COOPERATION MODEL BETWEEN CONTEMPORARY ART MUSEUM AND ART EDUCATION IN EDUCATIONAL INSTITUTIONS UNDERGUANGDONG PROVINCE

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ABSTRACT

The objectives of this research were: (1) to eexamine the components and indicators of cooperation between contemporary art museums and art education in educational institutions under Guangdong Province;(2)to propose the cooperation model between contemporary art museum and art education in educational institutions under Guangdong Province; and (3) to develop guidelines for implementation of cooperation between contemporary art museum and art education in educational institutions under Guangdong Province.

The research was a mixed methodology research, including qualitative and quantitative research. The total population of the study was 1081 people, including 18 rated contemporary art museums from Guangdong Province who had participated in art education cooperation projects. They were the staff of contemporary art museums, art education managers, art education teachers, and contemporary art museum directors. The sample size was determined based on the Taro Yamane formula and obtained using stratified random sampling. The final sample size was 301 people. Among them, 8 key informants, namely the director of the contemporary art museum, art education teachers, and art education managers. The tools used for data collection were semi-structured interviews and a five level rating scale questionnaire. Descriptive statistics, confirmatory factor analysis, were used for statistical data analysis, and content analysis.

The research findings revealed that:1.The cooperation model between Guangdong contemporary art museum and art education in educational institutions consisted of 6 components and 24 indicators, including (1) cooperation subjects, (2) social environment, (3) cooperation mechanism, (4) cooperation motivation, (5) construction of cooperation relationship, and (6) impact of cooperation. 2. The cooperation model between Guangdong contemporary art museum and art education in educational institutions was consistent with empirical data, and all data met the prescribed standards. 3. There were a total of 24 implementation guidelines for the cooperation between Guangdong contemporary art museum and art education in educational institutions.

Keywords: Contemporary Art Museums, Art Education, Cooperation Model,
　　　　　　Guangdong Province

1. Introduction

Contemporary art museums are indispensable cultural landmarks for a country and region. They focus on visual art, collecting and preserving art exhibits of contemporary artists, and providing cultural support for a region.As a cultural calling card of a city, art museums not only have functions such as exhibitions, collections, academic research, but also can provide public aesthetic education to the public.In traditional art museum management, emphasis is often placed on collection, research, and display functions. However, with the changing times, modern society emphasizes diversified lifestyles such as communication, learning, leisure, and entertainment, requiring art museums to rethink the interaction between art museums and the public, as well as the positioning of art museums in society. In order to meet the needs of the public and play a more proactive role in society, the educational function has become one of the important purposes of art museums, and even the main mission of art museums(Li Xin,2010:189).

The art museum has vast learning resources. One of the greatest functions of an art museum is to collect and display, and its physical, intuitive, and on-site nature can make up for the shortcomings of classroom teaching in educational institutions, providing students with opportunities to access authentic art.As early as the last century, developed countries such as the United States and Japan were developing art museum art education. Many art museums offer art museum education courses and send these resources to educational institutions. In the 1960s, nearly half of the art museums in the United States established education departments. In the 1970s, 90% of museums (including art galleries)

in the United States provided educational services to schools, and 70% of schools organized students to visit art galleries as a routine activity(Zhu Ying,2007).

The research topic comes from the researcher's workplace, the Shenzhen contemporary art museum in Guangdong Province. Therefore, regarding the research on the cooperation model between contemporary art museums and art education educational institution, the researcher believes that there are some research gaps.Filling in these research gaps will help to gain a deeper understanding of the operational methods, best practices, and influencing factors of collaboration between art museums and art education institutions. Through in-depth research, guidance and support can be provided for establishing more effective and sustainable cooperation mechanisms. So, this is also the original intention of the author in choosing this research topic, and it is also the problem that this study aims to solve.

It is very important to establish a cooperative model between contemporary art museum and art education educational institution, so that contemporary art museum can become the source of learning for students. Through the study of the cooperation model between contemporary art museum and art education educational institution, the paper deepens its theoretical basis, and provides the development direction and practical insights for the cooperation between Guangdong contemporary art museum and art education in educational institution from the perspective of practice. To find a cooperation model suitable for Guangdong Province, we can learn from the relevant excellent experience at home and abroad. The theoretical research on the combination of museum or art gallery education and art education educational institution has become a hot topic in the academic circle.

2. Research Questions

(1) What are the components and indicators of cooperation between contemporary art museum and art education in educational institutions under Guangdong Province?

(2) Does cooperation model between contemporary art museum and art education in educational institutions under Guangdong Province fit well with empirical data?

(3) What are the guidelines for cooperation between contemporary art museum and art education in educational institutions under Guangdong Province.

3. Research Objectives

(1) To eexamine the components and indicators of cooperation between contemporary art museums and art education in educational institutions under Guangdong Province.

(2) To propose the cooperation model between contemporary art museum and art education in educational institutions under Guangdong Province.

(3) To develop guidelines for implementation of cooperation between contemporary art museum and art education in educational institutions under Guangdong Province.

4. Research Hypothesis

Cooperation model between contemporary art museums and art education in educational institutions under Guangdong Province fit with empirical data.

5. Research Method

The research process consisted of three phase:(1) Examine the components and indicators of cooperation between contemporary art museums and art education in educational institutions under Guangdong Province;(2)Propose the cooperation model between contemporary art museum and art education in educational institutions under Guangdong Province;and (3) Develop guidelines for implementation of cooperation between contemporary art museum and art education in educational institutions under Guangdong Province. From the perspective of research objectives, the main findings were as follows:

The first part adopts a qualitative research method. Through literature review and expert interviews, six components were summarized. There were six components of cooperation model between contemporary art museum and art education in educational institutions under Guangdong Province. This includes:(1)The cooperation of cooperative subject of contemporary art museum and art education in educational institutions under Guangdong Province. (2) The cooperation of social environment.(3)The cooperation of cooperation mechanism. (4) The cooperation of motivation cooperation. (5) The cooperation of relationship building. (6) The impact of cooperation of cooperative subject of contemporary art museum and art education in educational institutions under

Guangdong Province. Interviewed 8 key informants, including 4 directors of the contemporary art museum, 2 art education management personnel, and 2 art teachers from educational institutions. They each had over 5 years of work experience. The study was conducted using purposive sampling and semi-structured interviews. Data collection was conducted by researchers. And conducted content analysis on the collected data.

The researcher used the variables from the first stage to create a questionnaire and collected data from the sample to test the components and indicators of the cooperation model between contemporary art museum and art education in educational institutions under Guangdong Province.

The population data used in this research stage comes from 18 contemporary art museums in Guangdong Province that had collaborated with educational institutions. They had many years of experience in cooperation and had made certain achievements in this field.

Researcher calculated a sample size of 301 using Taro Yamane (1973) within the population range of 1087. The sample adopted stratified sandom sampling in the distributed sample.

6. Research Results

6.1 Research findings of objective 1

The cooperation model between contemporary art museum and art education in educational institutions under Guangdong Province was summarized through literature review and semi-structured interviews. Based on the principle that consensus can be reached through majority opinions, experts and scholars jointly proposed 71 indicators for each component. For the effectiveness evaluation of 71 indicators, researchers sought testing of Project Objective Consistency (IOC) from five experts in related fields, who resolved these issues with a consistent overall opinion.Through the IOC test, a total of 60 items in the final questionnaire were eventually retained.There are a total of 6 components.As shown Table 1.

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
1	Cooperative subject	1	The cooperation consciousness of both parties affects the cooperation subjects of both parties.
		2	The environmental conditions of cooperation affect the determination of cooperation subjects between both parties.
		3	The functions and attributes of contemporary art museums make them the main parties for cooperation.
		4	The frequency of interaction between contemporary art museums and educational institutions in art education.
		5	The professional influence of personnel related to art education in educational institutions and contemporary art museums leads the main body of activities.
		6	The degree to which contemporary art museums invest resources in art education cooperation with educational institutions.
		7	The overall strength of contemporary art museums in the public education sector.
		8	The government's support and policies on cooperation between contemporary art museums and educational institutions.

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
		9	The nature of educational institutions and contemporary art museums is also an important factor affecting the selection of cooperation subjects.
		10	The teaching objectives and curriculum system of educational institutions influence their ability to become the main body of cooperation.
		11	Both parties share the same collaborative development goals and concepts, promoting mutual participation as the main body of cooperative activities.
		12	Introduction of external professional entities.
2	Social environment	13	The degree of emphasis placed on aesthetic education in modern society.
		14	The academic positioning of contemporary art museums in the local area.
		15	The construction of venues required for cooperation between contemporary art museums and educational institutions.
		16	Construction of an innovative exchange platform for cooperation between contemporary art

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
			museums and educational institutions.
		17	The cultural atmosphere of cooperation between contemporary art museums and educational institutions in art education.
		18	The demand of society for quality education and aesthetic education affects the cooperation model between both parties.
		19	The government has improved the policy system for cooperation between contemporary art museums and educational institutions in art education, supported by relevant policy documents.
		20	The attention and coverage of social media on the cooperation between contemporary art museums and educational institutions in art education.
		21	Social recognition of the collaborative form of art education between contemporary art museums and educational institutions.
3	Cooperation mechanism	22	The talent joint training model between contemporary art museums and educational institutions is an important

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
			component of the cooperation mechanism.
		23	A long-term and stable communication mechanism between contemporary art museums and educational institutions for art education cooperation.
		24	Contemporary art museums and educational institutions jointly develop curriculum and activity resources.
		25	Sharing of course resources, talent resources, and equipment resources in art museums.
		26	Unity of development concepts between both parties in cooperation.
		27	Contemporary art museum education shares a common value orientation with art education in educational institutions.
		28	The improvement of the abilities of teachers and contemporary art museum staff in relevant professional fields is an important factor affecting the cooperation mechanism.
		29	Clarify the rights and obligations of both parties in the cooperation project, establish a complete

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
			cooperation system, and determine the mechanism for sharing benefits in the cooperation.
		30	The effective formulation and precise implementation of policies, systems, funds, and finances by local governments.
		31	The formulation of cooperation system between contemporary art museums and educational institutions, as well as the establishment of personnel configuration and organizational structure.
		32	Improve the relevant curriculum and service system between contemporary art museums and educational institutions.
		33	Clear rights and obligations between contemporary art museums and educational institutions.
		34	Both parties shall clarify the investment and cost of cooperation funds.
4	Motivation for cooperation	35	The embodiment of the public education function of contemporary art museums.
		36	Financial allocation from local governments to contemporary art museums and educational institutions.

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
		37	The development of technology and culture has generated a demand for professional talents. The country vigorously promotes traditional culture and promotes the development of art museums, which requires a large number of professional talents.
		38	National policies require educational institutions to integrate and utilize high-quality educational and teaching resources, explore effective ways to utilize social public resources such as science museums for education, and fully leverage the role of extracurricular activity venues in after-school services.
		39	The performance evaluation system and evaluation of professional titles for teachers in educational institutions encourage them to actively participate in cooperation.
		40	The academic positioning of contemporary art museums themselves, as well as the collection direction of their collections and the research direction of educational institutions' teaching objectives.
		41	In the cooperation between contemporary art museums and

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
			educational institutions, the high-quality education, social and cultural activities of the venues attract and promote cooperation.
		42	Under the wave of lifelong education, embassies and schools can establish cooperative relationships to help students receive education and lifelong growth, as well as the modern public's pursuit of aesthetic education.
5	Relationship building	43	Seeking scientifically effective methods of cooperation to ensure stable cooperative relationships.
		44	Match the cooperation model with the trend of the times and build a cooperative relationship that is in line with the development of the times.
		45	The satisfaction level of both parties in cooperation with the form, content, resource allocation, and division of labor of the cooperation.
		46	The matching degree between the curriculum of contemporary art museums and the learning plans of educational institutions.
		47	The frequency of interaction between both parties during the

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
			cooperation stage affects their cooperative relationship.
		48	National sponsorship is the foundation of educational cooperation and the main economic source of educational cooperation.
		49	The degree to which contemporary art museums and educational institutions communicate on the form, content, and other related issues of cooperation during the cooperation process.
6	The impact of cooperation	50	Enhancing the educational attributes of contemporary art museums and developing their academic significance in social education.
		51	Promote the rational utilization of resources, provide higher quality and diversified educational resources for educational institutions, and effectively allocate social educational resources.
		52	The cooperation between contemporary art museums and educational institutions is conducive to increasing the richness of student learning resources.
		53	Contemporary art museums and educational institutions collaborate on art education to jointly build

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
			characteristic cooperation projects and collaborative project content construction, enhancing regional education development capabilities.
		54	Supplement complementary educational resources for contemporary art museums and educational institutions.
		55	Improve students' cultural and aesthetic literacy, stimulate their thinking and creative abilities, and enhance their overall quality.
		56	Improve the venue functions and academic positioning of contemporary art museums.
		57	The resources of contemporary art museums radiate to school art education, optimize the curriculum of educational institutions, enhance the coordination mechanism of related art education, and promote a new form of dissemination of art education projects.
		58	From the degree of resource acquisition by both parties, the level of communication in the cooperation model, and the level of cooperation within the existing resource allocation scope.

Table 1 Results of indicators for the composition of cooperation models

Number	Components	Indicators	
		59	Enhance the visibility of contemporary art museums in regional development.
		60	Provide experience for collaborative projects with contemporary art museums and educational institutions in other regions.

6.2 Research findings of objective 2

Result of data analysis for proposing the cooperation model of contemporary art museum and art education in educational institutions under Guangdong Province for research objective 2.

This research was conducted using confirmatory factor analysis,The model proposed in this study consisted of 6 components and 60 indicators.

Confirmatory factor analysis was used to test the adaptability of the proposed theoretical factor structure. It was a statistical method used to evaluate whether the relationship between observed variables and potential factors envisioned by the researcher was consistent. Especially in the field of measurement and structural equation modeling, it was often used to test the degree of fit between data and models.

The researcher used the AMOS program for data analysis, and the indicator analysis of each component was shown in the following Figure 2-8:
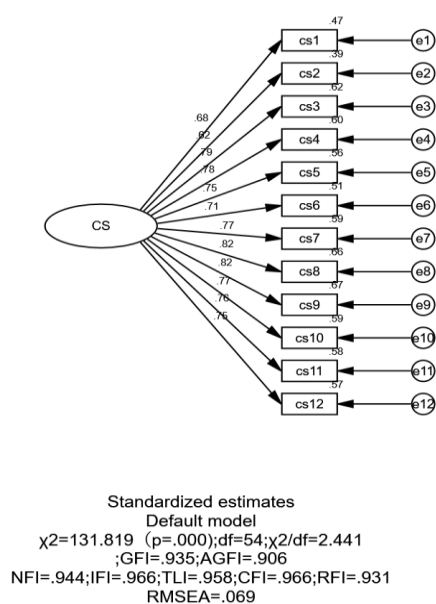
Standardized estimates
Default model
χ2=131.819 (p=.000);df=54;χ2/df=2.441
;GFI=.935;AGFI=.906
NFI=.944;IFI=.966;TLI=.958;CFI=.966;RFI=.931
RMSEA=.069

Figure 2 Measurement result of component 1 indicators

Standardized estimates
Default model
χ2=70.950 (p=.000);df=27;χ2/df=2.628
;GFI=.949;AGFI=.915
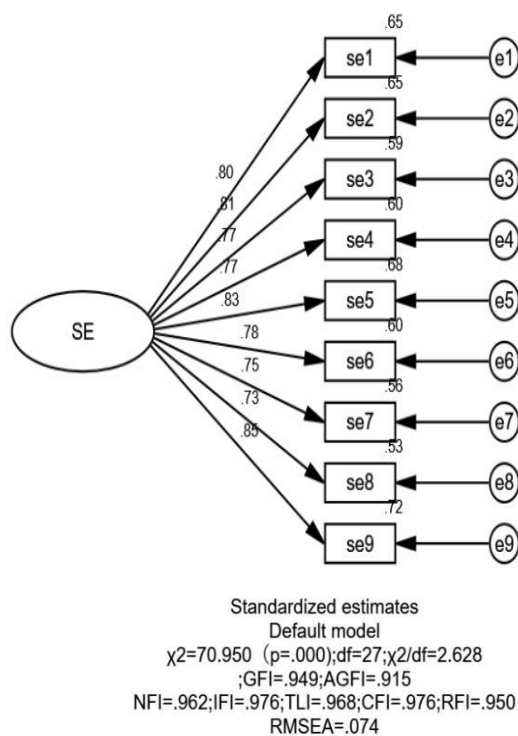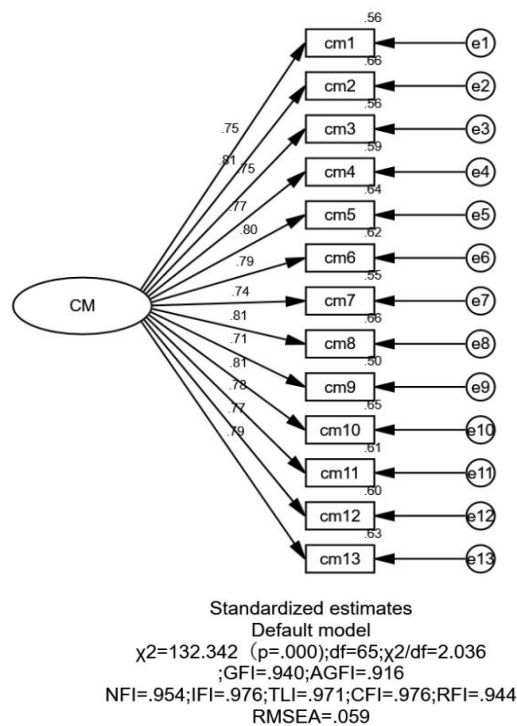NFI=.962;IFI=.976;TLI=.968;CFI=.976;RFI=.950
RMSEA=.074

Figure 3 Measurement result of component 2 indicators
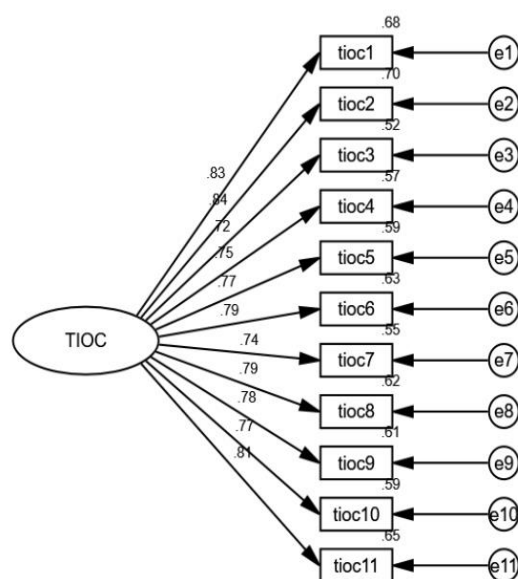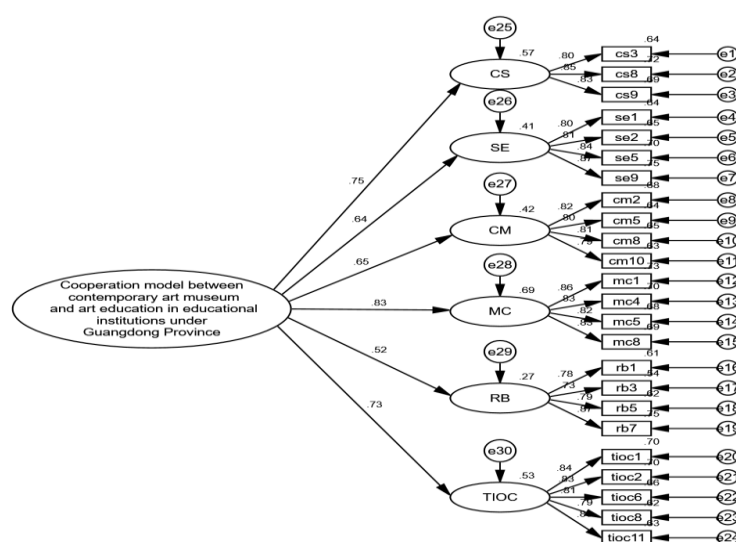
Figure 4 Measurement result of component 3 indicators
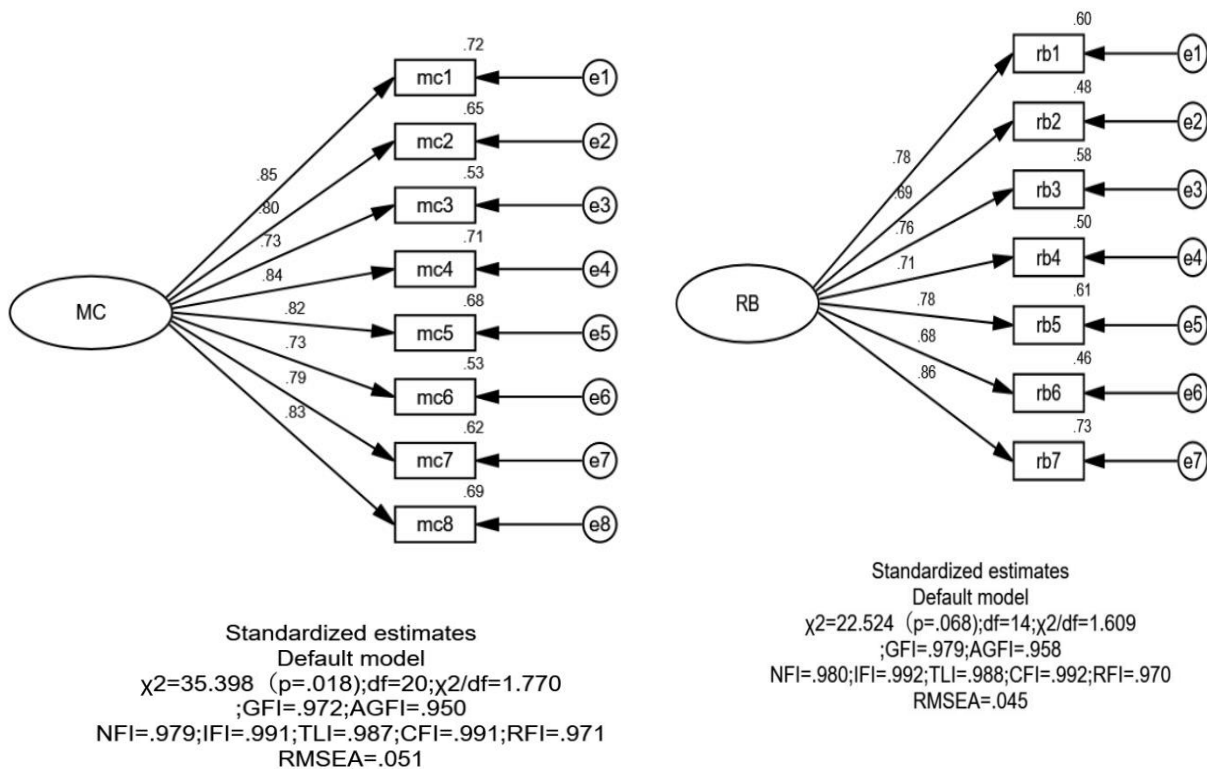
Figure 5 Measurement result of component 4 indicators

Figure 6 Measurement result of component 5 indicators

Figure 7 Measurement result of component 6 indicators

After determining the required indicators for each component, perform second-order CFA validation.

Through testing, it has been shown that the above 24 indicators are suitable for factor analysis.

By using the maximum variance method for orthogonal rotation, the 24 question options could be classified into 6 types of factors. Each measurement item had a load higher than 0.5, and there was no situation where the double factor load was high. And the measurement items in each dimension were aggregated according to the theoretical distribution, indicating that the above 26 indicators had good validity.

Secondly, the researchers conducted a secondary confirmatory factor analysis on the analysis results using AMOS software and established a collaborative model for art education.

According to the overall confirmatory factor analysis and the results of the second-order model output in the table above, it could be seen that the standardized factor loadings of each measurement item in the questionnaire were all greater than 0.5, which met the standard, and the standard error values of each item were also less than the standard range of 0.5, indicating that each measurement item could explain the dimensional structure well, thus proving the good validity of the questionnaire in this study.Calculate the CR and AVE values by standardizing the factor load values.

Combination reliability (CR value), also known as combination reliability, was a measure of the internal consistency of questionnaire items in order to test the reliability indicators of various variable constructs. The higher the CR value, the higher the consistency of various measurement items in the questionnaire. Generally, the statistical standard requires a CR value at least greater than 0.7 to indicate good combination reliability.

The Average Variance Extraction (AVE) was a test of the explanatory power of each item on the variable construct of the questionnaire to the average variance of the variable construct it belongs to. Generally, statistics required that the AVE value be greater than 0.5, indicating that each variable construct had good convergent validity.

The test results of the above items all indicated that the standardized factor loadings of each measurement indicator in the questionnaire had reached the general standard of 0.5 or above, and all had reached a significant level. The combined reliability CR values were also above 0.7, and the AVE values were also above the general standard

of 0.5. All of these could indicate that the combined reliability and convergent validity of the questionnaire variables and measurement items set in this study meet the theoretical requirements. Both consistency and effectiveness were ideal.

From the second-order model path coefficient, it could be seen that the standardized path coefficient of the cooperation model between the cooperating entity SB and contemporary art museums and art education in educational institutions was 0.755, indicating that the cooperating entity CS could well explain the cooperation model between contemporary art museums and art education in educational institutions, and that the latent variable setting is reasonable.

The standardized path coefficient of social environment SE for the cooperation model between contemporary art museums and art education in educational institutions was 0.642, indicating that social environment SE could well explain the cooperation model between contemporary art museums and art education in educational institutions, and that the latent variable setting was reasonable.

The standardized path coefficient of the cooperation mechanism CM for the cooperation model between contemporary art museums and art education in educational institutions was 0.649, indicating that the cooperation mechanism CM could effectively explain the cooperation model between contemporary art museums and art education in educational institutions, and that the latent variable setting was reasonable.

The standardized path coefficient of cooperation motivation MC for the cooperation model between contemporary art museums and educational institutions in art education was 0.828, indicating that cooperation motivation MC could effectively explained the cooperation model between contemporary art museums and art education in educational institutions, and that the latent variable setting was reasonable.

The standardized path coefficient of the construction of cooperative relationship RB for the cooperation model between contemporary art museums and art education in educational institutions was 0.516, indicating that the construction of cooperative relationship RB can well explained the cooperation model between contemporary art museums and art education in educational institutions, and that the latent variable setting was reasonable.

The standardized path coefficient of TIOC on the cooperation model between contemporary art museums and art education in educational institutions was 0.73,

indicating that the impact of cooperation could be well explained by TIOC, indicating that the latent variable setting was reasonable.

Figures 4.8-4.9 and Table 4.18 showed the results of second-order CFA using the AMOS statistical software program. Based on the analysis results, it could be concluded that there were six components of the cooperation model between Guangdong contemporary art museum and art education in educational institutions. Based on the equal weight of the components studied in this second-order CFA.

6.3 Research findings of objective 3

Result of data analysis for developing the implementation guideline of cooperation between contemporary art museum and art education in educational institutions under Guangdong Province for research objective 3.

Using the focus group discussion method to develop an implementation guideline for the cooperation between contemporary art museum and art education in educational institutions under Guangdong Province, including 24 guideline.

7. Discussion

    7.1 Discussion about Major Findings of Objective 1

        The cooperation model between contemporary art museum and educational institutions in art education under Guangdong Province had a total of 6 components and 71 indicators, There were 6 components including the motivation for cooperation,cooperation subject,the impact of cooperation,cooperation mechanism,Social environment and social environment.The findings were revealed as such because:

        The first component was the cooperation subject of cooperation between contemporary art museum and art education in educational institutions under Guangdong Province. From the members of the cooperative organization, it can be seen that there were several aspected of cooperation, including art museums as the cooperation subject, educational institutions as the cooperation subject, and mutual entities.

        The second component was the social environment of cooperation between contemporary art museum and educational institutions in art education under Guangdong Province. The overall social environment was an important factor affecting cooperation.The recognition of the cooperation model between art museums and educational institutions by social personnel was an important component in promoting cooperation between the two parties.

        The third component was the cooperation mechanism between contemporary art museum and art education in educational institutions under Guangdong Province. A good cooperation mechanism was an important factor in promoting collaborative projects, and it also had many beneficial impacts.The cooperation mechanism could promote resource sharing and professional knowledge exchange, which helps to improve the quality of education.

        The fourth component was the motivation for cooperation between contemporary art museum and educational institutions in art education under Guangdong Province, which was an indispensable part of promoting educational cooperation between the two parties.

        The fifth component was the construction of the cooperative relationship building between contemporary art museum and educational institutions in art education under Guangdong Province. It was very important for both parties to had a long-term and stable relationship building.The establishment of a cooperative relationship between both parties requires consideration of many factors, and both parties need to clarify their

common vision and goals, namely what achievements and impacts to achieve in the field of art education.

The sixth component was the collaborative impact of Guangdong contemporary art museum and educational institutions on art education. The cooperation between art museums and educational institutions could provide students with a rich and diverse art learning experience. Students could visit art exhibitions in art museums, participate in art practice activities, broaden their horizons, cultivate aesthetic abilities, and enhance their interest and enthusiasm for learning.Collaboration could promote the sharing of educational resources and the exchange of professional knowledge, which helped to improve the quality of education.

7.2 Discussion about Major Findings of Objective 2

According to the data analysis of the cooperation model between Guangdong contemporary art museum and educational institutions in art education, it could be seen that the reason for this result was:

The research findings align with Kinard(2020) et al.'s advocacy that contemporary art museums should challenge social issues with new ideas and reflections, in order to present contemporary social issues, especially community issues, which have become one of the important concepts of art museums. The issue of ideology could be understood to some extent as the development of cultural atmosphere, which was in line with the unity of the development concepts of both parties in the cooperation indicators.Meng Qingjin(2011),Contemporary art museums provide a lifelong education venue for society, supplement educational resources, improve educational structure, optimize educational environment, meet regional social and cultural needs, and form a unique learning model of museums with regional participation, which had a great impact on the development of regional education. This was consistent with the cooperative motivation stated in this study, which enables venues and schools to establish cooperative relationships under the wave of lifelong education, helping students receive education and lifelong growth, as well as the pursuit of aesthetic education by the modern public.

However, it was found that Chen Qiong(2013).The proposed improvement of the curriculum and service system between contemporary art museums and educational institutions was different from this study. The results of the research instrument show that in the cooperation between Guangdong contemporary art museum and art education in educational institutions, the two sides rarely pay attention to whether the cooperation

system was the same, and the attention to the curriculum system was very low. Therefore, this indicator was excluded from the cooperation model between Guangdong contemporary art museum and art education in educational institutions.

7.3 Discussion about Major Findings of Objective 3

The implementation guidelines of this study include 24 projects for cooperation between contemporary art museum and art education in educational institutions under Guangdong Province.

The research findings of this study were consistent with those of Wang Le (2015). Wang Le believes that the constituent factors and behavioral conditions were two necessary prerequisites for cooperation between contemporary art museums and educational institutions. The constituent factors refer to the essential elements of cooperation between the two parties, including people, objects, relationships, etc. These were the personnel configuration, collaborative venues and equipment resources, as well as the construction of the cooperative relationship between the two parties in this study.

This study also found that to improve the efficiency of cooperation between both parties, it was necessary to clarify their rights and obligations in the cooperation project, establish a complete cooperation system, and determine the mechanism for sharing benefits in cooperation.

8. Recommendation for policy formulation

8.1 Recommendation for Policies Formulation

The following suggestions need to be considered when formulating policies for cooperation between contemporary art museum and art education in educational institutions under Guangdong Province:1.Clear cooperation goals and content.2.Establish cooperation mechanisms and processes.3.Strengthening resource support.4.Emphasis on education quality and effectiveness evaluation.5.Strengthening social recognition and promotion.6.Financial policy support.7.Promoting teacher training and exchange.

8.2 Recommendation for Practical Application

The implementation of library school cooperation requires clear cooperation goals and content, establishment of cooperation mechanisms and processes, strengthening resource sharing and complementarity, emphasizing teacher-student participation and training exchange, regular evaluation and improvement of cooperation

effectiveness, strengthening publicity and social participation, and other suggestions to achieve the smooth implementation and good results of cooperation projects.

      8.3 Recommendation for Further Research

        The cooperation between local art museums and educational institutions in art education plays an important role in promoting art education and cultural inheritance, but further research and exploration are still needed to better tap into the potential of cooperation, improve education quality and social influence.

        Cooperation between art museum and educational institutions requires further research and exploration, including cooperation mechanisms and processes, innovative cooperation models, project evaluation and effectiveness research, social impact and value research, participant training and communication, etc., in order to achieve sustainable development of cooperation and improve the quality and influence of cooperation.

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