Results of an Action Research Plan to Support the Cultural Competence of Teachers and Artists Through Aesthetic Education

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Abstract

One of the two primary skills that are expected of teachers in Quebec is to act as cultural facilitators. This skill is also required for artists who work with teachers and students in cultural activities. However, many teachers and artists feel incompetent in this area. To address this issue, we conducted an action research project to support the cultural competence of teachers and artists through aesthetic education, an approach that aims to promote education in and through the arts. The study involved eight participants, including two teachers and six artists, and aimed to explore how aesthetic education could enhance their professional practice. We gathered data from semi-structured interviews, meeting minutes, logbooks, and activities created by the participants. A qualitative interpretive approach was applied to analyze the collected data. The findings indicate that aesthetic education confirmed and improved their existing practice. They also emphasized the importance of providing experimentation opportunities, time, and guidance to support the cultural competence of both teachers and artists.

Keywords: cultural mediation, professional development, teachers, artists, aesthetic education, evolving practices

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Introduction

In Quebec, there is a strong will to integrate culture into the school curriculum to create culturally engaged citizens. Culture is defined by various ministerial documents to include the arts, literature, history, and sciences. Teachers and artists are encouraged by the Ministries of Education and Culture to act as cultural facilitators, helping students develop their relationship with works of art and culture in general (Gouvernement du Québec, 2018; Ministère de l'Éducation du Québec, 2020). The Quebec Teachers' Competency Framework identifies the skill of acting as a facilitator of elements of culture as foundational to teaching (Ministère de l'Éducation du Québec, 2020). Teachers can use resources such as the Culture in Schools program (La culture à l'école) to diversify cultural experiences for students through collaboration with artists, writers, and cultural organizations listed in the Culture-Education directory (Gouvernement du Québec, 2023). The Ministry of Culture's 2018-2023 cultural policy, "Partout, la culture" ("Everywhere, Culture"), also promotes visits to cultural venues and opportunities for cultural workers and students to meet in order to increase cultural experiences in schools (Gouvernement du Québec, 2018). Moreover, the cultural policy encourages collaboration between teachers and artists in planning activities for students, as it fosters a better understanding of each other's roles and leads to higher quality activities (Easton, 2003; Gouvernement du Québec, 2018). Finally, the cultural policy emphasizes the need to better integrate culture into teachers and artists' professional practices and provide training for school staff members and cultural workers (Gouvernement du Québec, 2018).

However, many teachers may not feel adequately prepared to act as cultural facilitators (Dezutter et al., 2019; Nadeau, 2021), and the same holds true for artists. Collaboration between artists and teachers is not systematic, and artists have reported that they often lack information about the context of their intervention and the expectations of teachers (Beaudry & Crête-Reizes, 2022). Meanwhile, teachers may be unsure how to incorporate cultural activities into their teaching or what their role should be when an artist is there in the classroom (Dezutter et al., 2019; Lemonchois et al., 2019). Additional efforts, such as training sessions and joint planning, could help foster mutual understanding and improve the quality of collaboration between teachers and artists. In the United States, Greene's (2001) work on aesthetic education has been applied to the training of artists and teachers in cultural mediation (Crête-Reizes, 2022; Denac, 2014; Easton, 2003; Murphy, 2014). Aesthetic education is an approach that emphasizes the integration of arts and cultural experiences into the curriculum with the aim of fostering critical thinking, creativity, and cultural awareness among students. This approach also entails collaboration between teachers and artists, who work together to create meaningful learning experiences rooted in the arts and cultural contexts. The approach has gained traction in Quebec cultural and educational circles, where it is viewed as a means of equipping artists and educators with the tools to act as cultural facilitators. What benefits does aesthetic education bring to the professional practices of teachers and artists?

To support the development of cultural mediation competence among teachers and artists working in schools, we conducted an action research project[1]. The research aimed to introduce a training program with teachers and artists so they could develop knowledge and skills in aesthetic education that would enable them to design and lead activities with students directly based on this approach. We wished to: (a) describe the influence of the training on their understanding of their role as cultural facilitators in a school context; (b) describe the influence of the training on the evolution of their practices as cultural facilitators; and (c) identify the advantages and limitations of the training provided in aesthetic education. In this article, we specifically focus on the results regarding participants' practices.

The first section introduces aesthetic education, which was used as an approach to train participants in cultural mediation. The second section outlines the methodology that we followed. Finally, the article focuses on and discusses specific findings, including the acquisition of knowledge and know-how, the validation of existing practices, and an increased sense of competence among the participants.

Aesthetic Education to Support Cultural Mediation Competence

A Brief Overview of Aesthetic Education

The research presented in this article draws from Greene's (2001) theory of aesthetic education, inspired by Dewey's work, which aims to promote education in and through the arts. According to Dewey (2010), learning occurs through intelligent experiences, and aesthetic experiences are particularly intense and transformative. He advocates teaching based on multiple experiences, promoting experiential and aesthetic learning across all subjects in the classroom. Greene's aesthetic education emphasizes the practice of experiential pedagogy, its social justice implications, and the importance of democratizing aesthetic experiences. This approach involves active cultural mediation, which aims to guide and accompany students through their aesthetic experiences to connect and awaken them to the world. One of the key principles of aesthetic education is the idea that art and culture are not just objects to be studied but also living, dynamic experiences that can be explored and interpreted in a variety of ways. This approach encourages students to engage with art and culture in a more personal and meaningful way and to develop their own interpretations and responses to artistic and cultural expressions.

For Greene (1995, 2001), aesthetic education must be intentionally designed by the facilitator to foster appreciative, reflective, cultural, and participatory engagements with the arts. In this

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way, aesthetic education can help create deeper, more meaningful, and more democratic learning experiences for pupils (Greene, 2001). At the heart of the process is curiosity about cultural objects and works of art and the questioning that their encounter can provoke (Holzer, 2009). Therefore, aesthetic education includes attentive observation, reflection, and creation. Through attentive observation, students closely examine the work of art or cultural object, noticing details and considering its form, content, and context. Reflection involves thinking about what is observed, the artist's process, the effects of the work on oneself, experiences, and questions raised by the work. Creation involves imagining, exploring, and experimenting with processes employed by the artist, making choices, and inventing without necessarily creating a finished work of art. These three components are iterative and encourage students to better understand, respond to, interpret, and appreciate the work of art or cultural object. Through this process, students develop a deeper and more conscious sense of art and culture, which encourages them to feel (sensations, emotions) more and develop their critical thinking and creativity (Greene, 2001).

Facilitator's Role

The cultural facilitator's role is to facilitate the relationship between individuals, particularly students, and works of art and culture by providing them with a range of experiences to engage with these cultural objects (Beaudry & Crête-Reizes, 2022; Montoya, 2008). This cultural competence encompasses knowledge, soft skills, and know-how and necessitates specialized knowledge about the arts and culture. The facilitator also needs to have personal interest and curiosity in the arts and culture (soft skills) as well as the ability (know-how) to create relevant activities to foster students' artistic and cultural development.

In aesthetic education, the facilitator's role is crucial in setting up an enriching encounter between students and works of art or cultural objects. While knowledge and skills are taught, the facilitator's approach differs by suggesting activities and asking questions to guide students while giving them the freedom to explore, experience, and ask questions by themselves. Additionally, the facilitator imparts disciplinary knowledge and timely information while keeping in mind the primary goal of creating an immersive and reflective experience for the pupil (Greene, 2001; Holzer, 2009). This approach may unsettle teachers and artists who seek inspiration from it (Guyotte, 2018), as it involves relinquishing control over the exploration students make and accepting not always having answers for them.

Greene's (2001) theory of aesthetic education has influenced many works in the field and continues to stimulate thought and research (see Elliott, 2015; Holzer, 2009; Murphy, 2014; Tishman, 2018). Among these works, several research studies and professional writings have examined the perceived effects of aesthetic education on teachers and artists, particularly in American contexts (Easton, 2003; Holzer, 2009). Easton (2003) suggested that aesthetic

education helps teachers and artists develop a better understanding of their respective roles in cultural mediation. By placing the student at the centre of the encounter with works of art or cultural objects and making the student an active participant, the approach also encourages teachers and artists to provide more effective and relevant cultural mediations for their students. In Murphy's (2014) research, the graduate education students gained confidence and facility in integrating the arts into their teaching. Furthermore, Holzer (2009) notes that aesthetic education has broader implications for teaching practices beyond cultural mediation. She observes that elementary and secondary school teachers are able to apply the approach to other subjects, such as using natural or social phenomena or literary texts. Primary school teachers have also reported that aesthetic education has "revitalized" their teaching and given meaning to their work (Holzer, 2009).

Methodology

Our action research project, based on the works of B. Charlier (2005), É. Charlier (2012), and Bourgeois (2016), aimed to experiment with aesthetic education training for teachers and artists, with the goal of helping them acquire the best competencies to design and facilitate activities based on this approach with students. The study specifically sought to describe the impact of this training on the professional practices of the participants. We conducted our research between 2021 and 2022.

Participants

The plan was initially to recruit six teachers and six artists, with an equal number of elementary and secondary school teachers. However, due to the teacher shortage and the COVID-19 pandemic, it was challenging to recruit teachers and have them released from their classroom duties. As a result, the research was conducted with eight participants, including two French teachers (one male and one female) from a school service centre located on the outskirts of Montreal and six artists (five females and one male) from cultural organizations or working as freelancers.

Teachers were recommended by an art pedagogical counselor from their school board who was aware of their interest in cultural mediation and their commitment to continuing education. Both have over 25 years of experience as French teachers, and both have art practices in their private lives. Teacher 1 states that he prefers to teach through project-based pedagogy (Kilpatrick, 1918), a so-called active pedagogy. He is a teacher who is very involved in cultural mediation, both in and out of the classroom; he participates in several committees and projects of the Ministry of Education and cultural organizations, and also collaborates with different artists and cultural organizations to organize projects specifically for his students. Teacher 2 prefers teaching through modelling (Gauthier et al., 2013). She has collaborated with artists in

the past on projects for her students but does not feel equipped enough to play her role well, although she says she is "super equipped as a French teacher."

The artists were recruited through the co-researcher's network in the cultural milieu. Of the artists, three are in contemporary dance (A2, A3, and A6) and two in theatre (A4 and A5). Only one participant (A1) does not have a professional artistic practice but was included in the group of artists because she acts as a cultural facilitator for the cultural organization that employs her. Two artists (A1 and A3) have no experience in cultural mediation. They say that they do not feel equipped to play this role. The other four artists (A2, A4, A5, and A6) have between 3 and 15 years of experience in cultural mediation, and they are familiar with aesthetic education because of the training they have received (one day or a few days).

Table 1

Description of the Participants

Participant	Area of expertise	Years of experience in cultural mediation
A1	Coordinator in a cultural organization	0
A2	Contemporary dance	3
A3	Contemporary dance	0
A4	Theatre	7
A5	Theatre	15
A6	Contemporary dance	8
T1	French teacher	25
T2	French teacher	25

Conducting the Research

Training activities are most effective when they are conducted continuously for a minimum of one school year, comprising at least 20 hours (Richard et al., 2017). Therefore, we worked with participants over a 6-month period, during which we conducted six meetings: four full days and two half-days, totaling 28 hours of training. Three principles guided the research process: (a) providing teachers and artists with immersive experiences in aesthetic education; (b) actively involving them in creating and facilitating three educational activities based on this approach; and (c) encouraging constant reflection on the entire process (Schön, 1987). To allow

participants to practice aesthetic education and to improve their approach, they were asked to create and lead three different activities, each lasting 50 to 75 minutes (equivalent to a regular class period). With this in mind, the research aimed to investigate the possibility of a transformation in professional practices by encouraging participants to adopt a reflective approach and explore new practices, such as activities, tools, and questioning.

Each meeting included:

1. Moments of cultural mediation experiences rooted in aesthetic education, as students may experience them;
2. Moments of information on aesthetic education (including observation, reflection, creation, questioning, the intention or focus of inquiry, and the role of each);
3. Moments of individual and group reflection (particularly on planning, professional practices, activities experienced in training, and those experienced in class);
4. Moments of planning to develop cultural mediation activities around a work of art they had chosen.

During the intervals between meetings, the participants were expected to continue planning and to implement their activities in one or more high school or elementary school classrooms, depending on their chosen field of work and professional context.

Each teacher was paired with an artist in the group to plan activities around the same work of art. The remaining four artists included two who worked alone on their activities, while the other two worked together to design their activities. The two pairs conducted their interventions in high school; two artists facilitated in elementary school classes, and the other two facilitated in high school classes.

Data Collection Tools and Data Analysis

Due to the pandemic's complications, our study analyzed participants' discourse rather than conducting classroom observations. To address this limitation, we gathered data from multiple sources, including semi-structured interviews, meeting minutes, logbooks, and activities created by the participants.

We conducted individual semi-directed interviews (Savoie-Zajc, 1997) with participants at four different stages of the action research process: before the first meeting, after four meetings, a few weeks after the last meeting, and also a few months after. These interviews were conducted either in person or via videoconference and ranged from 15 minutes to 1 hour in duration. During the first interview, participants were asked questions to portray their experience and training in cultural mediation, their reasons for participating in the research project, their

perspective on their role as cultural facilitators, and their cultural mediation practices. The second interview aimed to gather participants' impressions, concerns, and reflections on the project's progress by asking a single question: "How is it going so far?" The third interview was focused on exploring the impact of aesthetic education on participants' cultural mediation practices and their understanding of the role of cultural facilitator. Finally, the last interview aimed to determine whether participants have incorporated elements of aesthetic education into other activities or projects in their professional setting or beyond.

At each of the six meetings, a report was prepared summarizing the key points discussed by the participants and the research team. All questions, comments, stated practices, and reactions of the participants were recorded. The logbooks were completed by each participant, the principal investigator, and the cultural co-investigator. These logbooks took the form of personal notes and contained traces before, during, and after the different stages of the research. Participants were encouraged to note the key elements of their various thoughts. Participants were also asked to hand in the activities they had created. These activities were reviewed by the research team, and feedback was provided to help participants refine their approach to cultural mediation.

We opted for a qualitative interpretive approach to analyze the collected data and thus understand the effects of the training on the participants. We conducted a thematic analysis (Paillé & Mucchielli, 2016) on all data from the interviews, meeting minutes, and logbooks. Our analysis consisted of systematically identifying and examining the themes addressed in the body of collected data. We used an inductive approach to identify the themes that emerged from the data without starting from a pre-established reading grid. This approach allowed us to determine the salient elements of the participants' discourse, paying particular attention to similar and divergent points of view. We identified themes in the corpus, such as knowledge, interpersonal skills, know-how, self-reflection, changes in practice, and difficulties encountered. First, we analyzed the original text of each interview, followed by the data from the meeting minutes and logbooks. By combining the different tools at our disposal, we were able to cross-reference sources and confirm the results obtained, ensuring that our findings were both reliable and valid (Bourgeois, 2016). Furthermore, data triangulation was also achieved using the activities created by the participants, allowing us to verify the consistency between their statements during the interviews and their concrete actions. We were able to corroborate their words and thus strengthen the reliability and validity of our analyses.

Findings

Our focus is on the results that pertain to the participants' professional practices: acquisition of knowledge and know-how that enrich their professional practice and can be transferred, the validation of their current practices, and an increased sense of competence.

Acquisition of Knowledge and Know-How for Professional Practice

The eight participants acknowledged the acquisition of knowledge and skills that strengthened their professional practice. Specifically, they cited the importance of questioning, activity planning, and different ways of functioning, as well as the role of observation, reflection, and creation in mediation.

Seven out of the eight participants reported that questioning was the primary skill they learned during the training. They mentioned it in both the interviews and the logbooks. They learned "what questions to ask" (A6), how to vary their questioning techniques, how to use questions to create connections between students and cultural objects or works of art, and how to use questions to make activities more dynamic. The participants mentioned that questioning has given pupils more agency and encouraged them to explore. As T1 pointed out, with the right questioning, the class is "dynamic, they [students] are active, and they are happy. They also feel free, they say it. They have the feeling of having the right to try and to have freedom in relation to learning" (T1). However, some participants, such as A3, A2, and T1, discovered that the questions they found interesting were not necessarily the ones that engaged students. This realization led them to reflect on the purpose of their questions and adjust them accordingly. A2 said:

> I am asking myself more and more why I am asking that question and I am really listening to what they have to tell me. What we have done together has really helped us refine the way we ask questions to be a facilitator. It gives me the tools to be more welcoming and to better guide without going with yes/no questions.

Despite the benefits of questioning, participants noted several challenges, including anticipating students' responses and difficulties and adjusting questions during the activities. T1 also mentioned that some students were not receptive to questioning, concluding that questioning "must be done on a regular basis to get them used to it" (T1). Finally, T2 pointed out that a good understanding of the work is necessary to vary questioning techniques. Several researchers identify that questioning students is complex: questioning requires the adult, whether a teacher or artist, to pay attention to the pace and silence of the students, their hesitations, and the formulation of questions that can lead to expected answers (Maulini, 2005; Wragg & Brown, 2001).

Additionally, both teachers and four artists (A1, A2, A5, and A6) reported learning how to plan cultural mediation activities, including the progression of activities, the intentions pursued, and the importance of diversification. For instance, A1 became aware of the amount of preparation needed for an activity and now knows how to plan and think about questions in advance. A6 learned to "be clear with [her] intentions behind each activity." Another artist, A2, also learned

how to design and facilitate a mediation activity. All six emphasized the importance of diversifying the works of art, artistic disciplines, or cultural objects shared with the students, as well as diversifying the activities and the ways of leading them (alone, in pairs, in large groups, in writing, orally). A1 particularly highlighted the possibility of starting from one work of art to explore another, which can lead to a new perspective on the use of a work and broaden the exploration:

> What turned me on was the extent to which you can start from one work to explore another. Sometimes, destabilizing or changing people's posture leads to more openness towards something else. It sparked a new perspective in me on how to use a work and go further.

For T2, exploring different works and artistic disciplines, as well as different modalities, encouraged her to vary the format of her activities in general, and not only when mediating cultural elements. She noted that the activities should be interactive, stimulating, and short in duration to maintain maximum student interest. Learning how to plan is not surprising for the artists in our sample; they did not receive any training in cultural mediation or teaching. But it may be surprising for the teachers who acquired, in their initial training, knowledge and skills on the progression of learning, on pedagogical and didactic intentions, and on the importance of varying teaching and learning methods.

Finally, T1, A2, and A4 emphasized that they have learned the importance of observation, reflection, and creation, as well as the crucial role that theory and experimentation play in cultural mediation. For example, A4 found it original to consider a cultural mediation activity that encourages students to create. T1, who already implemented activities through project-based pedagogy that encourages his students to observe, reflect, and create, now wants to do so regularly for several teaching subjects:

> I liked integrating reflection into the game, they were experiencing something and thinking at the same time. This really marked them, they remembered a lot, and me too. When I look at a project or a piece of art now, I ask myself how I can adapt it, from what angle I can approach it.

Confirming the Practice

For three participants (A2, A5, and T1), aesthetic education affirmed their cultural mediation practices by providing a language to articulate and identify what is important to them. According to T1, the research was revealing because it highlighted elements already present in his teaching, such as curiosity, creation, awareness, participation, and activity. As he pointed out: "that's what I do to link culture and French" (T1). T1 also noted that aesthetic education made him aware of his long-standing use of creation and reflection to engage his students and

give meaning to learning. This teacher already prioritized project-based pedagogy, an approach conceptualized by Kilpatrick (1918), who was himself a student of Dewey. Similarly, A2 and A5 were already thinking about the importance of art and culture before taking part in the research project. A2 talked about the fact that "the training accelerated my thinking about why I get involved in culture and how. Through aesthetic education, I found more answers to these questions" (A2). Aesthetic education provided them with answers and directions for action that resonated with their approaches to art making.

Increased Feeling of Competence

At the beginning of the action research project, three participants (A1, A6, and T2) did not feel competent or qualified in cultural mediation due to what they perceived as insufficient artistic knowledge. This was evoked in the first interview, in their logbooks, and in the formation. However, the research prompted self-reflection, which had a positive influence on their confidence and their practice of cultural mediation. For A6, the realization of "the importance of remaining open to art and continually nourishing oneself culturally" to create relevant activities was critical. She gained so much self-assurance that she authored a cultural policy for her organization, influenced by aesthetic education, among other things. She had also increasingly taken positions on social media about cultural mediation and the role of the arts and culture. For A1, her feeling of being an imposter was replaced by confidence in her creative and mediation skills: "I gave myself permission, and this was reflected in the workshops I led" (A1). T2 experienced what she called a "mix of values" by realizing that she could not control everything in her cultural mediation activities: "You plan everything, but it doesn't always give you what you want or expect; it takes you elsewhere, the students take you elsewhere" (T2). She also shifted her perspective on culture from thinking that it was not accessible to everyone or feasible all the time to believing that it must be present everywhere, all the time. At the end of the research, A1, A6, and T2 all reported a positive change in their sense of competence as cultural facilitators, now feeling equipped. They identified creating, facilitating, and observing the relevance and interest of their activities for the pupils as significant factors for this transformation.

Implications for Training Cultural Facilitators

Although not generalizable, the study's results can have implications for the training of teachers and artists in cultural mediation. First, the participants' practical experience in training contributed to their professional development. All participants emphasized its importance, particularly in creating and facilitating aesthetic education activities with students and observing the effects on both students and themselves. As noted by the participants, they were able to inspire student exploration, see the quality of their responses and engagement, and despite some stress, experience pleasure in leading these activities with the students. This led

them, to varying degrees, to reflect on their practice, which is necessary, according to Nadeau (2021), for acting as a cultural facilitator. The experiential component of the research-action thus led to a questioning of the participants' professional practice, with some having to break out of their professional habits.

Some participants also mentioned a change in their vision of students and their role as cultural facilitators. They emphasized the importance of recognizing students as cultural and educated beings, not underestimating their knowledge, and valuing their experiences and explorations, as illustrated by A2: "not underestimating those in front of us" (A2). This has led to a "recomposition of childhood" (Kerlan & Robert, 2016), where adults recognize students as experts and actively involve them in their own aesthetic experience (Lemonchois, 2023). For these participants, the experience during the action research project, through the relational and sensitive intensity solicited by aesthetic education, was an aesthetic experience in the sense of Dewey (2010), which allowed them to explore a new pedagogical stance. Carraud (2017) also noted that when teachers are involved in creative processes with artists, such aesthetic experiences generate change for the teachers. The results highlight the importance of practical experience and reflection on one's own practice to promote significant professional change.

Furthermore, training teachers and artists in cultural mediation requires providing them with time and support to allow them to modify their practice. During the last interview conducted in autumn 2022, 5 months after the last research meeting, six participants (T1, A2, A3, A4, A5, and A6) stated that they had reinvested in aesthetic education by applying this approach to activities designed for students or other audiences. However, two participants indicated that they have not yet had the opportunity to do so due to a heavy workload and lack of time, making it difficult to plan activities based on this approach. During the third interview, these two participants had already highlighted that integrating aesthetic education into their practice would require time to plan and assimilate this approach. If questioning was reported by participants as a primary skill learned during training, some of them also mentioned that questioning was a challenging aspect of cultural mediation that required time to master. Among all participants, time often comes up as a need: they need time to continue their learning, to develop other activities, and to further integrate aesthetic education into their practice, even if changes are already present for some of them. Moreover, all participants expressed a need for continuous support beyond the training to be able to integrate aesthetic education into their professional practice and to have spaces for collective discussion within a group of artists and teachers. Teachers, in particular, have expressed their desire for feedback on their practice through direct observation of their activities in the classroom. The development and implementation of new professional practices require time and an iterative approach for application in various contexts. It also requires reflection on the experience afterward (Fichez,

2008). Therefore, support and time are necessary to make a significant change in professional practices (Day, 1999; Uwamariya & Mukamurera, 2005).

Conclusion

An integrated arts curriculum is widely recognized as having value in not only developing students' cognitive abilities but also in broadening their intellectual and cultural horizons (Seidel et al., 2009). Therefore, teachers and artists must develop the essential skill of exercising the role of a cultural facilitator to improve the relationship between arts, culture, and education. Rather than simply "sprinkling" artistic and cultural elements or transmitting them theoretically to pupils, aesthetic education appears to provide a meaningful approach to support educators and artists in this fundamental role, as findings show. By practically applying the concepts discussed during the meetings, participants experienced tangible results (Charlier, 2012). These results enabled them to reflect on and improve their cultural mediation practice to varying degrees, leading to professional development and transforming perceptions of themselves or students.

However, for some, this approach may be disruptive to established habits. To assist teachers and artists in transforming their practices and developing their cultural competence, regular and long-term support is necessary. Further research is needed to investigate the effectiveness of various strategies and techniques used by cultural facilitators to engage students and foster their aesthetic education. Conducting additional research in this area could contribute to the development of more effective and impactful practices for cultural mediation and aesthetic education, ultimately promoting greater engagement with the arts and culture in education.

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