachers and fine art teachers in primary schools. Fine art activities from the 1st to the 5th grade of primary school are

implemented by primary school teachers (graduates of the faculty of education, with a major in primary school education), from grade 6 to 9 teaching is carried out by fine art teachers (graduates of the faculty of education, majoring in fine art education and graduates of the academy of fine arts majoring in painting or sculpture).

In the second part of the research we assumed that an informed and well qualified teacher is able to make the education practice more modern and that he/she can make the students achieve progress when it comes to fulfilling their learning goals.

In this study we focused on the following research questions:

- What are the teachers' attitudes and actions concerning the conservation and protection of cultural heritage (cultural landscape, architectural heritage) and teachers' attitudes towards the teaching contents aimed at conservation and protection of cultural heritage?
- What are the effects of teaching students about the care of cultural heritage (cultural landscape, architectural heritage) on the level of critical judgement ability and the awareness about the importance of caring for cultural heritage after every action step?

Research Methodology

Sample

The random sample included 125 teachers in the first part of the study. There were 77 (61.6%) primary school teachers and 48 (38.4%) fine art teachers at the primary educational level. Among the respondents only 15 were males (12 %), and the average age was 42 (min = 25, max = 61).

In the second part of the presented study we have used qualitative action research, which is based on the assumption that a student's ability to incorporate the contents about conservation and protection of cultural landscape as part of cultural heritage into the learning process can be studied step by step (Kemmis & McTaggart, 1991). The research included 61 sixth grade pupils attending three primary schools from different regions of Slovenia (Vransko, Ravne na Koroškem, and Zgornja Kungota) and their fine art teachers (three fine art pedagogues). The study was conducted in 2014 over the period of six months.

Instruments and Variables

The teachers' attitudes and actions concerning the conservation and protection of cultural landscape as part of cultural heritage, their views on the teaching contents and their methods of integrating these contents into lessons were examined by a questionnaire. The questionnaire included closed and open type questions. The majority of statements and questions were taken and adapted from the research in the field of conservation and protection of natural heritage (Torkar, 2009) and from comparable foreign research (Policy Paper on Heritage Awareness in Ireland, 2000). The teachers responded to the statements using a five-point Likert scale: 1 meant that they completely disagree with the statement, 2 that they disagree, 3 that they are neutral, 4 that they partially agree and 5 indicated that they completely agree with the

statement (Likert, 1932). For questions as to what extent and in what ways teachers include the contents of conservation and protection of cultural heritage in their lessons, we used open type questions: the teachers' answers were grouped into five categories and the frequency of concepts was recorded (Miles & Huberman, 1994).

The action research was carried out with the help of qualitative techniques: direct observation in class and on-the-spot surveying of students (Cohen, Manion, & Morrison, 2007) and the questionnaires about critical evaluation and assessment of the importance of cultural landscape as part of cultural heritage conservation and protection (Cohen, Manion, & Morrison, 2007).

The Process of Data Collection

The random sample included primary schools from all regional units of the Institute of Education of the Republic of Slovenia. Headmasters were asked for consent before carrying out the survey. The questionnaires were sent by post. We also enclosed an envelope with our address and a postage stamp. Of the total (N=195) questionnaires sent we received 125 (64.10%) completed and valid questionnaires, which is considered a satisfactory response (Babbie, 1998, p. 66). It took about 30 minutes for the teachers to complete the questionnaires. Participation in the survey was anonymous.

Data Processing

The data were analysed with the SPSS 18.0 statistical program. For attitudes and actions concerning the conservation and protection of cultural heritage and the attitudes towards including these contents into art activities in class, descriptive (M, SD) and inferential statistics (the paired-sample t-test) were calculated to illustrate the differences between primary school teachers and fine art teachers. Statistical significance ($p \leq 0.05$) was determined for all differences between the means that were calculated (Kožuh & Vogrinc, 2011).

Research Results

First Part of the Research

From Table 2 it is evident that teachers agreed with the statements that support the conservation and protection of cultural landscape as part of cultural heritage, especially when it comes to the traditional appearance of the countryside. Some statements yielded very different points of view (indicated by large standard deviation). The independent-samples t-test showed significant difference ($t(123) = -2.162, p = .033$) between primary school teachers ($M = 3.18, SD = 1.66$) and fine art teachers ($M = 3.83, SD = 1.60$) for the statement showing attitudes towards foreigners who buy architectural heritage in Slovenia and renovate it with the help of appropriately qualified experts. Fine art teachers supported the statement more. There were no other statistically significant differences between primary school and fine art teachers' attitudes towards the conservation and protection of cultural landscape as part of cultural heritage.

Table 2

Teachers' attitudes towards the conservation and protection of cultural heritage (cultural landscape, architectural heritage)

Statement		M	SD	df	t	p																																																																																																																				
I think that a beautiful house is big, has diverse shapes, covered with an unusual colour of tiles, has a segmented broken roof, interspersed with balustrades and other decorative adornments.	PT	1.57	0.94	123	-.065	.948																																																																																																																				
	AT	1.58	1.07				I think that some monuments of architectural heritage hinder social development and should be removed.	PT	2.32	1.79	123	.696	.488	AT	2.10	1.60	A Slovene citizen who demolishes an old building that could have been restored or renovated destroys the culture of his own nation.	PT	3.72	1.21	123	-1.290	.199	AT	4.02	1.28	Slovene cultural landscapes are losing their identity.	PT	4.19	1.26	123	.117	.907	AT	4.16	1.37	Design and construction of newly built houses in the countryside and in old urban centres should take into account the characteristics of traditional houses, typical of the landscape or old city centre.	PT	4.14	1.12	123	-.759	.449	AT	4.31	1.35	In the past, experts did not pay enough attention to the reconstruction of architectural heritage and to the design of settlements built outside old city centres.	PT	4.03	1.21	123	-1.536	.127	AT	4.39	1.33	The state should restore or renovate dilapidated facilities of cultural heritage at the expense of their owners.	PT	3.09	1.77	123	1.150	.252	AT	2.72	1.59	I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060	AT	2.10	1.60	I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162
I think that some monuments of architectural heritage hinder social development and should be removed.	PT	2.32	1.79	123	.696	.488																																																																																																																				
	AT	2.10	1.60				A Slovene citizen who demolishes an old building that could have been restored or renovated destroys the culture of his own nation.	PT	3.72	1.21	123	-1.290	.199	AT	4.02	1.28	Slovene cultural landscapes are losing their identity.	PT	4.19	1.26	123	.117	.907	AT	4.16	1.37	Design and construction of newly built houses in the countryside and in old urban centres should take into account the characteristics of traditional houses, typical of the landscape or old city centre.	PT	4.14	1.12	123	-.759	.449	AT	4.31	1.35	In the past, experts did not pay enough attention to the reconstruction of architectural heritage and to the design of settlements built outside old city centres.	PT	4.03	1.21	123	-1.536	.127	AT	4.39	1.33	The state should restore or renovate dilapidated facilities of cultural heritage at the expense of their owners.	PT	3.09	1.77	123	1.150	.252	AT	2.72	1.59	I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060	AT	2.10	1.60	I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60						
A Slovene citizen who demolishes an old building that could have been restored or renovated destroys the culture of his own nation.	PT	3.72	1.21	123	-1.290	.199																																																																																																																				
	AT	4.02	1.28				Slovene cultural landscapes are losing their identity.	PT	4.19	1.26	123	.117	.907	AT	4.16	1.37	Design and construction of newly built houses in the countryside and in old urban centres should take into account the characteristics of traditional houses, typical of the landscape or old city centre.	PT	4.14	1.12	123	-.759	.449	AT	4.31	1.35	In the past, experts did not pay enough attention to the reconstruction of architectural heritage and to the design of settlements built outside old city centres.	PT	4.03	1.21	123	-1.536	.127	AT	4.39	1.33	The state should restore or renovate dilapidated facilities of cultural heritage at the expense of their owners.	PT	3.09	1.77	123	1.150	.252	AT	2.72	1.59	I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060	AT	2.10	1.60	I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																
Slovene cultural landscapes are losing their identity.	PT	4.19	1.26	123	.117	.907																																																																																																																				
	AT	4.16	1.37				Design and construction of newly built houses in the countryside and in old urban centres should take into account the characteristics of traditional houses, typical of the landscape or old city centre.	PT	4.14	1.12	123	-.759	.449	AT	4.31	1.35	In the past, experts did not pay enough attention to the reconstruction of architectural heritage and to the design of settlements built outside old city centres.	PT	4.03	1.21	123	-1.536	.127	AT	4.39	1.33	The state should restore or renovate dilapidated facilities of cultural heritage at the expense of their owners.	PT	3.09	1.77	123	1.150	.252	AT	2.72	1.59	I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060	AT	2.10	1.60	I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																										
Design and construction of newly built houses in the countryside and in old urban centres should take into account the characteristics of traditional houses, typical of the landscape or old city centre.	PT	4.14	1.12	123	-.759	.449																																																																																																																				
	AT	4.31	1.35				In the past, experts did not pay enough attention to the reconstruction of architectural heritage and to the design of settlements built outside old city centres.	PT	4.03	1.21	123	-1.536	.127	AT	4.39	1.33	The state should restore or renovate dilapidated facilities of cultural heritage at the expense of their owners.	PT	3.09	1.77	123	1.150	.252	AT	2.72	1.59	I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060	AT	2.10	1.60	I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																				
In the past, experts did not pay enough attention to the reconstruction of architectural heritage and to the design of settlements built outside old city centres.	PT	4.03	1.21	123	-1.536	.127																																																																																																																				
	AT	4.39	1.33				The state should restore or renovate dilapidated facilities of cultural heritage at the expense of their owners.	PT	3.09	1.77	123	1.150	.252	AT	2.72	1.59	I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060	AT	2.10	1.60	I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																														
The state should restore or renovate dilapidated facilities of cultural heritage at the expense of their owners.	PT	3.09	1.77	123	1.150	.252																																																																																																																				
	AT	2.72	1.59				I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060	AT	2.10	1.60	I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																																								
I think it is good to replace an old building with a new and artificially aged building.	PT	2.75	2.00	123	1.899	.060																																																																																																																				
	AT	2.10	1.60				I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351	AT	3.85	1.38	Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																																																		
I think one of the main problems of conservation and protection of cultural heritage is the awareness of the population that does not value their own traditions (if it is not new, it is not advanced, respectable, etc.)	PT	4.09	1.36	123	.937	.351																																																																																																																				
	AT	3.85	1.38				Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546	AT	4.10	1.86	On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																																																												
Professional services (organizations) involved in conservation and protection of cultural heritage lack the competence and power, and are therefore not sufficiently effective.	PT	4.32	2.05	123	.606	.546																																																																																																																				
	AT	4.10	1.86				On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682	AT	4.60	1.54	Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																																																																						
On account of various influences of capital in Slovenia, the credibility of professional services is questionable and the people's trust is limited.	PT	4.48	1.69	123	-.410	.682																																																																																																																				
	AT	4.60	1.54				Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330	AT	3.29	1.62	I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																																																																																
Conservation and protection of cultural heritage in times of economic crisis is of secondary importance.	PT	3.62	1.96	123	.978	.330																																																																																																																				
	AT	3.29	1.62				I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033	AT	3.83	1.60																																																																																																										
I am glad that foreigners in Slovenia buy and renovate architectural heritage with the help of qualified experts.	PT	3.18	1.66	123	-2.162	.033																																																																																																																				
	AT	3.83	1.60																																																																																																																							

Legend: PT - primary school teacher, AT - fine art teacher

Table 3 shows that teachers agreed with the statements that support their active involvement and positive actions in solving the problems of conservation and protection of cultural heritage (cultural landscape, architectural heritage). There are no statistically significant differences between primary school teachers and fine art teachers.

Table 3

Teachers' actions concerning the conservation and protection of cultural heritage (cultural landscape, architectural heritage)

Statement		M	SD	df	t	p
I would report any destruction of cultural heritage to the competent authorities.	PT	3.89	1.67	123	.302	.763
	AT	3.81	1.17			
I am willing to donate money for professional restoration or renovation of cultural heritage.	PT	2.93	2.14	123	-1.357	.177
	AT	3.47	2.24			
I want to live in a renovated old house with a distinctive identity. I'd be proud of it.	PT	3.75	1.77	123	-.847	.399
	AT	4.02	1.61			
I would consult with experts regarding restoration or renovation of my own cultural heritage.	PT	4.67	1.30	123	.139	.890
	AT	4.64	0.86			
As a volunteer I would participate in an organized and professionally run campaign of restoration or renovation of cultural heritage.	PT	3.96	2.22	122.9	-.248	.805
	AT	4.04	1.41			
I would sign a petition that advocates the conservation and protection of cultural heritage.	PT	4.36	1.47	123	.213	.832
	AT	4.31	0.97			
I would attend an educational course or training on the subject of conservation and protection of cultural heritage.	PT	4.12	2.21	121.1	-1.712	.089
	AT	4.70	1.55			

Legend: PT - primary school teacher, AT - fine art teacher

Table 4 shows that teachers agreed with the statements supporting the incorporation of the contents of conservation and protection of cultural heritage (cultural landscape, architectural heritage) into art activities. Statistically significant differences between primary school teachers and art teachers were detected in two statements. The independent-samples t-test showed significant difference ($t(123)= 2.134, p=.035$) between primary school teachers ($M=3.45, SD=1.54$) and fine art teachers ($M=2.87, SD=1.36$) in the statement about teachers lacking the knowledge and information, so they do not devote enough attention to this topic. Significant difference $t(123)= 2.193, p=.030$ between primary school teachers ($M=3.63, SD=1.89$) and fine art teachers ($M=2.95, SD=1.27$) was also identified in the statement about the lack of teaching aids to deal with these contents, which has a negative impact on developing responsible attitudes towards conservation and protection of cultural heritage (cultural landscape, architectural heritage).

Table 4

Teachers' attitudes and actions concerning teaching contents about the conservation and protection of cultural heritage (cultural landscape, architectural heritage)

Statement		M	SD	df	t	p
It is necessary to raise the students' awareness about conservation and protection of cultural heritage at all levels of education.	PT	4.81	0.95	123	-.097	.923
	AT	4.83	0.63			
I lack the knowledge and information on conservation and protection of cultural heritage, so I cannot devote enough attention to these issues during fine art classes.	PT	3.45	1.54	123	2.134	.035
	AT	2.87	1.36			
The lack of teaching resources about conservation and protection of cultural heritage has a negative impact on developing the pupils' positive attitude towards this issue.	PT	3.63	1.89	123	2.193	.030
	AT	2.95	1.27			
As a teacher I take responsibility for the development of the pupils' responsible attitude towards conservation and protection of cultural heritage.	PT	3.76	1.54	123	1.539	.126
	AT	3.35	1.29			

Legend: PT - primary school teacher, AT - fine art teacher

Table 5 shows teachers' responses to the open question of how to include the contents of conservation and protection of cultural heritage (cultural landscape, architectural heritage) into fine art activities. The answers were divided into five categories.

Table 5

In what way are the contents concerning conservation and protection of cultural heritage included in art classes at primary and secondary school level?

Categories of responses		Frequency of responses		
		PT	AT	Total
Areas in the field of fine art	Drawing	31	9	40
	Painting	17	5	22
	Architecture design	10	12	22
	Graphic art techniques	2	3	5
	Sculpting	6	4	10
Motif	Landscape	3	3	6
	Buildings (residential, religious and other)	24	12	36
Teaching methods and other activities	Explanation, discussion, demonstration (photos, videos, useful objects, posters)	20	20	40
Forms of work	Frontal, individual, group, excursions (including visits to museums, galleries, buildings of architectural heritage, markets, town centres, within cultural or science days)	28	9	37
	project work, competitions	0	3	3

Categories of responses		Frequency of responses		
		PT	AT	Total
Technical terminology	Renewal (renovated - not renovated, professional - unprofessional)	4	4	8
	Renovation	2	0	2
	Conservation	1	2	3
	Protection of cultural heritage, facade colour, materials, conservator - restorer, restoration	0	2	2
	Attitudes, values, awareness	4	4	8

Legend: PT - primary school teacher, AT - fine art teacher

Second Part of the Research

We tried to evaluate the students' success rate concerning their understanding of the value of cultural heritage and their ability of critical judgement regarding the preservation and protection of cultural heritage by giving them three fine art tasks from different areas of fine art. The tasks were conducted in three rounds.

In the first action round the students learned about the importance of conservation and protection for architectural heritage and cultural landscape, and they carried out a fine art task from the field of architectural design. In the second action round the students learned about improper interventions into the cultural landscape and with the help of computer graphics they redesigned the landscape according to their vision and imagination (Wood, 2004). By making the students intervene with the protected cultural landscape heritage by carrying out an imaginary transformation, we wished to make them aware of the responsibility for the consequences of improper restorations, renovations or new constructions that do not correspond with the identity of the landscape (Carrozzino et al., 2011). In the third action round they learned about the special features of the local cultural landscape. We visited a nearby church and presented its special features to the students, we explained its influence on the image of the landscape and we talked about the special characteristics of material cultural heritage (building materials, materials of sculpturing and painting heritage) and about the necessity of using proper materials in conservation and protection. The students made the colour by themselves - milk tempera (Hudoklin, 1958) - and carried out a fine art task from the field of painting design.

Discussion

Teachers' Attitudes and Actions Concerning the Conservation and Protection of Cultural Heritage (Cultural Landscape, Architectural Heritage)

Teachers agree with the statements that support the conservation and protection of cultural heritage, especially when the statements concern the traditional appearance of the countryside. Cultural heritage is perceived as a part of our identity. The findings are consistent with a report on heritage research in Ireland (Simpson, 2007,

p. 73), which showed that people's cultural heritage is an important value that they wish to protect. It represents the identity of their nation and they are aware of the need for thoughtful conservation of the countryside where it is still possible to find architectural heritage typical of a particular area. Teachers are especially critical about the management of architectural heritage in rural areas or outside city centres because it is not properly looked after by the owners. They are also critical of new buildings in rural areas which do not take into account the characteristics of traditional architecture and therefore spoil the cultural landscape. Expert research has confirmed the existence of these problems; so experts have provided guidelines for their effective solutions (Deu, 2008; Fakin Bajec, 2011; Kalčič, 2003).

In addition, they are critical of the services responsible for the conservation and protection of cultural heritage. In their opinion, these services are not doing enough and are not credible because they quickly succumb to various pressures.

Teachers are willing to participate as volunteers in an organized and professionally run campaign on restoration or renovation of cultural heritage with the purpose to expand their knowledge and understanding of the heritage's dimensions (Kato, 2006; Nardi, 2013; Sapu, 2009). However, they are not willing to donate money for professional conservation or restoration of cultural heritage. Distrust in institutions or associations that raise money for such causes was also detected in the public opinion research (Toš, 1999, p. 817).

We have also detected that the teachers' attitudes were not uniform regarding the statement saying that it is better to replace an old building with a new and artificially aged. The results point to the lack of information about the purpose of maintaining original materials of cultural heritage (Stanley-Price & King, 2009). A statistically significant difference between primary school teachers and fine art teachers appeared only in connection with the statement supporting the fact that foreigners are buying architectural heritage in Slovenia and renovating it with the help of qualified experts. In general, teachers of fine art supported this statement. They are more aware of the fact that the most important factor is the quality of renovation. With quality renovation we can raise awareness in people by presenting examples of good practices and showing that we can renovate an old building so that life in it is adapted to contemporary requirements, but at the same time respect tradition and therefore preserve part of the nation's identity (Gaskell & Owen, 2005).

Teachers' Attitudes towards the Teaching of Contents about Conservation and Protection of Cultural Heritage (Cultural Landscape, Architectural Heritage)

In general, teachers are in favour of dealing with this issue at all levels of schooling and feel the responsibility for passing on these contents to students and helping them develop a responsible attitude.

Concerning the treatment of contents about conservation and protection of cultural heritage during art activities in class, primary school teachers expressed the need for

improvement of their knowledge on conservation and protection of cultural heritage, because they lack basic information on how to coordinate these contents with fine art curriculum. Primary school teachers reported seeking educational resources that would help them deal with the problems of conservation and protection of cultural heritage with concrete examples of art tasks. Fine art teachers have expressed a neutral opinion regarding the need for training and the lack of teaching aids.

General (Simpsons, 2007) as well as professional public (Aslan, 2006; DeTroyer, 2005) support the idea of dealing with the contents of conservation and protection of cultural heritage in class. Research shows that in different countries contents related to cultural heritage appear in the art curricula, which enables teachers to deal with the topics related to conservation and protection of cultural heritage (Taggart, 2004, p. 18). Many educational systems rely solely on primary school teachers regarding the implementation of fine art activities at primary level of schooling (Bamford, 2009). Dealing with these issues in class is challenging, and during education at university such contents are limited. That is why it is not surprising that primary school teachers lack the specific knowledge and skills.

How are the Contents of Conservation and Protection of Cultural Heritage (Cultural Landscape, Architectural Heritage) Included into Fine Arts Activities in Primary Education?

First to fifth grade pupils mostly become familiar with cultural heritage, its conservation and protection in the context of culture days, when teachers organize visits to different institutions (museums, galleries), old town centres and similar. There, the students learn about the architectural, painting and sculptural heritage.

In fine art classes, primary school teachers most often address the problems of conservation and protection of the cultural heritage with tasks in the field of drawing, where students form different drawings of buildings or individual details. Fine art teachers most often introduce concepts related to conservation and protection of cultural heritage when dealing with architectural design. The selected visual art motif is mostly associated with the problem of architectural heritage. Most often primary school teachers and fine art teachers deal with this subject matter through conversation with photos of different kinds of cultural heritage.

Except presenting forms of different kinds of cultural heritage, teachers do not often provide information on suitable and unsuitable interventions in architectural heritage or cultural landscape, or on restoration or renovation of cultural heritage, on original materials, on contemporary architecture with recognizable identity that fits in the cultural landscape, on conservation – restoration of painting and sculptural heritage, on professional services (conservators), on legislation and on obligations and rights to cultural heritage. To support this argument, we present an idea from a fine art teacher:

People's awareness is really low, the media do not present enough information on cultural heritage and its conservation. Those teachers who are interested in

the problem find the information. The problem are the ones who know nothing about this subject and do not think about it.

Fine art tasks from different art fields require integration of various modes of expression carried out using contemporary computer media - 2D design, 3D design, video, animation (Rončević, 2011). For older students, it may also be possible to make a connection with contemporary art practices in terms of promoting the pupils' curiosity, their research, expression, participation, social engagement, etc. (Burgess, 2010; Tomljenović, 2015). Pupils can be photographers, they can document, communicate and raise awareness on the decay of cultural heritage (cultural landscape, architectural heritage) in their own area, and on vandalism, they can learn about the work of conservators with the help of reconstruction experts and similar (Aslan, 2006; DeTroyer, 2005; Grattan, 2004; Thornton, 2008).

Teachers' attitudes and actions towards the conservation and protection of cultural heritage influence the inclusion or exclusion of these contents into fine art classes and into the realisation of visual art tasks (products). With the research carried out amongst 125 teachers we have discovered information that cannot be found in any literature. Thus, it is vital for the formation of future guidelines to include the aforementioned contents into fine art classes.

What Effects Does Teaching Students about the Care of Cultural Heritage (Cultural Landscape, Architectural Heritage) Have on Their Ability of Critical Judgement and Their Awareness of the Importance of Caring for Cultural Heritage after Every Action Step?

After we had finished the first action round and the students evaluated their own products, only a small number of students displayed a positive attitude towards cultural heritage and criticism concerning the preservation and protection of cultural landscape. Most students did not succeed in assessing the value of the presented examples and they were also not able to describe what they considered when designing their own fine art products. The answers in the questionnaire have also showed non-criticism of students when it comes to heritage care and poor awareness of the problems in their surroundings: more than one half of all students do not mind the lively colours of facades (53.5%). Similarly, they see no problems with buildings that do not fit into the environment (41.4%) or buildings that were unsuitably renovated (31.5%) or modern architecture with different designs (various wall paintings, casted concrete reliefs or statues, etc.) which owners use to decorate their buildings (55.6% of all students).

After we had concluded the second action round and evaluated the products made, the students became more aware of cultural heritage protection and more critical regarding the preservation of cultural landscape. The students were more successful in presenting the consequences of unsuitable renovations, restorations or new constructions, which represents a key problem in preserving the identity image of Slovene cultural landscapes (Deu, 2008). After the second action round

the students' answers to the statements showed greater effects of teaching on the level of critical judgement ability and evaluating the importance of preservation and protection of cultural heritage. Most students (94.8%) recognised the buildings that do not correspond to the identity of the presented landscape in the photographs. Furthermore, the students were also more critical towards photographs of different designs and facade colours and most of them evaluated them as unsuitable (67.2%). Nevertheless, the students' answers revealed a lack of understanding of the importance of used materials, their authenticity or uniqueness in cultural heritage (Stanley-Price & King, 2009).

After the third action round the students, amongst other things, critically commented the evaluation of the products they made concerning the value of cultural heritage in direct environment and provided solutions on how to preserve and protect the architectural heritage as well as paintings and sculptures, and how to prevent their decay with continuous restoration of art elements and the buildings themselves. Their answers in the questionnaire revealed similar thoughts. The students' opinion was that it is more expensive to renovate a ruined building, statue or painting than it is to restore it. They advocated the originality of materials and the preservation of cultural heritage. More than one half of all students (75.8%) believed that it is more suitable to renovate old buildings than it is to replace them with new ones and then make them look old artificially. Similarly, most students (89.6%) condemned unprofessional interventions into cultural heritage on account of cheaper costs. The students also provided some solutions on how to protect cultural landscape from decay, improper renovation or vandalism, etc. More than one half of all students (63.8%) believe that this could be done by constantly reminding people of the importance cultural landscape has in the given environment.

Conclusion

Both primary school teachers and fine art teachers are of the opinion that this issue is topical and that such contents are needed in the school system. Teachers should derive from the contents of the current curriculum but, when carrying out fine art tasks, they should meaningfully include the contents on conservation and protection of cultural heritage (cultural landscape, architectural heritage). With systematic promotion of critical thinking, permanently raising awareness in pupils at all stages of the educational process, and with planning and implementing fine art tasks with such contents, teachers can affect the pupils' positive attitude to cultural heritage and its conservation and protection. Research has shown that primary school teachers need training in the field of conservation and protection of cultural heritage (cultural landscape, architectural heritage) and teaching aids to help them confidently unify information and facts and transfer those into the curriculum with an aim to develop the pupils' positive attitude towards these issues. This was also confirmed by a primary school teacher saying, "I would be happy to have additional training in this

field. Teachers are the ones who have a significant role in raising attitudes towards our cultural heritage in all areas.” With further research we would like to develop more detailed guidelines for effective incorporation of contents on conservation and protection of cultural heritage (cultural landscape, architectural heritage) into the realization of fine art tasks at both stages of education. Discussing the contents of cultural heritage, its conservation and protection can result in the formation of social harmonies, creation of innovations, incentives to political cooperation and development, exchange of ideas and experience (Alkateb, 2013). By dealing with the contents of heritage preservation at fine art classes and by raising awareness of its meaning, the students can develop into critical citizens who will – as future owners of cultural heritage and co-creators of society – know how to value and evaluate the different influences on cultural heritage. By raising their awareness, the students, who will one day become active citizens, will find it easier to evaluate the justifiable and unjustifiable interventions made by various organisations or individuals in urban development. Together with experts they will be able to understand and make suitable decisions about what needs to be preserved (preventively conserved, conserved, restored), renovated in a suitable way – by introducing changes while preserving the existing elements (e.g., suitable renovation of a modern flat in an architectural heritage), and what needs to be removed (Guilfoil, 2004). As part of the regular programme of fine art classes, the effects of educating pupils and teacher training will be presented. Featured model classes will fill a gap in the field of teaching the contents on conservation and protection of cultural heritage.

References

- Alkateb, M. (2013). Non-traditional education using cultural heritage: A case study from Syria. *International journal of Education through Art*, 9(2), 189-104. https://doi.org/10.1386/eta.9.2.189_1
- European Commission. (2009). *Arts and Cultural Education at School in Europe*. Brussels: Education, Audiovisual and Culture Executive Agency.
- Aslan, Z., & Ardemagni, M. (2006). *Introducing Young People to the Protection of Heritage Sites and Historic Cities*. Roma: UNESCO – ICCROM.
- Babby, E. (1998). *The practise of social research*. Belmont: Wadsworth Publishing Company.
- Bamford, A. (2009). *Arts and Cultural Education in Iceland*. Reykjavik: Ministry of Education, Science and Culture.
- Burges, L. (2010). *Learning as a social practice in art and design. Understanding art education*. London: Routledge.
- Carrozzino, M. (2011). Virtually preserving the intangible heritage of artistic handicraft. *Journal of Cultural Heritage*, 12, 82-87. <https://doi.org/10.1016/j.culher.2010.10.002>

- Castellanos, C., & Descamps, F. (2008). *Conservation Management Planning: Putting Theory into Practice: The Case of Joya de Cerén, El Salvador*. Los Angeles: Getty Conservation Institute.
- Cohen, L., Manion, L., & Morrison, K. (2007). *Metode izraživanja u obrazovanju*. Zagreb: Naklada Slap.
- Convention Concerning the Protection of the World Cultural and Natural Heritage*. (1972). Paris: UNESCO. Retrieved from <https://whc.unesco.org/en/conventiontext/>
- Council of Europe Framework Convention on the Value of Cultural Heritage for Society*. (2005). Strasbourg: Council of Europe. Retrieved from <https://rm.coe.int/1680083746>
- De Troyer, V. (2005). *Heritage in Classroom, A Practical Manual for Teachers*. Brussels: International Centre for Heritage Education.
- Deu, Ž. (2008). *Varstvo identitete slovenskih kulturnih krajin. Gradnja z lesom*. Ljubljana: Biotehniška fakulteta.
- Fakin Bajec, J. (2011). Ustvarjanje kraške kulturne dediščine med teorijo in prakso. *AR: arhitektura, raziskave*, 3, 59–62.
- Gaskell, P., & Owen, S. (2005). *Historic farm buildings: Constructing the evidence base*. Gloucestershire: University of Gloucestershire.
- Gesche Koning, N. (2008). Let us protect our heritage together. In H. Kraeutler (Ed.), *Heritage learning matters* (pp. 309–310). Wien: Schlegelbrugge.
- Grattan, N. (2004). *ICCROM & Public Advocacy*. Retrieved from: http://www.iccrom.org/ifrcdn/pdf/ICCROM_03_PublicAdvocacy_en.pdf
- Grefe, X. (2009). *Heritage conservation as a driving force for development. Heritage and Beyond*. Strasbourg: Council of Europe.
- Guilfoil, J. K. (2004). Historic Preservation in Art Education. *Art Education*, 57(4), 48–54.
- Gullino, P., & Larcher, F. (2013). Integrity in UNESCO World Heritage Sites. A comparative study for rural landscapes. *Journal of Cultural Heritage*, 14(5), 389–395. <https://doi.org/10.1016/j.culher.2012.10.005>
- Hankins, S. C. (1997). *Focus on 2000: A Heritage Education Perspective*. LA: National Centre for preservation Technology and Training. Retrieved from <https://www.ncptt.nps.gov/blog/focus-on-2000-a-heritage-education-perspective-1997-08/>
- Hladnik, J. (2004). Predstavitev projekta »Mi urejamo krajino«. In J. Hladnik (Ed.), *Projekt »Mi urejamo krajino«* (pp. 7–9). Ljubljana: Center vlade za informatiko.
- Hudoklin, J., Selak, I., & Simič, S. (2005). *Smernice za celostno ohranjanje dediščinske kulturne krajine*. Ljubljana: Ministrstvo za kulturo.
- Hudoklin, R. (1958). *Tehnologija materialov, ki se uporabljajo v slikarstvu 2*. Ljubljana: Vzajemnost.
- International Charter for the Conservation of Historic Towns and Urban Areas*. (1987). Methods and Instruments, 15, ICOMOS. Retrieved from http://www.icomos.org/charters/towns_e.pdf
- Kalčič, I. (2003). Identiteta slovenske stanovanjske arhitekture. *AR: arhitektura, raziskave*, 1, 24–29.

- Kato, K. (2006). Community, Connection and Conservation: Intangible Cultural Values in Natural Heritage – the Case of Shirakami-Sanchi World Heritage Area. *International Journal of Heritage Studies*, 12(5), 458-473. <https://doi.org/10.1080/13527250600821670>
- Kemmis, S., & McTaggart, R. (1991). Načrtovalnik akcijskega raziskovanja. In M. Cerar (Ed.), *Kako se lotimo akcijskega raziskovanja v šoli* (pp. 21-46). Radovljica: Didakta.
- Kožuh, B., & Vogrinc, J. (2011). *Obdelava podatkov*. Ljubljana: Filozofska fakulteta.
- Likert, R. (1932). *A technique for the measurement of attitudes*. New York: Archives of Psychology.
- Miles, B. M., & Huberman, A. (1994). *Qualitative data analysis: an expanded sourcebook* (second edition). Thousand Oaks: Sage Publications.
- Nardi, R. (2013). Open-Heart Restoration: Raising the Awareness of the Public. In S. Staniforth (Ed.), *Historical Preservation on Preventive Conservation* (pp. 384-387). Los Angeles: The Getty Conservation Institute.
- National Council for Preservation Education (1987). *A Heritage at Risk: A Report on Heritage Education (K-12)*. Burlington: University of Vermont Historic Preservation Program and the National Council for Preservation Education.
- Novaković, S. (2015). Preschool Teachers' Role in the Art Activities of Early and Preschool Age Children. *Croatian Journal of Education*, 17(1), 153-163.
- Petrič, M. (2000). *Mednarodno pravno varstvo kulturne dediščine*. Ljubljana: Ministrstvo za kulturo, Uprava RS za kulturno dediščino.
- Policy Paper on Heritage Awareness in Ireland*. (2000). Dublin: The Heritage Council. Retrieved from https://www.heritagecouncil.ie/content/files/policy_paper_heritage_awareness_ireland_2000_2mb.pdf
- Rončević, A. (2011). *Multimediji u nastavi*. Split: Redak.
- Sapu, S. (2009). *Community Participation in Heritage Conservation*. Los Angeles: The Getty Conservation Institute.
- Simič, M. (2014). Krajinska arhitektura v službi varstva kulturne dediščine. In N. Gorenc (Ed.), *Sto let v dobro dediščine* (pp. 183-191). Ljubljana: Zavod za varstvo kulturne dediščine Slovenije.
- Simpson, K. (2007). *Valuing heritage in Ireland*. Dublin: The Heritage Council.
- Slovenian National Programme for Culture* (Nacionalni program za kulturo 2013-2016). (2013). Ljubljana: Ministrstvo za izobraževanje, znanost, kulturo in šport.
- Stanley-Price, N., & King, J. (2009). *Conserving the authentic: essays in honour of Jukka Jokilehto*. Rome: ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property.
- Taggart, G. (2004). *Curriculum and Progression in the Arts: An International Study*. London: Qualifications and Curriculum Authority.
- The Athens Charter for the Restoration of Historic Monuments*. (1931). Retrieved from: <http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/167-the-athens-charter-for-the-restoration-of-historic-monuments>
- Thornton, L. (2008). Current Trends in Historic Preservation Education at the Primary and Secondary School Levels. *Preservation Education & Research*, 1, 67-76.

- Tomljenović, Z. (2015). An Interactive Approach to Learning and Teaching in Visual Arts Education. *Centre for Educational Policy Studies Journal*, 5(3), 75-95.
- Torkar, G. (2009). Učiteljeve vrednote in njihov odnos do okolja in varstva narave. *Didactica Slovenica – Pedagoška obzorja*, 24(1), 97-108.
- Toš, N. (1999). *Vrednote v prehodu II. Slovensko javno mnenje (1990 –1998)*. Ljubljana: Fakulteta za družbene vede.
- Wood, J. (2004). Open minds and a sense of adventure: How teachers of art & design approach technology. *The International Journal of Art & Design Education*, 23(2), 179-191. <https://doi.org/10.1111/j.1476-8070.2004.00396.x>
- ZVKD-1 (2008). *Zakon o varstvu kulturne dediščine*. Retrieved from <https://zakonodaja.com/zakon/zvkd-1>

Robert Potočnik

Faculty of Teacher Education, University of Ljubljana
Kardeljeva ploščad 16, 1000 Ljubljana, Slovenia
robert.potocnik@pef.uni-lj.si

Uključivanje sadržaja očuvanja i zaštite kulturnog krajolika u nastavu likovne kulture

Sažetak

Kvalitetna nastava likovne kulture uključuje sveobuhvatnu provedbu sadržaja učenja na određenoj fazi razvoja, koja uključuje i obradu očuvanja i zaštite kulturnog krajolika. Ako je nastavnik osposobljen, savjestan i odgovoran i uključuje sadržaj očuvanja i zaštite kulturnog krajolika u nastavu, dugoročno doprinosi odgovornom odnosu učenika prema postojećoj graditeljskoj baštini, prepoznavanju neprimjerene obnove graditeljske baštine i suvremene arhitekture, koja ne poštuje identitet kulturnog krajolika.

U ovom radu istražujemo problem odnosa i stručnosti nastavnika za održavanje nastave sa sadržajem očuvanja i zaštite kulturnog krajolika, kao i posljedice poučavanja učenika na razini sposobnosti za kritičku prosudbu i vrednovanje kulturnog krajolika, njegova očuvanja i zaštite, kao i učenikova likovnog stvaralaštva, uz pomoć različitih metoda i oblika rada, prikladnih nastavnih medija, likovnih materijala i načina likovnog izražavanja u nastavnom procesu. U provedenom istraživanju sudjelovalo je 125 nastavnika koji izvode nastavu likovne kulture na razrednoj i predmetnoj razini osnovnoga obrazovanja iz cijele Slovenije i 61 učenik 6. razreda triju osnovnih škola iz različitih područja Slovenije. Istraživanje je pokazalo napredak učenika u pozitivnom i odgovornom odnosu prema očuvanju i zaštiti kulturnog krajolika, kao i učiteljevu višu osposobljenost za organizaciju likovne djelatnosti, kao i veću odgovornost za uspješno podučavanje učenika o navedenim sadržajima.

Ključne riječi: *kritično vrednovanje; nastava likovne kulture; odnos prema očuvanju i zaštiti kulturnog krajolika; osnovna škola.*