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REGIONAL CULTURAL AWARENESS OF EDUCATIONAL SCIENCES STUDENTS WITH A SPECIAL REVIEW OF THE ISTRIAN REGIONAL MUSIC

Izvirni znanstveni članek / Original Research Paper

Abstract

Globalization incited thoughts about the need of preserving the patrimony and heritage from oblivion. Thus, the educators and classroom education teachers' competency is extremely important to raise awareness about the importance of creating personal identities through regional elements with children at an early age, which would also improve their mastering the necessary knowledge and skills linked to cultural heritage. This paper studies if students who use a dialect in their communication pay attention to the knowledge of cultural heritage and if they consider the introduction of the local idiom into the educational process as useful. Furthermore, the knowledge of the musical heritage of students who have the same homeland and of those who do not, at the end of their studies, was questioned. The results indicate the students' cultural awareness, but with insufficient knowledge and competencies.

Keywords: music culture, Istria, education, regional topics traditional music

Izveček

Regionalna kulturna ozaveščenost študentov edukacijskih ved s posebnim poudarkom na regionalni glasbi Istre

Globalizacija je spodbudila razmišljanja o potrebi po ohranjanju kulturne dediščine. Pri tem je zelo pomembna kompetentnost vzgojiteljev in učiteljev razrednega pouka, da otroke že v zgodnjih letih osveščajo o pomenu ustvarjanja osebne identitete s tradicijskimi elementi ljudske dediščine. To izboljša tudi njihovo obvladovanje znanj in veščin, povezanih s kulturno dediščino. Prispevek preučuje ali študenti, ki pri komunikaciji uporabljajo narečje, namenjajo pozornost kulturni dediščini ter ali menijo, da je uvajanje tradicijskega idioma v izobraževalni proces koristno. Pri študentih na koncu študija raziskuje tudi poznavanje glasbene dediščine, pri čemer so rezultati primerjani glede na kraj njihovega rojstva in študija. Rezultati dokazujejo kulturno ozaveščenost študentov in hkrati izkazujejo pomanjkljivost njihovih znanj in kompetenc.

Ključne besede: glasbena kultura, Istra, izobraževanje, regionalne teme, tradicijska glasba

Introduction

Knowledge about regional topics starts in the family and continues in kindergartens and schools. Globalization incited thoughts about the need of preserving the patrimony and heritage from oblivion. The issue of identity and all tangible and intangible values of a certain area, including all entities living in that area, are linked to regional topics.

Seme Stojnović and Vidović (2012, 13) have stated that the historical analysis of the institutionalized preschool education did not find a „wholesome preschool programme with the identity of the land in which the child was born, based on heritage and human values along with nurturing interculturality.“ Pursuant to this fact, in 2002 the project

Children – Patrimony Guardians was initiated and its basic determinants were building cultural identity and understanding all that influences it like, for instance: people, history, language, music, architecture (Seme Stojnović, Vidović, 2012).

According to the analysis by Martinović and Vidulin (2015), in the Primary School Curriculum (2006) for the subject Music there is a domination of compositions of the world's opus over compositions of the national opus which results in the need to demonstrate other composers' opuses with the aim of enriching the cultural and artistic experience of pupils. Palmić (2012) has questioned the traditional music, interculturality and the compulsory primary education. The author claims that traditional music has a significant role in the development of identity in the compulsory primary training, mainly through the process of teaching music and through the school's general activity as an educational and social institution. Moreover, Sam Palmić (2015) has studied traditional music in Music course books in the reality of multicultural primary schools and quoted the need to strengthen the pupils' sensibility for their own musical and cultural identity. She suggests the introduction of music culture intercultural elements in the form of traditional music as part of primary school education.

The conclusion about neglecting the heritage content in education was reached by Dobrota and Kušćević (2008) in their research about the knowledge of musical and art heritage owned by eight graders from the Šibenik – Knin County. The authors indicate the increasing awareness of the necessity of education based on cultural heritage contents since they represent the bond between the past, present and future. It is also a necessary medium for the understanding of other cultures, which is one of the preconditions for common life in the 21st century.

According to Kostović - Vranješ (2015), drawing attention to the richness, particularity and distinctiveness of the cultural, historical and natural heritage in the earliest childhood can be a starting point in the formation of life-long, sustainable attitudes, values and patterns of behaviour. In Istria it was recognised by the County of Istria.¹ To reach the goal of increasing the public's interest for and understanding of cultural heritage and modern art production, the conduction of ten activities was thought of. One regards the conduction of regional education programmes in kindergartens, primary and secondary schools.²

The project *Institutionalization of Regional Education in the County of Istria* is based on the Strategy. The project's aim is to form an institutionalized form of preserving the Istrian regional identity and the introduction of regional education and traditional culture in preschool institutions, primary and secondary schools in the County of Istria.

1 On the County assembly held on 23 June 2014, the Istrian Cultural Strategy for the period 2014 to 2020 was chosen and its main aims were set forth: to improve the work of cultural institutions in the non-institutionalized cultural sector; to improve publishing activities in Istria; to build a new cultural infrastructure meant for art productions, educations, presentations and care of these materials; to manage the cultural infrastructure, institutions, services and projects in a more effective way; to increase the public's interest for the cultural heritage and contemporary art production and deepen their understanding.

2 *Istrian cultural strategy for the period 2014-2020* http://www.istra-istria.hr/uploads/media/20140624_x2_iksHR_02.pdf (accessed on 29 April 2017)

Furthermore, preserving its regional richness and particularity is also an aim, keeping in mind the importance of cooperation with the environment, institutions, associations, cities and municipalities supporting educational institutions.³

The programme of *Regional Activities* started to be implemented in kindergartens in 2014, while in primary schools it started a year later, in the school year 2015/2016. The programme proposal comprises first to eight grade pupils attending the compulsory primary school education and it was prepared by the Working Group for the conduction and implementation of the project. The project includes aims, tasks, learning outcomes and suggests teaching units which will help both teachers and expert associates in schools in the conduction of the Programme. In the 2016/2017 school year regional education was also accepted by some secondary schools in Istria.

At the level of the Republic of Croatia, in the August of 2014, the Ministry of Science, Education and Sport accepted the *Programme of Intercurricular and Interdisciplinary Contents of Citizenship Education in Primary and Secondary Schools* (hereinafter: *Citizenship Education*) which started to be conducted in the 2014/2015 school year. The Programme states that it is possible to incorporate regional education in contents where culture and creativity are linked to the freedom of participating in both cultural life and in discussions about the contribution of different cultures to the world's cultural heritage (2014). *Citizenship Education* contents are part of compulsory implementation (15 hours a year out of 35 hours)⁴ as part of intercurricular contents belonging to school subjects: Croatian language, Music, Art, Foreign languages, Mathematics, Science, Physical education, Religious education and expert associates' programmes. It is, though, an issue of integrating and correlating contents with the aim of developing the curricular and citizenship competency at the same time.

The units and topics part of the subject Music are: Music as the symbol of cultural values of the national, European and world culture, Croatian and Croatian national minorities' traditional music, Folklore music, Meeting the native land – a visit to the museum collection. In the fourth grade of primary school there is a mention of a research and design of a report about innovators, discoverers and meritorious citizens in their region or wider, as well as getting to know the dances of our region and a visit to cultural-artistic societies of our town (Gortan - Carlin, Radić, 2016).

Methodology

Research aim and hypothesis

All the previously mentioned shows that the predispositions for the implementation of regional education into preschool and school institutions of the Republic of Croatia exist,

3 The institutionalization of regional education in the County of Istria, <http://www.za-nas.hr/uvodnik> (accessed 29 April 2017)

4 The number of hours denotes the integration and correlation of contents, not an increment in the number of hours.

and this is especially true for Istria since the projects are partly financed by the County of Istria. Since some of the projects have already begun, the competency of educators and classroom teachers is especially important for raising awareness of the importance of creating personal identity through regional elements from an earliest age. Thus, their mastering the necessary knowledge and skills from the area of cultural heritage would also be enhanced.

In line with the research aim, the following hypotheses were assumed:

H1 It is assumed that students, regardless of the county they come from, consider the introduction of the regional idiom into the educational process as useful.

H2 It is assumed that students who use a dialect in their communication pay attention to the knowledge of regional heritage.

H3 It is assumed that students coming from Istria have a better knowledge of the Istrian music regional heritage than students who come to Istria from other parts of the Republic of Croatia to study.

Participants and research methods

The research was conducted during 2017 on a sample of 272 students attending all study years of the Undergraduate Specialist Study of Preschool Education and the Integrated Undergraduate and Graduate University Teacher Study of the Juraj Dobrila University of Pula. Of the total number, 125 students (46 %) were from Istria, while 147 (54 %) of them were from other counties. The most represented students were those from the County of Istria (N = 125; 46 %) and the Primorje – Gorski Kotar County (N = 56; 20.6 %), followed by the Vukovar – Srijem County (N = 19; 7 %), Virovitica – Podravina County (N = 11; 4 %), Karlovac County (N = 10; 3.7 %) and the remaining counties. Regarding the territory, the whole Republic of Croatia was included except the Dubrovnik – Neretva County. The research was conducted taking into account the descriptive and the causal – nonexperimental methods of pedagogical researches.

Research instrument

The keynote of the survey was the students' regional cultural awareness and its aim was to study their attitude about the importance of the regional cultural heritage, especially music.

A measurement instrument (regional cultural awareness) consisting of five questions was designed for the needs of the research: three open-ended questions regarding general information on the students (sex, region of birth/county, the dialect they know) and two subscales:

- a) Subscale for the estimation of the frequency of using dialects in communication – 3 items;
- b) Subscale for the estimation of the regional cultural heritage importance – 4 items.

The ordinal, five level measuring scale was used where, in the first subscale, 1 equals never, 2 is almost never, 3 is sometimes, 4 often and 5 equals very often, while in the second subscale 1 is unnecessary, 2 is less important, 3 is important, 4 is very important and 5 is necessary. The collected data were processed by the SPSS software package, while the data analysis used the descriptive statistical analysis methods, the variance analysis (ANOVA) and the Pearson's correlation.

That was followed by four open-ended questions where students answered about their knowledge of the Istrian music regional heritage (knowledge of musicians, customs, songs and traditional instruments).

The reliability of measurement scales was measured by calculating the Cronbach's alfa coefficient. The coefficient for the internal consistency for the subscale estimating the frequency of using the dialect in communication was $\alpha = 0.882$, while for the subscale estimating the importance of regional cultural heritage it was $\alpha = 0.822$. According to the usual criteria of the Cronbach's alpha reliability coefficient (DeVellis, 2012) it can be concluded that the acceptability to study the aforementioned population is very good. The examinees were best in confirming the statement *Do you use a dialect inside your family?* ($M = 4.06$; $SD = 1.321$), while the least estimated was the statement *How important is the knowledge of regional musicians?* ($M = 2.91$; $SD = 0.898$)

Research results and discussion

The following tables show the results of the students' estimations about the frequency of using dialects in their communication with family members, friends or in general, as well as about the importance of introducing cultural heritage elements into the educational process, the knowledge of regional musicians and writers and the use of dialects. Regarding dialects, the most commonly and almost equally represented is the Chakavian dialect ($N = 111$; 40.8 %) and the Shtokavian dialect ($N = 99$; 36.4 %), while the Kajkavian dialect is somewhat less represented ($N = 41$; 15.1 %). The least represented is the Istro-Venetian dialect ($N = 4$; 1.4 %). Only 17 examinees (6.3 %) do not speak any dialects.

Table 1: The frequency of using dialects in communication

	In the family		In communication with friends		In the general communication	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Never	27	9.9	26	9.6	42	15.4
Almost never	9	3.3	29	10.7	61	22.4
Sometimes	40	14.7	46	16.9	63	23.2
Often	41	15.1	58	21.3	38	14.0
Very often	155	57.0	113	41.5	68	25.0

Legend: the highest value; the lowest value

Table 1 shows that dialects are very frequently represented in the examinees' everyday communication. They most commonly use it in the family (N = 155; 57 %), somewhat less in talking to friends (N = 113; 41.5 %), and the least in their general communication (N = 68; 25 %) which is understandable since during the day they find themselves in situations of formal conversations when the use of the standard language is necessary and mandatory. It is admirable that today's young people, despite globalization and challenges encountered through the media, show a tendency toward preserving their personal identity through their regional speech idiom.

Table 2: The importance of regional cultural heritage

	Introducing regional elements into the educational process		Knowledge of regional musicians		Knowledge of traditional customs		Use of dialects	
	f	%	f	%	f	%	f	%
Unnecessary	3	1.1	10	3.7	3	1.1	5	1.8
Less important	18	6.6	80	29.4	18	6.6	51	18.8
Important	<u>114</u>	41.9	<u>120</u>	44.1	82	30.1	85	31.3
Very important	99	36.4	49	18.0	<u>115</u>	42.3	<u>89</u>	32.7
Necessary	38	14.0	13	4.8	54	19.9	42	15.4

Legend: the highest value; the lowest value

Examinees have a positive attitude toward the importance of regional values (Table 2). Almost the majority of examinees (92.3 %) consider important (important, very important or necessary) the knowledge of traditional customs and the introduction of regional elements into the educational process. The use of dialects is considered somewhat less important (79.4 %), while the least, but still fairly important is the knowledge of regional musicians (66.9 %). Only a few examinees (from 1.1 % to 3.7 %) consider the knowledge of regional elements unnecessary.

Table 3: The importance of regional cultural heritage in different counties

	Introducing regional elements into the educational process		Knowledge of regional musicians		Knowledge of traditional customs		Use of dialects	
	M	SD	M	SD	M	SD	M	SD
Istria	3.58	0.873	2.83	0.868	3.73	0.883	3.30	1.070
Primorje – Gorski Kotar	3.43	0.759	2.96	0.894	3.82	0.897	3.59	0.890
City of Zagreb	4.25	0.500	3.50	0.577	3.75	0.500	3.50	0.577
Karlovac	3.30	0.823	2.90	0.876	3.60	0.843	3.70	0.949
Vukovar – Srijem	3.47	1.020	3.05	1.026	3.32	1.250	3.16	1.167
Zagreb County	3.60	0.548	2.40	0.548	3.80	0.447	3.60	0.548
Sisak – Moslavina	3.50	0.707	2.50	0.707	3.50	0.707	3.00	0.000
Koprivnica – Križevci	2.67	0.516	2.33	0.516	3.00	0.632	2.17	0.753
Bjelovar – Bilogora	4.33	0.577	3.00	1.732	4.33	0.577	3.00	0.000
Virovitica – Podravina	3.18	0.874	2.45	0.688	3.55	0.934	3.82	0.982
Osijek – Baranja	3.89	0.782	3.44	1.014	4.11	0.782	3.78	0.667
Krapina – Zagorje	4.00	1.000	3.00	1.000	4.00	1.000	4.67	0.577
Međimurje	4.00	1.000	3.00	1.000	4.00	1.000	3.00	1.000
Požega – Slavonija	4.00	0.000	3.00	0.000	3.67	0.577	3.00	1.732
Zadar	3.50	0.707	3.00	1.414	4.50	0.707	4.00	0.000
Šibenik – Knin	4.00	0.000	3.00	0.000	4.00	0.000	4.00	0.000
Lika – Senj	3.00	0.000	3.00	0.000	4.00	0.000	4.00	0.000
Varaždin	3.80	0.837	3.40	1.517	4.00	1.000	3.60	1.517
Brod – Posavina	4.67	0.577	4.00	0.000	4.00	0.000	4.00	0.000
Split – Dalmatia	5.00	0.000	4.00	0.000	4.00	0.000	4.00	0.000

Legend: the highest value; the lowest value

If the interest for the cultural heritage coming from particular counties is considered (Table 3), the results show that the greatest importance to the introduction of regional elements into the educational process and knowledge about regional musicians is given by student from the City of Zagreb ($M = 4.25$; $SD = 0.500$ // $M = 3.50$; $SD = 0.577$), while the least importance is given by students from the Koprivnica – Križevci county ($M = 2.67$; $SD = 0.516$ // $M = 2.33$; $SD = 0.516$); knowledge of traditional customs is almost necessary for students from the Bjelovar-Bilogora county ($M = 2.60$; $SD = 0.548$), while students from the Krapina – Zagorje county say the same for using the dialect ($M = 2.60$; $SD = 0.548$). Students from the Koprivnica – Križevci county consider traditional customs and dialects as less important.

The presented results confirm hypothesis 1 by which it was assumed that students, regardless of the county they come from, consider the introduction of the regional idiom into the educational process as useful, since students estimate as very important the knowledge of local traditional customs ($M = 3.83$) and the introduction of elements into the educational process ($M = 3.76$). The use of dialects ($M = 3.54$) and the knowledge of regional musicians ($M = 3.04$) are considered important (Table 3).

It has been mentioned earlier in the paper that almost all examinees (93.7%) speak a dialect. The knowledge and use of dialects in their speech can be connected with the use of dialects in songs.

Table 4: The importance of regional cultural heritage according to the examinee's dialect

	Introducing regional elements into the educational process		Knowledge of regional musicians		Knowledge of traditional customs		Use of dialects	
	M	SD	M	SD	M	SD	M	SD
Chakavian	3.62	0.853	2.84	0.837	3.77	0.828	3.63	0.972
Kajkavian	3.56	0.838	2.93	0.877	3.73	0.742	3.34	1.039
Shtokavian	3.49	0.838	2.91	0.949	3.61	0.977	3.28	1.040
Istro-Venetian	3.50	1.732	2.75	1.500	4.00	0.816	3.25	0.957
Does not speak any dialects	3.47	0.800	3.35	0.862	4.12	1.054	2.94	0.966

Legend: the highest value; the lowest value

Table 4 shows the extent to which the knowledge of a certain dialect influences regional awareness through giving attention to certain elements of cultural heritage. The results indicate that all examinees, even those who do not know any dialect, consider cherishing regional values and education in the spirit of tradition as important or very important.

Comparing the results obtained by the ANOVA method, significant differences in attitudes about the importance of introducing elements into the educational process for students who use a dialect in the communication inside the family ($F = 2.446$; $p = 0.047$) and for students who use the dialect in communication with their friends ($F = 2.507$; $p = 0.042$). There are also significant differences in attitudes about the importance of using the dialect for students who use a dialect in the communication inside the family ($F = 9.180$; $p = 0.000$), for students who use a dialect in communication with their friends ($F = 6.989$; $p = 0.000$) and for students who use a dialect in their general communication ($F = 5.165$; $p = 0.001$) who also show a significant difference in the attitude about the importance of knowing local traditional customs ($F = 3.013$; $p = 0.019$).

Table 5: Illustration of Pearson's correlations (*r*) of students' attitudes about the importance of regional cultural heritage and the use of dialects in communication

	Use the dialect in the family	Use the dialect in communication with friends	Use the dialect in general communication	Introduction of regional elements into the educational process	Knowledge of regional musicians	Knowledge of local traditional customs	Use of dialect
Use the dialect in the family	1	0.794 (**)	0.598 (**)	0.118	-0.051	0.051	0.324 (**)
Use the dialect in communication with friends		1	0.755 (**)	0.181 (**)	-0.001	0.054	0.294 (**)
Use the dialect in general communication			1	0.067	-0.010	-0.021	0.152 (*)
Introduction of regional elements into the educational process				1	0.524 (**)	0.541 (**)	0.449 (**)
Knowledge of regional musicians					1	0.508 (**)	0.319 (**)
Knowledge of local traditional customs						1	0.487 (**)
Use of dialect							1

Legend: (**) $p = 0.01$; (*) $p = 0.05$

Correlations (Table 5) show a significant positive connection of the use of dialects in the family and communication with friends ($p = 0.01$) and in the general communication ($p = 0.01$) with the importance of using dialects in general ($p = 0.01$); of the use of dialects in communication with friends and the general communication ($p = 0.01$) and the introduction of regional elements in the educational process ($p = 0.01$) with the importance of using dialects in general ($p = 0.01$); of the use of dialects in the general communication ($p = 0.01$) with the importance of using dialects in general ($p = 0.05$); of the introduction of regional elements in the educational process and the importance of knowing regional musicians ($p = 0.01$), local traditional customs ($p = 0.01$) with using dialects in general ($p = 0.01$); of the importance of knowing local traditional customs with the use of dialects in general ($p = 0.01$). In short, all students who use a dialect inside their families or in communication with their friends consider the use of dialects as important, while those of them who use it in communication with friends see as important the introduction of regional elements in the educational process. Besides that, all of them who

understand the importance of using dialects consider the introduction of music regional elements into the educational process and the knowledge of local traditional customs as important.

Based on the aforementioned results, hypothesis 2, which assumes that students who use a dialect in communication consider important the knowledge of regional heritage, can be accepted since students estimate as very important the knowledge of local traditional customs ($M = 3.78$) and the introduction of elements in the educational process ($M = 3.54$), as somewhat less important the use of dialects ($M = 3.38$) and as the least, but still important, the knowledge of regional musicians ($M = 2.86$). However, it should be mentioned that examinees who do not use any dialects in communications have almost the same opinion (Table 4).

The procedure of processing open-ended questions was done by classifying the presented data and by their content analysis. In the first question students were asked to name regional musicians belonging to their region of birth and to the county where they studied (the County of Istria). Their answers were classified according to genre: art music – entertainment music, while regional music musicians were analysed.

Table 6: Knowledge of Istrian composers by students from different counties

	Istria	Primorje –Gorski Kotar	Other
<i>Matko Brajša Rašan</i>	2.4 %	0 %	1.1 %
<i>Ivan Matetić Ronjgov</i>	5.6 %	12.5 %	6.6 %
<i>Slavko Zlatič</i>	1.6 %	1.8 %	0 %
<i>Nello Milotti</i>	11.2 %	0 %	16.5 %

Legend: highest value; lowest value

In the comparison done between students from the County of Istria and students from other counties about their knowledge of the Istrian music regional heritage it can be noticed that, regarding the answer to the question *Which regional musicians from your county do you know (name them)*, examinees from the County of Istria named less Istrian composers than students who came to Istria to study (Table 6). In their answers students mostly named entertainment music performers or more precisely, those who they regularly met through the mass media like: Alen Vitasović, Gustafi, Tamara Obrovac, Bruno Krajar, etc. A descriptive answer is very interesting: “Sergio Valić, Alen Vitasović and Anelidi. I have named them because they use the Chakavian dialect in their songs.” Students from the Primorje – Gorski Kotar county gave answers in which Ivan Matetić Ronjgov was described as a composer from Istria or Gorski – Kotar. Their uncertainty is not surprising since Matetić Ronjgov was born in Ronjgi near Rijeka, namely in the Primorje – Gorski Kotar county, but made a great contribution to the Istrian and littoral music by collecting the folklore and then by setting the Istrian-littoral tone scale, the so called Istrian scale.

When asked *Which songs in the dialect of the County of Istria do you know (if you do not know the title of the song name a verse or a chorus line)*, the examinees named songs familiar to them which they, as in the previous question, classified to entertainment or art songs. The survey results show a disproportion in the knowledge of Istrian composers and Istrian songs. Thus, for instance, a lower number of students knew the composer Slavko Zlatić (1.6 %), but more were familiar with his song *Biži, biži maglina* (4 %). Students from Istria (21.6 %) named some of the songs from the book of songs *Čakavsko-primorska pjevanka: 128 dvoglasnih čakavskih melodija za omladinu za sviju vrsti škola* (2005)⁵ by Ivan Matetić Ronjgov, but a smaller number of examinees (5.6 %) were familiar with the composer. Students from other counties (35.7 %) showed a better knowledge of songs from the mentioned book of songs, while half of them mentioned the composer (19.1 %). Their statements about the knowledge of the mentioned songs are not surprising since they are studied at the course Music Methodology. Only 4 % of questioned examinees from Istria mentioned songs of the Italian national minority repertoire like, for example, *La mula de Parenzo* and *Da Trieste fino a Zara*, which belong both to the Italian tradition and to the Istrian regional heritage.

In their answers to the third question *Which traditional customs in your county do you know* (for students from Istria) and *Which traditional customs of the county you study in do you know* (for students from other counties), students from Istria named balun (33.6 %), carnivals (16.8 %), folklore festivals (10.4 %), characteristic folk costumes (7.2 %), traditional crafts in general (6.4 %), instruments (4 %), the festival Melodies from Istria and Kvarner (3.2 %), while folk songs and playing traditional instruments were named by only a few students (1.6 %). Regarding Istrian traditions, students from other counties mostly named balun (13.9 %), Istrian folk dances in general (12 %) and carnivals (8.7 %), while folk songs were named by 2.2 % of students or 0.6 % more than students from the County of Istria. Except for the music customs, examinees also mentioned holiday traditions, life customs, various folk festivities and the enogastronomic tradition.

In the last open-ended question, examinees had to name Istrian instruments they were familiar with.

⁵ *Chakavian-littoral book of songs: 128 two-part Chakavian melodies for the young in all types of schools.*

Table 7: Knowledge of Istrian musical instruments

Istrian traditional musical instruments	Students from the county of Istria	Students from other counties
Organić (mouth organ)	0.8 %	0.68 %
Bajs (cello)	4.8 %	0.68 %
Duplice, dvojnice, diple (wooden double flute)	4 %	2.72 %
Harmonica (accordion)	13.6 %	1.36 %
Mih, meh, mjeh, mišnice (bagpipe)	44.8 %	6.12 %
Roženice, sopele (sopila)	79.2 %	25.85 %
Sopelica (little sopila)	0.8 %	0 %
Šurle, šurlice (wooden double reed instrument)	1.6 %	0.68 %
Trieština (button accordion)	4 %	0 %
Vijulin (violin)	0.8 %	0.68 %

Legend: highest value; lowest value

In Table 7 a difference in the knowledge of Istrian musical instruments between students of the County of Istria and other counties can be noticed. In this segment the examinees obtained the best results. It can be noticed that there is a difference between students in naming the same instruments, which means that they were taught about them in different parts of Istria. The most known was the roženica or sopela, while the least known was the sopelica. Furthermore, it is noticed that students often mentioned roženice and sopele as two different instruments. Can they recognise the instrument? Do they name it correctly? Do they only know the instrument's name? Do they think that sopela and roženica are two different instruments or do they know that these are names for the same instrument? These questions remain open for further research.

By the analysis of open-ended questions, it can be concluded that hypothesis 3, by which it is assumed that students from Istria have a better knowledge of the Istrian music regional heritage than students who come to Istria from other parts of the Republic of Croatia to study, is partly confirmed. Namely, students from the County of Istria have a better knowledge of Istrian instruments and traditional customs, but not of Istrian traditional songs and regional composers.

Conclusion

According to the Croatian Encyclopedic Dictionary (2002: 1482), a region is the part of a country where a person was born, while heritage is the totality of historical cultural goods which are preserved and cherished (2002: 95). Each area has a heritage which should represent the base of a community and the connection to the past by preserving and cherishing all that has been left to us by our ancestors, like culture (language, music, art), tradition (customs) and regional wisdom.

Traditional music has its sources in tradition. It comprises the music heritage from the social, cultural and artistic environment's history. It is a result of found entities, the history living inside us and the totality of human ideas, convictions and attitudes, tastes and customs which are handed over and transmitted. Folklore, traditional or folk music include singing, playing instruments and dancing. Singing, playing instruments and dancing are constituent parts of a human life; persons express their feelings and way of life through them, they describe nature and special events. People who accept songs, music and dances, cherish and transmit them by word of mouth, are participators in the creation of regional heritage (Gortan - Carlin, Pace, Denac, 2014). Except for traditional music, regional heritage also includes art music written in the spirit of a certain geographical area using the elements of this region's folk music.

Results of the conducted research indicate the County of Istria students' poor knowledge of Istrian composers and songs belonging to the regional heritage in comparison to students studying in the Istrian region, but coming from other parts. The reasons can be found in a better awareness of students from other counties in regard to regional topics and in a greater interest for learning regional elements which are unfamiliar or less familiar. On the other hand, students from the County of Istria have a better knowledge of traditional interests and customs, which is understandable since these customs have accompanied them from the earliest age and through their growth.

Notwithstanding their interest, this research indicates the need for a better awareness and work on students of educational sciences' knowledge of regional topics, especially due to the fact that regional education is already conducted in kindergartens and primary schools. Hereby the results of Sam Palmić (2013) are also confirmed when the author talks about the insufficient sensitisation of music programmes offered in educational processes. Thus, regarding the university level, the introduction of the already known course Croatian folk music, which would encompass regional music of all counties, is suggested for early and preschool as well as teacher study students. However, since regional education is complex, the possibility of introducing a new multicultural and intercultural course which would present more cultural contents from different parts of Croatia (and the world) could be realized.

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Povzetek

Otroci pridobivajo znanja o kulturni dediščini najprej v družini, kasneje pa v vrtcu in šoli. S tradicijo sta povezani posameznikova identiteta in njegov odnos do materialne in nematerialne zapuščine določene regije. *Program medpredmetnih in interdisciplinarnih vsebin državljanske vzgoje in izobraževanja za osnovne šole in srednje šole (Program međupredmetnih i interdisciplinarnih sadržaja građanskog odgoja i obrazovanja za osnovne i srednje škole – MZOS, 2014)* in *Istarska kulturna strategija za obdobje 2014-2020 (Istarska kulturna strategija za razdoblje 2014.-2020. - IKS2, 2014)* dajeta vrtcem in šolam osnovo za izobraževanje o temah, povezanih s tradicijo in z regionalno dediščino. V Istri nekatere projekte financira Istarska županija. Za doseganje projektnih ciljev je zelo pomembna kompetentnost vgojiteljev in razrednih učiteljev za obravnavo tem s področja kulturne dediščine.

V raziskavi smo preučevali, kakšen odnos imajo študenti vseh letnikov dodiplomskega študija predšolske vzgoje in študenti razrednega pouka Univerze Jurja Dobrile v Puli (N = 272) do regionalne kulturne dediščine, zlasti glasbe. V vzorcu so bili teritorialno zastopani študenti s skoraj vseh hrvaških regij (izjema je bila Dubrovniško – neretvanska županija). Predpostavljali smo, da študenti ne glede na županijo, iz katere prihajajo, menijo, da je vnos tradicijskega idioma v vzgojno-izobraževalni proces koristen (H1). Predpostavljali smo tudi, da študenti, ki v vsakdanji komunikaciji uporabljajo narečje, namenjajo pozornost skrbi za ohranjanje regionalne dediščine (H2). Raziskovalni rezultati so potrdili obe hipotezi. V tretji hipotezi smo predpostavljali, da istrsko kulturno dediščino (pesmi, instrumente, običaje, glasbenike) boljše poznajo študenti, rojeni in živeči v Istri v primerjavi s študenti z drugih županij. Rezultati so le deloma potrdili to hipotezo (H3). Celotna raziskava je pokazala raven kulturne zavesti študentov, v kateri se odražajo tudi pomanjkljiva znanja in kompetence na obravnavanem področju. Za izboljšanje stanja bi bilo potrebno v študijske programe vključiti vsebine s področja regionalne kulturne dediščine.