The Honors College at the University of Missouri-Kansas City

Culturally Responsive Creative Practices in an Urban Project-Based and Arts-Integrated School

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Abstract

The purpose of this research project was to investigate how teachers in an arts integrated project-based urban school developed culturally-situated creativity of the learners that came from racially and culturally diverse backgrounds. The findings reveal that 1) teachers' creativity is deeply rooted in who they are as people and the cultural context in which they grew up, 2) teacher and learner creativity are interconnected, 3) creativity in the classroom is influenced by the larger educational contexts, and 4) teachers intentionally and deliberately nurture creativity of their learners in the classroom. Based on these findings, the paper draws implications for teachers, school leaders, and policy makers for learners to reach their full imaginative and innovative self as members of unique cultural communities.

Keywords: creativity, culturally responsive pedagogy, integrated arts, project-based

Introduction

The purpose of this research project was to investigate how teachers in an arts integrated project-based urban school develop culturally-situated creativity of the learners that came from racially and culturally diverse backgrounds. Framed by socio-cultural view of creativity (Glăveanu, 2015) as well as culturally responsive (Hollins, 2015) and culturally sustaining teaching (Paris & Alim, 2018) in urban school, this research was a qualitative study.

This research stemmed from an interest in how educators develop creativity among culturally diverse Students of Color at a project-based arts school. Knowing more about teachers and students' culture can open minds to view new ways on how schools display and cultivate creativity. In the current education system, there is a need for more attention to be brought to intentionally integrating arts as a way to sustain and let in the unique cultures of students and teachers inside the walls of schools. This research critically examined how culture goes beyond students' boundaries of their communities and overlaps into rich everyday learning experiences in the classroom. Students in the urban core are commonly made up of Students of Color who get overlooked in the current education contexts. It is necessary to investigate creative development and creative teaching of young Learners of Color in the urban core to meet the all-encompassing needs of students.

When diverse citizens contribute creative ideas to sometimes mundane curriculum, the educational setting transforms into an inclusive and connecting environment for students to act boldly. Students are able to bring a considerable amount of excitement and academic ownership to the classroom when schools support their interest, ideas, and culture. When creative expression of people from some communities is not equally supported by others, there are many repercussions. For example, students and teachers may be treated unjust and feel that their work

is not valued the same as others. Society benefits when we support the development of creativity in Communities of Color by increasing students academic success, cultural competence, and sociopolitical consciousness. In a society like this, students and teachers can celebrate and honor their own culture, while learning and appreciating others. Way too often, creativity can be seen as an "add on" to the student experience in schools. Creativity is commonly the first teaching strategy to be pushed to the sides when talking about academic success. Sociopolitical consciousness assists people to apply their learning as well as their creative abilities to real-world experiences.

To address this societal need, I carried out a qualitative research study in arts-integrated project-based urban school, Mills Elementary (all proper names are pseudonyms), to answer the following research questions:

- How do teachers in an arts integrated school cultivate creativity of their learners?

- How do teachers consider identities and experiences of the learners in their cultivation of creativity?

- How do teachers use creative methods/strategies to promote learner development and knowledge construction?

- How does students' creativity in an arts integrated school relate to their cultural and experiential backgrounds?

Based on the findings of the study, I draw implications for pre-service teacher education and schools with and without a focus on the integration of arts. The research supports meeting the needs of students by engaging in creativity and integrating student's culture into the classroom.

Theoretical Framework

This paper is framed by Glăveanu (2013)'s socio-cultural framework of creativity called The 5 A's of Creativity. The 5 A's of Creativity consist of the creative actor, creative action, creative artifact, creative affordances, and creative audience. These aspects of creativity are understood as interconnected and inseparable in the creative development of students and are critical for researching creativity in urban schools. In this part of the paper, I will narrate each aspect of creativity within the The 5 A's of Creativity, a creativity framework conceptualized by Glăveanu (2013).

The first step in understanding creativity as a socio-cultural phenomenon is understanding the *creative actor*. This is how people are "shaped by a sociocultural context and act from within it, in coordination with others, to change and mold this context in suitable ways" (Glăveanu, 2013, p. 72). Students may engage with materials and content differently in a creative context due to Glăveanu's reasoning that students respond a variety of ways to the same environment socially and physically. In the school setting, the creative actors are teachers and students whose responses are influenced by their backgrounds and community.

Creative action involves how cognitive and emotional processes within creation are met with the relation to its context (Strekalova-Hughes and Ismail, 2019). When thinking about a teacher's creative action, it would most likely be simplified into teachers' lesson plans, educational context restrictions or assistance provided to them, and anything else that influenced the outcome of student action.

The *creative artifact* is the objects/thoughts/ideas that resulted from activities and interpersonal interactions (Glăveanu, 2013, p. 74). Implicit bias and systemic classist and racist

influences can heavily impact how an artifact is perceived, graded, respected and valued in the classroom setting.

Creative audience related to how others outside of the creator are involved in the completion and analysis of the artifact (Glăveanu, 2013, p. 74). The primary audiences for teachers and learners are each other in a school setting (Strekalova-Hughes and Ismail, 2019). All creativity in the school has a connection to the classroom context which lends curiosity to how creators would react in limiting environments. For example, how authentic would a student create knowing that the teacher only values the work and representation of sociocultural backgrounds similar to their own? This "A" in creativity is majorly impacted by the potential support of collaboration in the classroom setting.

*Creative affordance*s encompassed all the surroundings of people's communities that have inspired, aided, shaped or supported their ideas (Glăveanu, 2013, p. 75). Students may have different background experiences or non-existing experiences with materials or representations of art which could lead to unjust classroom experiences for diverse students.

I adopted this theoretical framework to shape the research focus, design, analysis, and interpretation of findings in this study. For example, questions developed for interviews with teachers prompt their perceptions of their own and their students' creativity related to all five interconnected areas of creativity (the creative actor, creative action, creative artifact, creative affordances, and creative audience).

Literature Review

The purpose and focus of this literature review is to examine the relationship between a person's culture and education as well as culture's role in creative development and arts education. The current educational system has limited practices of integrating culture into the

classroom as a way to enrich school environments to meet the needs of individuals in general and

their creative development in particular. This is related to a research gap in understanding culture

as important in creativity and the well-documented inequities in education that favors the

majority culture and race. Buffington (2019) discusses this research gap in her article on

culturally sustaining pedagogy in art education. Buffington's experiences showed "multicultural"

lessons are often shallow and are mainly concerned with replicating art instead of emphasizing

the meaning of the art, which does not fully capture the creativity of the artist.

Paris and Alim (2020), the authors of *culturally sustaining pedagogies*, describe

culturally sustaining pedagogy as a way to foster cultural pluralism as a part of schooling for

positive social transformation and revitalization. As such, understanding the role of culture in

education of children forefronted culturally sustaining pedagogies (Paris, 2012) as well as

culturally sustaining pedagogies in arts and creative education (Buffington, 2019) are critical

foundation of this research study. Django brings attention to those who are affected by systemic

inequalities and how that impacts students in the classroom. Culturally sustaining pedagogy

supports the value of our multiethnic and multilingual students that make up our classrooms.

Additionally, culturally sustaining pedagogy aims to cultivate and sustain culture as a crucial

factor in education. This pedagogy differs in many ways from other pedagogies. For example,

culturally sustaining pedagogy is responsive and relevant to the languages, literacies, and cultural

practices of students in differing communities (Paris, 2012, p. 93). In contrast, other pedagogies

may ask teachers to make assumptions about students' backgrounds or depend on a

teacher-centered approach.

Culture is anything but stagnant. Teachers must constantly be adapting, evolving and

growing in order to meet the needs of their students. While Django discusses culture in depth,

my research will consider factors of the school environment such as high-stakes testing, required curriculum, and the integration of arts in an urban school setting.

Too often People of Color are not seen as equals in creative spaces that are created by the dominant culture. Buffington (2019) research suggests that there is not an equal distribution of cultures represented across "multicultural" lessons. As Banks (2015) echoes, "...there is a citizenship empowerment gap between children of the dominant culture and those in minoritized urban communities" (p. 1-12). With a more diverse change in demographics in schools over the years, now is important as ever to bridge the educational opportunity gaps that persist.

Human action is intrinsically creative because it prevails through possibility (Glăveanu, 2015). Identities of authors are the core to what they create, embody, and reflect into their environment. This identity factor shapes what an author makes by sharing and displaying their experiences. For example, an Indigenous children's book author may write about their family traditions, celebrations, use their native language, and include cultural values they honor.

At the same time, most research on creativity of young children is produced from a perspective void of culture and context (Strekalova-Hughes & Ismail, 2019). Often, teacher preparation programs and resources available for classroom teachers represent creativity development as a universal phenomenon that does not take into account cultures of the learners, teachers, and their educational context.

In this paper, my aim is to address the research gap of cultural importance in the creative process by exploring perceptions of teachers who work at an arts integrated urban school regarding the socio-cultural nature of creativity as it applies to their classrooms.

Methodology

Method

This research was a qualitative study design of a series of semi-structured individual interviews with four teachers. Framed by critical sociocultural theoretical perspectives on creativity, interview questions were formulated (Appendix A/B). In total, two interviews were completed for each participant. A thematic analysis of interview transcripts was conducted in order to inform the findings.

Research Location

The chosen school was an urban Pre-K through 6th school located in a metropolitan area of a city in the Midwest. The site of the research was selected to observe an environment that nurtures students' learning through visual arts, music, dance and dramatization through a project-approach method. Located in an urban-school, students displayed their understanding through the arts in a project-based teaching model.

Participants

Four childhood teachers at the target site agreed to voluntarily participate in two individual interviews conducted in a private location at their school or on a video call. The number of participants depended on how many of the 5 teachers expressed interest and availability to participate in the study. The primary investigator also conducted observations in the participants' classrooms during their regular teaching times (virtual or on-site), as well, they observed how the school environment (e.g., art and student work in the hallways) nurtured and celebrated students' creativity and diversity. The participants were asked to share samples of their lesson plans and their students' creative work to illustrate how learners' cultural and experiential backgrounds might influence their creativity.

The four teachers participating in the research were asked how they identify and how long they have taught for.

Table 1

	Ms. Walker	**Mrs. Griffin**	**Ms. Ava**	**Ms. Luna**
Grade Level	1st	Pre-K / Kindergarten	Pre-K / Kindergarten	2nd Grade
Years Taught	4	8	4	2
Years Taught at Current School	4	7	4	2
Race	African American	White	Black	White
Gender	Female	Female	Female	Female
Religion	Christian	Christian	Christian	N/A

Findings

This research aims to investigate how teachers in an arts integrated project-based urban school develop creativity of the learners that come from racially and culturally diverse backgrounds. Based on the analysis of teacher interviews, the findings reveal that creativity development is a deeply interconnected socio-cultural phenomenon connected to who the teachers and the students are and the educational context in which they teach and learn. Specifically, these findings suggest that 1) teachers' creativity is impacted by their own experiences and cultural backgrounds, 2) teacher and learner creativity are interconnected, 3) educational contexts may hinder or support creativity of teachers and learners, and 4) teachers intentionally and deliberately nurture creativity of their learners in the classroom. Below, I describe these findings in detail, illustrating them with representative quotes from interviews with the teachers.

Experiences and Cultural Backgrounds Influence Teachers' Creativity

Teachers' creativity is deeply rooted in who they are as people and the cultural context in which they grew up. Specifically, teacher interviews reveal that childhood experiences and cultural backgrounds impact their creativity in the classroom. For example, as Ms. Eva shares, "My cultural background is who I am. So, like, whether I try to or not, I put that into everything I do." Her recognition of the importance of her own identity in her creative work with learners is center stage and permeates the work of other teachers at the focal school.

Across several interviews teachers highlighted that their creative selves are shaped by childhood experiences which are influenced by the cultural context in which they grew up. For example, Ms. Eva describes how her own schooling in the society that values the right answer influences her creative processes today, "...School is a lot about getting the right answer and you want the right answer. So that doesn't always lend to creativity. You're just like, is this right? Is this what you want me to do? So I think sometimes I can still get into that mindset. I don't know if it's school or if it's just the things in me that kind of clung to those things in school, I always want the right answer. But the way school was done, more so when I was young, it did not always serve me well in that sense because I was always looking for the right answer." In other words, Ms. Ava identifies her schooling that focused on the right answers (rather than flexibility, experimentation, and trial and error), as something she has to actively challenge and overcome as a teacher to be creative now.

Similarly, Ms. Walker connects her childhood experience, specifically growing up in a "no failure" and high expectations family as something that impacts her creativity as a teacher today, "...I wanted to get the good grade. So I feel like I was really put on a pedestal....Sometimes it's stressful to be a part of such a high-achieving (family) and sometimes you feel like you can't fail. But at the same time you have to have high expectations for

yourself." Ms. Walker describes her growing up in the specific context as not optimal for creative development, yet, at the same time, affording high expectations that she has developed for herself. These high expectations include turning on her creative abilities for her students and overcoming the "no fail" barriers to creativity that were ingrained in her growing up.

Ms. Ava highlights that the cultural context in which she grew up was not equal for all, "...My parents were really big on making sure I got experiences that are not always afforded to little Black girls. And see things that are not always seen. So I think that widened my perspective of what can be done and what I could do, which is really good." Despite structural barriers that deny Black children the same ease of access to certain experiences, Ms. Ava highlights the significant role of her parents in making sure she had a wide range of experiences, for which she credits her creativity as a teacher.

The theme of the important childhood experiences that shape the creative selves of the classroom teachers is echoed by Ms. Walker. She reflects, "I also love to sing and dance and be creative and act. We're a major music family. Music was always just such a valued part." Ms. Walker considers the high value of music in her family growing up as the reason she incorporates singing and dancing into her life and work as a teacher.

The Interconnectedness of Teacher and Learner Creativity

Teacher creativity is contagious in the classroom in a multitude of ways. Consistently, teachers mention how students are a mirror to the emotions and actions of those around them. For example, teachers explain how they scaffold lessons by giving student, teacher, or mentor examples to allow students to feel capable themselves. At the same time, teachers cultivate a classroom that encourages creativity and student-led learning that motivates students to make their artifact(s) personal to themselves. Ms. Ava mentioned, "My cultural background is who I

am. So, whether I try to or not, I put that into everything I do. I'm not a good singer, but I love

music and my kids love music. I know that there are a lot of kids who share similar cultural traits

as I do. We enjoy similar things or experience similar things. We sing songs or make up songs to

beats that are familiar to them. I try to incorporate who I am and who we are as a group in

everything we do." Ms. Ava connects her cultural values of music with those values of her

students to create a creative classroom environment.

Leaning into teacher's culture can assist in connecting with students' cultures in the

classroom. Mrs Griffin states, "I try to use song as a way to engage students' thinking and to have

them answer questions through song or through body movement. I think because it is such a

huge part of my culture and my background, it's fun to implement that with the kids and the kids

really love it." Mrs. Griffin outlines how and why knowing her students' cultures helps assist her

lessons and outcome of creativity in the development of Students of Color in her classroom.

Educational Contexts Hindering and Supporting Creativity

The findings reveal that beyond teacher and learner creative identities, creativity in the

classroom is influenced by specific supporting and hindering characteristics of the educational

contexts (school and national levels). For example, teachers state they prefer to be creative in

collaborative spaces for specific tasks or planning. In spaces that support collaboration, teachers

learn from those around them and deepen their understanding in content and instructional

strategies. Ms. Ava states, "I think my colleagues are always really good inspiration, like

impromptu problem solvers." She approaches educators who have already done a lesson before

and asks them how the activity goes. Through collaboration, Ms. Ava found "...they helped me

think of creative solutions or to just get new ideas. Sometimes I think, I don't know what to do.

I'm not sure how to approach this. They can offer input, like, maybe you should try this or don't

try that. I think it opens and widens creativity and makes you make something that could have been just a little creative so much more." Ms. Ava speaks about collaboration as a tool to get many more ideas than she would have on her own. This speaks to the idea that "two is better than one" (Ava). According to the teachers, accessibility is an important factor in creativity and support for the creative actors in order to provide equal access and opportunity. Mrs. Griffin mentions, "I think opportunities to allow students to have that freedom to choose what they want to do with whatever materials are available. You can see a lot of their creative creativity and thinking. So still targeting those standards, but giving them freedom within the standard." In addition to accessible materials and space, creativity flourishes when students feel comfortable.

Culturally responsive teaching not only requires attention to students' cultures but also the requirement of respect and feeling safe regardless of cultural, racial, religious, etc. differences. Ms. Walker states, "We're all different. And that's what makes our classroom community unique and beautiful. I really lay that foundation in morning meeting and read aloud and creating that sense of community from the beginning. And then always going back to those. At the beginning of every lesson, you can include that. It's all about creating a community." In other words, the classroom community is foundational for supporting students' creativity in the classroom.

At the same time, teachers identify aspects of the environment that might be hindering creativity. Specifically, daily, teachers face deadlines, high-stress environments, and a lack of collaboration time for planning. Testing was the most common answer from teachers on what hinders creativity. Ms. Walker states, "...there's a lot of pressure from testing, and I think teachers feel that pressure and that we can pass it on to students." These national performance pressures

become a big concern for schools that are held accountable to state testing, where teachers'

creativity is under more attack than schools that allow more agency for how teachers teach.

Tests such as the Northwest Evaluation Association (NWEA) MAP Test (Measures of

Academic Progress) target reading, science, and math standards. Ms. Walker shares that schools

need to instead incentivise the development of inventive and artistic thinkers. Ms. Walker states,

"...so many studies show how important problem solving and thinking creatively and connecting

with others is such an essential part of school, if not one of the most essential parts. But that's not

what we judge our teachers on." These hindering educational contexts impact creativity of

teachers and, consequently, creativity of their students.

Nurturing Creativity of Learners as a Teacher

Academic ownership and student choice are components of developing creativity of

learners as a teacher (Cremin, Burnard, & Craft, 2006). The findings suggest that more freedom

and autonomy given to teachers can assist in feeling less pressure and, in turn, provide more

opportunities for students to be creative. Not only is it important for teachers to have choice, it is

important for students to have choice. Ms. Ava states, "I see so much more creativity in their

work when there are no limits placed on what you can do or what you can create and make. The

things that they create in just the way they interact and play with each other are the times when I

see them most creative because they have complete freedom." Student choice is the decision

teachers give to students about choosing or displaying their understanding. Ms. Griffin states that

creativity is something that's not forced. It's something that comes naturally or you can learn.

Students bring their own unique gifts and abilities for teachers to uncover. Ms. Ava states, "I

think letting them know that they can choose, but then providing some kind of scaffolding

inspiration, because the idea of being creative for some kids is scary, not knowing where to go or

what to do." Along with this advice, Ms. Ava believes providing inspiration, models, or examples helps set students up for success.

 Several teachers in the study spoke upon the importance of honoring students' creativity by displaying student work and having students share their artifacts. Mrs. Griffin states how important it is to "....know that my teacher values what I'm feeling… then the key is to have the freedom and the safety to be creative in a lot of different ways." Teachers share that they have seen first hand evidence of success through the work students create.

It is important to have interest in students' cultural identities and think of ways to go beyond that in the classroom. Ms. Walker does this by listening to family members, students, and exposing students to cultures beyond their own. The framework of windows, mirrors, and sliding doors by Rudine Sims Bishop is always on the front of Ms. Walker's mind while teaching. This metaphor transforms a classroom influenced only by dominant culture into a space that reflects the learners and provides openings into new worlds beyond their own experiences.

Art integration is used in a powerful way to not just memorize information, but embody information. Mrs. Griffin states, "Memorizing something is really low level (thinking). But if you actually think through and analyze and create dance or movement, it's a content area that's higher order thinking." Again, teachers see evidence through the work students produce.

Conclusions

The purpose of this research project was to investigate how teachers in an arts integrated project-based urban school develop culturally-situated creativity of the learners that come from racially and culturally diverse backgrounds. Through this research at an urban school, I have found that teacher and learner creativity are interconnected due to their influence from cultural backgrounds and experiences. My research exposed the hindering and supporting educational

contexts that hinder or support creativity. I examined how nurturing creators as a teacher can be achieved in a variety of imaginative ways.

As stated above, there are negative and positive impacts in the current educational contexts that influence creativity. Specifically, collaboration, feeling safe, having respect and student choice impact creativity positively, while accountability pressures negatively impact creativity in the classroom.

Implications

Based on the findings of the study, I draw implications for pre-service teacher education and "traditional" schools without a focus on the integration of arts. There needs to be more pre-teacher service training on how to utilize teacher and learner creativity in the classroom setting. These trainings need to start diving into the relationship between teachers' creativity and culture before they can fully incorporate students' creative cultural backgrounds. Integrated art schools are not the only place culture, creativity, and imaginative thinkers exist. The current educational context must shift this mindset and address all individual learners across the nation, no matter what school they attend. Every child deserves to have access to creative environments and the opportunity to bridge culture into the classroom to be celebrated.

Education systems and structures need to be updated in ways to support creativity in academic spaces. Creative environments have to be intentional and specific to meet the needs of the students utilizing the space. Students may prefer independent space for work time or they may benefit from shared spaces that support collaboration, such as a whole group movement activity. Even school leaders can assist in making collaborative settings for teachers to share ideas and open discussion between others.

Standards can be important in the school setting but may hinder creativity when teachers are not supported enough or in a high-risk environment. Policy makers need to support teachers to integrate creativity among themselves and students to navigate the ever-evolving education system. Children are mirrors to those around them. If teachers are stressed or tired, students may take on that emotion too. Creativity must be nurtured, modeled, and provided for students to reach their full imaginative and innovative skill set. All educators and those involved should learn more about who our students are and how we can better serve them through creativity.

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Appendix A

Interview 1: Teacher Background and the Creative Self

The purpose of the first interview is to learn more about you.

1. Tell me a little bit about yourself.

2. Why did you choose this school to teach?

3. How would you describe your identity (e.g., your gender identity, race, culture, language, religion)?

4. How would you describe your cultural identity or cultural heritage?

5. Can you think of creative people who share your cultural heritage or cultural identity?

Creative Actor

6. How are you creative? What do you create?

7. Do you think you are creative? How so?

8. How do you think growing up at this particular time and in this particular cultural context shaped your creativity?

9. How often do you engage in creative experiences?

10. How does your cultural background influence your creativity as a teacher?

Creative Artifact

11. How do you think teachers apply their creativity in the teaching profession?

12. Can you give me an example of your creative problem-solving on the job?

13. Can you share an example of your creative lesson planning or a creative activity you designed?

14. Can you share an example of organizing your classroom environment in a creative way?

15. What are some examples of your creativity in your personal life outside of work?

16. How is what you create at work or in your personal life reflect the cultural traditions and values of your cultural community?

Creative Act

17. How would you describe your own internal creative process? How do you come up with creative ideas and bring them to life?

18. What helps you brainstorm creative ideas?

19. Do you have a favorite place where your ideas flow?

20. How does your upbringing influence your creative process?

Creative Affordances

21. How do your colleagues influence your creativity?

22. How do you draw on your cultural community and family in your creativity?

23. What working environment is ideal for teachers to have the most creative ideas?

24. How do you think the current educational context impacts your creativity?

Creative Audience

25. In your personal and professional life, who do you create for the most?

26. How does the audience you create for play a role in your creative process?

27. How does the cultural background of who you create for inform your creative ideas?

28. Do you think your creativity is perceived the same way as the creativity of someone with a different identity (e.g., gender, race, culture, language, religion)?

Appendix B

Interview 2: Students' Background and the Creative

The purpose of the first interview is to learn more about you.

1. Tell me a little bit about your students.

2. How would you describe their identity?

3. How would you describe their cultural heritage?

4. Can you think of creative people who share their cultural heritage?

Creative Actor

1. How are students creative? What do they create?

2. What character traits do you associate with creative students?

3. How often do students in your classroom engage in experiences that support their creativity.

4. How does students' cultural background influence their creativity as a student?

5. In what ways do you bring in students' cultural background into lesson planning or displaying of knowledge?

Creative Artifact

6. How do you think students apply their creativity in a school setting?

7. Can you give me an example of a student's creative problem-solving during learning?

8. What are some examples of students' creativity in their personal life outside of school?

9. How is what students create embodying the cultural traditions and values of their cultural community?

   In what ways do you encourage students to display/represent their cultural traditions and values?

Creative Act

10. How do you teach or guide students to be creative? How do you "set them up for success" in order to be creative?

11. What helps students brainstorm creative ideas? What strategies have you implemented in the classroom to support students' creative ideas?

12. Do you have a favorite subject or time of day to encourage creativity in students' learning?

13. What does a supportive and creative environment for students look like?

Creative Affordances

14. How are students' creative ideas informed by the teacher or peers?

15. What working environment is ideal for students to have the most creative ideas?

16. How do you think the current educational context impacts students' creativity?

Creative Audience

17. In their personal and school life, who do students create for the most?

18. How does the audience students create for play a role in their creative process?

19. How are students able to engage others in their work?