

Integration of Contemporary Art into Educational Programmes as a Means of Forming a Creative Personality

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Abstract

The integration of contemporary art into educational programmes is becoming increasingly popular, particularly in the context of creative learning. This trend is associated with changes in educational approaches. The purpose of this paper is to analyse the impact of integrating contemporary art into educational programmes on the formation of a creative personality. The paper uses experimental research with the implementation of qualitative, quantitative, and comparative approaches. For the experiment, a matrix of methods for using contemporary art in the educational process was developed. The results of the study demonstrate the significant impact of art on the educational process. Thanks to the use of modern technologies, interactive methods and the involvement of professional artists, this experimental study confirmed the positive impact on the experimental group. Compared to the control group, the participants involved in the art-integrated curriculum showed higher levels of creative activity, creative thinking and emotional engagement. Conclusions - Education, along with the integration of contemporary art, actively contributes to the formation of modern competencies. Such interdisciplinarity helps students to discover new cultural horizons and find their own artistic path. The results of the proposed work demonstrate the need for further development of interdisciplinary approaches in education. Contemporary art contributes to the formation of creative, creatively thinking citizens who are open to modern world trends.

Keywords: visual culture, creative thinking, aesthetic development, artistic perception, pedagogical innovations

1. Introduction

1.1 Introduce the Problem

Today, art is actively integrated into the curriculum. The education system pursues a policy of introducing art teaching and developing visual culture. According to scientists, a real cultural revolution is taking place in education today, which goes hand in hand with the latest technologies (Tao & Tao, 2024). The integration of contemporary art into educational programmes is primarily a global educational path and a hard work of pedagogical innovation (Peng, 2023).

The interdisciplinary aspect of art stimulates the creative abilities of students and contributes to the acquisition of diverse cultural knowledge, creative thinking and aesthetic perception. The fields of art studied are diverse and range

from applied arts to performing arts, including art history. However, research into the interdisciplinary aspect of art in education remains an open question.

The methods and tools used to integrate art into education are as innovative as they are varied. They range from identifying works of art to making artworks and performances in the classroom. It is about giving students the opportunity to express their creativity while learning to appreciate and understand art and culture.

Guo & Li (2023) emphasise the positive impact of integrating the arts into teaching and the many benefits. According to the researchers, the arts allow students to develop their creativity, improve their ability to concentrate, build self-confidence, and develop a sense of observation and analysis.

The arts are also a vector for the transmission of values and cultures (Die & Li, 2023). By studying the arts, students learn about different cultures and learn to respect and value cultural diversity. In this way, arts education contributes to the formation of open-minded citizens who respect differences.

Exposure to the arts can develop students' artistic perception and passion for art and culture, which can turn into a true artistic vocation (González-Zamar & Abad-Segura, 2021). Thus, art education can be a springboard to careers in various artistic fields.

In this sense, education plays a major role in raising students' awareness of artistic culture. Higher education institutions are a place where students are no longer introduced to works of art. They are already formed people who are aware, but can still learn to understand and analyse them, to show their creativity through educational events and the production of works of art.

Therefore, it is the higher education institution that is a place of discovery and artistic expression. It should provide students with a stimulating environment where creativity is encouraged and valued. Artistic interdisciplinarity aims to encourage encounters with artists and the exploration of different art forms so that each student can find their own artistic path.

Thus, we can say that art has found its place in national education and in the educational career of students. Integrating the arts into education means recognising the importance of culture and creativity in development. It should also provide them with the opportunity to discover art and culture, develop their creativity and discover their own artistic path. It is therefore important to continue to support and develop arts education. It is by cultivating creativity through artistic expression that we will create educated, creative citizens who are open to the world.

1.2 Explore Importance of the Problem

Given the social engagement of contemporary artists, the importance of the research presented here is to explore how artworks can address the values of life. The importance of integrating art into educational programmes is undeniable. Art can reframe subjects. Visual art integrated into a subject can deal with sensitive issues and rearrange its perception.

According to Sanz-Camarero, Ortiz-Revilla & Greca (2025), 21st century education is aimed at overcoming societal crises. The educational sciences are expanding their fields of study in relation to issues such as education for citizenship, anti-racism, inclusion, health, democracy, and the environment. Thus, the arts integrated into the curriculum, in particular, offer a privileged space for the development of these social skills through their openness to sensitive issues. Contemporary artists claim their role as public actors close to social issues (Li, 2023). Contrary to the notion of artists' individualism associated with the uniqueness of the creative act, their work is aimed at addressing pressing issues such as the rights of women, ethnic groups, refugees, indigenous people, sexual minorities, etc. Thanks to this social affirmation, the arts are increasingly taking up a place in the curricula of higher education institutions, which are shaping the future society.

1.3 Describe Relevant Scholarship

The need for education that addresses different aspects of social life is expressed through the development of curricula, starting with pre-school education and continuing through university. The intercultural mediation of the arts is about highlighting cultures as a means of rapprochement and mutual understanding, as well as developing ethical education, ethics and religious culture that advocate for the recognition of otherness in a pluralistic society (Yalım & Kılıç, 2023).

According to Xu (2024), the use of art, its specific environment in which the event takes place, forms a certain framework and generates perceptions, behaviours and interpretations. This method of reframing education aims to provoke a profound mental reorganisation of the original learning context. Modern education requires the development of a wide range of interests, attitudes, knowledge and competences (Brovchak, Starovoi, Likhitska,

Todosiienko & Shvets, 2024). In this context, Ben-Horin, Sotiriou, Espeland & Strakšienė (2023) emphasise that the mere formation of aesthetic taste is not enough. In order to reflect the multidimensional nature of art in education, approaches to the creation and implementation of participatory activities should be developed. They involve students in the process itself, and also outline competences such as creative thinking.

In order to develop an interdisciplinary model for integrating contemporary art into educational programmes, educational activities that combine academic subjects and art using the design thinking methodology should be conducted (Su & Mokmin, 2024). Such a combination can facilitate interdisciplinary cooperation (teachers, students, young scientists, artists, representatives of the creative industry) and professional development of teachers. The arts in education, according to Hartatik, Rukmana, Judijanto & Putra (2023), should aim to develop key skills for the 21st century, including social and emotional intelligence, critical thinking, creativity, teamwork, soft skills and entrepreneurial competencies, as well as the development of analytical thinking, research learning and artistic expression (music, theatre, visual arts).

Art in education requires the development of different interests and has different goals. Art should foster pride in the uniqueness of art, it should help students learn how to create satisfactory artistic outcomes, observe and respond to the phenomena we call art, and understand the connections between different art forms and their role in the culture of society (Nikolenko, Romaniuk, Luno, Barbash & Kornisheva, 2024). According to Golly (2023), art integrated into education should promote students' self-awareness and understanding of the subtleties of works of art, help them recognise and appreciate aesthetic forms of experience in everyday life. Sun (2023) describes art in education as a means of developing critical and creative thinking. According to the author, it is an opportunity to build skills that improve performance in all subjects. In the same context, Strashko (2022) sees the arts as a potentially powerful tool for strengthening academic motivation, self-confidence, and the ability to communicate and collaborate effectively. It promotes reflection and metacognition, ambition in learning, increased engagement and motivation, improves empathy, the ability to perceive different points of view and emotional regulation.

Therefore, the integration of contemporary art into the curriculum should focus on the rationale, goals and pedagogical principles, within both traditional and contemporary didactics.

1.4 State Hypotheses and Their Correspondence to Research Design

The purpose of the paper is to study the impact of integrating contemporary art into the educational process on the development of students' creative abilities.

The hypothesis of the work is that the integration of contemporary art into educational programmes has a powerful educational potential and is at the intersection of three areas of reflection: art, education and public life.

2. Method

The paper conducts an experimental study to analyse the methodological foundations of integrating contemporary art into educational programmes.

2.1 Identify Subsections

This experimental study aimed to confirm the hypothesis that the integration of contemporary art into educational programmes is a means of developing a creative personality. The proposed study had three areas of work: initial assessment and characterisation of participants, sampling, choice of research design and the experiment itself.

2.2 Participant (Subject) Characteristics

The experiment involved students of higher education institutions who had introduced trial art practices into their educational programmes. The sample of participants was divided into an experimental group (EG) and a control group (CG). The former group studied with the integration of contemporary art, while the latter studied according to a traditional programme.

Both groups had different ages and educational levels, and none of the participants had any previous experience in artistic disciplines. The inclusion criteria were to be active and give verbal consent to the experiment.

2.3 Sampling Procedures

In the proposed study, the method of purposive sampling was used. The choice of this method made it possible to involve a focus group with a certain level of educational background and interest in creative development. The focus group was selected in institutions where there is already an effective implementation of experimental methods.

2.3.1 Sample Size, Power, and Precision

To provide reliable results, the number of participants was determined based on statistical power analysis. The experiment involved 60 participants (EG - 30 people, CG - 30 people). This sample allowed for statistically significant comparisons. In the statistical power analysis, the confidence level was 95%, and the significance level was 0.05.

2.3.2 Measures and Covariates

In order to assess the impact of the integration of contemporary art on the creative development of students, quantitative indicators (questionnaires) and qualitative indicators (participants' self-assessment of the level of involvement) were used.

2.3.3 Research Design

For the experiment, which had a quasi-experimental design, the participants were given a pre-test to assess the level of creativity and involvement of the focus group, and a post-test to analyse changes in students' creative activity and skills.

2.3.4 Experimental Manipulations or Interventions

The EG worked on a structured programme with the implementation of digital art, performances, interactive exhibitions and workshops on street art and graffiti. They also worked with VR and AR technologies to immerse themselves in the artistic environment. Students met with professional artists.

At the final stage of the experiment, a survey was conducted to determine the level of engagement and motivation in innovative learning.

The presented experiment fully complies with ethical standards. All participants were informed about the experiment and gave their verbal consent to participate.

3. Results

Art as an educational approach is innovative because it changes traditional notions of didactics. The participants of the experiment were offered aesthetic experience around the main subjects. The integration of contemporary art into the curriculum was intended to become a reflection on the historical, social, spiritual and human dimensions of life, as well as the uniqueness of each work of art, through the analysis of the specific language of contemporary art.

Prior to the experiment, a methodology matrix was developed that included the following processes:

*Setting goals and objectives → selection of materials and integration into the learning process → practical activities
→ evaluation and reflection → interaction with artists → use of technology*

The development of the presented methodology for introducing contemporary art subjects into the context of teaching has become an effective technique for engaging students and developing their creative thinking and emotional intelligence. The definition of goals and objectives included the introduction of tasks that consisted of getting acquainted with contemporary forms of contemporary art. The next steps were the analysis and discussion of the works, after which the students created their own creative projects. In the process of choosing materials, it was important to select works of contemporary art (digital art, performance, interactive exhibitions, graffiti). The chosen forms of contemporary art were of interest to students. In addition, technological resources were integrated into the work (VR, AR, multimedia presentations). This interdisciplinary approach allowed us to combine art with other subjects. Practical activities included the organisation of discussions, and the discussion of creative projects was a part of the practical activities. Teachers conducted assessment and reflection. Assessment criteria were developed in advance. Artists were invited to lecture classes. In addition, excursions to art centres were organised. VR headsets were used to immerse students in participatory art. Students actively used social media to create their final projects. The proposed methodology has key aspects of its own effectiveness, advantages and disadvantages (Table 1):

Table 1. Matrix of Cross-Curricular Integration of Art into Educational

Topic	Description	Key aspects
Value of Art in Education	Art supports cognitive and emotional development, enhances creativity, and improves problem-solving and critical thinking.	Improved memory and attention, emotional regulation, stress reduction, increased creativity, out-of-the-box thinking.
Creative and Emotional Impact	Art fosters motivation, engagement, and imagination through expressive and interactive approaches.	Self-expression, improved participation, reduced stress, higher motivation.
Curriculum Integration	Innovative teaching includes interdisciplinary approaches, use of technology, and extracurricular activities.	Modern methods, creative projects, science-art interrelation, digital tools (e.g., AR, graphic tablets).
Extracurricular Practices	Art activities beyond class time enrich learning and teamwork.	Workshops, acting/photo clubs, teamwork, practical skills.
Barriers and Solutions	Integration is challenged by lack of resources and resistance to change.	Address via funding, community support, training, recycled materials, partnerships.
Measuring Impact	Art's effectiveness is evaluated through student outcomes and feedback.	Performance tracking, engagement analysis, indicators of success.
Support Tools for Educators	Practical tools and networks enhance art teaching.	Digital platforms (e.g., Canva, video tutorials), educational apps, teacher communities, international forums.

Source: Authors' own research.

3.1 Recruitment

In the proposed experiment, 60 participants were selected. The experimental group (EG) consisted of 30 students who were integrated into the curriculum with elements of contemporary art. The control group (CG) consisted of 30 students and studied according to the traditional curriculum. The purposive sampling method was used to select the sample. This made it possible to include participants with a high level of interest in creative activity.

3.2 Statistics and Data Analysis

The study included questionnaires and interviews with participants, observation of the level of creativity and engagement, analysis of students' creative works, and expert evaluation by teachers. To analyse the data, we used statistical methods for comparing group averages and assessing the dynamics of change.

3.3 Ancillary Analyses

The analysis of qualitative responses from students and teachers provided additional observations. This revealed an understanding of the impact of art integration on learning. 80% of EG students noted the positive impact of integrating contemporary art into their studies. This interdisciplinarity allowed them to reveal their self-expression and expanded their creative horizons.

3.4 Participant Flow

At the initial stage of the experiment, the participants were divided into two groups. But all students completed the survey and creative tasks. None of the students dropped out of the project by the end of the study.

3.5 Intervention or Manipulation of Fidelity

Works by leading contemporary artists were selected for the didactic experience (). Thus, the programme offered an aesthetic experience that was also meant to contribute to and address issues of society, relationships, and perception of the other.

3.6 Baseline Data

Before the programme was launched, all students filled in questionnaires about their interest in art and their overall involvement in artistic activities. The results provided initial indicators of the level of creativity and the quality of

artistic tasks.

3.6.1 Statistics and Data Analysis

Data results on the level of interest in art before and after participation in the programme (in %) (Table 2):

Table 2. Results of the Level of Interest in Art

	To	After
EG	40%	80%
CG	35%	45%
Raised interest	+40	+10%

Source: Authors' own research.

As for the frequency of engagement in creative activities (in %), the following results were obtained (Table 3):

Table 3. Results of Engagement in the Arts

	To	After
EG	20%	55%
CG	7%	4%

Source: Authors' own research.

Table 2 illustrates a substantial increase in the level of awareness in art among participants in the experimental group (EG), rising from 40% to 80%, which represents a +40% enhancement. On the contrary, the control group (CG) that demonstrated only an insignificant increase from 35% to 45% (+10%). This suggests that the intervention applied to the EG had a substantial positive effect on participants' interest in art.

Table 3 demonstrates data concerning frequency of engagement in creative activities. The EG once more proved notable progress, with engagement increasing from 20% to 55% after the intervention. On the contrary, the CG showed a deterioration, from 7% to 4%, representing no positive alteration and possibly a decrease in motivation or opportunity for creative engagement.

Additionally, the quality and originality of the final creative works (assessed on a 10-point scale) support these results. The EG enhanced from an average score of 6.2 to 8.5 (+2.3 points), while the CG demonstrated only a slight advance from 6.0 to 6.5 (+0.5 points). This strengthens the conclusion that the applied methodology or program was effective in enhancing both interest and performance in artistic activities within the experimental group.

3.6.2 Adverse Events

No negative consequences for the participants were recorded during the experiment. According to the survey, the focus group confirmed the positive impact of art integration on their educational process (Table 4).

Thus, the results confirm the working hypothesis that the integration of contemporary art into educational programmes has a powerful educational potential and regulates the sphere of perception of art, education and social life.

The results of the experiment proved that the integration of contemporary art into the educational process significantly increases the level of students' creative activity, stimulates out-of-the-box thinking and the development of artistic expression. All students in the EG group showed significant improvement in all criteria. And the participants of the CG remained at approximately the same level.

Table 4. Results of the Survey of the Experiment Participants

Question	Answers
Is the integration of contemporary art into educational curricula important for the development of creative abilities?	85% of the participants said that the use of contemporary art transforms traditional learning, making it more interesting.
What kind of skills do you develop using contemporary art in your teaching?	78% of participants noted the development of creative thinking.
Name the most effective forms of contemporary art for the educational process.	65% of participants mentioned participatory art, music performances, and VR and AR technologies.
Do artistic approaches increase motivation to learn?	75% said art has a positive impact on motivation.
What are the difficulties that arose during the experiment?	45% cited a lack of the latest technological resources.

Source: authors' own development.

4. Discussion

This paper's aim was to explore the influence of integrating contemporary art into the educational process on students' creative engagement, motivation, and skill development. The experimental data from (Tables 2–4) offer persuasive signs in support of the hypothesis that artistic approaches (particularly those involving contemporary art) positively affected educational results.

Primarily, in response to the question of whether integrating art into education increases students' awareness, quantitative data from Table 2 show a considerable 40% growth in the level of interest in art amid students in the experimental group (EG), compared to just 10% in the control group (CG). This rightly supports the view of Jové & Farrero (2018), who claims that exposure to artistic experiences can produce emotional and cognitive engagement, even among those previously distant from the arts. The data also strengthen Kaminsky's (2024) position that the integration of art contributes to shaping the values and benefits of apprentices.

Secondly, concerning the manifestation of assignment in creative activity, Table 3 designates a significant rise in participation among the EG (from 20% to 55%), while the CG even saw a decline (from 7% to 4%). These results line up with Borysenko et al. (2024), who emphasize the potential of contemporary art to improve educational programs by developing new ways of thinking and doing. This rise in activity is not just quantitative but as well qualitative. Thus, the average quality score of creative works rose by +2.3 points in the EG, versus just +0.5 in the CG.

In line with the third research question, which touched the problem of specific creative and cognitive skills development, the investigation data in Table 4 offer further insights. 78% of students reported improvement in creative thinking, and 65% acknowledged participatory art, music performances, and AR/VR technologies as the most effective forms for the educational background. This supports the claim of Maksymova et al. (2024) that modern art's interactive and emotional nature improves the intellectual and emotional growth.

Additionally, the impact on motivation which is a critical aspect of educational success rose. It is evident from the survey, where 75% of participants declared that artistic approaches increased their motivation in learning. This echoes with the work of Polyezhayev et al. (2024), who highlight art's transformative potential in evoking emotional responses that drive engagement and unity.

Nevertheless, the results as well exposed practical limitations, such as the lack of up-to-date technological resources, noted by 45% of respondents. This challenge must be measured when designing future curricula. The technological tools like AR/VR that are identified as effective, however require material and infrastructural support to be successfully implemented.

In the context of self-expression and self-disclosure, Giraldez Hayes & Eames (2024) address the topic of performance. means The means of expressing oneself, one's body and one's voice is through performance art. During this artistic expression, students are confronted with various inner feelings. However, they may also experience feelings of shame, which makes students hesitate to express themselves. But they need to learn how to tame these feelings in order to be able to truly express themselves. Performance can be problematic, but once it is accepted and opened up, it is a source of true artistic catharsis. Quite often, the art of music and the artistic practice of dance are stereotypically framed as boy-girl clichés (Rantanen, 2024). By breaking down the illusory but still established

image that singing or dancing is only for girls, the practice of these arts teaches gender equality. Music and dance develop confidence in students, as well as group cohesion, two elements that traditional education struggles to cultivate.

According to Leo (2024), leadership skills are actively developed through the practice and mastery of artistic techniques. Practice in certain art forms such as painting, music, theatre, digital art, etc. is a source of perseverance and determination and is therefore synonymous with personal achievement. But the practice is also a form of commitment, both to oneself and to others. Bolat (2021) confirms these statements. According to the author, the practice of artistic technique requires regular and comprehensive training. All of these qualities, deeply developed in the process of practicing and mastering artistic technique, will later prove to be important for academic success.

In a related work, Roldan, Lara-Osuna & Gonzalez-Torre (2019) conclude that in addition to improving the intellectual and social abilities that education cultivates, art stimulates other parts of the brain than those activated by traditional education and helps develop emotions and sensitivity. In the context of the topic presented, it is also relevant to note the observation of medical researchers Spee, Ishizu, Leder, Mikuni, Kawabata & Pelowski (2018) that viewing a work of art or listening to a piece of music releases dopamine and serotonin, as well as endogenous morphine, hormones responsible for the will to live and motor skills. The authors also note that art provides important psychological support, helping to combat serious illness and depression.

To recognise the importance of the arts and cultural education in the education system, Mejías, Trijueque, Maraño & Vicente-Fernández (2023) emphasise the importance of holding events dedicated to arts education. This cultivates cultural diversity and promotes the study of art and learning through art, thereby improving the quality of education.

In this perspective, Vuk & Bosnar (2021) emphasise that artistic and cultural education should meet three goals: the formation of a rich and consistent personal culture during education, the permission of artistic practices and visits to cultural places. In addition, every educational project should include an artistic and cultural component. In continuation of the theme, Yang (2022) argues that this is still not enough to put all participants in education on an equal footing in terms of access to culture. Therefore, educators must establish alternative and evolutionary methods of education.

de Arriba, Girardi & Vidagañ (2019) agree with these statements. The arts, essentially through their practice and learning, are intended to complement educational programmes. In this regard, the development of art education is essential. Education through the arts can restore cohesion among educational participants and consolidate the interest generated by the artwork and its technical practice (Kwiatkowska-Tybulewicz, 2020).

Indeed, in the context of the coming changes, contemporary art offers, if not a method, then at least a useful framework for those who want to learn to go beyond, to create new imaginations.

The impact of contemporary art on education is positive and unprecedented (Ibraeva, Abdigapbarova, Shalabayeva & Zhiyenbayeva, 2025). Contemporary works are unexpected, surprising, disturbing, yet they are becoming our new norms. From impressionism to street art, artists are creating new ideas, painting what they feel rather than what they see, making art on the street rather than in academia (Danhash, Lehtikoinen, & Heinsius, 2018). Art changes art, and at the same time art makes life more interesting than art (Solovtsova, Nikitenko, Shipitsin, Solovtsova, Nikitenko & I Shipitsin, 2020).

Contemporary art is not fantastic or unreal. On the contrary, it is constitutive of the narratives and fictions that structure our institutions and our mental models (Whipple, 2023). In the context of art and education, just as there are scientific methods for creating knowledge, there are also methods for conceiving and disseminating new ideas. In this context, an innovative method in didactics is the Art Thinking method described by (Jacobs, 2018). This method is aimed at creating the unbelievable with confidence when the probable is unacceptable. Taught in workshops lasting two to three days, it is about creating works of art that meet four main criteria: they are improbable (they cannot be found on Google), they are disruptive (they question the imaginaries that shape the way we think and act), they are efficient (they mobilise few resources and time and generate impact) and they are embodied (they carry the aspirations of their creators) (Robbins, 2018). In addition to this method, contemporary artworks that take such diverse forms as videos, paintings, collages or performances are effective for education, and participants learn a method that can be reused in any professional context (Fürst & Nylander, 2020).

As you can see, the methods of integrating contemporary art into educational programmes vary, but the result is aimed at creating new ideas that help to see education in a different way.

In the context of the technological revolution, art is a panacea that nourishes all components of the human being: emotional and physical, political and ideological, subjective and sensitive. That is why it is so important to develop

artistic intelligence in society.

5. Conclusion

The results of this investigation visibly demonstrate that the incorporation of contemporary art into educational curricula has a measurable and positive impact on students' creative development, motivation, and engagement. The experimental group showed a significant increase in interest in art, in creative activities engagement, as well as a notable improvement in the quality of final creative works. These results significantly differ from the control group, which saw only minor or even negative changes. Furthermore, the most of surveyed participants reported a motivational and cognitive benefit from contemporary art integration. It confirms the educational potential of such interdisciplinary and experiential approaches.

The results of this study approve existing literature on the educational potential of contemporary art. Moreover, they contribute to new empirical evidence that highlights how artistic integration directly enhances student motivation, engagement, and creative skill development. Contrasting much of the literature, which remains theoretical or subjective, this study provides assessable changes in student outcomes. From the theoretical point of view, the study strengthens the idea that art education can function as a catalyst for emotional intelligence, critical thinking, and self-expression. From the practical point of view, it offers a replicable methodology that involves clear stages that can be adapted across subjects.

Still, the study has some limitations. The small sample size of participants limits the generalizability of the findings. The short timeframe as well influence the obtained results as the intervention may not capture long-term changes in student behaviour or skill development. These factors require carefulness in generalising results to broader populations or curricula. Future research should enlarge the opportunity for different age groups and educational contexts. They as well should address existing infrastructural barriers.

In conclusion, this study approves the idea that contemporary art is a powerful educational. It as well confirms that it has a transformative force that can redefine the learning environment, encouraging creativity, reflection, and active student participation. With appropriate institutional support and resource investment, this approach holds strong potential for modernisation of education.

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