were more inclined towards calmer motifs. There were no differences noted in the preferences for art motifs from the viewpoint of social stratum.

The study results pose completely new questions on preferences for artwork and on the cultural tradition. The study did confirm the set hypotheses regarding students’ stratum, however, it did not confirm all the hypotheses regarding the differences between the students of the two countries. A novelty is the realisation that regardless of their social stratum, students within the same cultural area and within the same country and of equal age do not show any differences with regard to preferences for artwork. Such differences were, however, noted between the students of the two countries, i.e., the students coming from different cultural environments. Regardless of the similar art education tradition, similar planning, implementation and evaluation of art educational processes and assessment of children’s works of art and the relatively small cultural differences between Slovenian and Croatian students, the study noted differences with regard to the preferences for artwork between the students from the two countries. However, the similarity in the ranking is sufficiently high for these results to indicate a tendency towards generalisation of findings, at least for these two countries. This is undoubtedly a result that poses numerous new questions, to which art education professionals will have to find the answers sooner or later.

In their artistic and pedagogical work, teachers need to choose art reproductions with appropriately chosen art motifs, which are interesting, known to students and preferred by the majority. Teachers should also choose works of art that are created in an unusual and attractive manner that corresponds to the art concepts that the teacher has taught their students. The study results can contribute to a higher quality of visual arts lessons.

References
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