

## WP1 D1.1 | Literature Review

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<b>History of Changes</b>	
<b>Section/Chapter/Table</b>	<b>Changes</b>
Chapter 2	Additional details related to utilising a case study have been added throughout
Section 2.2	Added section 2.2
Section 2.8	Added section 2.8
Sections 4.1, 4.3, 5.1, 5.2, 5.4, 6.1, 6.2, 7.1, 7.2	Case study integrated with additional analysis, narratives, photographs, and QR codes.
Section 8.1.1	New sub-section title added to existing questions.
Section 8.1.2	Added section 8.1.2, with additional reflective questions and responses
Sections 8.2.1-8.2.5	Additional methodological findings added to existing sub-sections
Section 8.2.6	Added sub-section 8.2.6, with additional methodological findings
Section 9.3	Added section 9.3
All	Typos mentioned in the reviewers' feedback have been corrected.
Appendix A	Added additional literature categorised by theme. Previously sections 4.4, 5.5, 6.5, 7.3 'Overview of literature.'
Reference List	References from the previous 'Overview of literature' sections have been removed and added to Appendix A



## Abstract

This literature review has been conducted as part of Work Package 1, Task 1.1, within the dialoguing@arts (d@arts) 'Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education' project. The aim of Task 1.1 was to produce a comprehensive literature review that included Indigenous knowledges and de-/postcolonial perspectives at the nexus of cultural literacy and performing arts education. In carrying out this review, we sought to avoid Eurocentric dominance in research and show cultural sensitivity to the meanings, contexts, and uses of concepts. We took the opportunity to be innovative and creative in the literature review process to achieve our aims. Hence, the review utilises autoethnographic and creative inquiry methodologies and includes narratives and a case study from the research team woven through the writing.

Through thematic analysis, the literature review identifies four key themes: Cultural Literacy, Intercultural Competence and Education; Cultural Literacy and Policy; Role of Performing Arts in Education; and Social Cohesion and Inclusion. These themes highlight the role of cultural literacy in fostering intercultural understanding, particularly within educational and policy frameworks. The literature review examines how performing arts education serves as a powerful tool for embodying cultural knowledge and facilitating social cohesion, offering both practical and creative means to engage with diverse cultural perspectives. The methodological process also led to several key findings, which will be discussed alongside the research teams' narratives. The literature review concludes with further questions to guide and prompt the continued exploration of these themes and methodologies within both practices and research throughout d@arts and broader contexts.



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## Accessing the multimedia literature review

To integrate the literature review's multimodal elements, the work extends beyond the written document into a parallel digital space on Collaboard. This digital space is developed as a visual and dialogic reading of the literature review, which presents the work not only as a collection of texts but as a living space for ideas, practices, and relationships (see also Section 2.8).

The multimedia literature review can be accessed via the link and QR code below, where readers may enter as a Guest. Several additional QR codes appear throughout this document, which link to the digital Table of Contents. You can then click the  icon, which will direct you to the selected section of the Collaboard.

For example, if you click the  symbol for '6.1 Integrating Indigenous Arts into Education', you will be taken to section 6.1 in the multimedia literature review.

We recommend viewing the multimedia literature review on a laptop or PC.

*Scan the QR code to view the multimedia literature review on Collaboard, or [click here](#).*



## 1.0 Introduction

*Searching for literature Task 1.1.*

*I am sitting in my office in Norway, it's dark outside, and so cold. I am preparing a meeting for task 1.1 in work package 1, which I lead from Nord University.*

*I read: "T1.1 will produce a comprehensive research literature review, including Indigenous knowledges and de-/postcolonial perspectives, at the nexus of cultural literacy and performing arts education".*

*I feel excited while I am making a timeline, scheduling meetings, looking for software to use in our systematic literature review, which will be done by my wonderful colleagues from UHil, JYU, UNIVER, KULT, UoA, and Mak.*

*Six months is what we have to deliver our work and to send a report as deliverable D1 to the European Commission. I better hurry up and make that template with the concept map: different databases, keywords, and search strings, and a secure protocol. And, we better not forget that grey literature.*

*What are we searching for? Literature on cultural literacy, performing arts education, music, dance, drama, social inclusion, and cohesion. What languages should be included? Scandinavian?, Finish, German, Italian, Serbian, Luganda/Swahili (?), Māori (?), ... (?)*

*What should be excluded in our search?*

*Suddenly, I have a nagging feeling. In the task 1.1 description, I have yellowed out "Avoid Eurocentric dominance in research, and showing cultural sensitivity to the meanings, contexts, and uses of concepts".*

*I am a European, white, privileged woman. How can I avoid being Eurocentric.... I almost lose track of time; the meeting for Task 1.1 is starting. I log on, and there they are, my wonderful colleagues from Europe and outside of Europe. Ralph from New Zealand says there are different ways of capturing literature, that we can listen to others, to communities that hold the knowledge I don't have. Sylvia from Uganda reminds me that separating music and dance in a template might not be as easy as it looks – that, in her culture, they are entangled. The Task 1.1 group is nodding. Yes – we will learn from the ways we choose to work now. We will provide results that the next tasks can lean on.*

*Now, I am warm. With the group in wp 1, I feel inspired to do a comprehensive literature review, where different ways of capturing literature about, through and with the arts can answer what we seek for, with a methodology with tangible ways of capturing literature, a decolonial approach, which embrace a variety of sources beyond the 'norms and conventions' of a traditional (or Western) ways. We do not hold the answer, but Task 1.1 will be our contribution of knowledge.*

*(Runa Hestad Jenssen, Nord University)*





Scan the QR code to hear Runa share her story above or [click here](#) to view the multimedia version of Section 1.1.

This literature review has been carried out as part of Work Package 1, Task 1.1, in the dialoguing@rts (Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education) project – hereafter referred to as 'd@rts'. The aim of Task 1.1 was to produce a comprehensive research literature review, which, as mentioned in Runa's narrative above, includes Indigenous knowledges and de-/postcolonial perspectives, at the nexus of cultural literacy and performing arts education. In carrying out this review, we sought to avoid Eurocentric dominance in research and draw on de-/postcolonial perspectives and knowledges. The findings from T1.1 would then inform the proceeding work packages in d@rts.

d@rts aims to "Advance Cultural Literacy for Social Inclusion through Dialogical Arts Education" (d@rts, 2024). The project's target groups include actors of all ages and social backgrounds, especially within the school system and community arts initiatives. d@rts' mission is to empower these groups to be artistically active, dialogically related, and culturally literate, equipping them with the tools and motivation to improve their own situations and those of others within the broader framework of a cohesive European society, informed by global perspectives (d@rts, 2024). d@rts involves 11 partners across 6 European countries (Norway, Finland, Italy, Germany, Serbia and Belgium), two non-European countries (Aotearoa/New Zealand and Uganda), and 16 associated partners.<sup>1</sup>

For the literature review, it was important for us to take the opportunity to be innovative and creative to achieve our aims. Our literature review incorporates an autoethnographic methodology, using self-reflection, personal narratives and the integration of a case study to connect our cultural experiences with the broader research context (Ellis, 2004; Montuori, 2005). This approach aligns with our intentions to utilise de/postcolonial perspectives, meaning that the cultural significance of the knowledge reviewed and included is respected, and ensures Indigenous and local communities' contributions are not misappropriated (Bhabha, 2012; Tuhiwai-Smith, 1999). Embracing decolonising methodologies involves challenging Western-focused views, acknowledging diverse ways of knowing, and ensuring Indigenous and marginalised voices are represented accurately without being filtered through a Western lens (Tuhiwai-Smith, 1999). EXPECT\_Art, a Horizon Europe project from the same call as d@rts, uses similar methods and concepts. They explain,

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<sup>1</sup> Further information about the d@rts project including the partner countries, project team members, work packages and recent updates can be viewed on the project website at <https://dialoguingarts.eu/>



“In the decolonial and critical perspective of EXPECT\_Art, the aim of strengthening cultural literacy takes the everyday lives of citizens as its starting point. This implies being aware of the power structures characterizing the local contexts in which everyday life unfolds”. (EXPECT\_Art, 2024, para. 3)

d@rts takes a dialogical approach, striving to listen to all voices in the project. This also applies to the researchers involved in T1.1. As part of the work on T1.1, the researchers involved wrote reflective narratives throughout the literature review process. These narratives became important to us. They show how we, as established academics, challenge ourselves and our ways of seeking knowledge. The narratives were shared with everyone in the group, and everyone had the opportunity to comment and respond to each other's reflections. The process of finding new ways to capture literature became so important that we also wanted to include the narratives in this report. We have threaded narratives from the participants throughout the report and hope that this will contribute to a transparent presentation and also provide an opportunity to get closer to our work.

Chapter 2 of the literature review discusses the methodology used to conduct the review for the d@rts project. This chapter provides a detailed overview of the collaborative and flexible approaches our team used to gather and analyse relevant literature, exploring how performing arts education can promote cultural literacy and social cohesion. It highlights how we balanced systematic methods with creative and adaptive strategies to accommodate the diverse contexts and perspectives of our researchers. The chapter also describes the framework for how 'literature' is understood within this literature review. The inclusion of autoethnographic elements allowed us to incorporate personal narratives and reflections, enhancing the transparency and depth of the research process. The inclusion of a case study was our approach to developing a decolonial, multimodal literature review which seeks to integrate diverse voices and forms of knowledge. Additionally, the chapter addresses the ethical considerations and limitations we encountered, offering insights into the challenges and solutions we developed to ensure a comprehensive and inclusive review.

Chapter 3 presents data on what, where, and how the literature was collected, providing an overview of the data collection. Four key themes identified in the analysis are introduced before proceeding to the following chapters. The four key themes are Cultural Literacy, Intercultural Competence and Education; Cultural Literacy and Policy; Roles of Performing Arts in Education; and Social Cohesion and Inclusion.

Chapter 4 will discuss the critical concepts of cultural literacy, intercultural competence, and intercultural education, highlighting their significance in fostering social inclusion and cohesion. This chapter presents the evolving understanding of cultural literacy, exploring its transformation from static knowledge to a dynamic, dialogic practice. It also examines intercultural competence, emphasising the skills and attitudes required for effective intercultural communication and mutual respect. Additionally, the chapter explores the role of intercultural education in integrating these concepts into educational frameworks, with a particular focus on the transformative power of the performing arts in promoting empathy and understanding across diverse cultural contexts. Through this comprehensive exploration, Chapter 4 aims to elucidate how education can advance cultural literacy and intercultural competence, thereby building more inclusive and empathetic societies.



Chapter 5 looks into the critical interplay between cultural literacy and policy, exploring how educational systems can promote understanding, appreciation, and dialogue among diverse cultures through effective policies. This chapter examines historical and contemporary policy developments shaping intercultural education, with a focus on fostering social cohesion and incorporating diverse cultural perspectives. It also highlights the role of performing arts education in building cultural literacy, emphasising the need for robust policy support and funding. Furthermore, the chapter discusses the impact of policies on social inclusion and cohesion and highlights the need to integrate various policy dimensions to advance cultural literacy through arts education effectively. Through this comprehensive exploration, Chapter 5 aims to illuminate the key role of policy in shaping culturally literate and inclusive societies.

Chapter 6 explores the significant role of the performing arts in education, emphasising how they can enhance cultural expression and understanding. By integrating local cultural elements into the curriculum, educators can create engaging and meaningful environments that promote cultural literacy and advance social cohesion and inclusion. This chapter presents key areas, including the integration of Indigenous arts into education, the embodiment of cultural learning through the performing arts, and the use of the performing arts as a tool for cultural expression and inclusion. Through these discussions, Chapter 6 aims to highlight the transformative power of performing arts in fostering intercultural competence and cultural literacy within educational settings.

Chapter 7 focuses on the concepts of social cohesion and inclusion, which are crucial components of the d@rts project, aimed at fostering multicultural understanding and collaboration through the arts. This chapter discusses the definitions and theoretical frameworks of social cohesion and inclusion, emphasising their importance in creating equitable and harmonious societies. By exploring the role of arts in promoting these values, the chapter highlights how cultural representation, community engagement, and inclusive educational practices can enhance social well-being and mutual respect among diverse groups. Additionally, it examines the potential of performing arts to foster intercultural dialogue and combat systemic inequities, ultimately contributing to more cohesive and inclusive communities.

Chapter 8 shares and analyses our reflections on the methodology employed during the d@rts literature review. This chapter highlights the importance of pausing to critically evaluate the data collection process, ensuring we remain aligned with our goal of inclusivity and diversity. By using a set of reflective questions, we examined the types of literature collected, the sources utilised, and the perspectives represented or omitted. The discussions within this chapter address the challenges we faced in accessing non-academic and non-Western sources, integrating Indigenous and marginalised voices, and developing innovative methods for inclusive research. Additionally, we explore the role of technology in research accessibility and the constraints imposed by time and resources. A second set of reflective questions and prompts provided discussions and insight around the ethics of including diverse forms and ways of knowing. These reflections offer valuable insights into the complexities and decisions involved in our methodological process, guiding future steps in the d@rts project and contributing to more inclusive and comprehensive research practices.

Chapter 9 considers the broader implications of the findings from our literature review on cultural literacy in performing arts and arts education. It examines the necessary steps to



implement effective cultural literacy education, emphasising the integration of diverse perspectives and the decolonisation of educational frameworks. This chapter also identifies key challenges that may hinder these initiatives, including access to non-Western sources and the integration of marginalised voices. Additionally, Chapter 9 presents a series of critical questions for further exploration within the d@rts project, aiming to guide future research and policy development in this field.



## 2.0 Methodology

*T1.1 Literature Review, one of the first tasks to begin within d@rts, and here I am revising my notes and preparing a PowerPoint for my new colleagues. I'm feeling a little nervous. My notes from 1<sup>st</sup> March 2024 read,*

*"01/03/24 – Literature Review meeting @ 8pm NZT*

*Systematic literature review – rigid with criteria... but we will also allow for flexibility/openness to account for our different contexts/backgrounds/communities.*

*Key words... but adapt, and provide comments about how/why/what*

*Databases... but may also step outside."*

*So, it's a systematic literature review... BUT it's also not? I'm trying to wrap my head around how best to describe what this literature review process might look like. I am inspired by my colleague Runa's excitement and passion for this project and task. After our meeting, she emails our team an article, "Literature Review as Creative Inquiry: Reframing Scholarship as a Creative Process" by Alfonso Montuori (2005). I am intrigued by the article, particularly where Montuori writes:*

*"A literature review can be framed as a creative process, one in which the knower is an active participant constructing an interpretation of the community and its discourse, rather than a mere bystander who attempts to reproduce, as best she or he can, the relevant authors and works. [...] As Maturana said, everything that is said, is said by somebody (Maturana & Varela, 1987), so we might as well come clean, fess up to it, take responsibility for what we're doing, and be creative with it" (p.375).*

*This resonates with me – how can we produce a literature review which does what the aims of T1.1 say – includes Indigenous knowledges and de/post colonial perspectives, avoids Eurocentric dominance in research, and shows cultural sensitivity to the meanings, contexts and uses of concepts. Surely a standard systematic literature review more so perpetuates Eurocentrism, and as Montuori says, just reproduces relevant authors and works? Maybe we do need to be 'active participants', maybe we need to be in the literature review and 'fess up'?*

*I look at my notes again: "Include our voices and our communities. When providing literature add contextual/relevant comments and information. Include the teams' voices in the literature review. Be creative and have fun!". Maybe this is how we can capture different voices, perspectives, and knowledges? I consider perhaps the systematic literature review is a process we can lean on, but it's not what we are actually doing. Actually, we will try and find those who don't sit within academic databases, the perspectives which aren't written down, the voices which aren't loud enough. It seems challenging, and I am still nervous, but I think we can do this. Yes! Why wouldn't we use this opportunity to step outside of what we usually do and know? And so we begin...*

*(Kristie Mortimer, Nord University)*





Scan the QR code to listen to Kristie reading her narrative above, or [click here](#) to view the multimedia version of Section 2.0.

## 2.1 Methodology Overview

Our methodology for the literature review was framed by the aims and objectives of the d@rts project. The literature review utilised a methodology that combined collaborative, dialogical, and autoethnographic approaches with a decolonial perspective, aiming to ensure a flexible, inclusive, and critically reflective exploration of diverse perspectives and knowledges. As such, the literature review aimed to explore the research question: *How can performing arts education promote cultural literacy and advance social cohesion and inclusion?* The literature review was carried out with 17 people working online from seven countries (Finland, Germany, Italy, New Zealand, Norway, Serbia, Uganda).

The methodological process of the literature review was collaborative and dialogical (Paulus et al., 2008; Wyatt et al., 2018), with all team members collecting, reflecting on and refining the data and review. Initially, we sought to carry out a systematic literature review; however, when putting the search criteria together, we felt such a process would limit the kinds of literature we would collect, that the process may not be best suited to our different contexts, and overall could perpetuate Eurocentrism and Western bias. The literature review has instead resulted in a more open, flexible and creative process. While this may not prevent bias, we argue that we might bring ourselves as researchers, educators, and people into the research process, and acknowledge our biases, backgrounds and contexts (Montuori, 2005).

In addition to our collaborative and dialogical approach, our literature review also incorporates an autoethnographic methodology. Autoethnography is a form of qualitative research in which the researcher uses self-reflection and personal narrative to explore their cultural experiences, thereby connecting the personal to the cultural and political (Chang, 2008; Ellis, 2004). This methodology is particularly relevant for our project as it allows us to foreground our own experiences and biases, thus making the research process more transparent and reflexive. By weaving our personal narratives, reflections, and dialogues into the literature review, we acknowledge our positionality and the impact of our backgrounds and contexts on our research (Holman Jones, 2005). Within the autoethnographic methodology, there are often undertones of social justice or transformation, challenging systematic powers of oppression - social, political, economic, or academic (Silverman & Rowe, 2020).

This approach aligns with our commitment to decolonial methodologies, as it challenges traditional notions of objectivity and emphasises the importance of diverse voices and perspectives in research (Adams et al., 2015). The autoethnographic elements in our



methodology enable us to humanise the research process and create a more inclusive and representative body of work that integrates the lived experiences and cultural contexts of the researchers involved.

A decolonial or post-colonial perspective involves critically examining and challenging the influence of colonialism on societies, cultures, and knowledge systems (Bhabha, 2012; Tuhiwai-Smith, 1999). In the context of a literature review, this perspective considers the insights of Indigenous knowledge to achieve a more comprehensive understanding of cultural literacy, which avoids reliance on dominant discourses and positions. This approach seeks to include and value diverse, non-Western perspectives while ensuring that dominant discourses are critically interrogated. When combined with creative inquiry and an autoethnographic process, it allows researchers to reflect on their own experiences and biases while exploring how the impacts of colonialism continue to shape the literature. This also encourages openness to different forms of 'literature,' recognising the validity of various kinds of knowledge and expression.

## 2.2 Understanding 'literature'

This literature review draws on postcolonial and decolonial perspectives to reframe how 'literature' and 'literacy' are understood. From a methodological perspective, this shapes how we collect and analyse literature and how we construct the literature review itself. We understand *literature* as existing knowledge that lives not only in written and academic texts, but also through embodied, oral, visual, and relational practices. Artistic and community practices are recognised as legitimate knowledge systems that communicate through movement, story, and collective experience (Chilisa, 2019; Smith, 2021; Wilson, 2008). This understanding is also shaped by the four R's of Indigenous ethics (Kirkness & Barnhardt, 2001), which remind us that literature, whether written, embodied, or relational, carries responsibilities regarding respect, relevance, reciprocity, and responsibility.

Our framework for understanding 'literature' is informed by the ideas that literature is shaped by relationships, open to transformation, grounded in embodiment, attentive to context, guided by reflexivity, and informed by creative engagement. Firstly, we begin from the view that literature is inherently relational, emerging through connections with people, community, land, ancestors, and practices. This perspective aligns with Indigenous and decolonial scholarship, as well as recent relational approaches to literature reviewing, which emphasise that knowledge is sustained through relationships rather than discovered solely in written texts (Tynan & Bishop, 2022). We also recognise that literature and literacy are not neutral practices. They carry transformative potential in the sense that they can reproduce existing structures of power or support more equitable and just forms of knowledge-making (Ndimande, 2018). This requires attentiveness to voice, representation, and the ethics of how knowledge is gathered and shared. Literature is also situated and contextual, shaped by cultural, linguistic, and geographic conditions rather than governed by universal or standardised definitions (Hill et al., 2023). This situating extends to the reviewer, whose interpretations and decisions are always influenced by their own position, experiences, and cultural background. Alongside this, our approach places reflexivity at the centre of working with literature, recognising that researchers' assumptions, histories, and relationships shape what becomes visible or remains absent (Climo, 2013). Literature is also understood as



embodied and multisensory, encompassing tacit, performative, and affective ways of knowing generated through movement, gesture, and sensory experience (Coetzee, 2018). We also draw on Montuori's (2005) description of literature reviewing as a creative and interpretive process in which meaning is actively constructed in dialogue with a wider community of knowledge, rather than presented as a neutral or settled map of the field.

While we considered searching for non-textual and non-academic forms of literature, such as songs, dances, and living artefacts, the ethical implications surrounding this are complex, particularly when seeking to include Indigenous knowledge and art forms. The possibilities, limitations and ethical considerations are expanded on throughout the literature review, in particular see Section 2.7 and Chapter 8. Therefore, within this literature review, we use a case study – the dialoguing@rts consortium meeting in Bodø 2025 – to incorporate lived, embodied and artistic forms of knowledge and literature. The use of a case study is our approach to expand how we view and work with diverse forms of literature. The consortium meeting in Bodø consisted of several workshops which are approached as a location of embodied and lived experience – a form of non-written literature – where ideas and knowledge relating to cultural literacy, performing arts, and social cohesion and inclusion are produced and made knowable.

Our approach aligns with a growing body of scholarship that challenges the dominance of written text as the primary carrier of knowledge. Decolonial research has demonstrated that knowledge is relational, embodied, and lived within community practices rather than confined to textual archives (Chilisa, 2019; Kovach, 2009; Smith, 2021; Wilson, 2008). Privileging written, European forms of representation perpetuates epistemic hierarchies that marginalise oral, performative, and land-based epistemologies. Within decolonial perspectives, stories, ceremonies, performances, and shared practices are themselves literature as living repositories of theory and understanding. Decolonial research supports an ethical and conceptual foundation for re-imagining what a literature review can encompass within a decolonial arts education framework.

In parallel, the field of arts-based and performative research further supports the inclusion of artistic and embodied forms as valid modes of inquiry and knowledge (Brone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2017; Leavy, 2018). Artistic practice can be both a method and a form of analysis, where an artwork or performance can function as theory. Haseman (2006) and Nelson (2013) develop this argument through the concept of performative or practice-as-research, in which creative acts generate and communicate knowledge that cannot be reduced to written explanation. From this perspective, the activities, movements, and interactions in the Bodø case study constitute not illustrative “data” but a body of existing knowledge and a living archive of cultural and pedagogical insight.

Additionally, ideas from multimodal ethnography also reinforce the view that knowledge is produced through multiple sensory and expressive channels. Pink (2015) proposes that understanding human experience requires attending to touch, movement, sound, and vision as epistemic forms. Literacy also extends toward multimodal meaning-making, recognising gesture, image, and movement as communicative practices equivalent to writing (Kress, 2010).



Together, these perspectives support the methodological approach for this review and the idea that 'literature' includes knowledge articulated through artistic, embodied, oral, and visual forms. By including the Bodø case study as an integral part of the review, we demonstrate how performing arts practices act as both sources and expressions of knowledge. This approach situates the review within a wider scholarly movement that seeks to democratise what counts as evidence, data and knowledge, allowing artistic and embodied voices to enter academic dialogue as legitimate contributions rather than as supplements or illustrations of theory, and more importantly, create space for voices and knowledges which sit at the margins.

## 2.3 Initial Steps and Data Collection

The process of the literature review began with an initial meeting to discuss the data collection, along with a planned timeline. The research team met on the digital communication platform through online video calls to discuss progress of the task, next steps, and any relevant questions, concerns or ideas.

Following the initial meeting, a process guide and video were created to outline the process for the data collection. Based on the group meetings and the Task 1.1 description in the d@rts proposal, the process guide provided information on the focus of the literature review, suggested a search string, and explained where and how we were going to collect and store literature. The process video provided a verbal and visual guide of this process, particularly for how the literature was going to be stored and managed.

A search string and keywords were provided as a starting point for collecting literature to ensure that the collected literature was comprehensive and aligned with the research question (Zawacki-Richter et al., 2020). However, we wanted to allow space for the search string and keywords to shift depending on each researcher's context. Leaning on a decolonial framework we are prompted to acknowledge local knowledge (Smith, 2021) and therefore allowing this space for shifting and flexibility meant the search criteria was adaptable to each researchers' context. A small pilot was carried out with the search string before putting it into action with the whole group. This was both to ensure the keywords resulted in relevant literature, but also to demonstrate to the research team how we might adapt and be flexible with our searches.

The search string and keywords provided were:

- performing arts education OR arts education OR music education OR dance education OR drama education AND
- cultural literacy [or cultural competence/skills or intercultural competence/skills] AND
- social cohesion or social inclusion or inclusion

Similarly, there were also no restrictions on what databases or types of literature could be collected. This was important because, with our intention to avoid Eurocentric bias, we didn't want to restrict our search for literature to only academic databases. While each researcher could adjust the search string and the places they searched for literature, we ensured that this was documented in a search protocol which was set up and demonstrated in the process guide, and actioned through the storing of data online in Mendeley, Excel, Teams and Zoom. Each researcher documented how they adjusted the search string and keywords, where they





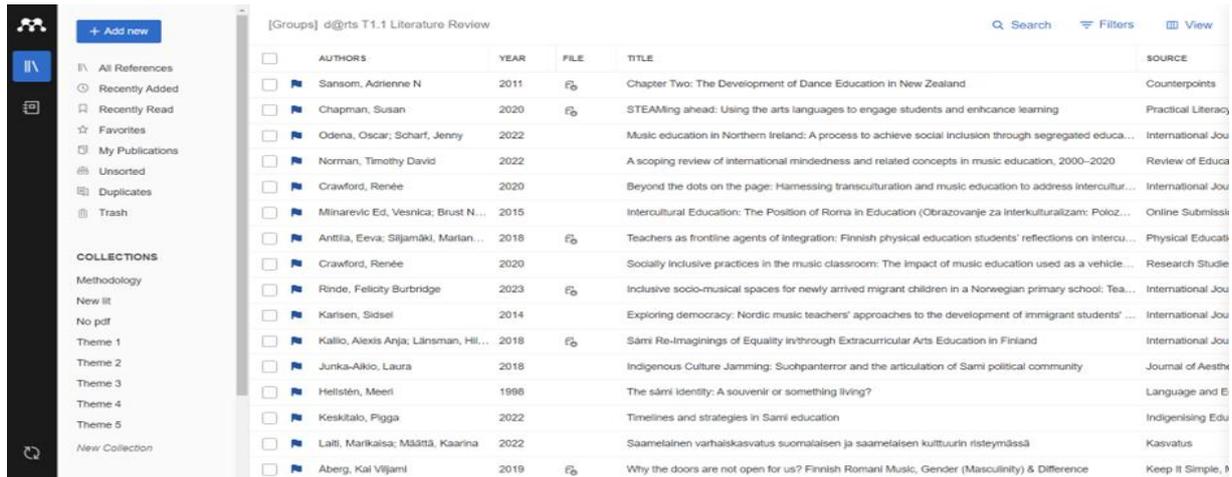


Figure 2: Screenshot from the d@rts Mendeley group.

Country	Title	Author	Year	Source (e.g. doi)	Keywords/Search string	Language	Discipline(s)	Comments
USA	Cultural literacy: negotiating language, culture and thought	Riojas Clark, Ellen and Bustos Flores, Belinda	2007	scholar	Cultural literacy	english	cultural literacy	The article concerns some reflections on the cultural definition v
Philippines	Redefining cultural literacy: emerging cultural literacy initiatives	Santos, Janine Patricia	2018	scholar	Cultural Literacy, post-colonial	english	cultural literacy	This article presents a redefinition of 'cultural literacy' based on t
United Kingdom	Reconceptualizing cultural literacy as a dialogic practice	Mahé, Fiona and Cook, Victoria and Lahdes	2019	online	Cultural literacy, cultural literacy competence	english	cultural literacy	Using the context of a large European project and augmenting th
USA	Cultural literacy and arts education	Smith, Robert A.	1991	hard copy	Cultural literacy, arts	english	cultural literacy	The book concerns cultural literacy and arts, especially visual ar
USA	Cultural literacy as social empowerment	Hicks, Laurie	1989	hard copy	Cultural literacy, arts	english	cultural literacy	The book concerns how arts education can be implemented in c
Spain	After Cultural Literacy: New models of intercultural competency	Šliškovičová, Elena	2019	eric	Cultural literacy	english	cultural literacy	This paper reviews the literature on cultural literacy and clarifi
Portugal, Cyprus	Preparing culturally literate citizens through dialogue and argum	Rapanta, Chrysi, Vriki, Maria, Evagorou, M	2020	eric	Cultural literacy	english	cultural literacy	This paper presents a citizenship education curriculum based on
Lithuania, Georgia	Theoretical background for a strategy of development of cultural	Kobakhidze, Giorgi	2021	eric	Cultural literacy	english	cultural literacy	This paper presents an analysis of two social cultural cases (Lth
USA	Dancing across difference: arts and community-based interventi	Catalano, Theresa and Morales, Amanda R.	2022	scopus	SRCTITLE: intercultural education" + LIMIT-TO (EV	english	intercultural education	Qualitative research with teachers on ACE and intercultural educ
Italy	Intercultural education in the European context: key remarks for	Catarci, Marco	2014	scopus	SRCTITLE: intercultural education" + LIMIT-TO (EV	english	intercultural education	Intercultural education in the European context
USA	Indigenous worldviews in intercultural education: teachers' cont	Valdiviezo, Laura Alicia	2020	scholar	"intercultural education", year 2000-2024	english	intercultural education	The study aims to inform educators and policy-makers concerne
United Kingdom	Decolonising Intercultural Education	Aman, Robert	2018	scholar	"intercultural education", year 2000-2025	english	intercultural education	BOOK: Decolonial perspective on IE
Swiss	Intercultural Approaches to Education	Alkari, Abdeljalil and Radhouane, Myriam	2022	scholar	"intercultural education", year 2000-2025	english	intercultural education	BOOK: Key Concepts for Intercultural Approaches (chapter 4) + nu
USA	International Perspectives on Intercultural Education	Culhane, Kenneth	1998	scholar	"intercultural education", year 2000-2023	english	intercultural education	BOOK: IE in different countries (Australia, New Zealand, Malaysi
United Kingdom	Intercultural Education in Europe: policies, practices and trends	Fass, Daniel and Hajdisteriou, Christina and	2014	scholar	"intercultural education", year 2000-2025	english	intercultural education	Interesting for policy analysis of migration in Europe
Spain	Cultural diversity on the Council of Europe documents: The role	Fuentes, Juan Luis	2016	scholar	"intercultural education", year 2000-2029	english	intercultural education	Historical review of the main documents on IE of Council of eur
Germany	Multicultural Education and Intercultural Education: Is There	Di Holm, Gunilla and Zilliacus, Harriet	2009	scholar	"intercultural education", year 2000-2030	english	intercultural education	Crucial difference!
Australia	Ideas for intercultural education	Magnison, Simon and Sawir, Erihsawati	2012	scholar	"intercultural education", year 2000-2031	english	intercultural education	BOOK: It takes a critic to look at present approaches to internat
United Kingdom	Intercultural education: theory and practice	Couby, David	2016	scholar	"intercultural education", year 2000-2032	english	intercultural education	Focus on the international political, economic and cultural cont
USA	Pierre Bourdieu and intercultural education: it is not just about	Min Shim, Jenna	2012	scholar	"intercultural education", year 2000-2034	english	intercultural education	Intercultural education as a way to fight inequality and inhuman
Belgium	Intercultural education in schools	Allensan-Ohonda, Cristina	2008	scholar	"intercultural education", year 2000-2035	english	intercultural education	REPORT: Study requested by the European Parliament's Commit
The Netherlands	Teachers on intercultural education	Leeman, Yvonne and Ledoux, Gauske	2005	scholar	"intercultural education", year 2000-2036	english	intercultural education	RESEARCH: Four approaches to intercultural education to meas
USA	Theoretical reflections on intercultural education	Gandara, Jagdish S and Portera, Agostino	2008	scholar	"intercultural education", year 2000-2037	english	intercultural education	Explication of the concept of intercultural education (IE= Inter
Norway	The relationship between religious education and intercultural	Johannessen, Oystein Lund and Skole, Ger	2019	scopus	SRCTITLE: Intercultural education" + LIMIT-TO (EV	english	intercultural education	Religious education and intercultural education: challenges and
USA	Advancing Professional Development for Teachers in Intercultu	Cortina, Regina and Earl, Amanda K.	2020	eric	"intercultural education"	english	intercultural education	This article engages in theoretical reflection in order to highli
Croatia	Intercultural Education	Minarevic, Vesnica and Brust Nemet, Maja	2021	eric	"intercultural education"	english	intercultural education	CONFERENCE PROCEEDINGS: Interesting, traditional (folk) musi
France	UNESCO Expert Meeting on Intercultural Education	UNESCO	2006	eric	"intercultural education"	english	intercultural education	Preparatory work for UNESCO Guidelines on Intercultural Educa
Australia	Creating Multicultural Music Opportunities in Teacher Educatio	Joseph, Dawn and Nethelaghe, Rohan and C	2018	eric	"intercultural education"	english	intercultural education	RESEARCH: Music education in teacher education courses as an
Malaysia	Defining Intercultural Education for Social Cohesion in Malay	Amrita and Awang Hashim, Rozana and	2017	eric	"intercultural education"	english	intercultural education	This qualitative study explored perspectives of key stakeholders
Slovenia	Educating teachers for intercultural education	Šlabec, Ermenc, Klara	2015	eric	"intercultural education"	english	intercultural education	How should schools and teachers support the principle of inter
Israel	Reflection on the Dangers of "Cultural Racism" in Intercultural	Ed. Bekerman, Zvi	2020	eric	"intercultural education"	english	intercultural education	Insight into the term culture and reformulation of the concept of
Cyprus	Traversing New Theoretical Frames for Intercultural Education:	Grigoriou, Zelia	2013	eric	"intercultural education"	english	intercultural education	This paper attempts to renegotiate the conceptual and political
France	UNESCO Guidelines on Intercultural Education	UNESCO	2019	eric	"intercultural education"	english	intercultural education	BOOK: Education and multiculturalism, 20th International leg
France	Measuring intercultural dialogue: A conceptual and technical fra	UNESCO and Institute for Economics and Pe	2020	hard copy	"intercultural education"	english	intercultural education	BOOK: Section 1-What is intercultural dialogue? Section 2-The e
USA	White Paper on Intercultural Dialogue "Living Together As Equal	Council of Europe	2008	hard copy	"intercultural education"	english	intercultural education	BOOK: Fundamental starting point for intercultural approach in
France	Good Intentions are not enough: a deconstructing intercultural	Goriki, Paul C.	2008	scholar	"intercultural education"	english	intercultural education	Attaining such an intercultural education requires not only sub
U.K.	Intercultural education for the twenty-first century: A comparat	Rapanta, Chrysi & Trovilo, Susana	2021	scholar	"intercultural education"	english	intercultural education	CHAPTER BOOK: a systematic review of empirical research spre
USA	Assessing intercultural competence: a review	Lombardi, Marissa	2010	eric	"Intercultural competence" + descriptor: Cultural as english	english	intercultural competence	Short review of CI assessment
China	Zhang, Xiaonan and Zhou, Mingming		2023	eric	"Intercultural competence" + descriptor: Cultural as english	english	intercultural competence	MINORITIES: design a valid and reliable scale for assessing Chine
China	Embedding and facilitating intercultural competence developmen	Ji, Ying	2020	eric	"Intercultural competence" + descriptor: Cultural as english	english	intercultural competence	Intercultural competence development in the process of intern

Figure 3: Screenshot of part of the Excel template used for collating data.

## 2.4 Reflections

During the planning stages, we questioned 'what is literature?'. Does literature have to be academic, peer-reviewed studies? How can we best achieve the aim of avoiding Eurocentric dominance and including Indigenous knowledges and de/postcolonial perspectives? Perhaps literature could also be songs, performances, or artworks? Perhaps the literature also sits outside of databases and libraries? Reflection became a key aspect during the literature review process and an important task for all researchers. We used some time to pause and reflect on the literature review process and the data being collected within the scope of the work package and the aims of the literature review. Importantly, we are not alone in this approach. Scholars have recognised the necessity of expanding the definition of literature and incorporating diverse perspectives (Eisner, 1998; Montuori, 2005; Pigram et al., 2023; Reihana-Morunga, 2023).

Reflections were encouraged and incorporated through five different approaches:



- 1) Researchers were encouraged to add comments to the Excel template when collecting literature. These comments could be in relation to changes made to the search criteria, relevance of articles, how literature was found, etc. The comments helped to inform the analysis of the literature (discussed further in Chapter 2.4).
  
- 2) Following several weeks of collecting data and initial analysis of the literature collected, a list of reflective questions was provided to the researchers. Drawing on a decolonial framework, the questions aimed to prompt consideration of what, how and where literature had been collected, as well as 'who' is included in the literature so far - what countries, communities, people, etc. Everyone in the team answered the questions with their reflections, and the reflections were collected and shared with each other. The questions were utilised to push our thinking beyond the norm and encourage everyone in the team to consider their role in the literature review process. The questions provided are listed below:
  - *What kind of literature have I collected?*
  - *Where/how did I collect the literature?*
  - *Whose voices and perspectives are included in the literature, in terms of authors/participants/worldviews?*
  - *Of the literature I have collected, where are the voices and perspectives held and/or shared?*
  - *Who has access to these voices and perspectives?*
  - *Whose voices/perspectives/communities aren't included?*
  - *Why does this matter?*
  - *How can I include those that aren't included?*
  - *Why are you collecting this literature?*
  - *What challenges did I face when searching/collecting literature?*
  - *Why does this literature review matter to you?*
  
- 3) In the later stages of the data collection and analysis, group discussions led the team to recognise the significance of our voices within the literature review, and how it was more important to identify ourselves as people both within and connected to the research process (Montuori, 2005). To integrate ourselves within the literature review and the d@rts project, and to further deepen the ideas explored, we provided a prompt for further reflection both individually and then collectively among the team. The prompt provided to the researchers helped to personalise and contextualise the research. This practice not only humanised the research process but also highlighted the interconnectedness of the researchers with their work.

The prompt sent to all researchers is shown below:

*Choose one of the themes/sub-themes from the literature review, and share something (i.e. memory, story, experience, dilemma, poem, video, conversation, etc) which relates to the ideas of this theme for you. It could be related to the research process, or more generally to you and your practice.*

*Write approximately one paragraph - it does not need to be a novel, and it does not need to be “academic” writing.*

*Our plan is to collect your writing and then share it with another member of the team, with some further questions to prompt dialogue between each other. We will then weave the conversations through the literature review to create an ongoing dialogue.*

4) To help articulate our argument for utilising a case study and our discussions around the challenges of including diverse forms of literature, the following reflective questions were proposed. Researchers chose at least three of the questions, whichever ones felt most relevant to them.

- *What challenges arise when considering cultural forms such as song, dance, or oral storytelling as legitimate contributions to a literature review?*
- *How can the literature review process meaningfully include community-rooted or embodied knowledge without abstracting it from its cultural context?*
- *How do we navigate issues of ownership, access, and representation when working with community-rooted knowledge and/or cultural art forms?*
- *What are the limitations of conventional literature review formats in capturing knowledge that is embodied, experiential, or relational?*
- *What alternative strategies can a literature review employ to reflect plural ways of knowing, particularly those that challenge written and Eurocentric understandings of literacy and literature?*
- *When we seek literature through field engagement, whose labour, knowledge, and time are we relying on, and how is the contribution acknowledged?*

5) The final approach was to collect reflective narratives from the researchers about their experiences at the Bodø consortium meeting. The researchers were given the following prompt and guiding questions:

*Think about one or more moments from the meeting in Bodø and where ‘literature’ may have been experienced, shared, transferred and/or created. This could be the workshop with song and dance led by Sylvia, Frode’s introduction with the joik, singing from Runa, the workshop led by Sarah and Sveinung, which led to creative expressions, and the Pepeha introductions facilitated by Sarah.*

*Respond (write, draw, video, voice record, etc) to at least five questions below, drawing on your experience. Make sure you are clear which experience from Bodø you are referring to (either in your reflection or noted somewhere).*

### **1) Experience & Connection**

- *How did you feel during and after participating in the workshop(s)?*
- *Did anything in the workshop feel familiar or unfamiliar to you? Why?*
- *What did the space or setting contribute to your experience of the workshop?*

### **2) Embodiment & Knowledge**



- *What did you learn through movement, song, or interaction that you wouldn't have learned through reading or discussion alone?*
- *Can you describe a moment where learning happened through your body?*

### **3) Cultural Context & Meaning**

- *What do you think the workshop/experience/meeting communicated about culture, traditions or creativity?*
- *Were there aspects of the workshop that felt deeply rooted in cultural and/or social practice? How could you tell?*

### **4) Representation & Responsibility**

- *How could/should experiences be documented or shared (e.g. through writing, photos, video)? Do you think the full meaning of this experience can be captured in a recording or written summary?*
- *What are the potential risks or responsibilities when representing traditional or community-based knowledge?*

### **5) Reframing “Literature”**

- *With this experience in mind, how would you define “literature”? Has that definition shifted for you?*
- *Do you see this workshop as a form of literature or cultural text? Why or why not?*
- *What do you think we gain when different types of knowledge—like movement, story, or song—are valued equally alongside reading and writing?*

The collected writings and ensuing dialogues among team members fostered a collaborative and reflective process, enriching the literature review with diverse perspectives and experiences. They also help to hold and transfer the embodied and lived experiences from the Bodø case study. These narratives are woven throughout the review, creating an ongoing dialogue that reflects the dynamic and multifaceted nature of the research.

The researchers met in person at the 2026 dialoguing@rts Consortium Meeting in Chemnitz, where we continued the dialogue. We facilitated a World Café to explore the recurring questions that have shaped the literature review, such as: *What counts as literature? How do we recognise embodied or community-rooted knowledge?* The visual notes captured in this session (Figure 4) show the complexity of this dialogue, with references to embodied meaning-making, live versus recorded knowledge, multimodality, translation, and the need to deconstruct categories. This collective process helped us articulate the methodological tensions that shape our review and reinforced our commitment to expanding how literature and literacy are understood within d@rts.

Overall, the reflective practices integrated into our literature review process have been key in expanding understandings and including diverse forms of knowledge. By critically engaging with the literature and incorporating a broad range of perspectives, we have developed a more inclusive and representative body of work. This approach challenges traditional academic norms and embraces a decolonial perspective on research. Our reflections led to several key



methodological findings, which will be unpacked further in the Methodology Reflections section (see chapter 8).



Figure 4: Visual notes from the World Café discussion on cultural literacy and literature at the Chemnitz consortium meeting (2026).

## 2.5 Analysis

Once all the data were collected, a thematic analysis was conducted to identify emerging key themes and sub-themes within the literature (Creswell, 1998). An initial analysis was discussed with the research team to review the themes before delving deeper into the analysis. Based on these themes, the data was then coded, which involved systematically tagging segments of the data with labels that corresponded to each theme/sub-theme. This coding process helped to organise the data and facilitated a deeper understanding of the relationships between different themes. Additionally, the literature was reviewed and refined, with irrelevant sources being excluded to ensure that the review remained focused on the themes identified through the analysis. The development of the themes was carried out with an awareness of our aims to avoid Eurocentrism and include decolonial and post-colonial perspectives (Tuhiwai-Smith, 1999).

A key task during this phase was to ensure that the literature reviewed was representative of different countries, target groups, and disciplines, providing a comprehensive and inclusive overview. In total, 514 pieces of literature were collected, with 84 being omitted after this

refinement process. The final number of literature pieces included in the thematic analysis and literature review is 430. Following the thematic analysis, the literature review was drafted and then reviewed by all team members. Figure 5 below shows the main themes and sub-themes which emerged from the analysis.

To integrate the Bodø materials into the review, we began by organising the available documentation (videos, photographs) and gathering written narratives based on new reflective questions from the researchers. The material included 159 photos and 35 videos. Rather than analysing each medium separately, we worked across them to explore how the reflections corresponded to and highlighted the visual and performative moments captured in the recordings. Using the themes from the thematic analysis, this process involved identifying where participants' words resonated with what was visible in the images and movements, and what new understandings emerged from their alignment. We then considered how these embodied and reflective insights connected to key theoretical ideas already present in D1.1. Through this process, examples from Bodø were integrated into one or more sub-sections of the review's main themes alongside the existing literature.

As mentioned, the research team for Work Package 1, Task 1.1 consisted of 17 people working online from eight countries. The task was co-led by Runa Hestad Jenssen and Kristie Mortimer from Nord University, who organised the task process, meetings and compiled the final literature review. The remainder of the Task 1.1 literature review was contributed by gathering literature, attending meetings, writing reflections/narratives, and reviewing the data analysis and written review. The research team included:

- Kristie Mortimer (Nord University, Norway)
- Runa Hestad Jenssen (Nord University, Norway)
- Camila Caldeira Langfeldt (Nord University, Norway)
- Katja Mäkinen (University of Jyväskylä, Finland)
- Terhi Nokkala (University of Jyväskylä, Finland)
- Julius Heinicke (University of Hildesheim, Germany)
- Alperen Kalay (University of Hildesheim, Germany)
- Cristina Balloi (University of Verona, Italy)
- Marta Milani (University of Verona, Italy)
- Elisa Maria Francesca Salvadori (University of Verona, Italy)
- Ralph Buck (University of Auckland, New Zealand)
- Sarah Foster-Sproull (University of Auckland, New Zealand)
- Ivan Pravdić (Kulturanova, Serbia)
- Alfdaniels Mabingo (Makarere University, Uganda)
- Sylvia Antonia Nannyonga-Tamusuza (Makarere University, Uganda)



Theme	Code	Subcode
Intercultural Education and Competence	1A	Cultural Awareness
Intercultural Education and Competence	1B	Cultural Sensitivity
Intercultural Education and Competence	1C	Cultural Respect
Intercultural Education and Competence	1D	Cultural Understanding
Intercultural Education and Competence	1E	Cultural Integration
Intercultural Education and Competence	1F	Decolonizing Education
Intercultural Education and Competence	1G	Indigenous Knowledge
Intercultural Education and Competence	1H	Inclusive Curriculum
Intercultural Education and Competence	1I	Intercultural Dialogue
Intercultural Education and Competence	1J	Multicultural Perspectives
Intercultural Education and Competence	1K	Definitions
Theme	Code	Subcode
Performing Arts and Their Role in Education	3A	Cultural Expression
Performing Arts and Their Role in Education	3B	Cultural Narratives
Performing Arts and Their Role in Education	3C	Cultural Diversity in Arts
Performing Arts and Their Role in Education	3D	Community Arts
Performing Arts and Their Role in Education	3E	Intercultural Competence through Arts
Performing Arts and Their Role in Education	3F	Indigenous Perspectives in Arts
Performing Arts and Their Role in Education	3G	Arts as a Dialogue Tool
Performing Arts and Their Role in Education	3H	Decolonizing Arts Education
Performing Arts and Their Role in Education	3I	Inclusivity in Arts Education
Performing Arts and Their Role in Education	3J	Cultural Enrichment through Arts
Theme	Code	Subcode
Cultural Literacy and Policy	2A	Cultural Heritage
Cultural Literacy and Policy	2B	Cultural Equity
Cultural Literacy and Policy	2C	Cultural Policies
Cultural Literacy and Policy	2D	Cultural Representation
Cultural Literacy and Policy	2E	Cultural Sustainability
Cultural Literacy and Policy	2F	Indigenous Languages
Cultural Literacy and Policy	2G	Policy Inclusivity
Cultural Literacy and Policy	2H	Historical Marginalization
Cultural Literacy and Policy	2I	Cultural Integration in Policy
Cultural Literacy and Policy	2J	Cultural Literacy Initiatives
Theme	Code	Subcode
Social Cohesion and Inclusion	4A	Cultural Inclusion
Social Cohesion and Inclusion	4B	Social Harmony
Social Cohesion and Inclusion	4C	Cultural Belonging
Social Cohesion and Inclusion	4D	Bridging Divides
Social Cohesion and Inclusion	4E	Equity in Education
Social Cohesion and Inclusion	4F	Culturally Inclusive Practices
Social Cohesion and Inclusion	4G	Historical Injustices
Social Cohesion and Inclusion	4H	Social Reconciliation
Social Cohesion and Inclusion	4I	Integration of Immigrant Cultures
Social Cohesion and Inclusion	4J	Promoting Social Inclusion

Figure 5: Tables with codes and sub-codes from thematic analysis.



## 2.6 Limitations

Despite our commitment to producing an inclusive and comprehensive literature review, several limitations and challenges emerged throughout the process. One significant limitation was the reliance on traditional academic databases, which, despite our efforts to include diverse sources of literature and knowledge, initially led to some bias toward Western perspectives. This limited our ability to fully capture Indigenous and de/post-colonial knowledges, especially those not formally published or easily accessible. We have aimed to overcome this limitation by integrating a case study as well as critical reflections to support future work both within d@rts and beyond. Additionally, the predominance of English in our review meant that significant works in other languages might have been overlooked, restricting our access to valuable research from non-English-speaking regions (Tuhiwai-Smith, 1999). The flexible approach we adopted allowed researchers to adapt the search criteria to their specific contexts, but this did lead to inconsistencies in data collection and analysis. This variability may affect the comparability of findings across different regions and disciplines.

Another limitation was an initial six-month timeframe for conducting the literature review, which posed a significant constraint. This limited period made it challenging to thoroughly explore all relevant literature and integrate all of the most recent research. Additionally, the vast scope of the d@rts project, encompassing various countries and disciplines, made it difficult to ensure comprehensive coverage of all relevant literature. The focus on avoiding Eurocentric dominance and including diverse perspectives meant we would need to search for literature outside conventional academic channels, which is time-consuming and at times difficult. Through additional time working on this literature review we have developed and adopted a methodological framework which allowed the literature review to integrate diverse ways and forms of knowledge.

We also faced several challenges that impacted both our methodology and the overall literature review. Coordinating a geographically dispersed team brought some logistical difficulties, including time zone differences, technological access, and varying levels of familiarity with review tools like Mendeley and Excel. Accessing non-academic sources, such as Indigenous oral histories and community or grassroots material, was difficult due to their often non-digitised or inaccessible nature (Chilisa, 2019; Smith, 2021). Balancing personal reflections and narratives while maintaining academic rigour also required careful curation to ensure these insights enriched rather than detracted from the scholarly expectations for the review (Montuori, 2005). The limitations and challenges are discussed in further detail in relation to the reflective narratives in Chapter 8.

## 2.7 Ethical Considerations

In conducting this literature review, there are several key ethical considerations that should be addressed, particularly in relation to our aspirations to move beyond Eurocentric dominance, to include de/post-colonial perspectives, and the inclusion of personal narratives. Our approach is informed by the four R's of Indigenous research ethics – respect, relevance, reciprocity, and responsibility (Kirkness & Barnhardt, 2001). These principles encouraged ongoing reflexive questioning about who produces knowledge, for whom, through what processes, and with what consequences (Beveridge et al., 2021), helping us align our



literature review practices with the decolonial commitments of the dialoguing@rts project. They offered an ethical orientation that guided us to respect cultural contexts, consider the relevance of sources to diverse communities, remain mindful of reciprocity in how we engaged with knowledge, and take responsibility for how voices and perspectives were represented. Applying the four R's also contributed to broadening our understanding of 'literature', reminding us that knowledge lives not only in texts but also in relationships, actions, performance, and community expression.

Building on this ethical foundation, several specific considerations shaped the literature review process. Firstly, respect for cultural contexts and knowledge ownership is important. This involves respecting the cultural significance and traditions of the knowledge reviewed and ensuring that the contributions of Indigenous and local communities are not misappropriated or misrepresented (Smith, 2021). Embracing decolonising methodologies means being critically aware of colonial histories and their ongoing impacts on knowledge production (Mignolo, 2011). This involves challenging Western-centric paradigms, recognising diverse epistemologies, and ensuring the authentic representation of Indigenous and marginalised communities' voices without mediation through a solely Western lens (Tuhiwai-Smith, 1999).

Inclusivity and equity have been central to this process. As researchers, we aimed to make deliberate efforts to diversify sources, actively seeking out and incorporating marginalised and underrepresented voices (Battiste, 2017; Spivak, 2023). In searching for literature, we aimed to avoid Eurocentrism in research, include literature from all of the countries involved in d@rts (as well as relevant global literature), include literature written in languages other than English, and include literature which held space for marginalised groups (such as the target groups identified for d@rts). This ensures a balanced representation of different perspectives, particularly those historically excluded from academic discourse. By advocating for the inclusion of these voices, the literature review can challenge dominant paradigms and contribute to social justice, fostering a more equitable academic discourse.

A further ethical tension emerged in our reflections: the challenge of meaningfully including community-rooted or embodied knowledge within a literature review without abstracting it from its cultural context. As Alfdaniels Mabingo shares:

This is a very hard needle to thread. The foundations of the literature review were not set to accommodate this knowledge. The process of generating, writing, structuring, and disseminating a literature review comes from epistemic traditions that seek to maintain a hierarchy of knowledge. The colonial mindset behind this hegemony cannot allow flexibility to embrace and accommodate community-rooted embodied knowledge. Including community-rooted embodied knowledge requires radical transformation of the foundations of literature review, the functions and agenda they serve, and the systems they sustain. Is it even necessary to drag these knowledge domains into a hierarchically entrenched literature review logic?

As Julius reflected,

We should find ways in literature to contextualise cultural contexts without stereotyping or othering [...], yet authors may not want to be reduced to a specific cultural background. A challenge is also how to compare different backgrounds without fixing people into categories they have not chosen.



These reflections capture a core ethical dilemma for decolonial research. Even with the best intentions, the academic form of the literature review may itself reassert colonial hierarchies by demanding that community-rooted, embodied, or relational knowledge be translated into textual conventions that were never designed for them. Rather than assuming all knowledge should be drawn into the literature review format, this critique reminds us to question the epistemic assumptions embedded in the genre and to remain cautious about reproducing extractive or reductive practices. Cristina and Elisa expanded on this, noting that,

Community-rooted or embodied knowledge emerges from and remains closely tied to the contexts in which it develops. It is situated, temporary, and shaped by cultural, environmental, and interpersonal factors. [...] It is essential to acknowledge the positionality of those who hold this knowledge and include their voices and perspectives, and the contexts and environments in which such knowledge takes shape. The literature review process may involve integrating testimonies and information about everyday practices, places, relationships, rituals, and material conditions that give meaning to that knowledge.

They emphasise that acknowledging positionality and working with community members as co-researchers is essential to avoid distortion or abstraction. Kristie also reflected,

I think it is important to treat community-rooted and embodied knowledge as 'encounters' rather than 'data'. This means naming the context, the relationships, the positionalities involved, and recognising that what we are sharing is always partial and never owned. Using critical and situated reflections, like what we have integrated into this literature, allows us to acknowledge the relational conditions under which knowledge was felt, heard, or experienced, rather than lifting it out as a neutral 'finding' or 'data'.

The reflections also reinforce the importance of contextualisation, consent, and respect for cultural protocols when engaging with embodied or community-based knowledge, and it highlights why our review combines written literature with collaborative reflection, arts-based approaches, and the Bodø case study, as methods that allow knowledge to be held, shared, and represented in ways that align more closely with its original form.



*Scan the QR code to listen to the researchers share their reflections, or [click here](#) to view the multimedia version of Section 2.7.*

Transparency and reflexivity have also been critical to this literature review process. Researchers should be transparent about their methodologies, including the criteria for literature inclusion and exclusion, and document their individual processes, such as keywords

and sources used. We set up a process and documents from the beginning of the task to enable us to map out the processes we were individually and collectively carrying out. In particular, the Excel table was set up as a template with the intention of creating a space where team members could have a dialogue with each other. By setting up the Excel table in this way, we aimed to create a transparent dialogue throughout the process. In the final literature review, tables and visualisations have been included to help capture the bigger picture of the literature review process, including the key words used, where literature was sourced, as well as the scope of literature gathered (countries, languages, disciplines, etc). This transparency helps in mapping out the methodology clearly (Chilisa, 2019). Reflexivity requires researchers to disclose their biases and perspectives, acknowledging how these influence the review process and findings. Including personal narratives needs to be done transparently, with voluntary participation, ensuring these narratives are relevant to the research themes and handled with respect and sensitivity due to their personal and potentially vulnerable nature.

Finally, using technology ethically is important within the research process. Digital tools and platforms should be used responsibly, ensuring data privacy and security, especially when dealing with sensitive or unpublished material (Tuhiwai-Smith, 1999). Researchers should strive to make their outputs accessible to a broad audience, including the communities from which the knowledge originates, and follow any procedures established in the research project. As such, we will be following the guidelines and processes around data management and sharing set out within the d@rts project. By adhering to these ethical principles, we can ensure the literature review is inclusive, respectful, and contributes to an equitable and diverse academic discourse.

We let our ethics advisor, Alison Fox (The Open University, UK), end this ethics section. It has been helpful to have someone to monitor and guide the process of the literature review from the outside perspective. Alison captures the core of our work when she writes:

*WP1 has involved careful thought about how to decolonise the strategies for literature reviewing (task 1.1). This has involved colleagues in Aotearoa New Zealand, Finland, Germany, Italy, Norway, Serbia and Uganda working together to identify how to extend their review to literature not captured through the normative methods of digital bibliographic searches and library catalogues. This was deemed important, and decisions were made to extend beyond written expressions of knowing to include verbal and visual capture of artistic practice. These realisations were mirrored by the lead organisation in setting the tasks to find ways to come to mutual understandings of the scope and process of completing the task: Video instructions and templates were popular amongst the wider team.*

*The WP1 team devised a reflective narrative on the final composition of their review and the process. This asked what kind of literature was collected, where and how, whose voices and perspectives were included, where these voices were held or shared, whose voices (perspectives and communities) were not included, why this matters, how those who have not been included could be and what challenges were faced when searching for the literature. Responses were collected from each partner, as well as summarising the institutional libraries reviewed. Issues of exclusion were reported as: languages accessed, regional politics, colonial history and violence, access to the internet, access to publications behind a paywall, access to 'voices at the margins'/marginalised groups and community*



*perspectives, methodological and practical strategies to identify criteria (keywords), scope and search protocols beyond the normative, capturing creative practice as knowledge, artist voices. So far, literature has been gathered in 5 languages, 41 countries and across six continents, with some video sources identified.*

*The significance of the task in showing respect to diverse ways of knowing and the commitment to addressing this were expressed in the narrative reports. For example:*

*“Indigenous knowledge and literature should affect and impact education in Europe, because it can solve transcultural challenges, for instance, integration and inclusivity in classrooms. It is also important to discover decolonial knowledge transfer that it is not one sided anymore.”*

*“It challenges my way of thinking as an academic and teacher, and a human being. It pushes me into epistemological and ontological questions, that are needed. How is knowledge created? For who? By who? What voices are heard? Who are not heard? Why? I am challenged as an academic, because my ways of knowing are not enough. And I do not hold the answer of how to resolve that. I need to listen, to others and in other ways I have been trained to. I really appreciate that challenge. I need it.”*

The reflections from the researcher, along with Alison’s ethical guidance, remind us why it is necessary to hold context, relationships, and multiple ways of knowing at the centre of our work, and why the literature review could not rely on textual sources alone. This ethical grounding also shaped how we approached the Bodø case study and how we chose to integrate experiential, arts-based and collaborative reflections into the review. The following section outlines how these commitments informed the process of bringing the Bodø material into the literature review and how it became part of the wider methodological framework.



Scan the QR code to hear Alison share her reflection, or [click here](#) to view the multimedia version of Section 2.8.

## 2.8 Integrating the Bodø case study

### **Transcript notes from Task 1.1 Meeting – April 2025:**

*Terhi: I'm wondering whether we could consider, instead of trying to somehow cover everything, a little bit of Romani culture, a little bit of Māori culture, a little bit of Sami culture, a little bit of this and that, so instead of saying that, oh, these are like snippets that we could gather here and there, where we kind of as largely kind of Western academics would be making the selection, oh, this is an example of this and that, which in itself is in a way problematic, whether we could just not do that at all and instead do a case study. Would it be*



*doable? To do a kind of case study, in which, you know, somehow we would say, okay, this is just one case study, but it illustrates the ways in which there are other forms of literature than what we're used to using in Western academia.*

**Sarah:** *Building on what you've said, Terhi, I wonder if we might look to our first consortium meeting in Bodø, and we did a bunch of stuff there that I know there are clips of Sylvia teaching an amazing song and movement sequence. Could that act as something towards speaking about these ways that we translate information and knowledge together?*

**Sylvia:** *Regarding the suggestion of using materials that we had at Bodø, I think it would be okay, provided we provide the right documentation, so that it doesn't sound like it is representing Uganda or Baganda or the culture that I was mentioning. Because one, for us to have that one hour of experience, we had to do a lot of preparation. It was an experience for one hour, and that means a lot in terms of translating a typical culture, which takes years and years for people to learn and experience. So as long as we document it in that way and we provide the real context, I don't think I would have a problem. I think that would be fine because it also shows the processes that we have gone through as people trying to interpret these materials. And of course, you know, the challenges or difficulties, the beauty or whatever we may call it, of translating one culture into another culture, because Bodø was definitely a different culture with all of us coming from different parts of the world. If we could present it in that way, then that would be good material.*

**Ralph:** *I quite like the idea of a case study, and I am quite interested in following up with what Sylvia was saying regarding what we did in Bodø. And there would be the work, and then there would be the contextualising. But of interest would be all of our different perceptions of what we did and why we were doing it, and how the doing and the practice gave different things. And I think that's very, very rich information that illustrates, as per the case study idea, of how practice or art or arts education offers multiple interpretations, multiple ways in, multiple ways out, multiple ethical issues.*

The decision to include the Bodø case study was shaped by the Task 1.1 meeting in April 2025, where partners reflected on the challenges of representing diverse cultural and Indigenous knowledge systems within a literature review. Rather than selectively presenting small examples from multiple cultures – an approach that risks reinforcing Western academic gatekeeping – the group discussed the value of grounding the review in a single, well-contextualised case. The Bodø workshops were identified as offering such a possibility, providing shared material through which to explore how embodied, oral, artistic, and Indigenous ways of knowing can sit alongside written scholarship. This collective discussion led to the decision to use the Bodø experience as an illustrative case through which non-textual forms of knowledge could enter into dialogue with the review.

The Bodø case study offers a concrete example of how embodied, oral, and artistic forms of knowledge can be recognised and meaningfully incorporated into a literature review. Through videos, photographs, and reflective narratives from the Bodø workshops, we illustrate how knowledge already lives in artistic and communal practices that enact cultural literacy and social inclusion. Rather than serving as new empirical data, the case study operates as an example of how knowledge circulates outside the written text, showing how embodied, oral, and performative expressions can enter into dialogue with academic literature. This approach allows the review to enact the very decolonial and dialogic principles it describes,



acknowledging that the arts themselves are not merely subjects of study, but sites of knowledge that contribute to the collective understanding of cultural literacy.

The integration of the Bodø case study serves as a central means through which non-written literature is incorporated. The Bodø example functions as an embodied dialogue partner to the written sources already analysed in D1.1. Rather than appearing as a separate empirical case, the Bodø materials are woven through the review to illustrate how performing arts education enacts cultural literacy in practice. Through this integration, the review enacts rather than merely describes its decolonial methodology. The Bodø case study offers a living example of how cultural literacy can be felt, seen, and experienced through dance and movement, while simultaneously revealing the dialogical and relational processes that underlie the arts. In this way, the case study becomes part of the literature itself, as a site of knowing that interacts with and re-interprets the written corpus.

Ralph Buck and Sarah Foster-Sproull described the opening workshop of the Bodø General Assembly as a moment in which our “literature” was created through shared artistic practice:

The workshop that opened the d@rts General Assembly was a carefully constructed pedagogical process that purposefully created knowledge sharing and building opportunities. It used arts-based pedagogical strategies to achieve this. It also used some indigenous practices to provide some ritual and historical context. The event brought the minds and bodies of 30 people together to join in a common exercise. We created our literature on that day, and we all brought our embodied literature. In doing and redoing some of our activities, we refined our literature, and in sharing it with others and reflecting on it, we went through a small but relevant and powerful peer review process. We came away from the 2-hour activity knowing more. That knowing did not fall from the sky. We created it, building on our initial knowledge and expanding it with reference to each other’s embodied and invited perspectives.

To integrate the multimodal elements within this framework, the literature review extends beyond the written document into a parallel digital environment hosted on Collaboard. This digital platform is conceived as a visual and dialogic reading of the literature review, which presents the work not only as a collection of texts but as a living space for ideas, practices, and relationships.

A textured thread runs through both forms, appearing visually on the Collaboard as a continuous, looping line that connects clusters of images, videos, voice recordings, and reflections, and reappearing within the margins of this document. The thread represents the movement of thought and the weaving together of different forms of knowledge – academic, artistic, embodied, and relational. It illustrates the entanglement and intersections of written literature, case study narratives and lived experiences, inviting readers to engage with the review as a journey rather than as static text.

Cristina Balloi and Elisa Salvadori reflected on how our documentation practices needed to be collectively re-imagined to honour this multimodality and to consider who our audiences really are:

Written language alone would be reductive and would not allow us to fully grasp the complexity of the analyses. Photographs, videos, and additional explanations expressed through our own words can bring us closer to the path chosen to carry out the work and to convey its meaning. I believe a collective creative process is needed to understand how documentation can be constructed. I also believe it is essential to

begin with the question: for whom are we documenting? This question radically shifts our position in the process of creating documentation. In addressing the who, we have to try to go beyond the academic community and think above all of the citizens involved in our project, of those who are usually excluded from knowledge production, and of those who hold key roles in society, such as policy makers, teachers, and educators.

As these reflections show, rethinking our documentation practices was not only a practical concern but part of the broader methodological shift the team was negotiating together. The inclusion of the Bodø case study and its multimodal documentation marks a deliberate methodological shift within the literature review. Rather than treating artistic, embodied, or communal practices as supplementary to written scholarship, the review recognises them as legitimate and necessary forms of knowledge. By weaving the case study throughout the document and extending the review into a parallel digital environment, we enact the very principles we seek to articulate by opening space for multiple literacies, challenging Eurocentric boundaries of what counts as “literature,” and inviting readers to engage with cultural literacy not only as a concept, but as an experience.



Scan the QR code to listen to the researchers share their reflections, or [click here](#) to view *the multimedia version of Section 2.8.*



### 3.0 Analysis and Discussion – Introduction

From the analysis, four key themes have been identified across the literature collected: Cultural Literacy, Intercultural Competence and Education; Cultural Literacy and Policy; Role of Performing Arts in Education; and Social Cohesion and Inclusion. Each theme is explored in relation to key ideas, research in the literature and the case study material. Due to the amount of literature collected and the scope of the d@rts research project, we opted for breadth of literature over depth – meaning that instead of delving in depth into one or two of the key themes, we would include all four themes and the literature collected. This allowed for scoping of relevant literature while also delving into some key writing and research. To achieve this, the collected articles were reviewed, and some are included with depth in the analysis discussions, while the remainder are listed in ‘Appendix A: Overview of literature’ with systematic sub-themes.

To capture the bigger picture of the literature collected, we have also included several visualisations and quantitative data which demonstrate findings such as the disciplines, countries and sources of the literature collected, as seen in the figures below.

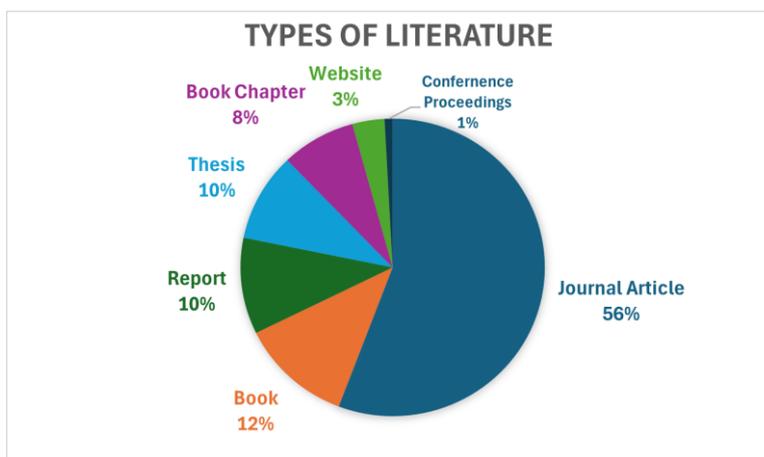


Figure 6: Pie chart showing the kinds of, and how much, sources were used.

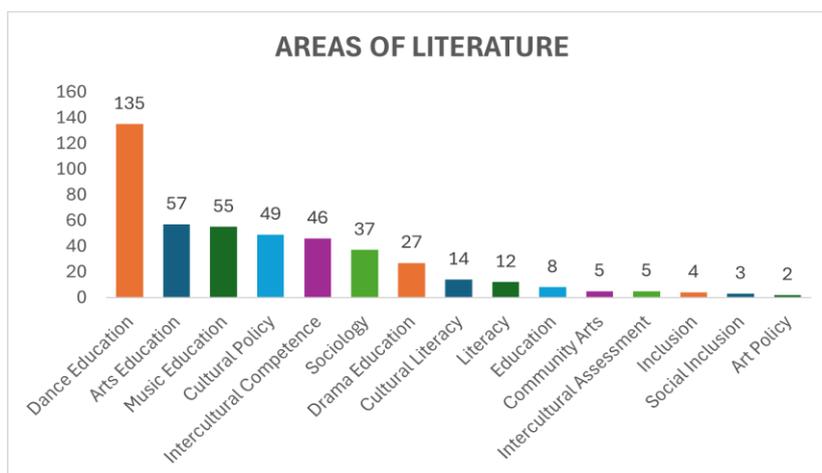


Figure 7: The disciplines of the literature collected.

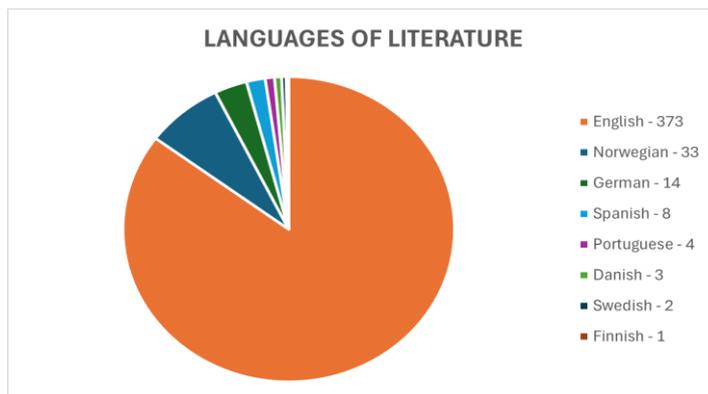


Figure 8: The languages used in the literature collected.

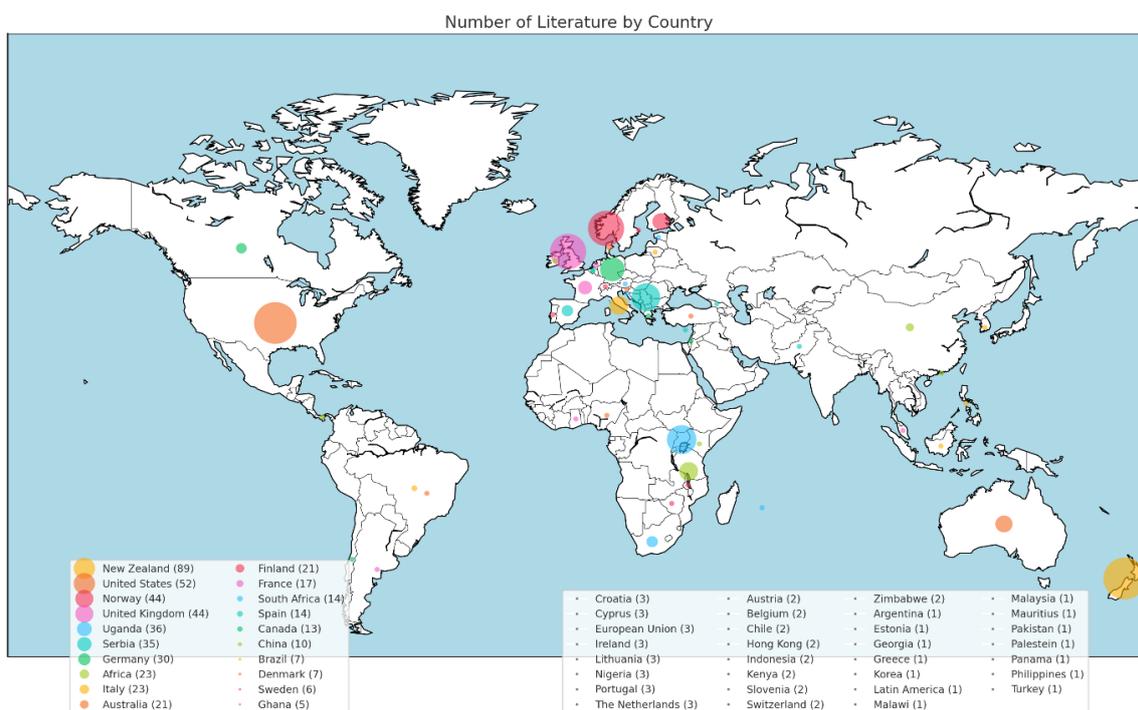


Figure 9: World map showing the countries in which the literature was situated.

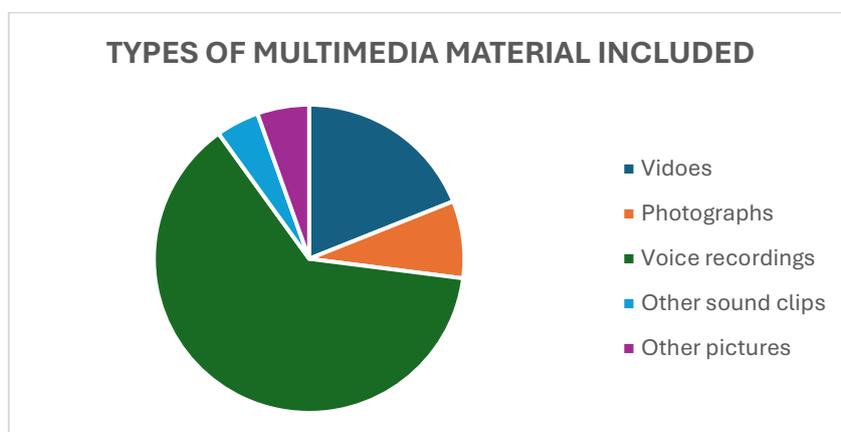


Figure 10: Types of multimedia material included in the literature review.

## 4.0 Cultural Literacy, Intercultural Competence and Education

Ralph Buck & Sarah Foster-Sproull (University of Auckland, New Zealand) share a reflection:

*The word literacy did not serve as a useful search word, with very few references to this term. I think this speaks to the problems of the word literacy and how it has a strong association with languages and written knowledge, as opposed to the diverse literacies required within and across the arts. The one text provided that actually speaks directly to this point is titled "More than Words Can Say" (Livermore, 1998). While this is a dated text, it is helpful in revealing the issues of using this word. I'm sure texts by Eliot Eisner (The Enlightened Eye, 1998), David Best (The Aesthetic and the Artistic, 1989), and Betty Redfern (Dance, Art and Aesthetics, 1983) also speak to the issues of literacy when discussing aesthetic knowledge.*

*In the context of decolonial arts education, it is also slightly ironic that a word like 'literacy' (with its strong connotations of languages, skills and standards) is being used as a key search tool, when in Indigenous cultures much knowledge is within the creative practice, the action, the doing, the performance, the weave, the song. A major difficulty of this review of literature has been trying to account for this knowledge that is not written down or about. Several articles speak to the methodologies of accounting for decolonial knowledge, such as Pigram, D., Swain, R., & Reihana, T. (2023). Research Methodologies for dance and cultural dramaturgies in contested land. Critical Stages, the IATC Journal.*

Similarly, Alfdaniels Mabingo and Sylvia Antonia Nannyonga-Tamusuza (Makarere University, Uganda) also reflect:

*Literary knowledge in African communities exists in forms beyond written texts and recorded files. This literature, which is highly rich in embodied oratory, is difficult to capture and disseminate in forms that this project requires.*

Cultural literacy is a key term within the d@rts project, as the research aims to 'Advance Cultural Literacy for Social Inclusion through Dialogical Arts Education' (d@rts, 2024). Therefore, an important aspect of this literature review is to consider how the term 'cultural literacy' is conceptualised, how it may be understood in different contexts, and its relevance to arts education and social cohesion and inclusion.



Scan the QR code to hear the above reflections, or [click here](#) to view the multimedia version of Section 4.0.

## 4.1 Cultural Literacy

We have found that several of the countries involved in the research may or may not use and interpret the term 'cultural literacy' in similar and different ways depending on the context and country. As an example, Julius Heinicke (University of Hildesheim, Germany) shares his understanding of cultural literacy from the perspective of Germany:

### *Kulturelle Bildung*

*In German-speaking countries, the term "kulturelle Bildung" is usually used for 'cultural literacy', which is not easy to translate into English. Cultural education refers to cultural education, arts education, pedagogy and "Bildung". For more than 20 years, cultural education has been used particularly in informal settings to strengthen cultural competences, focusing on self-reflection on the one hand and the ability to deal with an increasingly diverse society on the other. In recent years, "kulturelle Bildung" has also found its way into the formal sector. The practice of cultural education is being applied in school contexts, and the first countries are also incorporating it into their school curricula. "Kulturelle Bildung" plays a decisive role in cultural policy and educational policy contexts. Cultural institutions and other civil society actors have been receiving public funding for years to embed cultural education more firmly.*

Within the literature, the concept of cultural literacy has developed significantly and can be understood in various ways depending on the lens and context. Initially, cultural literacy was predominantly concerned with the knowledge of cultural references that enable individuals to participate fluently in a particular culture. Hirsch (1988) defined cultural literacy as having the ability to possess the basic information needed to thrive in the modern world, and linked cultural literacy to knowledge gained through exploring cultural products. More recently, an alternative approach views cultural literacy as a social practice (Segal, 2014, 2015; Street, 1984). Maine et al. (2019) draw on the latter to propose that cultural literacy should be understood as a dynamic and multifaceted skill set that includes cultural competencies. According to them, "beyond traditionally describing literacy as reading and writing skills, it involves the capacity to navigate and negotiate cultural meanings and contexts" (p.383). Lähdesmäki et al. (2022) add that cultural literacy is "an ability to encounter, communicate, learn, co-create knowledge, and to live together through empathic, tolerant, and inclusive interaction with others who may be different from ourselves" (p. 144). Santagati (2016) explain that for most in the EU perspective, interculturalism is synonymous with intercultural dialogue, where it is "understood as a process that comprises an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds" (p.9).

As mentioned in Ralph and Sarah's narrative above, writing by Livermore (1998) discusses the concept of literacy as including more than only written and verbal means of communication. Livermore (1998) emphasises how there are multiple literacies, particularly in relation to arts, including visual images, sounds and movement. A 2019 edition of this text extends on these ideas, relating them to our society today (Dyson, 2019). Here, the term cultural literacy is described as "a knowledge, understanding and valuing of other cultures and a capacity to express their own culture" (Pascoe, 2019, p. 107). This concept connects with arts and creativity through the understanding that engaging with different art forms and



multiple literacies can foster a deeper connection to one’s own culture and others (Dyson, 2019).

A key aspect of the conceptualisation by Maine et al. (2019) is cultural literacy as a dialogue, which involves a continuous and dynamic process of understanding and engaging with diverse cultural perspectives. This dialogic model shifts cultural literacy from a static set of knowledge to a process of meaning-making and communication (Maine et al., 2019). Maine et al. (2019) explain how cultural literacy fosters intercultural dialogue and leads us to “move beyond a concept of cultural literacy as being about knowledge of culture, into a consideration of cultural literacy as a dialogic practice enabled through constructive encounters about what it means to be different from each other” (p.384). Rapanta et al. (2021) also suggest that cultural literacy should move beyond holding competencies towards the practical application of these competencies through active engagement in negotiation, care, and understanding. Lähdesmäki et al. (2022) further add that being culturally literate refers to “an individual’s competence and skill to encounter cultural differences and to elaborate on one’s own identity in respectful interaction with other people” (p. 107).



*Figure 11: Participants introduce themselves through a ‘Pepeha’.*

*Scan the QR code to view photos and videos of the Pepeha activity, or click here to view the multimedia version of Section 4.1.*

The idea of cultural literacy as relational and dialogic was experienced at the d@rts General Assembly in Bodø, where cultural literacy was enabled through ‘constructive encounters’ as Maine et al. (2019) refer to. During a decolonial workshop, Sarah Foster-Sproull invited everyone to offer a *Pepeha* – a Māori form of introduction, locating a person through their mountain, river, and kinship ties. Each participant spoke their name alongside the places and



communities that shaped them, acknowledging that identity is relational and place-bound. As Ralph Buck described:

We all had to offer a Pepeha or a personal introduction of our name, mountain, and river. I love this as it respected that we all came from different contexts and that those contexts mattered and shaped us, and through us in the room at that moment, those contexts played a role. It is an embodied and simple way to respect and honour diversity and yet build cohesion.

Creative, embodied introductions illustrate how cultural literacy moves beyond the written word to become something lived, sensed, and enacted. The Pepeha activity reflected Livermore's (1998) and Pascoe's (2019) ideas, as it invited participants to express their own cultural identities through voice, gesture and story, and to listen to those of others.

Building on these dialogic and relational perspectives, Deardorff (2006) holds the view that cultural literacy is intertwined with intercultural competence and involves cognitive, affective, and behavioural skills essential for navigating diverse cultural perspectives. Deardorff (2006) further explains that intercultural competence, a key component of cultural literacy, is the "ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills, and attitudes" (p. 194). In addition to these components, the ability for reflection, including flexibility and empathy, is also considered an important aspect of intercultural competence (Busse, 2015; Deardorff, 2016; Maine & Vrikki, 2021). Moreover, Deardorff (2016) explains that "knowledge alone is not sufficient for intercultural competence development; developing skills for thinking interculturally becomes more important than actual knowledge acquired" (p. 68).

Rivière (2009) discusses cultural literacy in the UNESCO report 'Investing in Cultural Diversity and Intercultural Dialogue', explaining,

"In a globalised world in which the contacts between cultures are expanding rapidly, it is necessary to combat the spread of cultural illiteracy. [...] Helping to equip individuals or groups with the tools they need to manage cultural diversity more effectively should be the new concern of public and private decision makers". (p.33)

Rivière (2009) highlights the importance of cultural literacy while emphasising that education can occur in many settings with many different groups of people. This is particularly important to acknowledge within the d@rts research group as we seek to engage with diverse target groups from several different countries and communities. Within education settings, Maine et al. (2019) emphasise "the need for dialogic experiences for children to explore their own, and others', cultural values, heritages and identities" (p.390). Drawing on literature, Aucoin (2020) highlights how, in the context of education, intercultural dialogue has brought together diverse groups, changed attitudes, built connections between groups, improved intercultural skills, and helped facilitate agreements and reforms. Education, therefore, "represents the ideal place to encourage and practice intercultural dialogue" (Santagati, 2016, p. 7). Teachers and leaders in various educational contexts play an important role in fostering cultural literacy education by modelling open-mindedness and acceptance of diversity, and by facilitating critical thinking and dialogue in learning processes (Kobakhidze, 2021; Maine et al., 2019).



Considering a decolonial perspective, Santos (2018) writes about cultural literacy in the Philippines and describes the early definitions of cultural literacy as sufficient for Western education systems; however, a redefinition would be required, particularly in the context of the Philippines, which is “still in the process of liberating itself from colonial influence” (p.2). They explain, “In essence, cultural literacy equips one with the cultural consciousness to collectively transform reality, not for his own interests alone but for the interests of all those who share the same culture” (Santos, 2018, p. 2). Similarly, Darder & Cronin (2018) argue that cultural literacy should move beyond the Eurocentric frameworks that have historically dominated the field, emphasising the need to consider the ways in which cultural knowledge and practices have been historically marginalised.

### *Cultural Literacy Education*

The integration of cultural literacy into education is important for developing people and societies which are both knowledgeable and empathetic towards different cultures (Santos, 2018). By fostering cultural literacy, individuals can deepen their understanding of diverse interactions and cultural dynamics in various contexts. For example, the Pepeha activity in the Bodø case study demonstrates how embodied methods can foster empathy and understanding through practice, which are core principles of cultural literacy as both educational and social processes. Ralph Buck and Sarah Foster-Sproull further reflect on the decolonial workshop, highlighting the significance of cultural literacy education:

We gain everything. We gain the local and the global and the national nuances of culture and the knowledge bound in that culture. The experience of dancing, singing, painting, and acting will never be replaced by a book on the subject. To do it is to commit to a process and a journey of self-knowing.

Alperen Kalay reinforces this point, noting “we gain a better understanding of participative, community and practice-based research which we would never be able to gain by only reading and writing.” Together, these reflections highlight how embodied and creative practice can function as a lived experience of cultural literacy, allowing individuals to locate themselves and understand others through experience.

Extending on these reflections, Terhi Nokkala’s perspective points to how cultural literacy education invites people to encounter difference while simultaneously recognising and questioning their own cultural positions:

I am not entirely sure what we would be able to learn about a culture and its values in a brief glimpse, like what we might be able to capture in a song or a dance. Rather, I would say the workshops, our whole time in Bodø, reveal something about our own customs or values. It offers a valuable mirror in which we can look at ourselves. What are the customs of, e.g., introducing ourselves: we would start with our name, our title (academic position), our university and perhaps the country in which it is located (we might not even state the country because we would expect everyone to know where the university is). Then perhaps we would say something about our discipline and our research interests. We might conclude by saying something about what our role in the project is, which work package we are responsible for, and what else we are doing in the project. We would never describe rivers or mountains; that would be entirely



irrelevant for our profession, and anything personal would be entirely irrelevant for our profession, and anything personal would be entirely irrelevant in a professional context. Without the alternative introduction procedure, would we even stop to think about these conventions?

Terhi's reflection suggests that cultural literacy education not only offers insight into others' cultural practices but also encourages individuals to question their own norms and conventions. The workshops in Bodø demonstrate how embodied, creative activities enable participants to voice where they come from and to listen to others doing the same. In this way, the Pepeha activity functions not only as an intercultural introduction but also as a pedagogical process in which participants engage, reflect, and co-create meaning through dialogue, embodiment, and creativity. As a pedagogical moment, it illustrates cultural literacy education in action, showing how performing arts practices can foster empathy, relational awareness, and social inclusion.

The role of cultural literacy education is further emphasised by UNESCO (2013):

“We must promote a positive vision of cultural diversity and advance cultural literacy through learning, exchanges and dialogue. These are essential for fighting against discrimination, prejudice and extremism. Cultural diversity and cultural literacy are essential forces for the renewal of our societies”. (p.45)

Cultural literacy education can therefore play an important role in fostering social cohesion and inclusion within many communities. Kobakhidze (2021) discusses how cultural literacy draws on value-based knowledge and that schools should adopt strategies for cultural literacy education to foster mutual understanding and respect among diverse cultural groups, particularly within formal education. Educational strategies can be implemented through performing arts in formal education, as well as informal and non-formal education. For example, relating to migrant and refugee communities, Parmiggiani, Pierluigi, et al. (2020) explain how intercultural performing arts can have a significant impact on social, economic, and political levels of integration, therefore “amplifying the voice of migrants and refugees while promoting intercultural dialogue” (Parmiggiani, Pierluigi, et al., 2020, p. 10). Art forms such as intercultural theatre, music, dance, pantomime, festivals, and fairs offer platforms for members of different cultural groups to express their ideas and experiences, thereby sparking intercultural dialogues (UNESCO, 2013).

Lähdesmäki et al. (2022) also explain how cultural literacy learning can be stimulated through creative practices such as joint cultural or artistic tasks, particularly in schools. They highlight how “the concept of cultural literacy as a tolerant, empathic, and inclusive approach to differences can be taught and learned in schools through creative practices” (p.2). By engaging with various artistic forms such as music, dance, and drama, participants not only develop aesthetic sensibilities but also cultivate a deeper understanding of cultural diversity and societal values. A.-L. Østern (2015) advocates “Not art for art's sake but art for a more human society, art for cultural development, art for cultural literacy, and for subject formation” (p. 43). Joseph (2013) supports this perspective by highlighting how arts education enables students to explore and expand our ways of understanding and knowing about ‘others’ and ‘self’ through Arts education (dance, drama, media, music and visual arts)” (p. 129). Integrating creative practices into educational settings may therefore not only enhance cultural



literacy but also nurture a more empathetic, culturally aware, and connected society. The role of performing arts will be explored more throughout the literature review.

Given the complexity and lack of clarity around defining the terms 'cultural literacy' and 'cultural literacy education', further critical questions may be drawn upon throughout the d@rts project, including:

- How can we best develop understandings of cultural literacy within the partner countries and the different communities/groups of people within them?
- What might be the implications of either deciding on a set definition for use in d@rts, or maintaining an open and flexible understanding?
- Are there any assumptions underlying our work around the role of creativity in cultural literacy education?

## 4.2 Intercultural Competence

Cristina Balloi (University of Verona, Italy) draws on three quotes for her reflection around the theme of 'Decolonial and postcolonial theories and minorities voices':

*«Ask the Other Question»*

*«The way I try to understand the interconnection of all forms of subordination is through a method I call "ask the other question." When I see something that looks racist, I ask, "Where is the patriarchy in this?" When I see something that looks sexist, I ask, "Where is the heterosexism in this?" When I see something that looks homophobic, I ask, "Where are the class interests in this?" Working in coalition forces us to look for both the obvious and non-obvious relationships of domination, helping us to realise that no form of subordination ever stands alone» (Matsuda, 1991, p. 1189).*

*Manipulation: «signifies the distortion of participation into a public relations vehicle by power holders. This [is an] illusory form of participation» (Arstein, 1969, p. 26).*

*«The pedagogy of the oppressed that cannot be elaborated by the oppressor is one of the tools for this critical discovery: the oppressed discovering themselves and the oppressors being discovered by the oppressed, as the manifestation of a dehumanising process» (Freire, 2020, p. 50).*

*I chose three quotations to share my thoughts. They are definitions, but for me, they open important ethical questions that I'm continuously thinking about: how can we guarantee a real participation of minority voices? How can I reduce the risk that being a researcher/practitioner who represents the privileged group (Western, European, white, from a colonial country) could have a negative impact? How can I "use" this position to give a decolonial contribution? How can we guarantee in our project a perspective to generate a powerful application of minorities' participation in the literature review and in all our projects?*





Scan the QR code to hear Cristina share her reflection, or [click here](#) to view the multimedia version of Section 4.2.

Intercultural competence is closely related to, and sometimes interchangeable with, the term cultural literacy. Importantly, it can be understood that cultural literacy involves developing intercultural competence, which includes knowledge, skills, and attitudes that promote dialogue, interaction, mutual respect, and understanding in a multicultural world (Barrett, 2013; Deardorff, 2009; Portera, 2020). Deardorff (2006) investigated various understandings and definitions of intercultural competence, concluding that definitions have, and will continue to evolve and differ. However, several understandings stood out in the research as predominantly agreed upon and commonly used by scholars. For example, Byram (1997) summarises intercultural competence as “knowledge of others; knowledge of self; skills to interpret and relate; skills to discover and/or to interact; valuing others’ values, beliefs, and behaviours; and relativising one’s self” (p. 34). Similarly, intercultural competence has been summarised as “five different components of global competence: (1) knowledge, (2) empathy, (3) approval, (4) foreign language competence, and (5) task performance” (Lambert, 1994, p. 9).

Understanding and defining intercultural competence can be complex, as intercultural competence “is in fact not only a key dimension of the school curriculum, but also of teacher education” (Portera & Milani, 2021, p. 55). This complexity is reflected in the various definitions and labels used across different studies, such as ‘intercultural communicative competence,’ ‘intercultural communication competence,’ and ‘cultural sensitivity’ (Borghetti, 2017). The ‘White Paper on Intercultural Dialogue’ published by the Council of Europe (2008) emphasises how intercultural competence needs to be developed by all individuals, explaining that “the learning and teaching of intercultural competence is essential for democratic culture and social cohesion. Providing a quality education for all, aimed at inclusion, promotes active involvement and civic commitment and prevents educational disadvantage” (p.43). Barrett (2013) emphasizes individuals’ needs for intercultural competence, being: “understanding and respecting people who are perceived to be culturally different from oneself; interacting and communicating effectively and appropriately with such people; establishing positive and constructive relationships with such people” (p.6). Additionally as highlighted by Portera & Milani (2021) and quoted by Huber & Reynolds (2014), “the urgent need for a concerted effort to develop the necessary attitudes, skills, and knowledge that contribute to intercultural competence in the everyday practice of teaching and learning” (p.7) is significant.

Regarding developing interculturally competent students, teachers, and schools, Ferrara (2019) discusses how Halse et al. (2015) identify eight critical principles in their work:



"Principals make a difference; research-based decision-making improves outcomes; strategic use of finances makes a difference; professional learning makes a difference; personal intercultural experiences, including travel, enhance teacher expertise; intercultural capabilities are fostered in reflexive learning environments; a whole school approach is most effective in improving intercultural capabilities; and curriculum innovation is essential". (p. 42-44)

Complementing this, Heyward's (2002) model of intercultural literacy includes "the understandings, competencies, attitudes, language proficiencies, participation and identities necessary for successful cross-cultural engagement" (p. 10). Various other models, such as the Developmental Model of Intercultural Sensitivity (Bennett, 1993), the Intercultural Maturity Model (King & Baxter Magolda, 2005), and the Cross-Cultural Continuum (Cross, 1988), provide developmental frameworks outlining stages of growth in intercultural competence (Deardorff, 2016).

It is also important to note that "intercultural competence development is an ongoing process, and thus it becomes important for individuals to be given opportunities to reflect on and assess the development of their own intercultural competence over time" (Deardorff, 2016, p. 68). This reflection is necessary for continuous growth and effective application of intercultural skills. Deardorff's works (Deardorff, 2006, 2016; Deardorff & Arasaratnam-Smith, 2017) provide comprehensive frameworks for assessing intercultural competence, emphasising the need for practical applications in educational contexts. However, effective assessment is challenging, as many assessments focus on results and outcomes rather than the process. Therefore, intercultural competence assessment must involve a multi-method, multi-perspective approach that maintains a focus on the process of intercultural competence rather than solely on the end result (Deardorff & Deardorff, 2016). However, it is important to consider that "ethical intercultural competence assessment must be free from Eurocentric biases and inclusive of multiple cultural perspectives" (Borghetti, 2017).

The following critical questions may also be considered for the upcoming work in d@rts and wider research and practice:

- If developing/assessing intercultural competence (or similar) in d@rts, how might this development and assessment be carried out with a focus on the process vs product? Why?
- What does intercultural competence look like from the perspective of marginalised groups?

### 4.3 Intercultural Education

Katja Mäkinen (University of Jyväskylä, Finland) shares her reflections drawing on the theme of intercultural and multicultural education:

*In the draft of the literature review, I found the following two ideas particularly important.*

*Intercultural education, therefore, requires significant shifts in consciousness and practice, moving beyond mere cultural awareness and celebration of diversity to actively addressing socio-political contexts and resisting complicity with oppressive systems (Coulby, 2006;*



Gorski, 2006). Coulby (2006) adds that intercultural education must be rooted in an understanding of historical injustices and the power dynamics that continue to shape our world.

- hence our research lenses also need to focus on structures and power relations

Comparatively, while both multicultural and intercultural education strive to address cultural diversity in education, they do so through different lenses. Multicultural education emphasises the inclusion and representation of diverse cultures, aiming for equality and social justice. Intercultural education focuses on fostering meaningful interactions and developing the skills necessary for effective intercultural understanding and dialogue.

- We need both!



Scan the QR code to listen to the researchers share their reflections, or [click here](#) to view the multimedia version of Section 4.3.

Intercultural education, as mentioned in Katja's reflection, aims to encourage meaningful interactions and dialogue between people from different cultural backgrounds. This involves creating opportunities for engagement in discussions, collaborative projects, and activities that foster mutual understanding and respect. As UNESCO (2013) emphasises, "Intercultural education provides every learner with the cultural knowledge, attitudes and skills necessary to achieve active and full participation in society" (p. 27).

The (Council of Europe, 2010) 'Charter on Education for Democratic Citizenship and Human Rights Education' defines three types of education which provide useful contextual consideration for understanding intercultural education. In informal education, such as learning from parents, peers, and the social environment, intercultural competence is developed with varying degrees of intention. For example, parents may consciously or unconsciously foster intercultural skills or may not focus on them at all. In non-formal education provided by communities, NGOs, and social practices, intercultural competence can be a deliberate pedagogical goal achieved through specific activities. In formal education, the development of intercultural competence can be carefully planned and integrated into both explicit and hidden curricula, with all teachers sharing responsibility for fostering these skills in learners (Council of Europe, 2010; Huber & Reynolds, 2014).

Within formal education, the development of intercultural competence can be a deliberate pedagogical goal, essential for preparing students to engage with diverse perspectives. As Rivers (2020) argues, "Critical pedagogues have argued that teaching the selective viewpoints of one group while omitting other viewpoints fosters hegemony – or dominance of one group over another – in the classroom" (p.1-2). This critique demonstrates the importance of



inclusive curriculum design and practice that incorporates diverse viewpoints to challenge hegemonic narratives. Akkari & Radhouane (2022) explore the implementation of intercultural education within a schooling context, revealing that while educators recognise the importance of intercultural competence, they may often struggle with practical implementation due to a lack of resources and training. They assert that “in order to bring about a real change in the way cultural diversity is dealt with, teachers must have a wider vision of intercultural education not restricted to partial knowledge about typical costumes, festivals, music and food” (Akkari & Radhouane, 2022, p. 104).

Similarly, Gunara & Sutanto (2021) explain within the context of Music Teacher Education in Indonesia that teachers need to step out of their comfort zone, reflect on how to educate in diverse cultural situations, and respond to “students’ diversity in order to comprehend the strengths and weaknesses of themselves and their students” (p. 151). They further add that intercultural education “strongly supports diversity, a sense of respect, intercultural dialogue living in one country and an understanding of another country to ensure dialogue as a basic tool in social harmony” (p. 152). Huber & Reynolds (2014) explain that “how people interpret, and communicate within, intercultural encounters is shaped by the languages and cultures which they bring to those encounters” (p. 17). In schools, intercultural education can act as a “framework for integration”, as Santagati (2016) suggests,

“characterized by four dimensions: a focus on interpersonal relationships, through the promotion of tolerance and dialogue at school; a focus on knowledge, through a commitment to intercultural teaching in each discipline and across disciplines; a focus on interaction and exchange, through the development of integrated extra-curricular activities; and a focus on integration, through the adoption of target-based schemes for non-Italian pupils” (p. 9).

It is also important to note both within and outside of schooling contexts as intercultural competence development “is a continual process of improvement, and as such, one may never achieve ultimate intercultural competence” (Deardorff, 2006, p. 257). Importantly, Deardorff (2016) adds that “intercultural learning is transformational learning, which requires experiences (often beyond the classroom) that lead to this transformation” (p. 70). Educators, leaders, and the wider community, therefore, play an important role in ensuring their competence and worldviews support the implementation of intercultural education.

In a European context, Catarci (2014) conducted a comparative study on intercultural education. The study found that the understanding and implementation of intercultural competence and education can vary significantly across different European countries, reflecting their unique historical, social, and political contexts. For example, Catarci (2014) explains how Germany’s education system is characterised by early selection and tracking, creating barriers for immigrant students. This system focuses on providing separate educational tracks, often resulting in segregation and limited opportunities for integration. In contrast, Italy has adopted a structurally inclusive education system that integrates diversity into mainstream education (Catarci, 2014). UNESCO (2013) outlines key principles for intercultural education, including the respect for the cultural identity of the learner and the provision of culturally appropriate and responsive quality education for all. Intercultural education in Italy is implemented through policies that promote inclusivity and support for immigrant students within the mainstream curriculum. Gorski (2008) adds to understandings



of intercultural education, explaining that common goals often include "the facilitation of intercultural dialogue, an appreciation for diversity, and cultural exchange" (p. 520). However, as Perry & Southwell (2011) note, "even if school cultural diversity has the potential to develop students' intercultural capabilities, it does not automatically guarantee that it will" (p. 459). This potential for varying understandings and implementations of intercultural competence and education, both within and beyond Europe, is important to note for further research activities occurring within d@rts.

### *Decolonising Intercultural Education*

Intercultural competence and education have been criticised for the ways they may perpetuate Eurocentrism and can support rather than challenge existing power structures and social hierarchies (Coulby, 2006; Gorski, 2008). As Katja highlighted in her reflection, these are important aspects to address when considering decolonial and postcolonial perspectives. Gorski (2008), drawing on Aikman (1997), suggests that in some cases intercultural education "maintains the distribution of power and forms of control which perpetuate existing vertical hierarchical relations" (p.469). Gorski (2008) warns that intercultural education has the potential to be a tool for the maintenance of marginalisation. Incorporating decolonial and postcolonial perspectives into intercultural education is therefore essential for fostering an inclusive and equitable learning environment.

Intercultural education requires significant shifts in awareness and practice, moving beyond only cultural understanding and celebration of diversity to actively engage with socio-political contexts while challenging complicity in oppressive systems. (Coulby, 2006; Gorski, 2008). This shift in practice can be seen through the incorporation of traditional culture as an educational tool. For instance, Cheng & Cheng (2024) emphasise that "in drama education activities, using traditional culture as a carrier helps to enlighten young children, better cultivate their traditional cultural literacy, and also helps to pass on and promote traditional culture" (p. 2). Aman (2018) supports this view by emphasising the necessity of decolonising intercultural education. He posits that intercultural competence cannot be achieved without addressing the colonial underpinnings of current educational systems. This includes acknowledging and valuing Indigenous knowledge systems and perspectives, and recognising that knowledge production is situated or context-bound. Aman (2018) argues that,

"Any claim that reconciling differences is part of some overarching interculturality must be understood in relation to the overriding European tendency to affirm its own singular outlook on the world, and to elevate that outlook to a universal law. By not attending to the colonial difference, interculturality may, in fact, contrary to its self-proclaimed goal of learning from the Other, contribute to the repression of the Other by silencing those who have already been muted by the dual processes of modernity and coloniality". (p. 10)

This view echoes the assertion that the aim of intercultural education should be ending "the privileging of European thought as a universal model" (Aman, 2018, p. 9) by breaking down colonial structures and integrating Indigenous knowledge systems within curricula. Lamb & Godlewska (2021) relate to these aims, stating how "educating all students not only about Indigenous content, but also from Indigenous perspectives and with Indigenous ways of knowing, is a key part of transforming Indigenous and non-Indigenous relations" (p. 15).



Furthermore, Santagati (2016) states, "Intercultural education is aimed not only at fostering integration among immigrants, but also at undermining prejudice and promoting openness to difference among members of the majority culture" (p. 9). Incorporating traditional and Indigenous perspectives into intercultural education is therefore an important approach to recognising and valuing the diverse ways of knowing and being that exist within different cultures.

A holistic approach to education, as seen in Indigenous practices, provides a valuable model for such decolonisation. Isabirye (2021) illustrates this by explaining, "we learned things in wholes, not in small disjointed units. Learning was contextual and took place through social participation" (p. 242). Okwany (2016) adds to the understanding of Indigenous knowledge, describing it as "the wealth of internal resources within communities that have been developed over time, regenerated, appropriated, and incorporated into hybrid coping strategies and social networks that form the central element of community capital". (p. 2).

Additionally, an intercultural approach to education necessitates an awareness of teachers' positions within the hegemonic culture. As explained by Rinde (2023), drawing on Allard & Santoro (2006), teachers as insiders may be blind as to how some students may be marginalised through curricula, pedagogies and assessment practices "that do not take into account different kinds of knowledge, or different approaches to learning or different values and beliefs" (p. 117). Rinde (2023) explains how for music education "awareness of one's own cultural identity and how it plays out in the culturally diverse classroom is at the crux of intercultural music education and inclusive music practices" (p. 439). This is applicable across performing arts practices and not only fosters a more inclusive and equitable educational environment but also helps to challenge and dismantle the colonial and Eurocentric foundations that dominate educational systems. Similarly, if teachers are not confident in delivering culturally relevant content, students can face cultural representations that lack intrinsic cultural values and processes (Reihana-Morunga, 2022). Citing Harkess (2004), Rau & Ritchie (2011) also add, specifically in the context of early childhood education, how "the hegemonic power of the discourses of colonisation and majoritarianism have perpetuated education" leading to "limited capacity in terms of Māori language and cultural knowledges" (p. 769).

### *Intercultural Education and Multicultural Education*

An important distinction can be made between intercultural education and multicultural education. Intercultural education extends beyond inclusion and representation to focus on the interaction between different cultural groups and the development of skills necessary for effective intercultural communication and understanding (Akkari & Radhouane, 2022; UNESCO, 2006). Barrett (2013) explains that intercultural education is about preparing students to live and work in a globalised world where intercultural interactions are common. It seeks to equip citizens and students with the competence to understand, appreciate, and navigate cultural diversity actively and constructively (Aman, 2018; Catarci, 2014). With intercultural competence being an outcome of intercultural education, those engaged in education may develop empathy, open-mindedness, and the ability to navigate cultural differences (Deardorff, 2006, 2016).



Another key distinction is that intercultural education views culture as dynamic and evolving rather than static, emphasising a continuous learning process where students adapt and respond to new cultural contexts and experiences (Portera, 2020; Rapanta et al., 2021; Rapanta & Trovão, 2021). This dynamic approach is less emphasised in multicultural education, which focuses more on awareness and appreciation rather than interactive skills.

Multicultural education primarily concerns itself with the representation and inclusion of diverse cultural groups within the educational system. Multicultural education “uses learning about other cultures in order to produce acceptance, or at least tolerance, of these cultures” (UNESCO, 2006, p. 18). It emphasises the coexistence of different cultures and aims to provide equal educational opportunities to all students, regardless of their cultural background (Gundara & Portera, 2008). This approach seeks to ensure that educational content reflects the diverse cultural backgrounds of students, incorporating literature, history, and perspectives from various cultures into the curriculum.

Joseph (2013) provides an example saying, "By providing rich multicultural programs for our pre-service students in dance education, including that of African, we can foster positive experiences that promote diversity and enhance intercultural and cross-cultural understanding" (p. 131). This demonstrates how multicultural education can move beyond only fostering inclusion to transcending social-cultural barriers, which leads to greater intercultural competence (Joseph, 2013). Multicultural education, therefore, seeks to create an inclusive educational environment where diverse cultural groups are recognised and valued. Additionally, multicultural education can promote cultural awareness by celebrating cultural diversity through events, holidays, and educational activities that highlight various cultural traditions and practices (Zilliacus & Holm, 2009). These approaches aim to reduce cultural biases and promote social cohesion by acknowledging and respecting cultural differences

Comparatively, while both multicultural and intercultural education strive to address cultural diversity in education, they do so through different lenses. Multicultural education emphasises the inclusion and representation of diverse cultures, aiming for equality and social justice. Intercultural education focuses on fostering meaningful interactions and developing the skills necessary for effective intercultural understanding and dialogue.

### *Intercultural Education and Performing Arts*

Performing arts often function as a dialogue between diverse cultural traditions, acting not only as a form of expression but also as a means of communication across cultural borders. They serve as a powerful tool for integration and can enhance intercultural competence among participants. Literature points to various programmes where music, dance, and drama education have been fundamental in fostering participants' intercultural competence. This includes developing empathy, understanding, and the ability to interact constructively with diverse cultural groups. The value of such participatory and creative encounters was also evident in the d@rts General Assembly in Bodø, as seen in the following reflections. Ralph and Sarah reflected:

Enacting our values through creative exploration was great. During the workshop, I made connections with people I had never met before. I learned about new music, new



dance, and new cultures, and this made me think of my own culture. After the event, I was happy. I had connected with others, and I had learnt more about decoloniality and decolonial pedagogies.

Cristina and Elisa added that:

I knew the colleagues more deeply and interacted with them through channels that were not only cognitive and verbal, but also emotional, drawing on the richness of non-verbal communication. I learned that dialogue about how we approach and reflect on theories or highly complex issues can—and should—also take place through alternative modes of exchange and interaction.

Alperen wrote:

Any kind of interactive (be it Sylvia's dance and song practice or Sarah and Sveinung's workshops, active participation is a vital part to have a deeper understanding of one's cultural practices. Anthropological aspects become clearer and give us a multidisciplinary understanding from firsthand experience, which we may not be able to have by only reading.



*Figure 12: Participants learning a song from Uganda during the decolonial workshop in Bodø.*

*Scan the QR code to hear and see participants learning a song from Uganda during the decolonial workshop in Bodø, or click here to view the multimedia version of Section 4.3.*

These reflections above illustrate education as an experiential and relational process rather than through only cognitive learning, showing how understanding develops through emotional connection, mutual responsiveness, and shared creativity. This aligns with Deardorff's (2016) emphasis on transformation through experience and with Santagati's (2016) focus on

interpersonal relationships as a foundation of intercultural education. In this sense, the Bodø workshop is an illustration of intercultural pedagogy in practice, where difference was encountered not through representation but through collaborative creation.

These interactive and participatory moments also resonate with Crawford's (2020) argument that intercultural competence is strengthened through creative and collaborative learning. Likewise, Crawford (2020) further highlights that experiential, creative, and collaborative music learning activities naturally integrate intercultural competence and socially inclusive behaviours. Similarly, Rinde (2023) explains that collaborative arts education involves "creating something new drawing on the diverse resources of the whole pupil group rather than resting on pre-existing cultural expressions" (p.439). For example, "such [creative music] activities are less culturally specific and more about the production of new cultural expressions, which harmonises well with an intercultural approach" (Rinde, 2023, p.439). Similarly, Joseph (2013) noted that "When preparing dance education programs that are less Euro-centric, we not only increase our students' expertise, we also draw upon them" (p. 133). The emphasis on experiential, creative, and collaborative learning in arts education highlights the importance of creating spaces where diverse cultural expressions can flourish and interact, fostering a deeper mutual understanding among participants.

Adopting an intercultural perspective in the arts involves examining artistic practices through a diverse array of theoretical lenses, including Indigenous worldviews and postcolonial and decolonial perspectives. Analysing these practices through such frameworks helps to understand how arts practices differ across various global contexts and conditions (Burnard et al., 2016). Integrating such perspectives into education is particularly challenging in societies undergoing significant transformation. In Italy, for instance, efforts to combat new racist stereotypes, address resource shortages, and reinforce institutional commitments to intercultural education represent key challenges (Bussotti, 2017). Effective communication in this context is important, as it involves actively transferring cultural knowledge, behaviours, languages, values, beliefs, and attitudes across generations (Leeds-Hurwitz, 1989).

The inclusion of Indigenous art forms in all education and community contexts is also emphasised within literature. Prest et al. (2021) argue that incorporating Indigenous music into school curricula enhances students' creative skills and cultural literacy by fostering appreciation for diverse cultural narratives. Prest et al. (2021) share an example of music in rural classrooms, explaining "teachers, culture bearers, and both Indigenous and non-Indigenous students reported that embedding Indigenous cultural practices in music classes had enhanced their cross-cultural understanding and that it had engendered respect among them." (p. 722). Kitavujja (2022) emphasises the value of intercultural education in Uganda, noting that integrating traditional music and dance into the curriculum enhances cultural competence and appreciation for heritage, bridging traditional and modern educational practices. Isabirye (2021) highlights the importance of including Indigenous music in the curriculum to nurture learner identity, agency, and passion, fostering a sense of cultural pride, belonging, and self-worth, which are essential for overall development. Cheng & Cheng (2024) explain from a Chinese perspective how incorporating traditional culture into educational frameworks also proves beneficial. They explain, "in drama education activities, using traditional culture as a carrier helps to enlighten young children, better cultivate their traditional cultural literacy, and also helps to pass on and promote traditional culture" (Cheng & Cheng,



2024, p. 2). This integration of traditional culture in drama education aligns with the need for decolonial perspectives by integrating cultural literacy from a young age, fostering a sense of identity and continuity within the community.

Reihana-Morunga (2022) also notes that “insights from extended global arts communities emphasise the need for cultural safety and ethical inclusivity of cultural knowledge, and therefore the need for pedagogical reflection. Alternatively, Svendler Nielsen et al. (2020) discuss how an embodied and culturally sensitive arts-integrated pedagogy can create inclusive conditions for learning in multicultural schools. They argue that integrating dance and visual arts fosters understanding and connections to both children’s and teachers’ experiences, which is significant for building intercultural dialogue. Drawing on Gay (2002a), Svendler Nielsen et al. (2020) explain, “Such pedagogy acknowledges that young people bring a variety of languages, cultural traditions, and practices to the classroom that teachers can utilise in the learning experience to make it become more meaningful, interesting, appealing, thorough, and accessible” (p. 4). This culturally responsive pedagogy can also address power imbalances by valuing and validating the cultural knowledge and practices of the students.

In some contexts, drama is presented as a “learning medium, most frequently connected to the mother tongue” (Österlind et al., 2016, p. 50). This highlights the versatility of drama in education, where it not only serves as a tool for language acquisition but also for cultural exploration. Tiller (1999) describes a project where “participants felt that working together through drama had offered them a means of intercultural understanding that would not have been possible in any other kind of exchange” (p.273). Similarly, Donohue-Bergeler (2018) explains how “drama-based pedagogy can encourage students to co-create and experience scenarios from alternative points of view while using culturally-appropriate language in order to accomplish a content-related, semi-authentic task in a low-risk setting” (p. 5). This method can promote a deeper engagement with the learning or artistic material and fosters a practical understanding of cultural contexts. Bournot-Trites (2007) adds that “drama may be an approach that could enhance literacy, motivation, and help the development of intercultural sensitivity in second language classes and, more specifically, in FI [French immersion] programs” (p. 3).

In conclusion, the integration of performing arts in education fosters intercultural competence, empathy, and understanding. Through music, dance, and drama, students gain the ability to interact constructively with diverse cultural groups, enriching their educational experience and promoting social inclusion. Moving forward, the following critical questions might be considered for both research and education practices:

- How are power structures relevant to the intercultural education we might encounter in d@rts activities?
- In what way might d@rts activities allow space for both differences and similarities in intercultural education within formal, informal and non-formal contexts across different countries?
- What does intercultural and multicultural education look like beyond academic literature, in the societies and communities of different d@rts countries and target groups?



## 4.4 Summary

The exploration of cultural literacy, intercultural competence, and intercultural education throughout this literature review reveals the multifaceted and dynamic nature of these concepts and their critical roles in fostering inclusive, empathetic, and globally aware societies.

Cultural literacy emerges as a key component for social inclusion, characterised not only by knowledge of cultural references but also by the ability to engage in meaningful dialogues and interactions with diverse cultural perspectives. The evolution from monologic to dialogic models of cultural literacy evidences its dynamic nature, emphasising continuous engagement, empathy, and the co-creation of cultural meanings.

Intercultural competence, closely intertwined with cultural literacy, encompasses the knowledge, skills, and attitudes necessary to navigate and respect cultural differences effectively. The literature highlights the importance of moving beyond static knowledge to the development of reflective, flexible, and empathetic skills essential for intercultural communication and relationships.

Intercultural education extends these concepts into the educational sphere, advocating for the integration of cultural literacy and intercultural competence into curricula and pedagogical practices. This approach not only aims to equip students with the tools to understand and appreciate cultural diversity but also to challenge and transform existing social and power structures. The emphasis on decolonising intercultural education further highlights the need to incorporate Indigenous and marginalised perspectives, fostering a more inclusive and equitable learning environment.

The role of performing arts in intercultural education is particularly significant, offering a powerful medium for cultural expression, dialogue, and understanding. Music, dance, and drama provide platforms for students to engage with and appreciate diverse cultural narratives, promoting empathy and social cohesion.

In conclusion, advancing cultural literacy and intercultural competence through education is essential for building more inclusive and empathetic societies. By fostering continuous dialogue, critical reflection, and creative expression, educational practices can cultivate citizens who are not only knowledgeable but also deeply empathetic and respectful of cultural diversity. This comprehensive approach to intercultural education aligns with the goals of the d@rts project, aiming to advance social inclusion and cohesion through dialogical arts education.



## 5.0 Cultural Literacy and Policy

Katja extends on her reflection of intercultural education and multicultural education, drawing on her own notes from a conference she attended, some of which are shared here:

*The narratives reminded me of a keynote that I heard recently. Listening to the keynote, I immediately thought that its ideas could be interesting for d@rts. This keynote gave examples of how very concrete traces of colonialism are everywhere in myriad ways. Hence, it is crucial that our framework in d@rts is built around the notion of decoloniality. I therefore wish to share my notes from the keynote. They are mainly taken directly from the slides, so if any of them are used, it is important to refer to this keynote (Labadi, 2024).*

*Notes from a keynote “Decoloniality, Anti-decoloniality, and the Challenges of Resistance in Heritage” by Sophia Labadi in the conference of the Association of Critical Heritage Studies (ACHS), Galway, Ireland, 6th June 2024*

*This keynote introduced the concept of anti-decoloniality, which follows terms like anti-anti-racism, but is broader. Decoloniality was seen here as a continuum from light adjustments to radical transformations. It includes identifying, questioning and dismantling symbols that perpetuate colonial structures; transformation of systems of racialised hierarchies; addressing epistemic violence for epistemological justice as truth telling; and thinking otherwise.*

*Anti-decoloniality is different to colonial legacies, and its referential points are decolonial approaches, not colonial frameworks. Anti-decoloniality encompasses specific actions that might, at first, be considered as decolonial approaches. However, closer analysis would demonstrate that they are not. Anti-decolonial actions can be reactions or opposition to decolonial approaches.*

*The case example scrutinised in the keynote was a memorial in Kenya, officially titled ‘The Memorial to the Victims of Torture and Ill-Treatment in the Colonial Era, 1952-1960’. It was financed by the UK government, and as such, it is a rare example of a former ruler commemorating a colonial uprising (the so-called Mau Mau uprising).*

*The process of making the memorial (erected in 2015) resulted from a court settlement in 2013. In the court settlement, the victims of UK colonialism were for the first time given the right to claim compensation. It was also the first time that the UK government recognised the use of torture in its former empire. In the memorial, there is a plaque with a text titled “Reconciliation”, in which the British Government regrets and condemns the torture and ill-treatment by the colonial administration. It is debatable whether the process can be seen as a reparation, as “the formal acknowledgement of historical wrong, the recognition of continuing injury, and the commitment to redress, looking always to victims for guidance” (Mastuda).*

*Indeed, the process and the conduct of the UK government in it have been criticised. On one hand, they can be interpreted as a closure of the time of compensation for the wrongs perpetuated by the colonial administration. On the other hand, they can be seen as putting a lid on the social justice demands of the Mau Mau freedom fighters. This makes the monument ambivalent and perhaps also anti-decolonial, Labadi suggests. Firstly, no plans*



*for future healing and reparations were made. Secondly, the past, present and future were rewritten from the British standpoint. Thirdly, the role of the Mau Mau fighters as liberation heroes was erased (“historic starvation”) (Labadi, 2024).*



Scan the QR code to hear Katja share her reflection, or [click here](#) to view the multimedia version of Section 5.0.

The theme of Cultural Literacy and Policy explores the policies and practices that support cultural literacy, ensuring that education systems promote understanding, appreciation, and dialogue among diverse cultures. These policies, particularly those governing arts education, are significant in shaping how effectively programmes or activities incorporate cultural literacy goals. Beyond education, the discussions also emphasise the importance of policies that foster cultural inclusion, social cohesion, and a broader appreciation of diverse cultural perspectives. This section begins by examining the role of policies in building cultural literacy through performing arts and intercultural education, with an emphasis on funding, structural support, and the significance of integrating cultural literacy into educational frameworks. It also addresses the challenges of policy implementation, especially in multicultural arts education, and the need for a multifaceted approach to effectively promote cultural literacy and social cohesion.

## 5.1 Cultural Literacy and Intercultural Education Policies

Julius Heinicke and Alperen Kalay (University of Hildesheim, Germany) share reflections which relate to the significance of diversity and including many voices:

*For adding the voices that have not been heard as much as we can. To present the diversity of voices in our societies. To use the different knowledge systems to face challenges in transcultural societies nowadays.*

There is growing recognition of the importance of creating inclusive educational environments that promote cultural literacy, as emphasised in UNESCO's (2013) framework on intercultural competences. UNESCO (2013) advocates for policies that integrate intercultural dialogue into the curriculum, thereby promoting cultural literacy and preparing students for a globalised world. Riojas Clark (2007) discusses the negotiation of language and culture in fostering cultural literacy, arguing that "effective policy frameworks are essential for promoting cultural literacy in educational settings" (p. 78). While the emphasis on inclusive educational environments is widely recognised and supported by frameworks such as UNESCO's (2013) intercultural competences, the successful translation of these principles into practice requires careful consideration of how policies are crafted and implemented.



While frameworks such as UNESCO's (2013) intercultural competences emphasise an inclusive and dialogic education environment, how these principles are interpreted in practice can reveal underlying assumptions about what counts as knowledge. Reflections from the Bodø case study help illustrate this tension, offering a critique of traditional, text-centred approaches and suggesting that cultural literacy and intercultural education policies must more intentionally recognise embodied, creative and community-based forms of knowing. Ralph Buck and Sarah Foster-Sproull reflect:

Literature is more than text on a page. Though the text on a page has great value in its effectiveness in communicating clearly and quickly in different contexts, meanings, and ideas, we (researchers, educators, policy makers, academic leaders) must be mindful that knowledge making and sharing happen in museums, choral halls, theatres, gardens, village centres, bedrooms, etc.

Kristie also reflects on similar ideas:

Reflecting on the Bodø workshops makes me see literature as something that can be transmitted through bodies, sound, and relational moments, not just texts. The knowledge was real and memorable even though nothing was written down. It carried cultural knowledge, history, and relational meaning - just as a written text tries to capture, just in a different medium. The 'text' was in the doing.

Cristina Balloi and Elisa Salvadori further extend on this through a reflection on their understanding of literature:

My understanding of literature has shifted toward a conviction of interpreting it with increasingly fewer boundaries... I believe this experience has reinforced my commitment to exploring new paths and alternative approaches aimed at deconstructing established frameworks and accessing forms of knowledge, practices, and theories that, as researchers, we risk overlooking.

Together, these reflections provide a point of view which can challenge policy framings where literacy is seen primarily as written or linguistic, highlighting instead the many ways knowledge is created and shared through artistic, embodied, and community-rooted practices. They remind us that learning also happens through movement, performance, place, and shared experience. These insights point to the need for cultural literacy and intercultural education policies to move beyond narrow, text-centred understandings of literacy and to recognise a broader range of knowledge practices without reinforcing existing hierarchies.



Scan the QR code to read and hear the full narratives shared above, or [click here](#) to view the multimedia version of Section 5.1.



Maine and Vrikki (2021) discuss the role of cultural literacy in fostering intercultural understanding through dialogue-based education policies. They argue that “policies must encourage critical engagement with cultural differences, moving beyond superficial celebrations to deeper, more meaningful intercultural interactions” (p.16). Akkari & Radhouane (2022) further emphasise the integration of cultural literacy into educational systems through policy reforms. He asserts that “educational policies must adapt to the cultural diversity of the student body, fostering intercultural competence and mutual respect” (p. 48). By creating policies that prioritise broader conceptions of cultural literacy, educational systems can ensure that students receive a well-rounded education that respects and values cultural diversity and diverse ways of knowing.

However, in some countries, there is an inconsistency between the objectives of education policies and their practice. As Čiefová (2020) reports, "inconsistency between the objectives of education policies and the praxis has been reported" (p. 142), highlighting a gap that needs to be addressed to achieve true inclusivity. For example, despite a widespread emphasis on cultural pluralism at the policy level, effective implementation of multicultural music education has remained a challenge, as noted by Heimonen and Hebert (2010).

In Finland, the policies around cultural literacy and education reflect a strong commitment to multiculturalism. According to Gutman et al. (2023), Finland is characterised by a strong multiculturalism policy aimed at recognising and supporting minority cultural identities within its public education system. However, there is a notable gap between policy and practice. For example, while the state provides religious education according to students' own religions, practical issues such as negative attitudes towards some minority groups persist, revealing inconsistencies between policy intentions and everyday realities (Gutman et al., 2023). The Finnish National Board of Education's Core Curriculum of Basic Education also emphasises cooperation, cultural heritage, and multiculturalism as central themes, highlighting the country's effort to integrate these elements into its educational framework (Maine & Vrikki, 2021).

Similarly, Keskitalo (2022) highlights the need to support educational policies by framing them in a diverse and complex, yet timely perspective, particularly when considering Sami education goals and tasks. Keskitalo (2022) says, "Casting a critical eye also towards the future, the aim is to support educational policies, framing it in a diverse and complex but also timely perspective, when thinking about Sami education goals and tasks in different contexts and scholarly debates" (p. 35). This would ensure that policies are not only inclusive but also forward-thinking and contextually relevant, meaning they are responsive to the evolving needs of the Sami community. The following critical questions may assist with this forward-thinking:

- How can educational policies be designed and implemented to bridge the gap between the goals of cultural literacy and their practical application in diverse educational settings?
- What strategies can be employed to ensure that cultural literacy policies actively promote critical engagement with cultural differences rather than merely celebrating diversity superficially?



## 5.2 Performing Arts Education and Policy

Kristie shares a narrative reflecting on the connections between arts and culture:

*It's 9 pm, and my laptop is sitting open on the living room table, where I had been working on this literature review. Instead, I am slowly pacing up and down the hallway because my baby is awake, again. My partner comes in and passes me his phone, which is playing music. "Here, hold this. Just hum the lyrics," he tells me. It's a Tongan worship song, and I don't know the lyrics, so I hum, and I sway side to side with the rhythm while holding my baby. The music sings,*

*'E 'Otua tataki au (God will guide me)  
 Fakaulo 'ae maama 'i hoku loto (Turn on the light in my heart)  
 Pea ngaohi au koe fetu'u ngingila (And make me The Shining star)  
 Ko koe 'ae malohi moe mafimafi (Thou is the strong and mighty)  
 ('E 'Otua by Sione Liti)*

*While I do not know this song well, my partner tells me the song was playing in his home all the time as a child. Instantly, my baby calms down, her eyes getting heavy.*

*I reflect on this song and what it means for my partner and now my family. It is a puzzle piece for our family's culture. We stand here in Norway, quite literally on the other side of the world from our home in New Zealand, away from our families and our communities. But we remain connected through this piece of the puzzle and many other pieces - songs, music, embodied memories, and dances together. Equally, we bring these into our new community, which we are slowly becoming a part of. This is what the arts can do for me, and I know for many others. It encapsulates culture, keeps us connected to culture, and builds connections and community with others.*

The connections between arts, culture and people – as reflected on in Kristie's narrative – are important to consider when addressing ideas of social inclusion and cohesion and related policies. In particular, the role of policies in building cultural literacy through the performing arts is emphasised by Darkwa Asare (2021), who highlights how “funding and structural support enable performing arts programmes to flourish, offering platforms for cultural expression and intercultural dialogue” (p. 47). Quality assurance and effective funding allocation are significant elements that ensure the sustainability and impact of these programmes, though they also present challenges that need to be addressed (Quinteri, 2023). Similarly, Heinicke et al. (2021) explore how policies that prioritise arts education contribute to the development of cultural literacy, arguing that “such policies foster creativity and intercultural competence among students” (p. 62). Additionally, Nambirige (2019) discusses the role of policy in shaping music education in Uganda, noting that “policies that support the inclusion of traditional music and dance in the curriculum are crucial for preserving cultural heritage and promoting cultural literacy” (p. 89). A policy-driven approach not only enhances students' appreciation for the performing arts but also promotes a more inclusive and culturally responsive educational environment.

Policy frameworks shape how cultural literacy is conceptualised and enacted within education systems, yet they often remain detached from lived and embodied realities of cultural expression (Burnard & Colucci-Grey, 2020; Lähdesmäki et al., 2022). The d@rts project



challenges this gap by recognising that the development and implementation of cultural literacy policies must also attend to how knowledge is created, shared, and experienced within communities. This became tangible at the Bodø General Assembly, where the opening moments of the meeting departed from formal procedure and instead began with song. As Runa Hestad Jenssen describes:

Being the project manager in d@rts, I am expected to lead. How do you lead as a woman, a mother of four, a scholar, a singer? I have a background as a vocal performer, an opera singer. How do I navigate my voice when leading the GA in Bodø? I am full of questions and assumptions when I plan how to lead the consortium together with my wonderful colleague Jens. Will they find me not so serious if I sing? Is the singing another part of me that should be left when I enter the room as an academic, as a project manager? I better lower my soprano voice and speak with a full body. And, oh. What to wear? I better put on a black dress, so I look a bit serious. I enter the stage (yes, for me it is still a stage, from my time as a performer), and I sing. I welcome every person in the room with a song. Songs from my local community. This is my greeting and my way of welcoming our partners into the d@rts community. People smile. They applaud. I guess I had assumptions of what it means to welcome people at a GA. There are many ways of leading. Many ways of speaking. Embodied ways that are grounded in my body as a woman. Even as a project manager.



*Figure 13: Runa Hestad Jenssen sings an old Norwegian children's song called "Krakspjåt'n" [The woodpecker] in Bodø.*

*Scan the QR code to watch Runa singing and hear and feel the song, or click here to view the multimedia version of Section 5.2.*



Kristie also reflected on Runa's singing in Bodø:

I think the songs that were sung by Runa each day (and sometimes several times a day) felt deeply rooted in cultural and social practices. When Runa begins singing, her voice fills the space, and people instantly stop and smile. When she finishes singing, she explains what the song is about and then very seamlessly weaves it into what we are working on next. She may sing a Norwegian children's song about a bird, and then somehow connects it to 'Dissemination, exploitation and communication' in the d@rts project. Runa's voice and songs become familiar the more we work together, and they start to feel like small cultural anchors in the room, as everyday practices that carry meaning, belonging, and ways of being together.

In these moments of Runa's singing, policy ideals of inclusion and participation were not merely discussed but enacted through a performative gesture of leadership. The act of singing as a welcome modelled a decolonial shift in authority – from bureaucratic to relational, from procedural to embodied. It offered a living example of how cultural policy might itself become dialogic, recognising voice in both literal and metaphorical senses. Such moments remind us that policy principles of inclusion and participation only become transformative when they are embodied and relational, when they are sung, danced, and felt within communities. However, the practical implications of policies can be seen in many contexts. For example, educational policies in Nordic countries emphasise creativity and entrepreneurship, but in practice, arts subjects receive minimal attention in compulsory education (Österlind et al., 2016). They provide an example saying "When it comes to drama as an art form versus drama as a learning medium in other school subjects, the latter is the most common regarding drama in compulsory education, with Finland taking the lead, connecting drama to nearly all subjects" (Österlind et al., 2016, p. 51). This situation provides an example of a gap between policy intentions and their execution, pointing to the necessity for a deeper integration of arts education into the curriculum. Lähdesmäki et al. (2022) also discuss the role of creative practices in schools in fostering cultural literacy. They highlight how "educational policies can support the integration of creative and cultural practices into the curriculum, promoting an inclusive and culturally aware educational environment" (p.58).

In another context, Dragičević Šešić et al. (2017) discuss cultural diplomacy and the role of arts festivals in promoting intercultural dialogue in Serbia. They note that "policies supporting arts festivals and cultural exchanges play a crucial role in enhancing cultural literacy and mutual understanding among diverse cultural groups" (p.74). This highlights the significant impact of well-supported cultural initiatives in fostering greater mutual respect and awareness among different communities.

Focusing on nonformal education, Rowe (2016) discusses how nonformal education, which includes community-based learning outside of traditional schools and universities, is becoming more important for solving today's social, economic, and environmental problems. He explains how it is important to delve into the complexities of nonformal education and develop theories around its practices, as doing so "may allow associations between formal and nonformal educational philosophies to emerge and prompt practitioners, policymakers, and researchers to advance knowledge on education that is responsive to diverse cultural locations" (Rowe, 2016, p. 95). This recognition of nonformal education highlights the importance of creating



policies that bridge formal and informal learning contexts to foster cultural literacy through diverse educational experiences.

This section emphasises the significant role of policies in promoting cultural literacy through the performing arts, while also highlighting the challenges in aligning policy intentions with practical implementation. Addressing these challenges is essential for fostering an inclusive and culturally aware educational environment that empowers all communities. The following questions may prompt some thinking around the challenges:

- What are the key challenges in aligning policy intentions with the actual practice of performing arts education, and how can these be addressed to promote more equitable access to arts education?
- How can policies ensure that the performing arts serve as a platform for marginalised communities to express their cultural identities and contribute to broader social cohesion?

### 5.3 Social Inclusion and Cohesion

Runa reflects on how we might include the voices of those marginalised or not heard:

*We need ways of capturing literature, but we also need to focus on these minoritised groups. Why are they not heard? We are not capturing the world as it is. Asking those questions, for example, in a project as d@rts, in education, with our staff and students, might be a way to start.*

Similarly, Mabingo & Sylvia share:

*Reimagine methods of collecting literature to include ways that can capture information that cannot be presented as written text.*

Kristie also shares:

*Be open-minded as to what should be included in a literature review, and how we can include it. Take time to explore what this looks like and how it might be done.*



*Scan the QR code to listen to Runa, Mabingo, Sylvia and Kristie share their reflections, or [click here](#) to view the multimedia version of Section 5.3.*

Policies play a significant role in promoting social cohesion and inclusion by enhancing cultural literacy, as emphasised by various scholars and frameworks. Importantly, such policies should consider who they are written for and by, in a similar way to the reflections on the literature review above. Absolon (2016) highlights the role of holistic and ethical policies in promoting



cultural literacy, particularly with Indigenous cultures. Absolon (2016) argues for the need to “recognise the necessity of including those impacted by legislation, policies, practices and services in the development, planning and delivery at all phases and stages” (p.47). Supporting this, Durrer and Henze (2020) also explain, “In fact, while attempting to promote difference and foster intercultural understanding, or the ability to know, accept, value and empathise with alternative perspectives and perceptions of the world (Marginson & Sawir, 2011), particular ‘voices’ and ideologies may dominate” (p. 8). This consideration is particularly relevant in fostering inclusion within the arts, where policies must actively support the representation of marginalised communities by including artists from diverse backgrounds and promoting works that reflect the experiences of all community members.

Leahy and Ferry (2023) discuss the similar challenges faced by marginalised groups, noting the common issue of exclusion from higher education or opportunities to develop as professional artists. They argue that “to realise the potential of work by people with disabilities in the arts, disability policy and cultural policy need to operate more closely” (Leahy & Ferri, 2023, p.15). They advocate for policy-making and arts practice to be influenced more systematically by people with disabilities at all levels, including education and cultural employment.

The importance of accessibility in cultural education is highlighted by Österlind et al. (2016), who noted that the sector of arts education in drama and theatre is thriving but faces significant challenges. They emphasise that,

Families with limited economic and/or sociocultural resources will not be able to send their children to cultural schools to the same extent as parents in more privileged situations. This inequality is inevitable as long as access to cultural education is dependent on ‘choice’, involves waiting lists, and only comes with a fee”. (Österlind et al., 2016, p. 49)

This highlights the need for policies that ensure equal access to cultural education for all socioeconomic groups. The Council of Europe’s (2008) White Paper on Intercultural Dialogue reinforces this need by advocating for educational and cultural policies that support intercultural dialogue, as “it addresses real concerns about social fragmentation and insecurity while fostering integration and social cohesion” (p. 17). Aucoin’s (2020) framework on ‘Measuring Intercultural Dialogue’ provides a conceptual and technical basis for policies aimed at promoting cultural literacy, emphasising the need for policies that facilitate intercultural interactions and measure their impact on social cohesion.

Furthermore, Qureshi (2023) suggests that educational and cultural policies fostering the development of youths’ identities can increase the number of creative citizens by providing a sense of inclusion and ownership over their artwork. This inclusion in arts curricula contributes to social cohesion by reducing educational disparities. Stead (2017) provides an analysis of a social cohesion project in Melbourne, revealing the complexities of policy implementation in culturally diverse settings. Stead (2017) notes that “while policies aimed at promoting social cohesion are well-intentioned, they often face challenges in engaging all cultural groups equally, necessitating more inclusive approaches” (p.407). This aligns with the Porto Santo Charter, a guideline for developing cultural democracy in Europe, which highlights the transformative power of cultural policies in strengthening democracy and social cohesion. The



Porto Santo Charter (2021) advocates for “policies that promote cultural democracy, ensuring active participation and recognition of diverse cultural practices” (p.4), thereby strengthening democracy and social cohesion.

In this context, Leguina et al. (2022) emphasise the role of formal education, stating that “formal education has a significant role in this process, as it constitutes the most institutionalised agent of secondary socialisation” (p. 5-6). They argue that cultural policies aiming to enhance children’s opportunities through education and exposure to the arts outside the family are significant for fostering a more inclusive society from a young age. Tiller (1999) further reinforces this idea by asserting that “the challenges of the new Europe can never be met by political and economic policies alone. If transformation is to be positive and permanent, it must also be social and educational” (p. 273). This reinforces the idea that cultural and educational policies are essential for achieving lasting social cohesion.

By weaving these perspectives together, it is clear that a multifaceted approach to policy-making, integrating educational, cultural, and social dimensions, is important for fostering social inclusion and cohesion. Such policies not only enhance cultural literacy but also ensure that all members of society, regardless of their background or abilities, have the opportunity to participate fully in cultural and educational activities. Critical reflections assist in developing inclusive and responsive policies and practices, such as:

- How can cultural policies be designed to more effectively include the voices and experiences of marginalised groups?
- How can educational and cultural policies work together to address systemic inequalities and promote a more inclusive society that values diverse cultural contributions?

## 5.4 Integrating Policies for Effective Cultural Literacy Programmes

Ivan Pravdić’s (Kulturanova, Serbia) reflection on accessing diverse voices and communities echoes the intentional approach required in implementing cultural literacy policies within arts education:

*“Ask, and it will be given to you; seek, and you will find; knock, and the door will be opened to you. For everyone who asks receives; the one who seeks finds; and to the one who knocks, the door will be opened”.*

The effective implementation of cultural literacy policies requires the integration of multiple dimensions, particularly in arts education. UNESCO (2013) emphasises that such policies ensure students develop the skills needed to navigate and appreciate cultural diversity. Manenye (2023) highlights the impact of policy on the integration of cultural literacy in education, arguing that “effective policy frameworks are essential for promoting cultural literacy in educational settings, as they provide the necessary support and resources for implementing culturally inclusive curricula” (p.105). This perspective indicates the importance of policy in shaping educational practices and embedding cultural literacy within the educational system.



Supportive cultural policies provide funding and structural support for cultural and performing arts programmes, creating platforms for cultural expression and intercultural dialogue. Darkwa Asare (2021) and Heinicke, Breed, and Prentki (2021) stress the importance of ensuring policies aim to make arts education accessible to all, fostering an inclusive environment. This aligns with Coulby's (2006) argument that cultural literacy policies must address historical power imbalances and promote a more equitable distribution of cultural capital, moving beyond tokenism to genuinely elevate marginalised voices. By doing so, educational policies can better support the creation of a culturally pluralistic society that values and respects all cultural contributions equally. However, despite these efforts, significant challenges remain, particularly regarding multicultural arts education, such as music. As Heimonen and Hebert (2010) have noted, the implementation of multicultural music education has often fallen short, despite strong policy frameworks. This highlights the need for continuous evaluation and adaptation of policies to ensure they are effectively translated into practice.

Integrating Indigenous knowledge into cultural literacy policies also demands recognition that such knowledge is lived and performed, not only written. This was experienced during the Bodø General Assembly opening with Frode Fjellheim's joik. As Ralph and Sarah recall:

It communicated everything. The opening with a Joik was a perfect opening to bring us all to Norway. To acknowledge history and the people of that land and respect that others have sung that song, shared this culture, and it was worthy of protecting and enlivening.

Kristie shared a similar reflection:

In Frode's joik session, I realised that joik isn't something you "understand," it's something you feel your way into—the voice, breath, and intention matter more than any verbal explanation. No text could have taught me that kind of embodied experience with sound.

Terhi further extends this reflection, noting that,

The joik was a lovely experience. It was simple and powerful, and it felt good to be singing together with others. It was also a novel experience because previous experiences had been in childhood (where joik would have been a few lines/sounds in some song, maybe sung in school, certainly without any decolonial context, and would, in the light of later knowledge, have to be judged as "wrong", "impertinent" or "disrespectful"). [...] Or later, discussions of joik (certainly not uttering a sound) have been about how one knows that joik is an art form that belongs to certain families and clans and should not be touched by others who have no rights to it. Perhaps laced with some virtue signalling.

These reflections highlight how Indigenous knowledge is not only content to be incorporated into policy but a lived, relational, and often deeply embodied practice. The joik opening made visible forms of cultural expression that lie outside text-based or institutionally sanctioned understandings of literacy, reminding us that cultural knowledge is held in voice, emotion, history, and collective memory. For policies to meaningfully support cultural literacy, they must recognise these practices as legitimate forms of knowing and ensure that the communities to whom these knowledges belong are central in shaping how they are taught, shared, and



safeguarded (Coulby, 2006; Okwany, 2016). This has direct implications for policy design, particularly in ensuring that cultural literacy programmes are responsive to the lived realities and rights of Indigenous and minority groups (Catarci, 2014).



*Figure 14: Frode Fjellheim introduces a session with a joik, with participants also joining in.*

*Scan the QR code to watch and listen to the joik, or click here to view the multimedia version of Section 2.7.*

Kim and Kim (2023) emphasise the importance of ensuring that organisations supporting culture and arts education specifically include children from multicultural families in their policies, offering ongoing and tailored support based on their needs and interests. This targeted support ensures that cultural and art education becomes more inclusive and effective, addressing the unique challenges faced by these children and their families. Holistic social policies that address broader socio-economic factors and promote social justice are also highlighted in the literature. Absolon (2016) and Stead (2017) argue for policies that reduce barriers to participation, ensuring all cultural groups are included in cultural literacy programs. Catarci (2014) emphasises the importance of adapting intercultural education practices to local contexts, noting that the success of such policies is contingent upon their adaptability to specific cultural and social contexts. Additionally, Okwany (2016) highlights the role of Indigenous knowledge as a critical, yet often missing, link in Early Childhood Care and Education (ECCE) policy and practice, emphasising the need to incorporate these perspectives to ensure that cultural literacy education is both inclusive and transformative.

Historical contexts also play a significant role in shaping current educational policies, particularly due to the ongoing repercussions. For instance, "education policy not only banned



the speaking of the Māori language but confined Māori to education that aimed to prepare them solely for manual and domestic labour roles within society" (Rau & Ritchie, 2011, p. 798). Similarly, Keskitalo (2022) describes how Norway's assimilation policies aimed to erase Sami and Kven cultural identities, reflecting the broader need for policies that promote cultural preservation and respect. This marginalisation requires responsiveness through inclusive policies that honour Indigenous knowledge and cultural contributions. For example, in New Zealand, the recognition of Te Tiriti o Waitangi within curriculum documentation and education policies reflects an ongoing commitment to honouring Indigenous perspectives (Reihana-Morunga, 2022). This commitment is particularly important given New Zealand's diverse immigrant population, necessitating art education that caters to a wide range of cultural needs, values, and ideologies (Anderson et al., 2006).

Addressing systemic racism is important, as Gregorzewski (2021) notes that racism stems from historical laws and institutions favouring some over others, and an anti-racism approach views racism as a primary source of social injustice. Interculturalism, as Gregorzewski (2021) explains, promotes dialogue and exchange at various societal levels, making the inclusion of those perceived as culturally different a collective responsibility. Integrating decolonial perspectives into cultural literacy and policy involves a critical re-evaluation of existing frameworks, challenging the dominance of Western educational models and promoting a more inclusive and equitable educational system.

Policies governing arts education play a significant role in shaping how effectively programs can incorporate cultural literacy goals. By promoting inclusive educational frameworks, supporting cultural and performing arts, and addressing broader social issues, these policies can foster an environment where cultural literacy goals can be achieved. This, in turn, enhances social inclusion and cohesion, building more understanding and cohesive societies. To support these goals, the following critical questions might be considered when carrying out research within d@rts and wider practices:

- What frameworks are needed to ensure that cultural literacy policies are adaptable to local contexts while addressing historical and systemic inequalities?
- Who is responsible for contributing to the development of policies related to arts, education and cultural literacy? What barriers might people face in shaping these policies?

## 5.5 Summary

Chapter 5 has explored the essential role of policy in advancing cultural literacy and fostering inclusive, cohesive societies. Integrating intercultural dialogue into educational curricula is important for enhancing cultural literacy and equipping students to thrive in a globalised world. By embedding cultural literacy goals within education systems, these policies promote understanding and respect for diverse cultural perspectives, preparing students to become informed global citizens.

The analysis of performing arts education highlights the importance of policy support in fostering cultural expression and intercultural dialogue. While funding and structural support are essential, persistent gaps between policy intentions and practical implementation, particularly in multicultural arts education, evidence the need for continuous evaluation and



adaptation of policies. Bridging this gap is essential to translating theoretical aspirations into real-world successes.

Policies that promote social inclusion and cohesion must not only recognise diverse cultural identities but also actively integrate them into the broader societal framework. Holistic policies that support cultural exchanges and dialogues play a key role in fostering mutual understanding and social cohesion. Ensuring accessibility to cultural education for all socioeconomic groups plays an important role in reducing disparities and fostering an inclusive society where everyone can participate fully in cultural and educational activities.

The integration of various policy dimensions is important for effectively promoting cultural literacy. Supportive policies provide the resources and frameworks necessary for implementing culturally inclusive curricula and bridging formal and informal educational contexts. Addressing historical power imbalances and incorporating Indigenous and marginalised perspectives are essential steps toward creating a more equitable educational system.

In conclusion, a multifaceted approach to policy-making that integrates educational, cultural, and social dimensions is important for fostering cultural literacy and building inclusive, empathetic societies. By aligning policy goals with the objectives of cultural literacy and intercultural competence, educational systems can cultivate individuals who value and respect cultural diversity, contributing to a more cohesive and harmonious global society.



## 6.0 Role of Performing Arts in Education

### *How voices matter*

*I am on my way to visit a prison in Dublin, to attend a symposium on music and incarceration. I have never been to a prison before. I am a singer, teacher and researcher who is passionate about voices. All kinds of voices. I have never talked to or listened to voices in a prison before. My legs are shivering, like I am going to give a concert. "I am only visiting", I silently say to myself to calm my nerves.*

*A guard walks firmly towards me. Instructions are given quickly. My heart is beating while I am trying to understand his Irish accent. This is clearly not the place to ask silly questions. I better pay attention. For the fourth time I checked that I brought my passport for the ID control. After I have passed the first gate, I am told to leave 'everything' - that means my phone, jewelry, my bag, my belt. Even my scarf. I am a soprano - how will my voice survive the chilly Irish wind without a scarf? "I cannot get sick and lose my voice". I have a concert next weekend. I say loudly to myself. I often speak to myself when I am nervous. Other visitors standing behind me in the line look strangely at me. I wonder if they are going to the same event as me? No time to start chit-chatting in the line. A new guard yells "Next!" at me with a sharp voice. He searches my body quickly with firm hands. "You're fine. Move on!" His voice burns its way into my ear.*

*After three more gates and heavy doors, I am in. I am surprised. I walk through a beautiful garden where happy flowers stretch their necks towards the sun. Together with the other visitors, we are led into a chapel. Here, there are friendly smiles and people hugging each other, even though signs say 'no touching allowed'. I sit down on a hard bench, and then it starts. The singing. One by one, a choir enters the stage. Men and women, together. They sing, and in between songs, they share stories about what choir singing and music in prison have meant to them. What it has done to them as people. There are 8 'lads' who are inmates. The women belong to a women's choir that came into the prison via a research project to sing with 'the lads'. They have become friends through music. They respect each other and see each other as participants in a choir. One of the guys says he didn't know what to do when he saw all these singing women for the first time. He hadn't seen so many women at once in 15 years, when he was incarcerated. Another says that singing makes him switch on his emotions. Emotions are something he has learnt to remove as a survival strategy while incarcerated. "When I sing, I live", he says. And how they sing! I look at the bodies that are activated by the air flow that sets off a flow and sound waves. The bodies vibrate. I see the muscles tighten in time with troubled souls. Some are angry, others smiling. But most of all, I see a community. Some of the inmates don't want to leave. They want to stay in the prison, where they have made real friends for the first time. I realise that I'm sitting in the middle of relatives. Friends and family of the inmates. They are proud. They are crying. During the break, the inmates serve us food, and we sit around the table together and chat. Then one of them says, "You have smiled at me today. Even applauded me. But what about tomorrow, or if you meet me on the street? Would you smile at me then? What would you think of me then?"*



*After a day in prison, the symposium on music and incarceration ends with a rock concert, with three of the inmates mastering the rock genre with ease. They were supposed to play three songs, but play for 30 minutes. The applause makes the ceiling rise and the three lads throw themselves around each other's necks. A hug that could last forever.*

*"Prison does not contribute to anything good. It contributes to more crime", a professor of criminology who is also part of the audience sums up the happening for the day. The music educator in the prison agrees, but says that she sees a transformation: "Through singing, playing an instrument, working with music, they also might get a way into education. A path into a normal life"*

*On my way out to the outside world of the prison, the choir start to sing the iconic prison ballad sung by the Dubliners; The Old Triangle*

*A hungry feeling came o'er me stealing  
And the mice were squealing in my prison cell  
And the old triangle went jingle jangle  
All along the banks of the Royal Canal*

*To begin the morning a screw was bawling  
'Get up you bowsie and clean up your cell'  
And the old triangle went jingle jangle  
All along the banks of the Royal Canal*

*On a fine spring evening the lag lay dreaming  
The seagulls wheeling high over the wall  
And the old triangle went jingle jangle  
All along the banks of the Royal Canal*

*The lags were sleeping, Humpy Gussy was creeping  
As I lay there weeping for my girl Sal  
And the old triangle went jingle jangle  
All along the banks of the Royal Canal*

*The wind was rising and the day declining  
As I lay pining in my prison cell  
And the old triangle went jingle jangle  
All along the banks of the Royal Canal*

*In the female prison there are seventy five women  
'Tis among them I wish I did dwell  
And the old triangle went jingle jangle  
All along the banks of the Royal Canal*



*The day was dying and the wind was sighing  
As I lay crying in my prison cell  
And the old triangle went jingle jangle  
All along the banks of the Royal Canal*

*I am back at where I started the day, at the entrance of the prison. I get my 'everything' back and walk out to the outside world. The chilly Irish wind hit my face and I put on my soft scarf to protect my voice.*

*Outside of the walls there is no sign of the garden with the happy flowers, which was taken care of by one of the lads in the choir. He loved singing and gardening. It kept him alive. But, I can still hear the incarcerated voices singing The Old Triangle.*

*Voices resonate far beyond the prison walls.*

*I start to wonder how voices in the margins are heard in the literature. Voices who are incarcerated behind walls, but also other voices who are silenced in different ways. Shy voices. Voices seldom heard. I feel an urge to include the voices from Mountjoy prison in our literature review. But, I do not know how. And I don't even know if they would like to be there. The only thing I know is that this experience made me think and feel differently about voice and literature. How it can be felt. How voices matter.*

*(Runa Hestad Jenssen, Nord University, Norway)*



Scan the QR code to hear Runa read and sing her story above, or [click here](#) to view the multimedia version of Section 6.0.

In educational contexts, performing arts play a significant role in enhancing cultural expression and understanding. By integrating local cultural elements into the curriculum and wider education practices, educators can create engaging, meaningful environments that promote cultural literacy and advance social cohesion and inclusion. As briefly discussed throughout the literature review and as seen in Runa's narrative above, the performing arts can create spaces where intercultural competence and cultural literacy can be fostered. Key areas include the integration of Indigenous arts into education, the embodiment of cultural learning through performing arts, and the use of performing arts as a tool for cultural expression and inclusion.



## 6.1 Integrating Indigenous Arts into Education

Cristina responds to Runa's narrative:

*Emotions, feelings, listen with the body (we forget to do that in our daily life). I worked in prison for one year, and I remember how I used my body, my emotions to listen, to understand that bubble. This story is a mirror for me, and yes, it's true prisons perfectly represent the idea of marginalised voices, and our roles as citizens, and in this project as researchers. In your narrative, it is clear that the power of the arts gives anyone the possibility of freedom...we should include these aspects in our literature review and in our project....*

Katja also reacts to Runa's story:

*The story manifests the power of music and arts: if they make a great impact in such extreme conditions as incarceration, how remarkable an influence they can have in all sectors of society, all areas of life.*

The power of the arts, as touched on by Runa, Cristina and Katja, can be seen in many aspects of education. Integrating Indigenous knowledges and perspectives into arts education is a key aspect which can enhance cultural understanding and appreciation, fostering a more inclusive and cohesive society. Candusso (2017) examines the incorporation of Indigenous knowledge in music education via Capoeira Angola, highlighting that incorporating cultural values can enhance students' learning experiences and foster a greater understanding of cultures. Chapman (2020) similarly emphasises that including diverse cultural perspectives in arts education enables students to gain a deeper appreciation and comprehension of different cultures. Karlsen and Westerlund (2010) draw on sociological aspects of agency to suggest that integrating diverse musical traditions into the curriculum encourages students to explore and appreciate their own cultural identities as well as those of their peers. These kinds of practices support the development of cultural literacy and mutual respect by opening space for students to encounter multiple cultural perspectives through music. As Kárpáti and Vella (2023) highlight, "Artistic value is a distinctive social value. [...] Engagement with the arts facilitates learning, as they serve as catalysts for knowledge acquisition through visualising complex concepts and processes" (p. 2). This engagement with diverse artistic forms not only enriches students' educational experiences but also helps them to navigate and understand complex cultural contexts.

This idea of learning through Indigenous artistic practice was experienced firsthand during the d@rts General Assembly in Bodø, where a Uganda Music and Dance Workshop led by Sylvia Nannyonga-Tamusuza invited participants into a collective, embodied experience of cultural transmission. Kristie reflected, "Sylvia's entire way of facilitating felt grounded in Ugandan music and dance practice where rhythm and movement are communal rather than individual, and you could feel that in how she invited us into the music". Ralph and Sarah add,

I learnt about others' cultures. I learnt how music, dance, song, and clothing can create opportunities to learn and share one's own and others' cultures and experiences. I would not learn how to sing a specific Ugandan song through a book, and as such, not feel the rhythms nor embodied meanings of the song for us and for the people who do this dance in Uganda.



Alp also noted “the workshop, which also involved Indigenous material and instruments, was a great example. Also, a great gesture that she brought everything there”. These reflections show how Indigenous arts practices can act as pedagogical spaces for cultural exchange, challenging colonial narratives in music and arts education. Such lived moments illustrate the value of integrating Indigenous arts as opportunities to share knowledge, values, and worldviews (Chapman, 2020; Joseph & Trinick, 2016).



*Figure 15: Uganda dance and music workshop in Bodø.*

*Scan the QR code to view videos of the dance and music workshop, or click here to view the multimedia version of Section 6.1.*

Prest et al. (2023) emphasise the importance of embedding Indigenous music into school settings in a manner that respects and upholds the cultural integrity of the music. They note that implementing decolonising cross-cultural music education activities requires expertise that music educators might currently lack. One approach may be for educators to collaborate with Indigenous community members to ensure that cultural teachings are conveyed accurately and meaningfully (Prest et al., 2023). This collaborative approach aligns with Wilhelm's (2002) assertion that “through lived experiences and guided reflection during drama-based activities, students construct knowledge and meaning within a social context” (p. 19). By working directly with Indigenous communities, educators could create more meaningful and authentic learning experiences.

Joseph and Trinick (2016) discuss how promoting cultural understanding through performing arts can help dismantle colonial narratives and empower marginalised communities. They argue that “use of songs, language and words is a powerful way to help promote cultural



understandings, respect, tolerance and understandings in educational settings as well as in the community” (Joseph & Trinick, 2016, p.204). Guijarro (2018) further supports this view, highlighting “the role of performing arts, not only as a worthwhile socio-educational tool, but also as an integrational platform that enriches itself through the inclusion of those collectives that were formerly left behind” (p.19). This integration of performing arts into education not only empowers these communities but also enhances the educational experience for all students. Integrating the performing arts into education challenges the dominance of Western cultural narratives and promotes a more inclusive representation of diverse cultures. As Foli (2020) notes,

“Performing arts curricula at the tertiary level often privilege Western modes of performance, to which large sections of the curricula are devoted and little to no time spent on African modes of performance [...] This, combined with the status afforded to written knowledge, has ensured that African Indigenous knowledge systems took a backseat in performing arts curricula”. (p. 174)

The integration of Indigenous arts into education is therefore also essential in decolonising performing arts education, which involves not only integrating diverse cultural forms but also challenging the power dynamics that dictate whose art is valued and whose may not be included within curriculum and practice.

Rivers (2020) highlights that arts education is not exempt from curricular hegemony, noting that “the longstanding practice of grounding arts education in definitions of ‘artistic value’ as determined by dominant social groups makes the field resistant to critical pedagogy” (p. 2). However, arts educators can challenge systems of oppression and disrupt hegemony through pedagogies which disrupt power structures. Kárpáti and Vella (2024) discuss how art enables individuals to address unpredictable situations and offers meaningful education, which is important for supporting marginalised communities. By embedding diverse cultural forms and challenging dominant narratives, arts education can promote cultural literacy, mutual respect, and social unity, thereby empowering marginalised communities and fostering a more equitable educational environment. Overall, integrating Indigenous arts into education offers many important opportunities, including enhanced cultural understanding, mutual respect, and a more inclusive educational experience. This approach not only enriches students' learning but also empowers marginalised communities, fostering a more equitable and cohesive society. Drawing on these understandings, researchers and practitioners might consider questioning:

- How can we ensure Indigenous knowledge is incorporated into our writing, art and education in a sensitive and culturally responsive way?
- In what ways might hegemony and power relations need to be navigated and dismantled beyond the literature review?

## 6.2 Embodying Cultural Learning through Performing Arts in Education

Terhi Nokkala (University of Jyväskylä, Finland) writes two reflections following Runa and Kristie’s stories, with her first story reminiscing on remembered songs:



*I am not sure I can pin this chain of thoughts down to a coherent story, especially in such a beautiful way as Runa and Kristie have done. But their narratives about music did spark a series of recollections in my head.*

*Starting from the story of a lullaby to a child. I used to sing a lot to my daughter when she was a baby; especially in the evenings when I tried to get her to bed. I would sing old national romantic songs composed in Finland in the late 19th and early 20th century. They were still part of the school curriculum when I was a child, although I don't think they are part of it anymore. WE used to have to learn them, and even perform them in front of the class as part of the assessment of the music grades. They are still almost the only songs that I know the lyrics of; I don't know much "modern" music by heart (at the same time, I am secretly proud of myself that I know these "old" songs, even though they are rarely sung or taught anymore). Another set of music that I would sing, were songs from a Finnish theatre adaptation of *The Lord of the Rings* made in 1986. I was twelve years old, and my parents took me to see this 6h adaptation of my favourite book at a summer theatre at the sea fortress of Suomenlinna. I loved the book, I loved the play, and I loved the music. I bought the songs on a cassette, and I still have it, although I no longer have any device it could be played on. And I still know most of the songs by heart. Just the other day, I spontaneously started singing the lament on the death of Boromir. It just came from somewhere in my brain, without me having consciously been thinking about anything related.*

*So here we have two mythical stories: one, the national romantic story of the Finnish past written out in the songs of the 19th century, and an imagined mythical past of the Middle Earth, created by Tolkien, who himself was a scholar and a linguist, drew from the (his)stories and languages of many different (European) people. All songs that I learned as a child, and which are still almost the only songs that I know by heart. These were the ones that I was singing to my child when I was putting her to sleep when she was a baby. I would cradle her in my arms and walk around and around the apartment.*

*It still sometimes happens. She is visiting her father in the Netherlands, and cannot sleep or wakes up in the middle of the night and calls me. I wake up and, to help her sleep again, I walk around and around the apartment, and I sing the same songs to her through my mobile phone, for an hour or longer, until I am certain, from the silence on the other end, that she has fallen asleep.*

The arts can provide embodied experiences, where movement and rhythms, like the 'old' songs for Terhi, exist beyond just words. Embodying cultural learning through performing arts in education can provide a valuable way to integrate cultural elements, foster inclusivity, and deepen understandings of diverse cultural narratives. At the d@rts General Assembly in Bodø, this became tangible in the decolonial workshop where participants worked in small groups to create "statues" with their bodies in response to shared ideas. As Sarah reflects,

"When I had to make statues in my small group, I had to use my body to articulate an idea and to connect with other people's ideas. It was the dialogue and exploration of options that aided my building of knowledge. Then, when we had to perform our statue. We had to know what we were trying to say and reflect on the effectiveness of our statues in stating our points of view."



Here, knowledge was not only discussed but physically negotiated. Meaning was shaped through posture, connection, gesture, and collective decision-making. Katja similarly notes the embodied shifts in the space – “Those moments when we used our bodies in more unconventional ways: lying on the floor instead of sitting and standing” – opened up a different way of learning together. These moments resonate with the idea that embodiment is central to how cultural learning is lived, not just described.



*Figure 16: Group of four people participating in the ‘statue’ activity in a decolonising workshop.*

*Scan the QR code to hear Terhi share her narrative above and view videos of the various statues being formed, or click here to view the multimedia version of Section 6.2.*

Similarly, Mabingo (2019c) highlights the role of music as a pedagogic tool in African dance education, noting, for example, that “Learning and performing music and dance movements as inseparable knowledge domains” (p. 53) would make it possible for students to construct intercultural meanings. Furthermore, Mabingo (2020b) emphasises that “through music, the dance teachers provoke learners to individually and communally embody, experience, question, abstract, experiment with, concretise, and conceptualise kinaesthetic and historicized movement knowledge and skills of the dances” (p. 231). Mabingo (2020c) further describes music and dance as a form of embodied expression that offers opportunities for integrating local cultural elements into education. By engaging in such practices – whether in traditional Ugandan dance education or in Bodø’s decolonial workshop with ‘statues’ – participants not only learn about the cultural significance of movements but also develop a deeper appreciation for the histories and values embedded in those practices.



Melchior (2011) draws on Māori concepts to shape culturally responsive dance pedagogy in New Zealand primary schools. She highlights the importance of incorporating students' cultural backgrounds into teaching practices to resist cultural hegemony and promote equity. She notes, "culturally responsive strategies for teaching dance results in an increased connectedness between teachers and their students, students and each other, and students and dance" (Melchior, 2011, p.132). Melchior (2011) also explains how, within the performing arts, dance education helps students explore realities, relationships, and ideas that cannot be conveyed simply in words or numbers. This culturally inclusive approach acknowledges and incorporates students' cultural identities and promotes an inclusive learning environment that recognises and appreciates diversity. By drawing on cultural values and implementing these into performing arts classrooms and activities, teachers and facilitators can provide education "within meaningful contexts in ways that would enrich their students' learning" (Melchior, 2011, p. 128). Drama also encompasses various elements such as dance, singing, acting, stage design, language, and literature. Through drama performances, participants embody different roles, allowing them to deeply engage with characters and experience their inner transformations (Cheng & Cheng, 2024).

Wales (2009) reveals that "a drama facilitator or teacher can manipulate a drama activity or class by empowering the students to open up their ideas, thoughts and feelings" (p. 276). This aligns with the idea that drama education provides a platform for integrating local cultural elements into the curriculum. Rodricks (2015) examines how drama can be used as a restorative practice for students navigating complex cultural identities. By engaging in role-play and performance, students can explore and express their identities in ways that promote understanding and acceptance among their peers. This form of cultural expression can be particularly valuable, as "drama education offers a provocative and creative way for minoritised students to enliven and restore their diasporic experience" (Rodricks, 2015, p. 340). Svendler Nielsen et al. (2020) also identify how arts pedagogies provide opportunities for "learners to express, explore and possibly negotiate their identities in the classroom," which "can be a way to support them to gain more knowledge and access into their own embodied experiences, the experiences of others, the curriculum, and the larger world" (p. 5). Tiller (1999) also provides an example emphasising that involvement in theatre creation empowers young people by giving them a voice and validating their contributions. This empowerment fosters a sense of agency and belonging among students.

Guijarro (2018) further explores the role of performing arts in providing a platform for marginalised groups. Applied theatre, for example, is a pedagogical and aesthetic technique used to explore issues relevant to these groups within a socio-political context. It usually takes place outside mainstream theatres and is considered a democratic form of theatre practice that offers a safe space for vulnerable participants to share narratives that illuminate their lived experiences (Lammers, 2018). Additionally, arts education can address social issues and foster collective problem-solving. Rodricks (2015) further discusses how drama education can provide a space for students to challenge and shift dominant cultural narratives, fostering a sense of agency. This method of integrating drama education into the curriculum aligns with the principles of decolonial pedagogy, which seeks to create educational spaces that are inclusive and representative of diverse cultural perspectives.



Simon (2014) discusses how dance can empower communities, especially those from minority ethnic groups. Drawing on the idea that belonging is embodied (Taylor, 2009), Simon (2014) reveals in her research that “bonding between community members was achieved through regular embodied communal practice” (p. 226). Danuser & Sabetti (2001) also support this view, stating that,

"The essence of an embodied and culturally sensitive pedagogy is to situate learning in both the lived and embodied here-and-now experiences and frames of reference of the children. When there is a focus on engaging the different senses in such processes the subject learning is nurtured more deeply and the experiences become more engaging". (p. 20)

Thus, engaging multiple senses in learning processes deepens the learning experience and fosters greater engagement (Danuser & Sabetti, 2001). This embodiment, through participation in performing arts within a community, can be central to fostering inclusion and cohesion by providing space for creative expression and developing feelings of belonging.

Darder and Cronin (2018) frame cultural literacy as an embodied experience through a critical bicultural pedagogy of dance that moves beyond Eurocentrism. They explain how,

“Young bicultural children and their communities can critically experience a cultural literacy of the body. In this bicultural space of the body, emotional, psychological, and spiritual forms of human communication enacted through collective dance movements, young children discover a place where they can truly begin to know themselves as historical and transformative subjects of their individual and communal lives” (Darder & Cronin, 2018, p. 33).

This idea resonates with Svendler Nielsen et al. (2020) when drawing on Wright (2010), who asserts that "experiences in the past influence who we are and when we create ourselves anew [...] we make new interpretations of who we were, who we are, and whom we wish to become. Arts education is crucial in exactly this endeavour" (p. 4). This notion is further supported by Ferrara (2019), who notes that through drama activities such as improvisation, students can explore culturally diverse topics such as refugees, belonging, and identity, embodying characters through language, actions, and thought to express contemporary perspectives on migration.

Dance can also play a key role in cultural literacy education. "Through dance, children explore and express their own cultural heritage and the cultures of others, sharing their ideas and experiences in ways other than through the spoken and written word" (Melchior, 2011, p. 121). This exploration through dance and other art forms nurtures a deeper understanding of cultural diversity and societal values. Additionally, Kibirige (2023) supports this by exploring "dance-musicking as a non-prescriptive process of interdependent engagement with dance and music in their teaching and learning contexts" and highlights how "this engagement challenges and disrupts uneven institutional hierarchies, and cultivates a more holistic understanding of, and access to the knowledge embedded in the dancing and dance-musicking processes" (p. 145).

In conclusion, integrating performing arts into education offers a powerful means to embody cultural learning, foster inclusivity, and deepen understanding of diverse narratives. Whether through music, dance, or drama, these artistic practices provide rich opportunities for students



to engage with and appreciate cultural diversity, develop a sense of agency, and build stronger, more inclusive communities. As discussed further in Chapter 8, we grappled with how to include embodied knowledge in the literature review. Future thinking for d@rts and wider activities might address:

- What might embodied knowledge look like if included in a literature review?
- What resources are needed to find and share embodied knowledge for a literature review such as this one (or upcoming d@rts deliverables)?
- Why is embodied knowledge essential to include in written outputs, such as a literature review?

## 6.3 Performing Arts as a Tool for Cultural Expression and Inclusion

Runa responds to Terhi's stories around music and embodiment:

*Terhi's story got me thinking about embodiment. How cultural literacy (and the arts) is so embodied. How hard it is to put that into words! When I read her stories, they touch me. As a mother, I can well imagine her in the living room, singing into the telephone to her daughter. Listening through the phone so carefully - so she knows her daughter is asleep. Reading this story also makes me think about how cultural literacy is about listening and care, and how difficult it is to capture that in a paper, report, or policy document. I see a deep care and compassion in Terhi's stories. I wish her care and ways of listening could be felt and captured by others searching for literature on cultural literacy, the arts, and social cohesion and inclusion. That could bring a new layer to the literature, which would help with cultural literacy (which is very much in line with Maine et al.'s way of viewing cultural literacy as a dialogical practice). A dialogue cannot be enacted without an action. That actions should rest on a philosophy of care (even love?). Yes, Paulo Freire is already whispering his wise words about a fighting love.*

*That might resonate with Terhi's activism.*



Scan the QR code to hear Runa share her response to Terhi's story, or [click here](#) to view the multimedia version of Section 6.0.

Performing arts provide a meaningful avenue for cultural expression and inclusion. For example, Taea & Averill (2021) highlight the use of dance to sustain cultural practices and promote inclusion in education. By incorporating traditional dances into the curriculum, educators create an inclusive environment where students can feel valued and respected.



This practice not only enhances cultural expression but also fosters a sense of community and belonging among students (Taeao & Averill, 2021).

Joseph (2013) explains how "dance and music are in a good position to break down what Wade (1998) refers to as 'brick walls' where students' preconceived attitudes prevent them from understanding and valuing diversity when learning about different music and dances" (p. 130). Joseph and Trinick (2016) provide another example by examining how music education can promote cultural understanding and community building. They argue that singing and performing together can break down cultural barriers and create a sense of unity among students. This collective musical experience fosters social cohesion and enhances students' appreciation for cultural diversity (Joseph & Trinick, 2016).

Kim and Kim (2023) argue that teaching culture and art in schools helps students build cultural capital, defined as valuable cultural knowledge and skills. They suggest that by including cultural activities in educational programmes, whether in schools or private institutions, these activities gain formal recognition and validation. On the other hand, Blood et al. (2016) highlight that children from lower socioeconomic backgrounds are less likely to engage in musical activities or formal cultural events, and they may struggle to understand concepts such as drama, concerts, arts, or culture without specific guidance. This lack of participation and understanding can be linked to their socioeconomic status. Furthermore, Leguina et al. (2022) observe that this significant segregation by social class is further reinforced by intersecting factors, including gender, disability, ethnicity, and geographical location. This means that children or individuals from disadvantaged backgrounds face multiple layers of barriers that limit their access to cultural and artistic education.

By adopting a decolonial approach, educators can create inclusive arts education spaces that address historical injustices, create space for cultural identities, and integrate cultural diversity, therefore fostering a deeper understanding and appreciation of different cultural perspectives and knowledges (Mulyowa, 2022; Ssebulime, 2022b). Torres (2009) highlights how the performing arts empower vulnerable, stigmatised, and silenced individuals and communities by enhancing their expressive capacities. Guijarro (2018) elaborates that the performing arts serve as tools for verbal expression, enabling these groups to challenge and overcome oppressive structures. As he states,

"The performing arts function as devices that enable verbal expression, enriching the expressive capacities of vulnerable, stigmatised, and silenced collectives. On this stage, the performing arts can be understood as a tool of empowerment, acknowledging this concept as a 'process of insubordination and an attempt of defeating individual and social oppressive structures'". (Guijarro, 2018, p. 19).

Similarly, Tiller (1999) emphasises that involvement in creating their own theatre empowers young people by giving them a voice and validating their contributions, allowing both teachers and students to re-examine their social and personal relationships. He asserts, "Drama is a subject that allows both teachers and students to radically re-examine their social and personal relationships. It gives students a voice and validates their contributions to the lesson" (Tiller, 1999, p. 272). Kárpáti and Vella (2024) argue that socially-engaged art provides unique social value, helping to address unpredictable situations and offering transformative experiences in educational projects.



Overall, these studies and arguments highlight the multifaceted benefits of integrating performing arts into education. By fostering cultural expression, inclusion, and empowerment, the performing arts can play a key role in creating more inclusive and culturally aware educational environments. The following questions may extend this thinking within future d@rts and arts education activities:

- How are socio-cultural barriers affecting the 'literature' being produced in our societies, and access to this literature?
- How could a literature review give voice and validate contributions of diverse people and their cultural expressions?

## 6.4 Practical Examples and Case Studies

Sarah Foster-Sproull (University of Auckland, New Zealand) responds to Runa and Kristie's narratives:

*I have read the narratives and have been very taken with the autoethnographic storytelling moments. It is a strong reminder of the storytelling power of the arts as a transformational device. It is a 'power' we have in our back pocket.*

*It reminds me of instances where our students tell their stories through their dance making. I have witnessed moments of reconciliation, hope, rage, risk, and sometimes something so deeply ancestral that the choreography can develop its own gravitational pull.*

*Many of the d@rts stories beautifully communicate messages of transformation, inclusivity, and diversity. Images of diverse bodies, and cultural backgrounds co-habiting. Once silent voices are given space and place to share. Of differently abled bodies nurtured and featured. Or of cultural and artistic traditions being foregrounded with space and time and upheld with mana (respect). I am really glad for the voicing described in Runa's narrative that says, "I start to wonder how voices in the margins are heard in the literature. Voices who are incarcerated behind walls, but also other voices who are silenced in different ways." In response, I recall personal experiences of being trained to be the silent dancer, the docile, flexible body, the compliant young woman.*

*I love the way you are contemplating your family's cultural heritage, Kristie. These are such special stories for Katie to read when she is older.*

*It's galvanising to read these narratives before getting on the plane to travel to you and speak about this research in person.*

As Sarah points out in her response, the integration of performing arts into education plays a key role in fostering cultural literacy, social inclusion, and intercultural competence. This section highlights some examples from different countries, art forms, and target groups to illustrate the diverse ways in which performing arts contribute to education (formal, non-formal, and informal). The case studies presented from Finland, Germany, Italy, New Zealand, Norway, Serbia, and Uganda demonstrate how music, dance, and theatre serve as powerful tools for educational and social change across various cultural contexts.



### *Finland*

In Finland, Hand's (2019) exploration of Finnish primary school teachers reveals how they incorporate arts, particularly performing arts, into their curriculum. Teachers utilise both discipline-based arts education and art integration, which contribute positively to students' self-esteem and concentration. The study highlights the Finnish education system's supportive environment, which fosters cultural literacy, intercultural competence, and social inclusion. Alternatively, Junka-Aikio (2018) examines the work of Suohpanterror, an anonymous Sámi artist group in Finland. The group uses culture jamming to challenge dominant narratives and express contemporary Sámi identity and political voice. This study shows how performing arts can be instrumental in promoting cultural literacy, social inclusion, and the decolonisation of education, especially within Indigenous contexts.

### *Germany*

In Germany, Hundertmark's (2018) study explores a music and dance group formed by young Syrian refugees, focusing on how these activities bring joy, empowerment, and a sense of belonging to the participants. The study also points to the challenges of integrating refugees through music, highlighting the importance of inclusive music education policies in promoting social cohesion. Additionally, the *KinderKulturKarawane* project (Nogales & Carpio, DATE) exemplifies the intersection of performing arts and social education. This initiative brings youth performance groups from the Global South to Germany, where they engage in cultural exchanges, performances, and workshops with local schools and communities. The project not only raises awareness about global social issues but also fosters intercultural dialogue and understanding. It serves as a platform for young people to express their identities and share their cultural narratives, contributing to educational and social change through the arts.

### *Italy*

Italy offers several examples where performing arts intersect with education and activism. Malini's (2019) study on social theatre in Italy examines how theatrical practices extend beyond traditional school settings to engage community members in fostering social cohesion and civic responsibility. The research highlights the role of performing arts in creating inclusive communities and influencing local educational policies. In another study, Thorsen (2019) explores the potential of social theatre to foster intercultural dialogue in Bologna, Italy. An 8-week theatre workshop enabled participants from diverse cultural backgrounds to express their identities and find common ground, emphasising the importance of performing arts in promoting intercultural understanding. Additionally, Manna and Pisanti's (2016) 'Roots in Action' project demonstrates how music can be used as a tool for intercultural dialogue and youth development. The project engaged adolescents and young promoters from different ethnic backgrounds in creating an ethnomusicological documentary, highlighting the impact of non-formal learning in fostering cultural literacy and social inclusion.

### *New Zealand*

In New Zealand, performing arts are shown to play a critical role in both educational settings and community engagement. R. M. Buck et al. (2020) present a case study on the impact of arts integration in a rural New Zealand school, revealing how it significantly enhances student



engagement and academic achievement. The study emphasises the role of performing arts in creating inclusive learning environments, particularly in rural and marginalised communities. The role of traditional Māori performing arts, such as kapa haka, is explored by Thompson et al. (2017). Their study demonstrates how kapa haka fosters social cohesion and community engagement, highlighting its potential to enhance social capital and foster inclusive community environments. Moreover, a case study by Schultz (2007) on an LGBTQI community choir in Wellington evidences the significance of performing arts in strengthening LGBTQI identities, forming intergenerational and cross-gender friendships, and representing diversity. This study illustrates how performing arts can foster social inclusion and the affirmation of marginalised identities.

### *Norway*

Two examples from Norway focus on performing arts in education with Indigenous and migrant communities. Kvernmo (2014) examines the Beaviváš Sámi National Theatre's role in the Sámi community, exploring whether it serves as a cultural institution for preserving Sámi identity or has become detached from its roots. The study contributes to understanding the role of performing arts in fostering cultural literacy and strengthening identity within Indigenous communities. Rinde's (2023) research on music activities in a Norwegian primary school highlights the potential of music to create inclusive socio-musical spaces for newly arrived migrant children. The study discusses both the potential and challenges of using music as a tool for social inclusion and integration, emphasising its role in fostering intercultural competence and cultural literacy.

### *Serbia*

In Serbia, performing arts in education are explored through the lens of traditional practices and early childhood education. Acker and Nyland (2020) present a narrative of a musical performance project in a preschool in Belgrade, Serbia. The project, led by two early childhood educators, used music and drama to help children express their emotions and understand diversity and multiculturalism. The study highlights the role of performing arts in early childhood education, emphasising music and theatre as powerful tools for cultural literacy and emotional development (Acker & Nyland, 2020). Pavlović et al. (2013) explore the integration of traditional Serbian dances from Kosovo and Metohija into the educational curriculum. The study discusses the application of these dances in music and physical education classes, emphasising their role in enhancing students' motor skills, musical abilities, cultural literacy, and national identity.

### *Uganda*

In Uganda, the focus shifts to the decolonisation of dance education and the challenges of music education in secondary schools. Mabingo et al. (2020) reflect on the experiences of four Ugandan dance educators as they navigate the complexities of teaching Indigenous dances in a postcolonial context. The study stresses the importance of integrating local resources and Indigenous knowledge systems into dance education, highlighting the role of performing arts in fostering cultural literacy and the decolonisation of education. Kitavujja's (2022) investigation into the state of music education in a Ugandan secondary school reveals



significant challenges, such as a lack of resources and societal attitudes that devalue music as an academic discipline. The study advocates for policy reforms to make music a more integral part of the educational system, emphasising its role in fostering cultural identity and social cohesion.

### *Conclusion*

In conclusion, these examples illustrate the varying experiences and practices of performing arts in education across different cultural contexts. Whether through music, dance, or theatre, performing arts contribute significantly to enhancing cultural literacy, fostering social inclusion, and promoting intercultural competence. While these studies represent only a select few instances, they collectively demonstrate how performing arts serve as powerful tools for educational and social change, contributing to the development of inclusive and empowered communities.

When considering the literature review methodology as well as the various work packages in d@rts and the different communities and people who will engage in the research through case studies or arts activities, as shared here, the following questions are relevant:

- How can 'case studies' from communities and knowledge sitting outside of academia be included in a literature review such as this?
- What lessons can be learned from international perspectives on the role of arts in fostering intercultural dialogue and community engagement?

## 6.5 Summary

Chapter 6 has demonstrated the impact that performing arts can have on education, particularly the potential in fostering cultural literacy and inclusion. The integration of Indigenous arts into education offers essential opportunities for enhancing cultural understanding and mutual respect, enriching students' learning experiences, and empowering marginalised communities. Embodying cultural learning through performing arts provides a dynamic and immersive way to integrate cultural elements, promoting inclusivity and deepening students' appreciation for diverse narratives.

Moreover, performing arts serve as meaningful tools for cultural expression and social inclusion. They enable students to explore and express their cultural identities, fostering a sense of belonging and community. Through music, dance, and drama, students gain valuable insights into different cultural traditions and develop intercultural competence, essential for navigating today's multicultural world. By adopting inclusive and decolonial approaches to arts education, educators can address historical injustices, integrate cultural diversity, and create spaces for authentic cultural expression.

In conclusion, the performing arts play a key role in creating more inclusive, empathetic, and culturally aware educational environments. By embedding diverse cultural forms and challenging dominant narratives, arts education can promote cultural literacy, mutual respect, and social cohesion, ultimately contributing to a more equitable and harmonious society.



## 7.0 Social Inclusion and Cohesion

Terhi adds to the story of her daughter by sharing a second story from another context:

*Another recollection that came to my mind about songs bringing people together is from the early 2000s, when I was an activist on a European student movement, representing national unions of university students in about 40 countries, and through them, millions of tertiary education students. We would have a number of statutory meetings and numerous more informal meetings around Europe on a regular basis. Invariably, at some point during the dinner, the students from the Balkans, ranging from Albania to Bulgaria, and all former Yugoslav countries, would start singing a particular Macedonian (itself a politically contested entity) folk song, about the beauty of Macedonian women. This was a time when the scars of the disintegration wars of Yugoslavia were still fresh, and the assassination of the Serbian prime minister had not yet happened, and then had just happened. While there were strong political tensions between those countries at the time, I remember an incident where the Croatian delegation had to leave the meeting early and gave their voting rights to the Serbian delegation; something one could probably not think about in many international arenas at the time. Although attributing something like that to the healing power of music would be exaggeration; I did always find it lovely how all the students from the geographical region came together to sing this song, which must have been part of their childhood, or the childhood of their parents, in a language that was itself a contested language (or so I assume, I am not exactly sure whether it was sung on a Macedonian or perhaps in Serbo-Croatian, which may in itself be a Yugoslav amalgamation of more regional dialects.) I am speaking vastly outside of my expertise here, and I will defer to Milan's superior understanding of the cultures of that region. But there was a time I heard the song on so many occasions that I could have sung along, without actually knowing the lyrics at all.*



Scan the QR code to hear Terhi share her story, or [click here](#) to view the multimedia version of Section 6.0.

According to the literature so far and narratives like Terhi's above, the arts can bring people together through inclusion and cohesion. Social cohesion and social inclusion are important aspects of the d@rts project. These concepts are key in the discourse on multicultural societies and the arts, and are particularly relevant where diverse citizens must navigate the complexities of living together. In the proposal for the d@rts (d@rts, 2023, p.2), the two terms have been defined as follows:

**Social inclusion:** Social inclusion is about equal participation of individuals and groups in the social, economic, political, and cultural life of the communities and



societies (Lähdesmäki et al., 2022). Elements contributing to social inclusion include access to social goods and services, resource allocation, empowerment, participation in decision-making, institutional trust, justice, recognition, self-determination, and solidarity.

**Social cohesion:** “The ongoing process of developing well-being, sense of belonging, and voluntary social participation of the members of society, while developing communities that tolerate and promote a multiplicity of values and cultures, and granting at the same time equal rights and opportunities in society”. (Fonseca et al., 2019, 247)

These definitions are useful in shaping how ideas around inclusion and cohesion are considered within this literature review, and further into the d@rts research project. The literature gathered in the review explores social cohesion and inclusion in various contexts and discusses the terms in different ways. For example, Salgado and Patuzzi (2022) discuss inclusion in relation to arts and culture, explaining “inclusion is a multifaceted concept that goes well beyond access to and consumption of the arts, and that includes a population’s representation in, production of, and ability to contribute to decisions made about art” (p.7). Furthermore, the UNESCO report ‘Measuring Intercultural Dialogue’ by Aucoin (2020) explains that “Social cohesion, or the sense of belonging, trust and community, provides strength and resilience in society and the foundation for transformative exchange” (p.22). These definitions highlight the participatory nature of inclusion and cohesion, emphasising the importance of active engagement, collective identity and cultural literacy.

## 7.1 Social Inclusion

Ralph and Sarah reflect together on whose voices are included in literature:

*The voices most abundant in the literature are those of academics. Actual artists are not so prevalent, and artists' voices are found in less quality-assured publications. An issue we found was how to account for diverse arts educators' voices in the literature. This was not an issue limited to Indigenous scholarship but also to practising arts educators' scholarship on the topics of social cohesion, inclusion, and literacy. Again, I know that these voices are present, but it was not easy to find the arts education literature that accounted for teachers' voices and also included search words like literacy, cohesion, and inclusion.*

### *The Role of Arts in Promoting Social Inclusion*

The arts have been recognised as a powerful tool for promoting social inclusion by providing marginalised groups with opportunities for expression, recognition, and participation. While the actual artists’ voices have been difficult to find and include in the review, as described by Ralph & Sarah, there is much literature which recognises the multifaceted role of the arts in promoting social inclusion, encompassing cultural representation, critical pedagogy, community-building, and overall social well-being. Salgado and Patuzzi (2022) emphasise that the representation of diverse cultures, identities, and experiences in the arts ensures that all community members see themselves reflected in cultural narratives. This helps to combat stereotypes and foster a more inclusive society. This representation allows for the



empowerment and recognition of marginalised communities, ensuring their voices are heard and valued (Salgado & Patuzzi, 2022; Rinde, 2023).

In the Bodø General Assembly, participants described how representation and participation felt in practice during the evening workshop Tangled/Untangled, facilitated by Sarah Foster-Sproull and Sveinung Næss. Their reflections show how creative, collaborative activities can generate connection, invite participation, and at times expose moments of discomfort – all of which form part of how inclusion is felt, negotiated, and made meaningful. Alp noted, “I felt connected and fascinated by the diversity of expressions and different ways of artistic practices, but also enjoyed the resemblances behind them, the meanings of cultural and artistic expressions, and what they mean to one’s own community.” Katja similarly reflected that

learning by doing is an old idea, and it proved to be true in the activities of Bodø. A relational and interactive way of acting and learning was important, especially since many of the project members met for the first time. To me, it was important to learn to know my new colleagues. Using such fun and fresh activities definitely facilitated it way better than simply discussing.

At the same time, Terhi observed that:

In terms of the puppet theatre performance, which was the task we got in the evening, it was somewhat uncomfortable if drama is not one’s preferred form of expression, but at least a play is one’s own, and one can perform it in whatever way. It does not need to conform to the expressions and expectations set by others; it is not someone else’s lyrics, tune or rhythm.

Terhi elaborates:

The entire Bodø meeting was “uncomfortable” and, as such, masterful. As a middle-aged academic who is neither thin, pretty, agile, nor easily able to sing or to keep rhythm or tune; it is profoundly uncomfortable to be singing, dancing etc with a group of semi-strangers within whom you want to be your best self [...]. You risk making a fool of yourself either way: either by doing what is asked “badly” (by necessity, if you do not possess the qualities that would enable you to do it well) or not wishing to engage, which would go against the tacit rules of having to engage in anything that is required in a work context. [...] So, a whole host of emotions, mostly profoundly uncomfortable. But in this uncomfortableness, the experience was highly useful: being put in an uncomfortable situation is a useful reminder that there are many people who would be highly uncomfortable in situations in which we frequently are comfortable in [...]. It is very useful to see the world from another perspective, in which one is not all-capable, for change.

Taken together, these narratives illustrate that social inclusion through the arts is not a uniform or always comfortable experience. It is relational, embodied, and often emotionally complex. Alp and Katja point to the value of shared artistic activity for building connection and familiarity, while Terhi’s account reveals the vulnerability and uncertainty that can arise when people step into unfamiliar creative roles. Her reflection highlights how these moments of discomfort can become pedagogically useful, offering a way to notice how others may feel when navigating



spaces not designed around people's embodied ways of participating or expressing themselves. These experiences align with research that emphasises embodied participation, emotional complexity, and vulnerability as integral to inclusive and decolonial learning (Ssebulime, 2022; Rivers, 2020; Guijarro, 2018). In this sense, the workshop operated not only as an artistic encounter but as a space for negotiating belonging, difference, and relational awareness.



*Figure 17: Participants performing with puppets in a task at the Tangled/Untangled workshop in Bodø.*

*Scan the QR code to view videos and photos from the Tangled/Untangled workshop, or click here to view the multimedia version of Section 7.1.*

In line with these lived experiences, Ssebulime (2022) reflects on facilitating a dance workshop and highlights how it created a space “for learners to fully participate, interact, embody, and exchange knowledge about a different ethnic dance in a decolonial learning framework” (Ssebulime, 2022, p. 5). Creating this space through the facilitation of dance workshops ensures that diverse voices are not only heard but are actively participating in the cultural dialogue. This aligns with Coppi’s (2017) observation that globally, many Government ministries and agencies view the arts as instrumental in addressing social issues. He notes that “Tackling social exclusion and promoting social inclusion are common concerns internationally, [...] and there are many different Government ministries and agencies globally that see the arts in general, and music in particular, as a key to solving social problems” (Coppi, 2017, p. 2).

The arts can also disrupt systemic inequities and promote critical pedagogy. Rivers (2020) argues that “by applying critical pedagogy, arts educators can break the cycle of hegemony and instead foster the principles of equity, recognition, and inclusion” (p. 2). Here, critical pedagogy involves critiquing exclusionary curricular knowledge and evolving a more diverse curriculum to disrupt institutionalised oppression (Rivers, 2020). Guijarro (2018) supports this

view by stating, "Education through the arts challenges underlying structures of inequality and stimulates empowering processes and the fair restitution of cultural and social rights" (p. 17).

However, significant issues persist for people with disabilities, as Leahy and Ferri (2023) argue. They explain, "Education systems, and medicalised understandings of what disability is, continue to hamper arts participation and development of cultural capital by people with disabilities" (Leahy & Ferri, 2023, p. 1). This highlights the need for a more inclusive educational framework that promotes participation among all individuals. Furthermore, they note that participants often felt that the education system, from an early stage, shaped the mindset of people with disabilities in ways that restricted their involvement as both consumers and creators of culture (Leahy & Ferri, 2023). Therefore, reforming education to be more inclusive and representative of all abilities is important for promoting social inclusion through the arts.

Community-based arts initiatives provide platforms for marginalised voices and foster a sense of belonging and community among participants. Ntambirwa (2022) discusses how music activities can address social issues and promote inclusivity by giving a voice to marginalised groups. These programmes not only enhance social cohesion but also provide opportunities for community engagement and cultural exchange (Ntambirwa, 2022). Guijarro (2018) expands on this by highlighting the potential of performing arts for empowerment, as they create spaces for the voices of marginalised individuals to disrupt systems supporting inequality. Additionally, creating art "provides opportunities to exert a form of cultural power, particularly effective in 'symbolic struggles for the production and imposition of the legitimate vision of the world'" (Leahy & Ferri, 2023, p. 14). Such struggles involve influencing and challenging the dominant cultural narratives and societal norms. Coppi (2017) also supports this notion, suggesting that music is seen by many as a powerful means to foster social inclusion and address various societal problems. This cultural power is essential for challenging dominant narratives and promoting a more inclusive society, further demonstrating the significance of community-based arts initiatives.

Finally, noting the broader social impact of the arts, Vist and Holdhus (2023) discuss music therapy quoting, "According to music therapist Ruud(2010, p. 115), when it comes to our social needs, '[o]ne of the single most important factors contributing to health has to do with our social capital, i.e. how well we are integrated into our community" (p. 16). Hence, the arts not only promote social inclusion but also contribute significantly to the overall well-being and cohesion of communities.

### *Inclusive Educational Practices*

Inclusive educational practices that integrate diverse cultural perspectives into the curriculum are important for social inclusion. Simon (2014) highlights the importance of inclusive educational practices in fostering social cohesion and inclusion by allowing students from diverse backgrounds to see themselves reflected in the curriculum and feel valued within the educational community. This approach not only enhances the educational experience but also promotes mutual respect and understanding among students (Simon, 2014). Salgado and Patuzzi (2022) further support this view by discussing how inclusive music learning spaces offer migrant children a sense of belonging and an opportunity to express their cultural identities freely. Inclusive spaces such as these are essential for ensuring that students feel



valued and respected, contributing to a more equitable educational environment (Salgado & Patuzzi, 2022; Rinde, 2023). Similarly, Ermenc (2015) emphasizes that "intercultural and inclusive school ethos refers to giving voice to minority students: discussing ethnic relations in society, reflecting on the reasons for ethnic conflict, getting to know minorities' art, scientific achievements, etc" (p. 111). This inclusive approach teaches students that "heterogeneity is a normal state of humanity, that every person is in some way different from all others and that differences should be respected" (Ermenc, 2015, p.111).

In this context, it is important to acknowledge the significance of hegemony in education. Rivers (2020) notes that "students who receive differential treatment in the classroom are more likely to drop out of school" (p.2), leading to long-term societal consequences such as increased likelihood of incarceration and reduced economic stability. Ermenc (2015) adds that "intercultural education is not only about appreciating cultural richness, but also about a critical understanding of knowledge; students must be taught to question the very origins of knowledge and power relations embedded in it" (p. 110). Therefore, addressing hegemonic practices through inclusive education is essential for long-term societal benefits.

From a decolonial and postcolonial perspective, integrating the arts into education moves beyond dominant Western cultural narratives and promotes a more inclusive representation of diverse cultures. This approach involves actively challenging structures and practices that perpetuate exclusion and inequality, fostering a more responsive and inclusive educational environment. Guijarro (2018) supports this view, stating that "education through the arts challenges underlying structures of inequality and stimulates empowering processes and the fair restitution of cultural and social rights" (p. 17). Additionally, Rivers (2020) highlights how arts educators can disrupt oppression in a combination of ways. For example, "critiquing exclusionary curricular knowledge undermines ideological oppression by making dominant social and cultural assumptions visible. Using questions to evolve a more diverse curriculum disrupts institutionalised oppression by creating inclusive representation" (Rivers, 2020, p. 5). In line with this, Faas et al. (2014) draw on Tiedt & Tiedt (2010) to note that "teachers aim to promote an education that challenges power relations and promotes social change" (p. 306). This comprehensive approach to education ensures that students critically engage with the content and recognise the diversity of knowledge and cultural contributions, reflecting the broader goal of creating a curriculum that acknowledges and respects diverse cultural perspectives. Educators and facilitators are therefore also key in fostering inclusive educational spaces and practices, and as such, the following questions can help guide both practice and arts education research:

- How might origins of knowledge be questioned throughout the d@rts project in both research and practices?
- What hegemonic structures or practices might be present within various aspects of a Horizon Europe project? (i.e. Researchers, facilitators, administrators, participants, etc).

## 7.2 Social Cohesion

As a response to the narrative task, Katja contributes the following writing on understanding social cohesion:



*Social cohesion can be understood as a sense of belonging and interconnections between various groups in society, increasing dialogue between them and tackling polarisation and fragmentation. It can be linked to equality as well as peaceful coexistence and respect for the multiplicity of values, perspectives and cultures. At the same time, however, the concept also has more problematic meanings and uses. It has been linked to the backlash against multiculturalism in the early 2000s and used as a technology of governance of cultural, racial and ethnic diversity and difference.*

*For example, Victoria Stead (2017) explores how social cohesion is understood in a normative manner. Her article is based on an ethnographic study of two projects seeking to improve social cohesion among the youth in the Melbourne area. In this context, Stead interprets the use of social cohesion as part of governmentality through community (Rose, 1996). The ethnographic insights and the (few) quotes by the participants of the projects shed light on the problems inherent in the notion of social cohesion and the organisational practices intended to foster it.*

*Referring to Bourdieu (1986) and Putnam (1993), Stead (2017) discusses the distinction between bonding social capital (ties within social groups) and bridging social capital (ties between groups transcending ethnic, linguistic, religious and class-based differences). These notions are useful for studying practices that seek to enhance social cohesion.*

*Stead (2017) points out how projects seeking to foster social cohesion may hide the structural questions of socioeconomic conditions and social justice. As such, they may not offer space for political contestation that could challenge and change the dynamics which produce and maintain inequality, exclusion and marginalisation.*

### *Enhancing Social Cohesion Through the Arts*

The role of the arts in enhancing social cohesion is evident within literature, with numerous cases illustrating how arts initiatives can bring together individuals from various backgrounds to collaborate, create, and share spaces. Performing arts activities promote intercultural dialogue and give participants a sense of belonging, fostering more inclusive communities (Huhmarniemi & Hiltunen, 2023; Rinde, 2023), and have the potential to address dynamics of inequality, exclusion and marginalisation as described above by Katja. For instance, Rowe (2016) suggests that "by providing multimodal expressive environments in which to explore, process, create, and share, a community arts education programme might be considered central to the sustenance of community during periods of collective trauma" (p. 94). Similarly, Banks (2009) highlights how "dance became a way to bring about social change by promoting multicultural orientation and mobilising the cultural differences found in dance" (p. 357), thus reinforcing the idea that the arts can serve as a powerful tool for social cohesion.

Tiller (1999) notes that "participation in theatre allows young people to gain a sense of their own community through shared artistic representation of communal hopes, fears, and dreams" (p. 272). This sense of community is further strengthened when participants engage in dance activities, where they become aware of others with whom they share the same space through embodied, rhythmic, and auditory collaboration. Supporting this, a music specialist teacher quoted in Crawford (2019) observes, "They feel... valued and know their role in the ensemble is important, which strengthens friendships and in turn positive teamwork and social cohesion"



(p. 12). Ssebulime (2022a) explains that "the contribution that everyone makes in the form of sound, movement, and the relationships that are formed, create a sense of communal energy and collective presence" (p. 46).

Arts education that incorporates diverse cultural perspectives and encourages collaboration among students from different backgrounds significantly enhances social cohesion. In this context, the concept of 'outsiderness' is particularly relevant. Jore (2021) describes outsiderness as relating to feelings of exclusion due to marginalisation or a lack of linguistic or cultural affiliation. Vist and Holdhus (2023) propose using relational arts education to combat this exclusion and promote social sustainability. Research by Rosa and Taddeo (2022) supports this, noting that "cultural and artistic productions develop ways of expressing the challenges of young people and raise the voice against discrimination, contributing to community cohesion, structural integration, and social change" (p.175). Svendler Nielsen et al. (2020) discuss how an embodied and culturally sensitive arts-integrated pedagogy can create enriched conditions for learning in multicultural schools. By integrating dance and arts from different cultures, students develop a deeper understanding and appreciation of cultural diversity, thereby promoting social cohesion (Svendler Nielsen et al., 2020).

These ideas were demonstrated during a d@rts workshop in Trondheim led by Sylvia Nannyonga-Tamusuza, titled *Join the Circle*. Runa reflected afterwards on how the embodied experience of dance and music created an immediate sense of belonging and collective understanding:

A dance workshop – 'Join the circle' – I am terrified already before I have put my foot in the dance studio. I am a singer, not a dancer. And I am an academic, not a specialist in movement. 'Runa!!!', my terrified mind gets a break when I hear the voice of Sylvia. Dr Sylvia Antonia Nakimera Nannyonga-Tamusuza, who has travelled all the way from Makerere, is welcoming us into the circle – the dance studio is filled with instruments from Uganda, accompanied by some West African djembes. After a long hug, she just starts. We sing, we move, we play... In this dance studio today, we had a feeling of belonging to a community. We did that in three hours. I don't think any book or written piece could have made me feel that way. I am filled with hope. This makes sense. And I start to wonder: what if more people got to experience this belonging across and with other different kinds of woods from the world. How would that make us feel and act towards each other? «When we move, we open up, and we feel differently», one of the participants says. So wise! Sylvia's literature made me feel and listen differently, both to myself and to others. That might be the first step of moving, seeing, and capturing literature differently as an academic, a teacher and a human being in an EU project.

Alongside Runa's reflection, another moment from the same workshop deepens this understanding of how embodied, relational musical engagement can cultivate social cohesion. Kristie describes the experience of learning and sharing rhythm with Sylvia:

Sylvia and I sat together on either side of a Ugandan xylophone. She asked me to play a song with her that required two different rhythmic patterns. She taught me my rhythm, and we played it together, in time, at the same tempo. I kept repeating the rhythm as



Sylvia began a new one. But I immediately lost my rhythm and laughed awkwardly. It was okay, we started again. *Bom, bim-bim-bim; bom, bim, bom-bom.*

Sylvia picked up the new rhythm again, and admittedly, it took me a few goes until I could keep my rhythm alongside hers, but once I got it, I thought, So this is what playing music together *feels* like. We played together, in time, but with different rhythms, and it felt like we were having a conversation through the music. I accidentally sped up. Sylvia sped up. She slowed down, and I slowed down. We sat across from each other, having a conversation through movement and music. I felt connected to Sylvia as we played the tune, over and over – I almost didn't want it to end.

Runa's and Kristie's accounts illustrate how intercultural arts practice can transform individual apprehension into shared joy and connection, demonstrating the role of embodied participation in generating social cohesion through shared rhythm, vulnerability, and empathy. She suggests that if more people were able to experience this kind of embodied belonging, moving together might open up new ways of feeling and relating across difference. This sentiment captures how embodied engagement fosters an empathic connection, which is essential to social cohesion (Svendler Nielsen et al., 2020). It also reflects the project's view of embodied practices as meaningful forms of knowledge and connection.



*Figure 18: Sylvia leading the 'Join the Circle: Uganda's Music and Dance for All Coming to Trondheim' workshop in Trondheim, Norway.*

*Scan the QR code to enter the music and dancing created by participants in the workshop, or click here to view the multimedia version of Section 7.2.*

### *Community Engagement and Intercultural Dialogue*

Community engagement through the arts is also significant for promoting social cohesion. Huhmarniemi and Hiltunen (2023) suggest that public performances in various settings offer opportunities for people to come together, celebrate diversity, and foster a sense of community. These events are valuable in strengthening social bonds and enhancing the social fabric of communities (Huhmarniemi & Hiltunen, 2023). Heinicke et al. (2021) note that performing arts have the unique ability to create a sense of togetherness by engaging audiences in collective experiences that transcend individual differences. These experiences range from theatrical performances and music concerts to dance workshops and street art projects, all of which serve to unite people through shared enjoyment and cultural expression (Heinicke et al., 2021). This aligns with UNESCO's (2013) suggestion to "support a wide range of civil organisations, such as those providing expressions of artistic collaboration and creativity (professional and amateur)," which "develop intercultural competences" (p. 33) and provide platforms for intercultural dialogues.

Arts-based interventions can also be effective in addressing social issues and promoting social cohesion. The Routledge Companion to Applied Performance by Heinicke et al. (2021) highlights several examples of community theatre projects that not only provide an outlet for creative expression but also facilitate community discussions, fostering a collective sense of agency and hope for change. It can be understood that "art, intercultural theatre, music, dance, pantomime, festivals, fairs all provide opportunities for members of different cultural groups to speak for themselves, expressing some of their ideas and experiences through a public platform, as a way to spark intercultural dialogues" (UNESCO, 2013, p. 33). Such initiatives recognise the importance of creativity in exploring new and different ideas, leading to increased intercultural competences.

Similarly, Kárpáti and Vella (2023) emphasise the role of arts-based interventions in addressing social and health-related challenges by involving community members in the creative process, thus strengthening identities and building communities (p. 1). This reflects the need for intercultural competence in Europe, a concept that has long been recognised by scholars. For example, Čiefová (2020) states, "Intercultural communication and intercultural competence have been receiving attention of the academic community for a while now; they are no new topics in scholarly work, and neither is the need for intercultural competence in Europe" (p. 143). Additionally, Pearse et al. (2019) illustrate the importance of celebrating both relationships and differences through storytelling and music, which enhances intercultural dialogue and mutual understanding (p. 3). Lammers (2018) provides a further example through work with young migrants, where "participating in empowering activities helps to defuse tensions by bringing youth together around shared goals, thus building more cohesive societies through citizenship development" (p.13).

In line with UNESCO's (2024) definition, intercultural dialogue is characterized by "an equitable exchange and dialogue among civilizations, cultures and peoples, based on mutual understanding and respect and the equal dignity of all cultures [that] is the essential prerequisite for constructing social cohesion, reconciliation among peoples and peace among nations" (para. 1). This highlights the critical role of arts in fostering such dialogues and building stronger, more cohesive communities.



In conclusion, the exploration of social cohesion through the arts highlights both the potential and the challenges of fostering inclusive communities. While the arts can bridge cultural divides and promote dialogue, it is important to consider how these initiatives address underlying structural inequalities and ensure meaningful, long-term impact. Future research and practices within d@rts might consider:

- How can arts-based initiatives be designed to not only foster social cohesion but also address and challenge the structural inequalities that contribute to social fragmentation?
- In what ways can researchers/teachers/practitioners ensure that efforts to promote social cohesion through the arts genuinely empower marginalised communities rather than perpetuating existing power dynamics?

### 7.3 Summary

Chapter 7 has described the significant role of social cohesion and inclusion in multicultural societies, particularly through the lens of the arts. The definitions and theoretical frameworks discussed provide a solid foundation for understanding these concepts' significance in promoting equal participation and a sense of belonging among diverse populations. The arts have been shown to be powerful tools for fostering social inclusion, providing marginalised groups with opportunities for expression, recognition, and active participation in cultural dialogues.

The literature reviewed highlights the importance of cultural representation and critical pedagogy in disrupting systemic inequities and promoting inclusive educational practices. By integrating diverse cultural perspectives into the curriculum, educators can create environments that reflect and value all students' identities, enhancing mutual respect and understanding. Community-based arts initiatives and public performances further reinforce these values by bringing people together, celebrating diversity, and fostering a sense of community.

Additionally, the chapter highlights the transformative potential of performing arts in promoting intercultural dialogue and social cohesion. By engaging in collaborative and creative processes, individuals from different backgrounds can build stronger, more inclusive communities. Arts-based interventions have proven effective in addressing social issues and promoting a collective sense of agency and hope for change.

In conclusion, Chapter 7 demonstrates that fostering social cohesion and inclusion through the arts is essential for building more equitable and harmonious societies. By embracing cultural diversity and promoting active engagement, the arts can play an important role in creating a more inclusive and cohesive world.



## 8.0 Methodology Reflections

The research team reflect on why the literature review matters to them. Julius and Alperen share:

*Indigenous knowledge and literature should affect and impact education in Europe, because it can solve transcultural challenges, for instance, integration and inclusivity in classrooms. It is also important to discover decolonial knowledge transfer that it is not one sided anymore.*

Cristina reflects:

*Because we can adapt the literature review (that we always prepare for the majority of our papers) to the purpose of our project, especially for the connection with performing arts education, the inclusion of minorities and marginalised targets, community-based research approach, and decolonial perspective.*

Ivan adds:

*To me? I was astonished by the number of not just books, magazines, and journals, but also publishers who are relevant in Serbia in terms of making texts on cultural literacy public! Book culture is considered highly important in Serbia, especially because of the 6th of April 1941, when the Nazis bombed and destroyed (among many military and civilian targets) the National Library of Serbia, burning 500,000 books and 1,424 original historical manuscripts, 1,500 cartographical issues, almost 6,000 magazines and journals, and innumerable epistolary collections of historical figures. In the Žiča monastery from the 13th century, where seven medieval Serbian kings were crowned, Nazis also burned 50,000 books alongside the whole monastery. Interconnected culturecide and genocide, unfortunately, very accurately show how the culture and life of people are inseparable.*

Runa reflects:

*It matters because I feel that academia can contribute to change in a world that desperately needs that.*

Mabingo & Sylvia share:

*The literature review matters because, for a long period of time, scholarly voices from African communities have been sidelined in global debates. This project presents one of the rare opportunities where such literature has been sought to be part of a project that is global in nature.*

Kristie adds:

*I think it will contribute some interesting insights for the d@rts project and wider fields of arts and education while attempting to give a voice to marginalised and minority groups of people. Mostly, it's a really exciting opportunity to explore how else we might do a literature review that steps outside of the 'norm' seen in academia.*





Scan the QR code to listen to the researchers share their reflections, or [click here](#) to view the multimedia version of Section 8.0.

During the process of collecting the literature, it was important that we paused and took a moment to reflect on the data collection. Reflective questions drew our attention to the practicalities of the process—what kinds of material we had collected, how and where we found it, and whose voices, perspectives, and worldviews were present or missing. A later round of reflections enabled us to engage with broader methodological and ethical tensions that arise when attempting to expand what counts as literature. They prompted us to consider how community-rooted, oral, or embodied knowledge might be included without being abstracted from its context; how issues of ownership, access, and representation shape what can be gathered; and how conventional academic formats limit the kinds of knowledge that can be held within a traditional literature review. The responses to the methodology reflections are included here, along with an overall discussion.

## 8.1 Reflective Questions

### 8.1.1 Applying decolonial perspectives to a literature review

#### *What kind of literature have we collected?*

*Books, Papers, journal publications, EU and UNESCO reports addressing d@rts objectives, both in English and German (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*Articles, books, and book chapters. We included the most important authors, and we tried to include grey literature or authors/researchers that can represent marginalised voices, contexts, targets, or research objects (Cristina Balloi, University of Verona, Italy).*

*I have mapped out publishers where one could find relevant literature on cultural literacy (Ivan Pravdić, Kulturanova, Serbia).*

*I have mostly collected 'traditional literature', mainly articles and books (Runa Hestad Jenssen, Nord University, Norway).*

*The kind of literature we collected was literature that we were mostly aware of and that was focusing on issues of inclusion, access and participation (Ralph Buck & Sarah Foster-Sproull, University of Auckland, New Zealand).*



*Journal articles, books, and book chapters. Authors and topics from the African background were concentrated on (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*

*I have collected mostly academic articles, book chapters, and Master's/PhD theses (Kristie Mortimer, Nord University, Norway).*

*I only collected a few articles, because in our internal task division that was assigned to another person. However, just to get the hang of it, I looked up a few articles that would include something about the relationships between our ethnic minorities, the Sami community and the Romani community and culture and performing arts, most specifically music. I also looked at a few articles that would say something about these communities and education policy, because education policy was one of the perspectives assigned to JYU. (Terhi Nokkala, University of Jyväskylä, Finland).*

### *Where/how did I collect the literature?*

*Personal library, Institute library, colleagues and research projects working in cultural literacy in an international context, internet research, websites from NGOs and university partners (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*We used search engines in this order: Scopus, Eric, Web of Science, Scholar, and the University's Internal search engine. We also added a manual search for specific topics, author, or grey literature (Cristina Balloi, University of Verona, Italy).*

*I know many of these publishing institutions, some personally, somebody's books I have in my library, with some of the institutions I have collaborated with (Ivan Pravdić, Kulturanova, Serbia).*

*Through the databases provided by the university library. I also tried to add a keynote that was held at a conference. But, that was not easy. There was no film, but I asked for the PPT presentation. The PPT works fine as documentation, but does not give the 'feeling' of what actually happened, especially because the keynote was a performance, entangled with conversations about joik as an entrance for research in music education (Runa Hestad Jenssen, Nord University, Norway).*

*I searched literature in Google Scholar with the search term social cohesion + cultural policy. Social cohesion is one of the key words in D@rts, so it is important to scrutinise prior research on it in the context of cultural policy. The authors of the selected articles come from various academic fields. It is important to get a clear overview of the existing research on the D@rts topics for us to go beyond the state of the art in the project (Katja Mäkinen, University of Jyväskylä, Finland).*

*I used University websites and databases, and I also used Google Scholar. I used a mix of University of Auckland, NZ and Nord University, Norway library access (Kristie Mortimer, Nord University, Norway).*

*I looked things up on Google Scholar, a typical academic starting point. I took the keywords provided as a starting point, but decided to focus on these two cultural/ethnic communities. I also specifically searched for something on Romani music and the Suohpanterror because I*



*knew of the cultural stereotype of some Roma singers being well-known, and because I had heard of the Suohpanterror group earlier. (Terhi Nokkala, University of Jyväskylä, Finland).*

*Whose voices and perspectives are included in the literature, in terms of authors/participants/worldviews?*

*Mostly European authors addressing issues on post- and decoloniality in the European cultural scene, as well as non-European authors (mainly sub-Saharan Africa, NZ, Canada), and papers particularly focusing on diversity issues, migration, minorities, marginalised groups and their challenges (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*I have tried to leave no one behind! (Ivan Pravdić, Kulturanova, Serbia).*

*I would say that the voices of the majority are very much included from both the authors/participants/worldviews (Runa Hestad Jenssen, Nord University, Norway).*

*Africans and other scholars who have had the privilege to undertake advanced training in various arts fields (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*

*I think most of the literature I collected is academic and is definitely dominated by Western paradigms (Kristie Mortimer, Nord University).*

*Academic articles tend to follow the conventions of academic writing and often treat research participants as informants or objects of data collection rather than co-creators of knowledge. Most of the research is done by representatives of majority cultures. In some cases, the authors may have disclosed their own cultural/ethnic backgrounds or identities in their articles, but sometimes they have not. I recognise that if I start making interpretations about the backgrounds of the authors of these articles based on their names, I will be operating from a base of cultural stereotypes, from what I know of as being “typical” surnames in those communities, and that is where I could also go very wrong. (Terhi Nokkala, University of Jyväskylä, Finland).*

*Of the literature I have collected, where are the voices and perspectives held and/or shared?*

*Academic perspective and voices, but also voices that quote marginalised groups and communities that face colonial structures. A lot of publications from South African authors, particularly in this subject, seem to be important (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*Definitely, the current Western perspective in authors, participants, research contexts and targets. We tried to include other perspectives to balance the dominance of Western perspectives, including other countries, other researchers, and studies from different parts of the world or that represent minorities or aspects that do not make research/studies visible. We also tried to include studies and research that used a decolonial theoretical framework to critically reflect on theories, results, research design and methods (Cristina Balloi, University of Verona, Italy).*



*I wouldn't bet we could find some not included, especially in magazines and journals (Ivan Pravdić, Kulturanova, Serbia).*

*In general, the voices are shared from a white, Nordic and very privileged perspective. I would also say that music education is strong in a Nordic context (Runa Hestad Jenssen, Nord University, Norway).*

*The material is buried in scholarly journals and other platforms that require a paid subscription. Most of these platforms are inaccessible to institutions and communities in African countries (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*

*In online databases and libraries at Universities. I did try to find a range of literature, particularly those which might attempt to give a voice to minority groups. But I think this is limited, and really some of the voices we want to capture are in the communities and not published online in databases or the internet, and perhaps aren't necessarily verbal either (Kristie Mortimer, Nord University).*

*I focused on academic articles, which are not typically of interest or even accessible (in terms of subscription-based journals) to a wider audience. Most of them are written in English, which, while accessible to a wider scholarly audience around the globe, is not necessarily accessible to everyone inside Finland, especially if they cultivate particular discipline—based vocabulary (Terhi Nokkala, University of Jyväskylä, Finland).*

### *Who has access to these voices and perspectives?*

*Not all of the relevant literature is open access. For access to the voices, this is one of the most relevant tasks. We have encountered that Western Academia funded by Western institutions has the most available open access literature out there (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*“Ask, and it will be given to you; seek, and you will find; knock, and the door will be opened to you. For everyone who asks receives; the one who seeks finds; and to the one who knocks, the door will be opened” (Ivan Pravdić, Kulturanova, Serbia).*

*To access this literature, you need access to a computer and the internet. Also, much of the literature shared does not have open access. This means that you must pay or have access via a university's database (Runa Hestad Jenssen, Nord University, Norway).*

*Academics and researchers with knowledge on how to navigate platforms to access the material (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*

*The voice and perspectives in the literature I collected are accessible mainly to researchers, academics and University students (Kristie Mortimer, Nord University).*

### *Whose voices/perspectives/communities aren't included?*

*German academia started 15 years ago with including voices from the perspective of the Global South – these perspectives are still marginalised in the discourse, but things are changing. Due to specific research projects and cooperation, the voices of colonised*



*communities, but also from communities with migration and flight history, are more and more included (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*Minorities' perspectives and their voices are less included. Minorities means targets, research, researchers, contexts, countries that, for many reasons, are not in the "majority worldwide academia group" or are historically excluded or suffer from marginalisation or discrimination. We think this is a crucial aspect to be improved in our literature, with more articles, books, research, other sources, etc. Other voices and perspectives, less represented, concern children and adolescents. In the topic of our literature review, it is not so common to have research that includes their perspectives (Cristina Balloi, University of Verona, Italy).*

*I wouldn't bet we could find somebody not included, especially by private publishers and even in local magazines and journals on culture and arts. Yet, I probably did not include anti-colonialism sentiment and books/publishers promoting that contemporary Serbs, Croats, Bosnians, Montenegrins, Albanians, Bulgarians, Macedonians... are descendants of ancestral tribes in the Balkans (which we genetically, anthropologically, and culturologically are), because it is contrary to the dominant being-colonised policy of divide and conquer. From the mid-19th century, it has been officially promoted that we had invaded the Balkan peninsula in the 7th century AD. As guests/invasers, we were deprived of many cultural and habitual rights, while our shared Balkan heritage was easily looted and appropriated by the interests of colonising forces we wholeheartedly admire (Ivan Pravdić, Kulturanova, Serbia).*

*Indigenous knowledge – Sami knowledge and perspectives. Also, voices from refugees, immigrants, children, the disabled, and queer voices are not included. I would say that the 'voices from the margins' are not included. I also find it interesting that the literature often speaks about, rather than with, these communities (Runa Hestad Jenssen, Nord University, Norway).*

*The voices most abundant in the literature are those of academics. Actual artists are not so prevalent, and artists' voices are found in less quality-assured publications. An issue we found was how to account for diverse arts educators' voices in the literature. This was not an issue limited to Indigenous scholarship but also to practising arts educators' scholarship on the topics of social cohesion, inclusion, and literacy. Again, I know that these voices are present, but it was not easy to find the arts education literature that accounted for teachers' voices and also included search words like literacy, cohesion, and inclusion. (Ralph Buck & Sarah Foster-Sproull, University of Auckland, New Zealand).*

*Voices from non-academic practitioners and communities whose information exists in unwritten formats (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*

*The voices and perspectives that I haven't managed to collect, but which I think would be valuable to not only the literature review but the d@rts project as a whole, are people who don't engage with the academic world, or who haven't been studied for a contribution to the academic world. It is perhaps ironic that I say this as a researcher who seeks to include these voices in a research project, but I think the voices at a grassroots level are the ones who hold insight and knowledge that will be useful to both the project and to wider society through the aims of the project (Kristie Mortimer, Nord University).*



*I selected only two ethnic minority communities in Finland, and of course, there would be many more. People with origins in old Carelia, as well as various immigrant communities. Their voices were not represented in this sample at all. It is also questionable to what extent the scholars writing those articles were members of these communities in the first place. (Terhi Nokkala, University of Jyväskylä, Finland).*

### *Why does this matter?*

*Diversity of voices should matter (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*We think it's normal in this field (unfortunately), but, at the same time, we think we have to change the criteria in order to find alternative literature (e.g. national literature, different sources) (Cristina Balloi, University of Verona, Italy).*

*I find Serbian culture quite inclusive, even to the level of Stockholm syndrome! (Ivan Pravdić, Kulturanova, Serbia).*

*It is very problematic when only the voice held by the majority is heard in literature. It means that some voices are marginalised, silenced, and not heard (Runa Hestad Jenssen, Nord University, Norway).*

*Literature that pluralises perspectives is necessary for transnational and multi-sited projects like d@rts (Sylvia Antonia Nannyonga-Tamusuza Alfdaniels Mabingo, Makerere University, Uganda).*

*I think it's important to have a range of voices and perspectives so to avoid exclusion and Eurocentric dominance (Kristie Mortimer, Nord University).*

*As an outsider, your gaze is invariably different. It does not make a scholar's gaze invalid, but it probably brings out different (not necessarily less valid) points in the data (Terhi Nokkala, University of Jyväskylä, Finland).*

### *How can I include those who aren't included?*

*Trying to contact colleagues and communities, also using other languages / different formats (performances, online lectures, podcasts) (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*All are invited! Welcome!!! (Ivan Pravdić, Kulturanova, Serbia).*

*We need ways of capturing literature, but we also need to focus on these minoritised groups. Why are they not heard? We are not capturing the world as it is. Asking those questions, for example, in a project as d@rts, in education, with our staff and students, might be a way to start. I experienced that the university library was very interested in finding new ways of capturing literature! (Runa Hestad Jenssen, Nord University, Norway).*

*Reimagine methods of collecting literature to include ways that can capture information that cannot be presented as written text (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*



*Be open-minded as to what should be included in a literature review, and how we can include it. Take time to explore what this looks like and how it might be done (Kristie Mortimer, Nord University).*

*At the stage of writing an article in the first place, member checks would be important. At the stage of me writing this reflection, I could have asked members of diverse communities to suggest articles of different kinds of “texts” (text in a very wide sense here, like in a discourse analytical tradition, so not limited to “words on paper”) to be analysed, and co-analyse those with me, or to read my reflections and comment on those. However, the reality is that there is rarely time to do this in the fast-paced academia. This raises a question that it would be important to have representatives of diverse communities in academia, which would bring out more varied voices to begin with, as well as make co-creation of such reflections easier (Terhi Nokkala, University of Jyväskylä, Finland).*

### *Why are you collecting this literature?*

*For adding the voices that have not been heard as much as we can. To present the diversity of voices in our societies. To use the different knowledge systems to face the challenges in transcultural societies (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*The challenge of finding relevant literature turned out to be impossible since there are decades and decades of explorations in these fields of knowledge (Ivan Pravdić, Kulturanova, Serbia).*

*To contribute to the literature review in d@rts (Runa Hestad Jenssen, Nord University, Norway).*

*To add perspectives from contexts that are commonly excluded from scholarly debates (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*

*To contribute to the big picture of d@rts, and develop understandings (or lack of understandings) which will contribute to the next tasks in the project (Kristie Mortimer, Nord University).*

*Essentially, it was just a task description; I looked up the keywords in the project description. I would like to say that I would like to expand my own thinking, but I would be lying if I did not recognise the importance of contractual obligations for my actions in a Horizon project (Terhi Nokkala, University of Jyväskylä, Finland).*

### *What challenges did I face when searching/collecting literature?*

*Finding Indigenous and marginalised voices/papers that are not moderated by Western media/institutions (Julius Heinicke & Alperen Kalay, University of Hildesheim, Germany).*

*To choose the right criteria to find alternative literature or grey literature in terms of key words, search engines and manual search (Cristina Balloi, University of Verona, Italy).*

*The Serbian language is the same as Croatian, Bosnian/Bosniak, and Montenegrin. It is also very similar to Bulgarian and Macedonian; their etymologies are almost the same, yet they have only one case (in the difference of our 7 cases). People who know the South Slavic language from 200 years ago can understand the Slovenian and Slovak languages as well. I*



*could not map out publications in the Serbian language only, since there is too much of it, and in the Balkans, those who are literate can easily use all these languages politically separated in recent (and some in not so recent) history (Ivan Pravdić, Kulturanova, Serbia).*

*Searching for literature outside of the databases requires time, because there is no 'system' ready for how to do it. I am very trained in searching databases, but not outside of the more traditional ways. This challenges my time, but maybe more importantly, it challenges my way of thinking as an academic and teacher, and human being. It pushes me into epistemological and ontological questions, that are needed. How is knowledge created? For who? By who? What voices are heard? Who are not heard? Why? I am challenged as an academic, because my ways of knowing are not enough. And I do not hold the answer of how to resolve that. I need to listen, to others and in other ways I have been trained to. I really appreciate that challenge. I need it (Runa Hestad Jenssen, Nord University, Norway).*

*The word literacy did not serve as a useful search word, with very few references to this term. I think this speaks to the problems of the word 'literacy' and how it has a strong association with languages and written knowledge, as opposed to the diverse literacies required within and across the arts. The one text provided that actually speaks directly to this point is titled "More than Words Can Say" (Livermore, 1998). While this is a dated text, it is helpful in revealing the issues of using this word. I'm sure texts by Eliot Eisner (The Enlightened Eye, 1998), David Best (The Aesthetic and the Artistic, 1989), and Betty Redfern (Dance, Art and Aesthetics, 1983) also speak to the issues of literacy when discussing aesthetic knowledge.*

*In the context of decolonial arts education, it is also slightly ironic that a word like 'literacy' (with its strong connotations of languages, skills and standards) is being used as a key search tool, when in Indigenous cultures much knowledge is within the creative practice, the action, the doing, the performance, the weave, the song. A major difficulty of this review of literature has been trying to account for this knowledge that is not written down or about. Several articles speak to the methodologies of accounting for decolonial knowledge, such as Pigram, D., Swain, R., & Reihana, T. (2023). Research Methodologies for dance and cultural dramaturgies in contested land. Critical Stages, the IATC Journal, 28 (Ralph Buck & Sarah Foster-Sproull, University of Auckland, New Zealand).*

*Literary knowledge in African communities exists in forms beyond written texts and recorded files. This literature, which is highly rich in embodied oratory, is difficult to capture and disseminate in forms that this project required (Sylvia Antonia Nannyonga-Tamusuza & Alfdaniels Mabingo, Makerere University, Uganda).*

*My biggest factor was time. I had many ideas of how I wanted to step outside of the 'norm' and find other ways and modes of literature, but it seemed within the scope of the review and many other time factors, I just went back to my usual way of searching and collecting literature (Kristie Mortimer, Nord University).*

*It was fairly easy to find something on the Sami community, but harder to find something on the Romani community, because when searching for research on culture and Romani, the cultural norms and habits tend to come up rather than culture-as-performing-arts. Outside the scholarly research, there is a stereotype of the Romani people being gifted with music (Terhi Nokkala, University of Jyväskylä, Finland).*



## 8.1.2 Including embodied and artistic knowledge

*What challenges arise when considering cultural forms such as song, dance, or oral storytelling as legitimate contributions to a literature review?*

*The challenges are multiple, with the main challenge being that academic expectations constrain knowledge creation and sharing to a logo-centric format. That is, only written peer-reviewed articles (mostly in English) seem to matter. Ironically, music, dance, art, poetry, drama, and film are highly valued in social discourse and yet somehow are not valued in academic discourse. As such, when writing a literature review, it is difficult to account for dialogic, contemporary practice-led, and arts-based knowledge that extends the bounds of literacy to literacies inclusive of the arts. Following on from this limited view of knowledge and literacy, when tasked with the role of writing a comprehensive literature review that meets the expected academic criteria, accounting for arts practice as literature is nigh impossible. Impossible to artistically account for and represent this knowledge within a written report, and impossible to ethically use and re-present art and culture-based practices outside of initial contexts. It is a challenge to bring to the d@rts Project the actual artistic literacies in such a way that their value can travel beyond the forum where and when the art was experienced. It is a Catch 22, where we report on the value of the arts literacies, yet including those literacies in a report does not value the artistic literacies (Ralph Buck & Sarah Foster-Sproull, University of Auckland, New Zealand).*

*The challenges that arise when considering cultural forms such as song, dance, or oral storytelling as legitimate contributions to a literature review are linked to the form of expression. Written text and now audio format are the most common forms of writing a literature review. Worst of all, the most dominant languages of engaging and writing the text of a literature review are Eurocentric. There are limits related to considering song, dance, or storytelling. These forms find expression, meaning, and essence in their original form and contexts. Any attempts to translate these forms of expression and knowledge to text de-contextualise their meanings, being, and value. Any literature review that seeks to translate dance, songs, or oral stories will ultimately dislocate the ways these forms are embodied, understood, experienced, and lived. Translating and archiving these forms of knowledge and expression in foreign languages as text creates another layer of complications and limitations. The more these knowledge domains are taken outside their contextual forms of expression, the more meanings are erased (Alfdaniels Mabingo, Makerere University, Uganda).*

*Problems of representation: who decides who and what counts as a legitimate voice in discussion? There are no formal processes for this. In Finland, there are discussions on who is a Sami. Those outside the communities do not have any way to confirm the membership or define the criteria for it. All the communities are plural and include multiple and contradictory voices. Although cultural practices are always social practices, sometimes members of a certain group only wish to represent themselves and not the group, for example, a minority group (Katja Mäkinen, University of Jyväskylä, Finland).*

*It might find reluctance and acceptance by Eurocentric papers and journals as being scientifically insufficient. Still, there should be a discussion, particularly when it is community-based research, that the contributions of cultural forms are one of the most important aspects*



*of the literature review and the background research, if we would like to address the issues properly (Alperen Kalay, University of Hildesheim, Germany).*

*What I find most difficult is that songs and dances don't sit still in the way a written text does. A song or a dance carries relationships, histories, breath, timing, and place. So the moment we try to 'capture' it for a literature review, we risk reducing these practices that are relational and lived into extractable objects that fit academic expectations. The challenge isn't the cultural form itself, but the vessel we're trying to fit it into (Kristie Mortimer, Nord University, Norway).*

*How can the literature review process meaningfully include community-rooted or embodied knowledge without abstracting it from its cultural context?*

*As above, this is very hard. My suggestion is to do the community-based activity, and to capture this experience on film, in poetry, in song, in dance, in cartoons and then archive these experiences on a trusted website, and then access these experiences through QR codes printed in the report (Ralph Buck & Sarah Foster-Sproull, University of Auckland, New Zealand).*

*This is a very hard needle to thread. The foundations of the literature review were not set to accommodate this knowledge. The process of generating, writing, structuring, and disseminating a literature review comes from epistemic traditions that seek to maintain a hierarchy of knowledge. The colonial mindset behind this hegemony cannot allow flexibility to embrace and accommodate community-rooted embodied knowledge. Including community-rooted embodied knowledge requires radical transformation of the foundations of literature review, the functions and agenda they serve, and the systems they sustain. Is it even necessary to drag these knowledge domains into a hierarchically entrenched literature review logic? (Alfdaniels Mabingo, Makerere University, Uganda).*

*Community-rooted or embodied knowledge emerges from and remains closely tied to the contexts in which it develops. It is situated, temporary, and shaped by cultural, environmental, and interpersonal factors. By contrast, traditional forms of knowledge production often prioritise abstraction and generalisation, which can lead to the loss of the specific contexts from which such knowledge arises.*

*A first step toward meaningfully including such types of knowledge is to avoid treating them as mere "data" to be analysed. Instead, they should be understood as processual forms of knowledge, whose meaning is closely tied to the contexts in which they develop. For this reason, it is essential to acknowledge the positionality of those who hold this knowledge and include their voices and perspectives and the contexts and environments in which such knowledge takes shape. The literature review process may involve integrating testimonies and information about everyday practices, places, relationships, rituals, and material conditions that give meaning to that knowledge. Collaborating with community members as co-researchers, rather than treating them as mere subjects of study, also helps ensure that their perspectives are represented accurately and without distortion. For example, in the case of knowledge related to performing arts within a local community, it is not enough to describe what is said about artistic techniques or the stories performed on stage. It is essential to show how this knowledge is developed in practice through bodily movement, repeated gestures, collective rehearsal processes, intergenerational role*



*transmission, and the ritual or festive contexts in which performances take place. Only in this way can we avoid detaching such knowledge from its original meaning and its connection to the life of the community.*

*In this direction, approaches such as Community-Based Participatory Research (CBPR) offer valuable models. They are grounded in relationships of reciprocity and the co-construction of knowledge between researchers and communities. These approaches not only value local knowledge but also actively integrate it into knowledge production processes, promoting forms of research that are more equitable, context-sensitive, and transformative.*

*A meaningful example can be found in educational settings, where teachers, families, and students actively participate in identifying learning needs and co-constructing pedagogical interventions. In a multicultural school context, for instance, a participatory research process may involve the co-design of intercultural activities based on the personal narratives of migrant families, thus recognising the value of their experiences and strengthening their sense of belonging within the school community. CBPR can be applied to community arts projects aimed at documenting collective memories or urban transformations, engaging local actors such as artists, activists, and residents in the production of visual materials, performances, or public installations. In all these experiences, research is not merely a tool to “study” the community, but becomes a shared space for reflection, action, and transformation (Cristina Balloi & Elisa Salvadori, University of Verona, Italy).*

*That’s a very important question. We should find ways in literature to contextualise the cultural context without stereotyping or othering. A challenge is also how to compare different backgrounds. Perhaps one can add info in footnotes or with links, or give a brief paragraph about the most important specific contexts. A challenge might be that authors do not want to be “reduced” to a specific cultural background (Julius Heinicke, University of Hildesheim, Germany).*

*I think it is important to treat community-rooted and embodied knowledge as ‘encounters’ rather than ‘data’. This means naming the context, the relationships, the positionalities involved, and recognising that what we are sharing is always partial and never owned. Using critical and situated reflections, like what we have integrated into this literature, allows us to acknowledge the relational conditions under which knowledge was felt, heard, or experienced, rather than lifting it out as a neutral ‘finding’ or ‘data’ (Kristie Mortimer, Nord University, Norway).*

*What are the limitations of conventional literature review formats in capturing knowledge that is embodied, experiential, or relational?*

*The limitations are found in terms of the tensions between constructs of knowledge as ‘fixed fact’ and knowledge as ‘contestable and ever changing’. Constructivists and arts practitioners welcome embodied, experiential and relational formats and readings of knowledge. Creating space within formal text-based reports for inclusion of the diverse knowledges and diverse literacies is very difficult, especially when the expectations around peer review, copyright and transparency are required (Ralph Buck & Sarah Foster-Sproull, University of Auckland, New Zealand).*



*I think we have a lot of ways to describe embodied and experimental knowledge. I think it is important to discuss in the specific context which role these different ways of knowledge play: Are they to contextualise, are they used for theories or for methods – how one can make sure that this knowledge is accepted by others in the community (Julius Heinicke, University of Hildesheim, Germany).*

*The limitation of the current conventional literature review formats is rooted in the principles of the structure of knowledge that the review process seeks to produce. The conventions governing these structures have roots in the Eurocentric understanding and meaning of what valid knowledge is. Here, it is important to look at coding. The conventional wisdom is that for knowledge to be considered valid, it must have a verifiable code–name, label, brand, quantifier, or scientific identifier. Anything that cannot be coded and scientifically proved is not considered knowledge. Knowledge systems from non-Western cultures have suffered under the weight of this Eurocentric conventional understanding of what true knowledge is. The limits of the literature review format lie within the philosophical understandings of what valid, objective, and scientific knowledge is within the Eurocentric white epistemological and ontological orthodoxy (Alfdaniels Mabingo, Makerere University, Uganda).*

*While we as academics tend to think that the (western) norms of validating knowledge (written knowledge in peer reviewed publications, including descriptions of how the conclusions were reached, what were the limitations and including the reflection of the positionality of the researchers) are the only relevant ones, there may be other knowledge systems that consider other forms of expressing knowledge and validating as relevant. It is very difficult to bridge this gap because it is very challenging for us, as Western academics who are embedded in this particular knowledge system, to think otherwise. Already, the relationship between “art” and “knowledge” is challenging. How can art be knowledge?*

*I was reading this book, *The WEIRDest People in the World: How the West Became Psychologically Peculiar and Particularly Prosperous* (2020) by Harvard professor of anthropology Joseph Henrich (WEIRD: western, educated, industrialised, rich, democratic; and to crudely summarise; emergence of WEIRDness seems to be linked mostly to the eradication of kinship-based institutions by the Western church. In the global sense, and over the history of mankind; the WEIRD characteristics are very weird (=rare) indeed).*

*One of the experiments described in the book was making a distinction between analytical thinkers and relational/holistic thinkers. The book describes an experiment where people were shown a picture of a glove, a woolly hat and a hand. Analytical thinkers (predominant in WEIRD societies) tended to pair the glove with the woolly hat, as examples of a category “winter accessories”, whereas relational thinkers (predominant in traditional non-WEIRD societies) tended to combine the glove with the hand, as you’d wear a glove in a hand and the relationship was direct, rather than abstract and “higher order”. WEIRD people tended to want to form categories based on some attributes, whereas holistic thinkers tended to think of direct interdependencies. Or something along those lines. I was wondering whether this whole understanding about what counts as knowledge, and how it comes about is embedded in this kind of analytical thinking. Another example that stayed in my mind is that in kinship-based societies, shame is a strong emotion linked to regulating the relationships in the society, while in WEIRD societies, shame is not very important, but guilt is a very important regulating feeling. While these are just some random examples that I remember from the book; its main*



*tenet was that what we think of as the norm is on a global, human-historical perspective actually just a blip (A small fraction of societies merely some hundreds of years).*

*Maybe what I am trying to say with this rambling is that we are so profoundly WEIRD that thinking that other types of knowledges even exist or that they can be legitimate is hard. Doubly so because, as academics, we are even more embedded in the Western academic thinking, even compared to our non-academic compatriots. Thus, how could our literature reviews capture anything but the Western academic knowledge? And if we want to capture something besides Western academic knowledge, then the means of capturing that must be something other than a traditional literature review (Terhi Nokkala, University of Jyväskylä, Finland).*

*Embodied, experiential, and relational forms of knowledge often emerge within professional contexts. However, conventional formats of literature review struggle to recognise and value them. One of the main obstacles is the limited dialogue between theory and practice: knowledge developed in the field rarely interacts with academic knowledge, leaving practitioners and their experiences excluded from scientific discourse. As a result, practical knowledge is systematically rendered invisible, lacking recognition and legitimacy, and the voices of those who work directly in the contexts where research takes shape are left out of the academic narrative.*

*This is further reinforced by a strongly hierarchical epistemological framework that privileges formalised language, canonical references, and argumentative structures aligned with academic standards. The communicative codes typical of professional practice often do not conform to these criteria and are frequently considered insufficiently rigorous or even anecdotal. Similarly, the source selection criteria commonly used in literature reviews, such as peer-reviewed journal publications, tend to exclude non-conventional but knowledge-rich materials such as internal reports, field notes, personal narratives, artistic performances, or other alternative expressive formats. This approach ultimately marginalises contributions that emerge from practice, reinforcing a view of knowledge based solely on academic logic. The most common formats of literature review, such as systematic reviews, are based on scientific criteria prioritising academic sources and generalizable results. While these formats are helpful for organising existing knowledge, they tend to exclude processual, relational, and contextual forms of knowledge that are difficult to formalise according to traditional academic standards. Grounded in concepts such as objectivity, replicability, and generalizability—developed within controlled settings—these approaches often prove inadequate when faced with the complexity of artistic, educational, and training practices, where knowledge is built over time through relationships, intuitions, aesthetic choices, and constant adaptation. These are living, situated, and transformative forms of knowledge, which rarely fit within models based on “strong evidence,” often abstract and decontextualised.*

*Moreover, the literature review format—comparable to a photograph—tends to fix the state of the art at a given moment, overlooking the dynamic and ever-evolving nature of situated knowledge.*

*Finally, the tendency to evaluate experiences solely through visible outcomes—performances, observable outputs, measurable indicators—risks obscuring the processes that precede, accompany, and follow them. As a result, essential elements such as thoughts, reflections, methodological choices, and ongoing adjustments remain invisible, even though they represent the true richness of professional knowledge. In this way, we lose the “dark side of*



*the moon” of experience—the hidden part that holds its authentic transformative potential (Cristina Balloi & Elisa Salvadori, University of Verona, Italy).*

*This is a broader question about the nature, validity, and reliability of scientific knowledge. Perhaps some ideas on this are included in Sarah Pink: Doing Sensory Ethnography? Or in research about knowing through arts? I am not familiar with either of them, but both fields are increasingly popular. Arts-based practices are often used in knowledge production in research. For example, I recently had the pleasure of supervising an MA thesis about reflecting privileges and (un)learning through an experiential art practice. However, I do not know whether they are used in literature reviews specifically (Katja Mäkinen, University of Jyväskylä, Finland).*

*Traditional literature reviews expect knowledge to be stable, citeable, and free of the bodies that produced it. Experiences, stories, movements, and interactions are fluid and shifting, and can be interpreted differently by different people and contexts. A conventional literature review can't hold that complexity, and I've largely felt these limitations while working on this review (Kristie Mortimer, Nord University, Norway).*

*What alternative strategies can a literature review employ to reflect plural ways of knowing, particularly those that challenge written and Eurocentric definitions of 'literature'?*

*Some suggestions include:*

- *Include non-Europeans in research teams.*
- *European Union Reviewers of the Literature Review widen expectations of what is valid literature and how formats for Rev Lit can be varied to meet different aspirations of research teams.*
- *Invite performative reporting.*
- *Include photos and QR links to videos of evidence of literature. But these have to be done in ways that, from the outset, have copyright permission.*

*(Ralph Buck & Sarah Foster-Sproull, University of Auckland, New Zealand).*

*I think in an ideal world, according to western academic conventions, we could do deep ethnographic research in which we would follow (for longer periods of time); individuals and groups who construct/participate in other form of knowledge; or “knowledge as a practice”, take note of everything we see and gradually, listening to people, would learning to understand the meaning that those knowledge or practices hold for those individuals and societies. We could record those practices as audio-visual recordings, store them online, and add them to the literature review with links. However, we would still probably need to “explain” those in the literature review according to our academic conventions, because according to our conventions, merely repeating something does not constitute analysis but description; and descriptive knowledge is considered to be of lesser value than analytical knowledge (Terhi Nokkala, University of Jyväskylä, Finland).*

*To make literature reviews more inclusive and reflective of the plurality of knowledge forms, it is helpful to begin by broadening the criteria for source selection, systematically including grey literature. This category encompasses materials not published by official academic publishers*



*but that convey situated and meaningful knowledge, such as theses, professional articles, reports from third-sector organisations, policy documents, digital content, blogs, podcasts, videos, and other multimedia formats. Equally important is recognising the epistemic value of artistic and narrative productions—such as performances, documentaries, installations, visual or audio autobiographies, theatrical works, or literary texts—which convey forms of knowledge that are often difficult to translate into conventional academic language. Including such sources enriches the understanding of the phenomena under study and supports and disseminates a vision of knowledge as plural, complex, and situated.*

*Another effective strategy is activating personal and professional networks to identify voices and forms of knowledge operating at academia's margins. This requires an attitude of openness and listening toward those who generate knowledge through practice—such as educators, social workers, artists, and teachers—who are often excluded from traditional scientific standards but bring experiences deeply rooted in real-world contexts. Although informal, the knowledge that emerges from reflective practice can offer valuable insights for understanding complex and evolving phenomena. From this perspective, it is possible to foster co-production of knowledge through participatory methods—such as group interviews, focus groups, or collaborative projects—in which practitioners are recognised as co-authors of knowledge, rather than merely as sources of information.*

*It is equally important to include the narratives and knowledge produced by minority groups, moving beyond institutionally recognised categories. Including these voices should not be selective or hierarchical but instead guided by an awareness of the power dynamics at play. This helps prevent the reproduction of exclusionary mechanisms within the literature review process. A reflective approach is therefore necessary—one that also questions the very concept of “minority”: Who decides which minorities are relevant or more important? Based on what criteria? Who remains systematically invisible in selection processes? Why are some officially recognised minorities included in research while others are not? What historical, political, or cultural criteria determine which groups are legitimised as “representative” or “worthy” of academic attention?*

*The goal is not simply to “give voice” to minorities, but to recognise them as active interlocutors and knowledge producers, even when their contributions circulate outside formal academic channels.*

*Finally, the literature review process requires a conscious effort to decolonise one's perspective. This includes research and viewpoints from non-Western and non-European contexts, which are often overlooked in dominant academic circuits. Embracing non-conventional epistemological approaches and diverse expressive forms—including the performing arts—means expanding how knowledge is produced and transmitted. A literature review that opens itself to these perspectives acknowledges alternative forms of cultural production but also helps to redefine what we mean by “literature” and who has the right to contribute to its construction.*

*The points outlined in this response can serve as a helpful checklist for conducting a literature review that aims to reflect plural ways of knowing:*

- *Have I systematically considered non-academic sources relevant to the topic, such as grey literature, digital materials, or artistic productions?*
- *Have I adequately valued the situated knowledge of practitioners, bringing it into*



*dialogue with theoretical contributions?*

- *Have I included minority voices consciously and respectfully, including those not institutionally recognised?*
- *Have I questioned Eurocentric references and included alternative perspectives, languages, and expressive forms?*

*(Cristina Balloi & Elisa Salvadori, University of Verona, Italy)*

*It could involve other mediums (video, recordings etc) than just the literature accepted by the “European or western academic authorities” (Alperen Kalay, University of Hildesheim, Germany).*

*The problem with videos and recordings is to find a way to summarise them and to go through them very quickly, as we do with literature. But KI should have some ideas (Keywords search also in films, digital data, podcasts, etc.) (Julius Heinicke, University of Hildesheim, Germany).*

*Ultimately, I think we need to critically think about the role of the literature review and why it is important to challenge the Eurocentric and hierarchical influences of what is and isn't included as 'literature'. The literature review is one action towards challenging this, and hopefully might inspire others to do the same (Kristie Mortimer, Nord University, Norway).*

*When we seek literature through field engagement, whose labour, knowledge, and time are we relying on, and how is the contribution acknowledged?*

*We, by and large, rely on written texts as it is easiest in terms of energy, time, comprehension and access. When we include field engagement literature, we are asking participants, eg, children in dances, choirs, to 'give' their time, their art, their ideas to a report or research project that they may not know about. Again, from the outset of any research project that aims to value diverse knowledges, there needs to be a recognition that if we include field engagement, then those persons need to be acknowledged in considered ways. This kind of acknowledgement and respect may be in terms of money, hospitality, or recognition. Then the use of the images needs to be agreed to at the outset of a project, not as an afterthought. I do believe that if the D@rts project can establish clear protocols and guidelines around this for other projects, then that would be a great output from this project (Ralph Buck & Sarah Foster-Sprull, University of Auckland, New Zealand).*

*We discussed going into the field and finding songs, dances, stories and other forms of existing knowledge which can be contributed to the review as 'literature'. But I think this is complex because going into the field means standing on other people's time, generosity, and emotional labour—much of which sits outside formal recognition. These contributions aren't 'data', they're relationships. Acknowledging them properly means being accountable to the people who made that knowledge possible, not just citing the moment it was produced. I therefore think that perhaps this would not be the best strategy for this (or any? I'm not sure...) literature review. It is ethically complex, and I think the voices from the team working on the review have begun to unpack this (Kristie Mortimer, Nord University, Norway).*

*Even if we attribute labour or ownership to someone according to our western academic conventions, if that person (or community, in case knowledge is considered to have shared ownership in a community, rather than to be of individual ownership) is not part of the western*



*academic world, would they consider our attribution valid and of value? What kinds of forms of attribution would they consider valuable, if a footnote or co-authorship would not be relevant for them? Would there be certain kinds of attributions that they would wish for in relation to outsiders (like us, and our western science, in our literature review) and other kinds of attributions that would be relevant/necessary towards their own communities?*

*Furthermore, an attribution alone does not solve the problem of compensating people for their time and effort, which, I suppose, we really should concretely compensate them for, financially. Especially if we asked them to not just practice the knowledge, but also record it according to our conventions. (And if we were to be there as observers and do the recording and analysing ourselves, then that would similarly incur costs for us.)*

*Finally, I suppose that in writing this, I have been thinking of various colonised/racialised/indigenous communities. But what if we have groups of Nordic teenagers and their practiced knowledge. Would a group of 12-year-olds consider a footnote or a co-authorship relevant and valuable? They would be embedded, although probably to a rather shallow extent; into what we in the western academia consider as relevant attributions, because that is what they would have been taught in school, and probably even earlier, as part of our collective WEIRDness; they would consider legitimate (e.g. something along the lines that those who create the content/knowledge, own the knowledge, rather than the knowledge being owned by some clan elders etc). At the same time, they might have some more immediate concerns than ephemeral ownership and attribution (Terhi Nokkala, University of Jyväskylä, Finland).*

## 8.2 Methodology - Discussion

Ivan shares a poem:

*Undiscovered treasures wait on dusty papers,  
Yet theories on previous theories, but not the themes themselves  
Are easily accessible online by intellectual baiters.  
But true pleasures await brave seekers intuitively on bookshelves.*

*Who will read all these found and hidden texts,  
When everybody's eyes are hypnotised by tiny shiny screens?  
Will AI be the new brain that doesn't rest?  
Will the people be of any interest to upcoming machines?*

Katja responds:

*Dance, drama and music offer a multisensory and embodied counterweight to the screens  
and bring people together in a different way.*

The methodology discussion looks into the reflections of those who worked on the literature review, revealing key themes and findings relating to the methodological process, such as challenges of accessing non-academic and non-Western sources, integrating Indigenous and marginalized voices, methodological innovations for inclusive research, the role of technology in research accessibility, time and resource constraints, and embodied and artistic knowledge



as literature. These reflections offer insights into the complexities and decisions involved in the methodological process and in the literature we aspired to gather.

### 8.2.1 Challenges of Accessing Non-Academic and Non-Western Sources

One aim of the d@rts literature review was to avoid Eurocentrism in research and draw on de-/post-colonial perspectives. However, accessing non-academic and non-Western sources presents significant challenges due to the predominance of English-language materials and the structure of traditional academic databases. Our questioning of what could be considered literature led us to seek to include diverse forms of knowledge, such as songs, dances, videos, and non-English texts, which may require researchers to step outside conventional methods (Mignolo, 2011). Despite our efforts to include more diverse materials, initially, a lot of the literature gathered was traditional academic materials. Reliance on platforms like Google Scholar and university databases inherently biases the literature towards Western and English-language sources, making it difficult to incorporate non-traditional forms of knowledge and call for new ways of thinking about and approaching 'data' collection for a literature review.

Practical and ethical issues, such as language barriers and the accessibility of non-written forms of knowledge, such as non-verbal or embodied traditions or art forms, add layers of complexity. For instance, the cultural traditions and art forms found within communities such as Uganda and New Zealand can be important for understanding the socio-cultural contexts, but are often underrepresented in written academic work (Smith, 2012). Difficulties in documenting these forms in a way that aligns with academic standards or expectations further complicate their inclusion in literature reviews.

Additionally, voices from grassroots levels, Indigenous knowledge, and non-academic practitioners can often be excluded. Kristie Mortimer emphasised the value of grassroots insights, which are frequently absent from traditional academic platforms. These insights, often shared through community practices and engagement, are challenging to capture in conventional academic formats. Sylvia Antonia Nannyonga-Tamusuza and Alfdaniels Mabingo highlighted the difficulties in accessing literature that exists in non-written formats, such as embodied oratory and performance. These forms of knowledge are rich and significant but are often overlooked due to the dominance of written formats. This theme highlights the need for innovative methods to capture different forms of knowledge, ensuring that diverse perspectives are included. However, the reflections in section 8.1 further illustrate that the challenge is not limited to locating non-academic or non-Western materials, but also to recognising them as legitimate knowledge forms within the parameters of an academic review. Ralph and Sarah described the "logo-centric" expectations that constrain research outputs to written, peer-reviewed formats, even when the subject itself – music, dance, drama – exists in embodied and performative forms.

### 8.2.2. Integrating Indigenous and Marginalised Voices

Integrating voices from minority and marginalised groups is important for an inclusive literature review, but poses challenges. Our reflections indicate efforts to include perspectives from non-European authors and contexts focusing on issues of diversity, inclusion and marginalisation.



However, Western paradigms and academic voices dominate the literature, with marginalised perspectives often being mediated through Western institutions.

Inclusion of Indigenous knowledge systems and marginalised voices requires innovative approaches. Researchers could engage directly with communities, building relationships for a more authentic representation of their perspectives. This involves recognising the limitations of written texts and valuing alternative forms of knowledge transmission, such as oral histories and performative practices (Chilisa, 2012). The reflections suggest that reaching out to those within marginalised groups and utilising non-traditional formats can help bridge this gap. This, however, is complex and requires ethical considerations around how and why this knowledge is being used.

The reflections also emphasised that inclusion cannot rely on academic attribution alone. Co-authorship or citation may have limited meaning or value for communities outside academic structures, and may need to be complemented by forms of recognition that communities themselves identify as meaningful, such as financial compensation, hospitality, or forms of acknowledgement directed toward their own networks. For example, the reflections highlight that inclusion must extend beyond citation toward co-creation and dialogue. Cristina Balloi and Elisa Salvadori emphasised that knowledge “emerges from and remains closely tied to the contexts in which it develops,” calling for participatory approaches that acknowledge positionality and reciprocity. They suggest that community members be treated not as subjects of study but as co-researchers. Julius Heinicke likewise drew attention to the need for contextual framing that avoids stereotyping or “reducing authors to a cultural background.” These reflections reveal that integration of Indigenous and marginalised voices is not simply a technical matter of sourcing different materials but a relational and ethical process that reshapes how research is conceived and conducted.

Efforts were made to avoid the dominance of Western paradigms by incorporating works from non-Western authors and focusing on issues of diversity, migration, and minority challenges. For example, Julius Heinicke and Alperen Kalay noted the importance of voices from colonised communities, emphasising the need to challenge the dominance of Western narratives. Similarly, Sylvia Antonia Nannyonga-Tamusuza and Alfdaniels Mabingo from Makerere University concentrated on African perspectives, ensuring that the unique experiences and viewpoints from their region are included in the discourse.

Cristina Balloi highlighted the need to include research that uses a decolonial theoretical framework, which critically reflects on the impact of colonial structures on contemporary societies. This would diversify the literature and promote critical engagement. The reflections also emphasised the significance of including community or public insights, which can often be absent from academic platforms. These perspectives provide a bottom-up view of social issues, offering valuable insights that are grounded in lived experiences. This theme of inclusion highlights the ongoing need to diversify academic discourse – not only within the scope of a literature review but within all academic practices – and include historically underrepresented perspectives, which can lead to more equitable and comprehensive research. As Alfdaniels Mabingo reminded us, inclusion also requires questioning the academic structures themselves, since conventional literature review formats are not designed to accommodate embodied or community-rooted knowledge.



### 8.2.3 Methodological Innovations for Inclusive Research

To accommodate non-traditional forms of knowledge, methodological innovations are needed. The methods used to collect literature varied among those working on this review, reflecting each of our contexts and resources. For example, Julius Heinicke and Alperen Kalay utilised personal and institutional libraries, along with internet research and collaborations with university partners. This multifaceted approach allows for a broad range of sources, combining both formal and informal networks of knowledge. Cristina Balloi used databases like Scopus and Web of Science, supplemented by manual searches for specific topics. This method ensures that both broad or widely recognised sources and more specific, tailored sources are included in the review. Katja Mäkinen from the University of Jyväskylä highlighted the importance of using specific search terms relevant to the project, such as "social cohesion" in the context of cultural policy. This targeted approach helps to focus the literature search on key areas, ensuring that relevant studies are included.

One approach discussed in the reflections is incorporating narratives and acknowledging personal biases into the literature review, which allows researchers to contextualise and interpret diverse sources more effectively. This narrative approach recognises a researcher's positionality and the influence of their own experiences within the interpretation of data.

Additionally, expanding the literature search criteria to include non-English materials enhances inclusivity. For example, translating key sections of non-English articles can provide valuable insights from potentially inaccessible sources (Tuhivai-Smith, 1999). Engaging with community-based research and participatory methods can also ensure that the voices of those typically excluded from academic discourse are heard and valued.

Ivan Pravdić utilised his personal connections with publishing institutions, reflecting a personalised approach to literature collection. This method leverages existing relationships to access resources that might not be readily available through conventional channels. Additionally, Runa Hestad Jenssen faced challenges in accessing performance-based literature, resorting to requesting presentation materials from a conference keynote. This highlights the difficulties in capturing non-traditional forms of knowledge that are not well-documented in academic databases. The varied collection methods evidence the importance of flexibility and creativity in the literature review process, as different contexts and research questions may require different strategies.

Katja also provided an important reflection, noting "The literature review format – comparable to a photograph – tends to fix the state of the art at a given moment, overlooking the dynamic and ever-evolving nature of situated knowledge". Approaching literature as lived practice reconfigures the role of the researcher. Instead of a distant observer, the researcher becomes participant, witness, and co-learner. Terhi's reflection – drawing on the notion of "WEIRD" (Western, Educated, Industrialised, Rich, Democratic) epistemologies – invites us to question how deeply our academic habits shape what we recognise as knowledge. Terhi suggests that to include other epistemologies, the means of capturing that must be something other than a traditional literature review. The methodological innovation of dialoguing@rts aims to do this, through the integration of a case study where lived, embodied and artistic knowledge is brought into a multimodal literature review. Such an approach challenges the conventional boundaries of literature review methodology, reframing the review itself as a site of



participation and creation, and of learning and unlearning.

### 8.2.4 The Role of Technology in Research Accessibility

Technology plays a dual role in research accessibility, both facilitating and hindering the inclusion of diverse sources and people. On one hand, digital platforms and online databases can provide extensive access to a vast array of materials. However, the reflections highlight the limitations of these technologies, such as paywalls and restricted access to non-academic content, which disproportionately affect non-Western researchers and institutions.

Scholars like Cristina Balloi used databases such as Scopus and Web of Science, while others like Julius Heinicke and Alperen Kalay relied on internet research and university libraries. These tools facilitate efficient and comprehensive literature searches, enabling researchers to access a wide range of sources. However, the reflections also highlighted the limitations of technology, particularly access to subscription-based journals and databases. It was pointed out that a lot of literature is not open access, restricting its availability to those without institutional affiliations or the financial means to pay for access. This issue is particularly relevant for researchers in countries where institutional resources may be limited.

Innovative use of technology, such as creating digital archives of oral histories or using social media to source materials, could help overcome some of these barriers. Collaborative platforms for resource sharing across institutions globally could make access to knowledge more equitable. However, systemic changes are needed to reduce reliance on subscription-based databases and increase the availability of open-access resources.

It can also be noted here that technology played a key role in the way we connected and worked together as a team. While this meant we could be connected digitally across borders, accessing the required technology and software was difficult in some contexts, which prohibited some researchers' abilities to engage in the literature review process. The role of technology in research, therefore, has both pros and cons - while it offers unprecedented access to information and people, it also reinforces existing inequalities in access to knowledge and the ways we work.

The reflections also point to the dual role of technology as both a tool for inclusion and a potential site of exclusion. Technology can enable embodied knowledge to travel – e.g. through online archives, recordings, and digital sharing platforms – making performances accessible to wider audiences while retaining sensory and affective dimensions. However, these tools must be used with care to avoid decontextualisation or cultural appropriation. Digitisation cannot replace the situated relationships that give arts-based knowledge meaning. Rather, technology could act as a bridge that facilitates ethical sharing, transparency, and engagement while preserving context and authorship. The incorporation of QR links to a Collaboard platform, where the literature review is reenvisioned through videos, photographs and voice recordings, attempts to navigate this balance between accessibility and respect for the original creative act.



### 8.2.5 Time and Resource Constraints

Time and resource constraints can be significant practical limitations in conducting comprehensive and inclusive research. Our reflections frequently mention the challenges of balancing thorough literature searches with other responsibilities within a particular time frame. This can lead researchers to default to familiar, easily accessible sources, reinforcing existing biases in the literature.

Julius Heinicke and Alperen Kalay mentioned the challenge of finding literature that is not moderated by Western institutions, which can limit the availability of diverse perspectives. Cristina Balloi discussed the difficulties in identifying the right criteria and search engines for finding alternative and grey literature, which is often underrepresented in mainstream databases. Runa Hestad Jenssen reflected on the challenges of stepping outside traditional academic boundaries to include diverse forms of knowledge. She highlighted the need for a critical examination of how knowledge is created and for whom, emphasising the importance of including marginalised voices in academic discourse. Ralph Buck and Sarah Foster-Sproull from the University of Auckland noted the challenges in using search terms like "literacy" that are heavily associated with written knowledge, which can limit the scope of the literature review. They pointed out the irony of using such terms in decolonial arts education, where much knowledge is conveyed through creative and embodied practices rather than written texts. These challenges highlight the need for greater institutional support and innovative approaches in the literature review process to ensure a more inclusive and comprehensive collection of knowledge.

Reflections from across the research team further illustrate how the work of expanding what counts as literature is inherently time- and labour-intensive. As some reflections pointed out, co-creating knowledge with communities requires time to build trust, reciprocity, and consent, all of which can often extend beyond standard project cycles. These reflections underline that inclusive research is not simply an intellectual commitment but a structural one, requiring adequate time, resources, and flexibility to sustain meaningful participation.

### 8.2.6 Embodied and Artistic Knowledge as Literature

A further methodological finding emerging from our reflections concerns the place of embodied and lived knowledge within the literature review. Several reflections highlighted the challenge of meaningfully incorporating artistic and non-textual forms of knowledge, given that they do not easily align with written academic conventions. As Ralph Buck and Sarah Foster-Sproull noted, much of the knowledge relevant to cultural literacy is produced through artistic practice, embodied experience, and shared social interaction, yet the written format of a literature review risks diminishing these forms. They described a "Catch-22" in which the review seeks to foreground arts literacies while simultaneously being constrained by academic expectations that privilege text-based and peer-reviewed outputs. This tension shaped our methodological decisions and required us to consider how embodied practices could be recognised as legitimate knowledge within this literature review.

Approaching literature as lived practice also reconfigures the role of the researcher. Instead of a distant observer, the researcher becomes a participant, witness, and co-learner. The reflections indicate that embodied knowledge is central to understanding cultural literacy, as it



is generated through movement, rhythm, gesture, and social interaction, as forms that carry memory, emotion, and cultural meaning. For example, Katja Mäkinen highlighted questions of representation and legitimacy, noting that even within communities, there are multiple and sometimes conflicting perspectives regarding who can speak, perform, or represent certain cultural practices. These complexities emphasise the difficulty of translating lived, relational knowledge into written summaries without flattening or misrepresenting its meaning.

Cristina Balloi and Elisa Salvadori further emphasised that embodied and community-rooted knowledge is situated within specific contexts, relationships, and temporalities. They argued that such knowledge should not be treated as static data but as a process that emerges through everyday practice, collective rehearsal, and intergenerational transmission. Their reflections resonate with decolonial and Indigenous perspectives (Chilisa, 2012; Smith, 2021; Wilson, 2008), which understand knowledge as relational and continually shaped by the environments and communities in which it is practised. Recognising this pushed us to rethink not only what counts as literature but also how readers might encounter knowledge that is not primarily textual.

This led to the integration of the Bodø General Assembly case study as part of the review's methodological approach. The Bodø example demonstrates how performing arts themselves generate and communicate knowledge through participation, gesture, and collective rhythm. By engaging with video, photography, and participants' reflections, we sought to trace how ideas of cultural literacy, belonging, and inclusion become tangible in movement and interaction. Through these materials, the review moves beyond written analysis to experience literature as an unfolding dialogue between bodies, spaces, and histories. This multimodal approach reflects the methodological innovation discussed in section 8.2.3 and aligns with our aim to recognise diverse literacies and knowledge forms. Reflections also noted that using multimodal formats, such as QR-linked videos and digital platforms, enables readers to engage with embodied knowledge more directly, while still raising ethical considerations around consent, context, and cultural protocols.

These reflections demonstrate that including embodied and lived knowledge within a literature review requires methodological flexibility, ethical sensitivity, and a willingness to move beyond conventional academic boundaries. They highlight that such knowledge cannot be separated from the communities and relationships that produce it. Consequently, the literature review's approach sought to honour these forms by integrating artistic and experiential materials in ways that maintain their relational and contextual integrity. This theme highlights the need for continued innovation both across the d@rts project and in wider research activities, ensuring that future practices also recognise and value the diverse modes through which cultural literacy is expressed and understood.



## 9.0 Conclusion

### *Dancing with Dementia*

*Ralph Buck (University of Auckland)*

*We were dancing. Our group included 10 older men and women with dementia, and 10 postgraduates from the Dance Studies Department, University of Auckland. We danced together for 6 x 1.5 hours: one session per week. We were a diverse group in respect to bodies, skills, cultures, interests and health, and yet our dancing together created an incredibly cohesive small community. The dance sessions and being together made a strong impact on us all. The laughter, the love, the tears, the silence, the breakouts of behaviours all went beyond words. A spirit, a vibe, a 'wa' was created, and it really needed to be felt to be believed. We began to know each other, as we touched, held, avoided each other. Doing a salsa, a jive, a folk dance and playing with our bodies caused us to genuinely connect with each other and form a cohesive and inclusive social group.*

Cristina responds to Ralph's story of Dancing with Dementia:

*Immediately this thought: Dance starts where words end..... (Alexandre Tairoff). How can we use it for something that is rigid, like a literature review, and avoid losing these very important aspects?*



Scan the QR code to hear Ralph and Cristina's reflections, or [click here](#) to view the multimedia version of Section 8.0.

## 9.1 Implications

The literature highlights several key implications for cultural literacy education in the arts and arts education. One significant implication is the need for an interdisciplinary approach that integrates arts, education, and social sciences to develop a holistic understanding of cultural literacy and its impacts on social cohesion and inclusion. Additionally, there is an important need to decolonise education by emphasising the inclusion of Indigenous and marginalised perspectives. This shift not only enriches educational content but also ensures more equitable representation of diverse cultural narratives, fostering deeper understanding and respect among students. Implementing cultural literacy education requires sensitivity to local contexts and traditions. Educational content should therefore respect and reflect the cultural significance of various traditions, ensuring authentic representation.

However, several challenges hinder the effective implementation of these initiatives. Accessing non-academic and non-Western sources is a significant challenge, as it can skew



the representation of cultural narratives and perpetuate Eurocentric biases in educational materials. Integrating the voices of Indigenous and marginalised communities also remains a considerable challenge, requiring methodological innovations and a shift in cultural and institutional mindsets to genuinely value these perspectives. Additionally, limited resources, both in terms of funding and time, pose a challenge to the implementation of comprehensive cultural literacy education programmes, necessitating sustainable support for these initiatives.

A key finding of the literature review lies with the complexities of achieving our vision and aims of the literature review. Despite the challenges faced, the literature review provides a foundation for the d@rts research project going forward, with questions and dilemmas provided to help guide and shape further work packages. Our reflections also highlight the critical role of the literature review in shaping inclusive, comprehensive, and impactful research projects. The insights gained from this analysis can also inform future literature review practices, promoting greater inclusivity and representation in academic research.

## 9.2 Further Questions

This literature review presents a collection of critical questions throughout the themes that are intended to prompt further reflection and development in research and practice. By bringing these questions together, the review aims to spark conversations and deeper exploration, especially in the context of d@rts, where education, policy, and cultural literacy intersect. The questions have been collated here with the aim of guiding ongoing discussions and efforts to advance more inclusive and effective practices.

### *Cultural Literacy, Intercultural Competence and Intercultural Education*

- How can we best develop understandings of cultural literacy within the partner countries and the different communities/groups of people within them?
- What might be the implications of either deciding on a set definition for use in d@rts, or maintaining an open and flexible understanding?
- Are there any assumptions underlying our work around the role of creativity in cultural literacy education?
- If developing/assessing intercultural competence (or similar) in d@rts, how might this development and assessment be carried out with a focus on the process vs product? Why?
- What does intercultural competence look like from the perspective of marginalised groups?
- How are power structures relevant to the intercultural education we might encounter in d@rts activities?
- In what way might d@rts activities allow space for both differences and similarities in intercultural education within formal, informal and non-formal contexts across different countries?
- What does intercultural and multicultural education look like beyond academic literature, in the societies and communities of different d@rts countries and target groups?



### *Cultural Literacy and Policy*

- How can educational policies be designed and implemented to bridge the gap between the goals of cultural literacy and their practical application in diverse educational settings?
- What strategies can be employed to ensure that cultural literacy policies actively promote critical engagement with cultural differences rather than merely celebrating diversity superficially?
- What are the key challenges in aligning policy intentions with the actual practice of performing arts education, and how can these be addressed to promote more equitable access to arts education?
- How can policies ensure that the performing arts serve as a platform for marginalised communities to express their cultural identities and contribute to broader social cohesion?
- How can cultural policies be designed to more effectively include the voices and experiences of marginalised groups?
- How can educational and cultural policies work together to address systemic inequalities and promote a more inclusive society that values diverse cultural contributions?
- What frameworks are needed to ensure that cultural literacy policies are adaptable to local contexts while addressing historical and systemic inequalities?
- Who is responsible for contributing to the development of policies related to arts, education and cultural literacy? What barriers might people face in shaping these policies?

### *Role of Performing Arts in Education*

- How can we ensure Indigenous knowledge is incorporated into our writing, art and education in a sensitive and culturally responsive way?
- In what ways might hegemony and power relations need to be navigated and dismantled beyond the literature review?
- What might embodied knowledge look like if included in a literature review?
- What resources are needed to find and share embodied knowledge for a literature review such as this one (or upcoming d@arts deliverables)?
- Why is embodied knowledge important to include in written outputs, such as a literature review?
- How are socio-cultural barriers affecting the 'literature' being produced in our societies, and access to this literature?
- How could a literature review give voice and validate contributions of diverse people and their cultural expressions?
- How can 'case studies' from communities and knowledge sitting outside of academia be included in a literature review such as this?
- What lessons can be learned from international perspectives on the role of arts in fostering intercultural dialogue and community engagement?



### *Social Inclusion and Cohesion*

- How might origins of knowledge be questioned throughout the d@rts project in both research and practices?
- What hegemonic structures or practices might be present within various aspects of a Horizon Europe project? (ie. Researchers, facilitators, administrators, participants, etc).
- How can arts-based initiatives be designed to not only foster social cohesion but also address and challenge the structural inequalities that contribute to social fragmentation?
- In what ways can researchers/teachers/practitioners ensure that efforts to promote social cohesion through the arts genuinely empower marginalised communities rather than perpetuating existing power dynamics?

## 9.3 Emerging understandings for dialoguing@rts

Building on the ideas threaded together across this literature review – and informed by the narratives, reflections, and embodied experiences shared throughout – we propose the following emerging understandings to guide the next stages of d@rts.

**Cultural literacy**, in the context of d@rts, is understood as a dynamic, relational, and embodied process of meaning-making. It involves engaging with cultural values, identities, and practices through dialogue and creative encounters, while remaining attentive to one's own cultural positioning. This understanding recognises multiple ways of knowing, including oral, embodied, performative, and Indigenous knowledge traditions, and seeks to move beyond static or Eurocentric conceptions of culture and learning. Cultural literacy is therefore approached as something lived, co-created, and continually negotiated.

In parallel, we approach **cultural literacy education** as a creative, participatory, and context-sensitive set of practices that support people to navigate cultural diversity with empathy, curiosity, and critical awareness. Rather than the transmission of cultural content, cultural literacy education is grounded in dialogic, arts-based, and community-rooted approaches that allow learners to encounter difference, express identity, and develop intercultural sensibilities through practice. Within d@rts, these educational processes are understood as fundamentally embodied, relational, and shaped through collective engagement.

These emerging understandings are not fixed or final. Instead, they offer a conceptual orientation for ongoing research within d@rts and will continue to evolve as we engage with diverse communities, practices, and knowledge systems across the project.

## 9.4 Closing thoughts

Runa shares a story:

*Joik as a starting point for creative musicking pedagogy: why and how?*

*Some days ago, I was invited to listen to an exam at Nord University. An exam in the course “Joik as a starting point”. I have to admit that I was a bit ashamed of myself. I have been working at Nord for 12 years, and this was the first time I went to the Joik exam. But, I was*



*met by openness, by the friendly faces of the teachers Professor Frode Fjellheim and Associate Professor Grete Daling. I sat down, and I could feel the students' nervousness in my own performer body. Sweaty hands and a high pulse that so easily throws the voice and the breath out of balance. But the students, a trio, stood there as solid rocks. Together, with their voices, a guitar and a drum, they created a community on stage, where the joik connected them and their different stories in the world through elements from the past, present and future.*

*I am not Sami, and I do not know how to joik, but what the students did for me was make me feel an example of how Joik is a Sámi tradition that is much more than a musical tradition.*

*What I experienced at that exam did not happen by itself. It requires hard work and a great amount of listening. Listening to those who hold the knowledge of joik and its Sami culture. Frode Fjellheim is one of these professors. He and his colleague Grete Daling and Soile Päivikki Hämäläinen held a keynote at the conference Nordic network for research in music education, with the title Joik as a starting point for creative musicking pedagogy: why and how? In this keynote, held in Bodø, which is Lule Sami Land, they intertwined stories from their teaching in joik with students, research and performers working with joik. Not only verbal stories. But also actual joiking. When I listened to their keynote, I thought, "This is what we could include as literature in our d@rts literature review!" I contacted Frode, but he said that there was no recording and that the PPT would not make sense, because the sound of the joik and the examples were gone. This dilemma still sits with me. I am angry with myself (and the conference) that I did not think of doing a recording. Literature is everywhere. And capturing the moment of the sound of the literature is magic and challenging. I hope d@rts (and the EU Commission) are ready to listen and find new ways of capturing literature.*

Katja responds:

*Importance (and the related complexities) of preserving, archiving, documenting and using living heritage.*



Scan the QR code to hear Runa and Katja share their reflections, or [click here](#) to view the multimedia version of Section 9.0.

The literature review conducted for Work Package 1, Task 1.1 of the d@rts project represents a multifaceted exploration of how cultural literacy, intercultural competence, and arts education intersect to promote social cohesion and inclusion. By adopting a creative and autoethnographic approach within a de/postcolonial lens which challenges how literature is understood, this review not only sheds light on the existing body of knowledge but also



challenges the conventional methods of literature reviews. This examination of literature reveals the complex ways in which these concepts are understood and implemented across various cultural and educational settings, while also providing insights into and dilemmas of the literature review methodology.

The key themes identified – Cultural Literacy, Intercultural Competence and Education; Cultural Literacy and Policy; Role of Performing Arts in Education and Social Cohesion and Inclusion – reveal the interconnected nature of these concepts. The breadth of literature reviewed highlights the dynamic nature of cultural literacy, moving beyond initial static interpretations towards more fluid, dialogic practices. The literature illustrates how cultural literacy can be seen as an ongoing process of engagement and negotiation, whilst also being understood and articulated in different ways within diverse cultural contexts. In exploring the relationship between performing arts and education, the literature consistently emphasises the transformative potential of the arts in fostering cultural expression, empathy, and inclusion. The literature reviewed demonstrates that performing arts not only provide a medium for cultural expression but also act as a catalyst for social change, especially in the context of intercultural dialogue and education. Moreover, the examination of policy-related literature highlights the necessity of supportive frameworks to integrate cultural literacy into educational systems and activities effectively. The findings stress the importance of robust policy support to ensure that cultural literacy and intercultural competence are not merely aspirational concepts but are deeply embedded in educational practices at all levels.

The narratives shared by researchers throughout this process complement these insights, offering a reflective and personal dimension to the broader themes identified in the literature. These narratives illustrate the challenges and opportunities inherent in engaging with diverse perspectives, particularly in the pursuit of decolonising research methodologies and arts education practices. By actively engaging with Indigenous knowledges and de/postcolonial perspectives, we have strived to create a literature review that is more inclusive and representative, in alignment with the overarching goals of the d@rts project.

As we conclude this literature review, it is evident that the journey towards decolonising education and fostering cultural literacy through the arts is ongoing. The gaps identified in the literature, particularly those related to the integration of non-Western and Indigenous perspectives, emphasise the need for continued efforts to expand our research methodologies and frameworks. Future research and activities within d@rts should build upon these findings, seeking new ways to integrate marginalised voices in both academic and practical contexts.

In closing, the work carried out here establishes a foundation for future research and practices aimed at advancing cultural literacy and social inclusion through the arts. By continuing to challenge dominant narratives and embrace diverse ways of knowing, we can contribute to the development of a more inclusive future for Europe and beyond.



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## Appendix A: Overview of Literature

### Chapter 4: Cultural Literacy, Intercultural Competence and Education (Overview of Literature)

Overall, cultural literacy, intercultural competence and intercultural education are essential for fostering understanding and inclusion in diverse societies. A range of topic areas is explored within this theme. The following overview captures the literature we gathered, which is most relevant to this theme, and can provide a starting point for supporting other work packages in the project when drawing on existing research, theories and practices:

- **Theoretical frameworks and understandings are explored extensively in relation to:**

- **Cultural literacy**

Kobakhidze, G. (2021). Theoretical background for a strategy of development of cultural literacy in schools. *Journal of Education, Culture and Society*, 12(1), 45–58. <https://doi.org/10.15503/jecs2021.1.45.58>

Ochoa, G. G., & McDonald, S. (2020). Cultural Literacy and Empathy in Education Practice. In *Cultural Literacy and Empathy in Education Practice*. Springer Nature. <https://doi.org/10.1007/978-3-030-59904-1>

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Rapajić, S. (2022). Postcolonial studies: Orientalism in musical theatre. *Proceedings of the Faculty of Dramatic Arts*.

Riojas Clark, E. & B. F. B. (2007). Cultural literacy: Negotiating language, culture and thought. *Voices From the Middle*, 15(2), 8–14.

Santos, J. P. (2018). Redefining Cultural Literacy: Emerging Cultural Literacy Initiatives in the Philippines. *The International Journal of Arts Education*, 13(2). <https://doi.org/10.18848/2326-9944/CGP>

Segal, N., Kancewicz-Hoffman, N., & Landfester, U. (2013). *Cultural Literacy in Europe today*.

Shliakhovchuk, E. (2021). After cultural literacy: New models of intercultural competency for life and work in a VUCA world. *Educational Review*, 73(2), 229–250. <https://doi.org/10.1080/00131911.2019.1566211>

Smith, R. A. (1991). *Cultural Literacy and Arts Education* (Vol. 24). University of Illinois Press.

- **Intercultural competence**

Barrett, M. (2013). Intercultural competence: a distinctive hallmark of interculturalism? In *Interculturalism and Multiculturalism: Similarities and Differences* (pp. 147–168). Council of Europe Publishing.

Byram, M., Nichols, A., & Stevens, D. (2001). *Developing Intercultural Competence in Practice*. Multilingual Matters.

Deardorff, D. K. (2009). *The SAGE Handbook of Intercultural Competence*. Sage.

Deardorff, D. K., & Arasaratnam-Smith, L. A. (2017). Intercultural Competence in Higher Education. International approaches, assessment and application. *International Approaches, Assessment and Application*, 26(2).

Habib, Z. (2018). International mindedness and intercultural competence: Perceptions of Pakistani higher education faculty. *Journal of Education and Educational Development*, 5(1), 60–79.



- Huber, J. (2012). *Intercultural Competence For All: Preparation for Living in a Heterogeneous World* (Vol. 2). Council of Europe.
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- Zhang, X., & Zhou, M. (2023). Chinese University Students' Intercultural Competence: Reconceptualization and Assessment. *Journal of International Students*, 13(4), 2166–3750.

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- Marginson, S., & Sawir, E. (2011). *Ideas for Intercultural Education*. Palgrave Macmillan.
- Mlinarevic, V., Brust Nemet, M., & Bushati, J. (2015). Intercultural Education: The Position of Roma in Education (Obrazovanje za interkulturalizam: Položaj Roma u odgoju i obrazovanju). *Online Submission*.
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- Rapanta, C., & Trovão, S. (2021). Intercultural education for the twenty-first century: A comparative review of research. *Dialogue for Intercultural Understanding: Placing Cultural Literacy at the Heart of Learning*, 9–26. [https://doi.org/10.1007/978-3-030-71778-0\\_2](https://doi.org/10.1007/978-3-030-71778-0_2)



Zilliacus, H., & Holm, G. (2009). Multicultural education and intercultural education: Is there a difference? *Dialogues on Diversity and Global Education*.

- **Practical applications of intercultural education are discussed, emphasising its importance in developing aspects such as inclusion, cohesion, identity and dialogue within various educational contexts:**

Akkari, A., & Radhouane, M. (2022). Intercultural Approaches to Education: From Theory to Practice. In *Intercultural Approaches to Education*. Springer Nature. <https://doi.org/10.1007/978-3-030-70825-2>

Gutman, M., Jayusi, W., Beck, M., & Bekerman, Z. (2023). *To Be a Minority Teacher in a Foreign Culture Empirical Evidence from an International Perspective* (Springer Nature).

Istituto Nazionale Documentazione Innovazione Ricerche Educativa. (2021). *Il Teacher Portfolio per la Professionalità Docente*.

Monasta, A. (1997). Intercultural education: the reality in Italy. In *Intercultural Education*.

Mortimer, K. (2021). Cultural Inclusion and Multiculturalism in Aotearoa New Zealand. In *Dance and Cultural Difference in Aoteroa: Finding Common Ground in Rural Dance Studio Education* (pp. 9–24). [https://doi.org/10.1007/978-981-16-1171-1\\_2](https://doi.org/10.1007/978-981-16-1171-1_2)

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Bennett, J. M. (2011). Developing Intercultural Competence For International Education Faculty and Staff. *Association of International Education Administrators Conference*. [www.aieaworld.org](http://www.aieaworld.org)

Bennett, M. J. (2017). Developmental Model of Intercultural Sensitivity. *The International Encyclopedia of Intercultural Communication*, 1(10). <https://doi.org/10.1002/9781118783665.ieicc0182>

Borghetti, C. (2017). Is there really a need for assessing intercultural competence? Some ethical issues. *Journal of Intercultural Communication*, 17(2), 1–15.

Bruun, E. F. (2023). *Drama og Teaterfaget kan Anvendes for å Styrke Interkulturell Kompetanse [Bachelors]*. NTNU.

Byram, M., Nichols, A., & Stevens, D. (2001). *Developing Intercultural Competence in Practice*. Multilingual Matters.

Contreras, J. M. (2020). Artistic Education and intercultural competencies: A proposal for promoting cultural diversity in primary schooling in Chile. *Artseduca*, 27, 200–213. <https://doi.org/10.6035/ARTSEDUCA.2020.27.15>

Deardorff, D. K. (2006). Identification and assessment of intercultural competence as a student outcome of internationalization. *Journal of Studies in International Education*, 10(3), 241–266. <https://doi.org/10.1177/1028315306287002>

Deardorff, D. K. (2016). Assessing intercultural competence. In *Handbook of Second Language Assessment* (pp. 181–201). De Gruyter. <https://doi.org/10.1002/ir.381>

Deardorff, D. K., & Arasaratnam-Smith, L. A. (2017). Intercultural Competence in Higher Education. International approaches, assessment and application. *International Approaches, Assessment and Application*, 26(2).

Deardorff, D. K., & Deardorff, D. L. (2016). Assessing Intercultural Outcomes in Engineering Programs. In *Teaching and Training for Global Engineering: Perspectives on Culture and Professional Communication Practices*. <https://doi.org/10.1002/9781119084297.ch11>

Diaz, J. M., Gusto, C., Jayaratne, K. S. U., Narine, L., Silvert, C., Suarez, C., & Wille, C. (2023). Intercultural competency development model for extension professionals: Expert consensus using the delphi technique. *Journal of Extension*, 61(3). <https://doi.org/10.34068/joe.61.03.02>



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- Fantini, A. E. (2000). A central concern: developing intercultural competence. *SIT Occasional Paper Series*, 1(1), 25–42. [www.sit.edu](http://www.sit.edu)
- Granløv, U. (2014). *Interkulturell Pedagogikk i Estetisk Perspektiv - En Kreativt Refleksiv litteraturstudie* [Masters]. NTNU.
- Hammer, M. R. (2012). The Intercultural Development Inventory: A New Frontier in Assessment and Development of Intercultural Competence. In *Student Learning Abroad* (pp. 115–136). Routledge.
- Huber, J., & Reynolds, C. (2014). *Developing intercultural competence through education*. Council of Europe.
- Ji, Y. (2020). Embedding and Facilitating Intercultural Competence Development in Internationalization of the Curriculum of Higher Education. *Journal of Curriculum and Teaching*, 9(3), 13. <https://doi.org/10.5430/jct.v9n3p13>
- Kristoffersen, A. M. (2020). Mulighetsrom i møte mellom inkludering og estetisk tilnærming til læring i grunnskolen. *Journal for Research in Arts and Sports Education*, 4(1), 52–75. <https://doi.org/10.23865/jased.v4.1956>
- Lombardi, M. R. (2010). Assessing Intercultural Competence: A Review. *Ncssmst Journal*, 16(1), 15–17. <http://www.idiinventory.com/>.
- Luo, J., & Chan, C. K. Y. (2022). Qualitative methods to assess intercultural competence in higher education research: A systematic review with practical implications. *Educational Research Review*, 37. <https://doi.org/10.1016/j.edurev.2022.100476>
- Navaitienė, J., Rimkevičienė, V., & Račelytė, D. (2015). *Methodology for development of intercultural competence*.
- Pellerey, M. (2018). *Strumenti E Metodologie Di Orientamento Formativo E Professionale Nel Quadro Dei Processi Di Apprendimento Permanente*. Sede Nazionale del CNOS-FAP. [www.cnos-fap.it](http://www.cnos-fap.it)
- Perry, L. B., & Southwell, L. (2011). Developing intercultural understanding and skills: models and approaches. *Intercultural Education*, 22(6), 453–466. <https://doi.org/10.1080/14675986.2011.644948>
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- Rossi, P. G., Pascucci, G., Giannandrea, L., & Paciaroni, M. (2006). L'e-Portfolio come strumento per la costruzione dell'Identità. *Informations, Savoirs, Décisions, Médiations*, 25(348), 1–9. <http://isdsm.univ-tln.fr>
- Rossi, P. Giuseppe. (2005). *Progettare e Realizzare il Portfolio*. Carocci.
- Scott, S. G. (2009). Enhancing reflection skills through learning portfolios: An empirical test. *Journal of Management Education*, 34(3), 430–457. <https://doi.org/10.1177/1052562909351144>

- **Policy development for intercultural competence and education is addressed in both academic literature and policy reports:**

- Barr, S., & Seals, C. A. (2018). He Reo for Our Future: Te Reo Māori and Teacher Identities, Attitudes, and Micro-Policies in Mainstream New Zealand Schools. *Journal of Language, Identity and Education*, 17(6), 434–447. <https://doi.org/10.1080/15348458.2018.1505517>
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- Fuentes, J. L. (2016). Cultural diversity on the Council of Europe documents: The role of education and the intercultural dialogue. *Policy Futures in Education*, 14(3), 377–391. <https://doi.org/10.1177/1478210316630467>
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- UNESCO. (2019). *Culture 2030 Indicators*.
- UNESCO. (2022). *Re-Shaping Policies for Creativity: Addressing culture as a global public good*. [www.unesco.org/open-access/terms-](http://www.unesco.org/open-access/terms-)

- **Literature also emphasises decolonizing education practices through:**

- **Incorporating Indigenous knowledge systems:**

- Blix, H. S., Strobelt, M., & Eriksen, A. (2018). Skapende og tenkende – Kritisk kunstpedagogikk i Freires fotspor. *Journal for Research in Arts and Sports Education*, 2(2), 1. <https://doi.org/10.23865/jased.v2.929>
- Heinicke, J. (2024). Von der kolonialen Entwicklung zur postkolonialen Transformation: Kulturpolitik als Weltaufgabe. In *Handbuch Kulturpolitik* (pp. 1–14). Springer Fachmedien Wiesbaden. [https://doi.org/10.1007/978-3-658-34381-1\\_2-2](https://doi.org/10.1007/978-3-658-34381-1_2-2)
- Kallio, A. A., & Lämsman, H. (2018). Sámi re-imaginings of equality in/through extracurricular arts education in Finland. *International Journal of Education & the Arts*, 19(7). <https://doi.org/10.18113/P8ijea1907>
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- Murove, M. F. (2018). Association for the Study of Religion in Southern Africa (ASRSA) Indigenous Knowledge Systems Discourse and Inclusionality. *Journal for the Study of Religion*, 31(1), 159–176. <https://doi.org/10.2307/26489088>
- Rodriguez, F. (2023). Dispelling Myths: A Decolonial Framework to Engage Marginalized Histories. *Visual Arts Research*, 49(1), 73–87. <https://doi.org/10.5406/21518009.49.1.07>
- Simpson, H. A. (2021). Forming strong cultural identities in an intersecting space of indigeneity and autism in Canada, the United States, Australia, and New Zealand. *AlterNative*, 17(3), 416–424. <https://doi.org/10.1177/11771801211039274>
- Sobane, K., Lunga, W., & Setlhabane, L. (2023). Harnessing Indigenous knowledge systems for socially inclusive science communication: Working towards a ‘Science for us, with us’ approach to science communication in the Global South. In E. Rasekoala (Ed.), *Race and Sociocultural Inclusion in Science Communication*. Policy Press. <https://doi.org/10.1332/policypress/9781529226799.001.0001>

- **Incorporating Indigenous perspectives:**

- Aman, R. (2018). *Decolonising Intercultural Education: Colonial differences, the geopolitics of knowledge, and inter-epistemic dialogue*. Routledge.
- Gorski, P. C. (2008). Good intentions are not enough: a decolonizing intercultural education. *Intercultural Education*, 19(6), 515–525. <https://doi.org/10.1080/14675980802568319>
- Schauert, P. (2014). Managing culture: Discipline, artistry, and alternative education in Ghana’s state dance ensembles. *Africa Today*, 60(3), 3–33. <https://doi.org/10.2979/africatoday.60.3.3>



Stewart, G. T., Barbarich-Unasa, T. W., Enari, D., Faumuina, C., Heke, D., Henare, D., Lolohea, T., Phillips, M., Port, H., Staniland, N., Tapuni, N., Teaurere, R., Ualesi, Y., Walker, L., Devine, N., & Matapo, J. (2023). Experiences of indigenous (Māori/Pasifika) early career academics. *Educational Philosophy and Theory*, 1–15. <https://doi.org/10.1080/00131857.2023.2271649>

Valdiviezo, L. A. (2010). Indigenous worldviews in intercultural education: Teachers' construction of interculturalism in a bilingual Quechua-Spanish program. *Intercultural Education*, 21(1), 27–39. <https://doi.org/10.1080/14675980903491866>

o **Utilising holistic and equitable approaches to education:**

Absolon, K. E. (2016). Wholistic and ethical: Social inclusion with Indigenous peoples. *Social Inclusion*, 4(1), 44–56. <https://doi.org/10.17645/si.v4i1.444>

Gregoriou, Z. (2013). Traversing new theoretical frames for intercultural education: Gender, intersectionality, performativity. *International Education Studies*, 6(3), 179–191. <https://doi.org/10.5539/ies.v6n3p179>

Pringle, R., & Liu, L. (2023). Mainland Chinese first-generation immigrants and New Zealanders' views on sport participation, race/ethnicity and the body: Does sport participation enhance cultural understandings? *International Review for the Sociology of Sport*, 58(4), 725–745. <https://doi.org/10.1177/10126902231156278>

Shim, J. M. (2012). Pierre Bourdieu and intercultural education: It is not just about lack of knowledge about others. *Intercultural Education*, 23(3), 209–220. <https://doi.org/10.1080/14675986.2012.701987>

• **Literature also focuses more specifically on integrating ideas around cultural literacy and intercultural education with decolonizing arts education and Indigenous perspectives:**

Anttila, E., Siljamäki, M., & Rowe, N. (2018). Teachers as frontline agents of integration: Finnish physical education students' reflections on intercultural encounters. *Physical Education and Sport Pedagogy*, 23(6), 609–622. <https://doi.org/10.1080/17408989.2018.1485141>

Catalano, T., & Morales, A. R. (2022). Dancing across difference: arts and community-based interventions as intercultural education. *Intercultural Education*, 33(1), 48–66. <https://doi.org/10.1080/14675986.2021.2016214>

Esau, O., & Jones, D. M. (2024). Towards a critical pedagogy of global citizenship: Breaking the silence as a trained dancer in post-apartheid South Africa. *Prospects*, 1–12. <https://doi.org/10.1007/s11125-023-09665-6>

Gunara, S., & Sutanto, T. S. (2021). Enhancing the intercultural competence development of prospective music teacher education: A case study in Indonesia. *International Journal of Higher Education*, 10(3), 150–157. <https://doi.org/10.5430/ijhe.v10n3p150>

Kelly, E., Rice, C., & Stonefish, M. (2023). Towards decolonial choreographies of co-resistance. *Social Sciences*, 12(4), 1–15. <https://doi.org/10.3390/socsci12040204>

Kigozi, B. (2008). *An evaluation of Music Education in Elementary Schools in Buganda: a way forward* [Doctoral]. University of Pretoria.

Lubulwa, G. (2023). *Ugandan Indigenous Music in Fusion with Jazz: A Case Study of Music and Music Pedagogies in Baxmba Waves Band* [Masters]. University of Michigan.

Mabingo, A., Ssemaganda, G., Sembatya, E., & Kibirige, R. (2020). Decolonizing Dance Teacher Education: Reflections of Four Teachers of Indigenous Dances in African Postcolonial Environments. *Journal of Dance Education*, 20(3), 148–156. <https://doi.org/10.1080/15290824.2020.1781866>

Miettinen, L., Gluschankof, C., Karlsen, S., & Westerlund, H. (2018). Initiating mobilizing networks: Mapping intercultural competences in two music teacher programmes in Israel and Finland. *Research Studies in Music Education*, 40(1), 67–88. <https://doi.org/10.1177/1321103X18757713>



- Moura, E. J. S. (2022). Uma cartografia da decolonialidade nas artes visuais da América Latina para pensar uma arte/educação decolonial. *Arteriais - Revista Do Programa de Pós-Graduação Em Artes*, 8(14), 64–75. <https://doi.org/10.18542/arteriais.v8i14.14752>
- NIAAD. (2015). *Decolonizing Arts Education: A Research Manual*. <http://tinyurl.com/ommx472>
- Oliveira, M. A. B. (2020). (Des)política para corpos-política na arte, na cultura e na educação. *Interritórios*, 6(10). <https://doi.org/10.33052/inter.v6i10.244891>
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- Sharma, M., & Alexander, A. (2023). The Routledge Companion to Decolonizing Art, Craft, and Visual Culture Education. In *The Routledge Companion to Decolonizing Art, Craft, and Visual Culture Education*. Routledge. <https://doi.org/10.4324/9781003190530>
- Ssebulime, A. (2022a). *A Tale of Continuity of Dance Heritage among the Ugandan Diaspora Community in Trondheim, Norway* [Masters]. Norwegian University of Science and Technology.
- Ssebulime, A. (2022b). Music as dance and dance as music: Kizino dance training, a dance moment in the diasporic transmission context. *Journal of African Cultural Studies*, 1–12. <https://hal.science/hal-03772129>
- Teddy, N. (2008). *Factors Hindering Teaching of Music in Primary School of Nama Sub-County in Mukono District* [Diploma in Primary Education]. Kampala International University.
- Udengwu, N. (2018). Decolonize or else – Negotiating decolonization through popular theatre. *International Journal of Arts and Humanities (IJAH) Ethiopia*, 7(4), 17–26. <https://doi.org/10.4314/ijah.v7i4.2>
- Yoon-Ramirez, I. (2021). Walking-sensing as a decolonial art and pedagogical practice. *International Journal of Education Through Art*, 17(1), 115–133.

## Chapter 5: Cultural Literacy and Policy (Overview of Literature)

A range of topics is explored within the theme of Cultural Literacy and Policy through literature ranging from research studies to policy documents and reports, providing a foundation for further research and policy development in these fields.

- **Many references focus on policy implications and social inclusion in relation to various aspects, including:**
  - **Intercultural education and the need for frameworks that promote cultural understanding and inclusion:**

Akkari, A., & Radhouane, M. (2022). Intercultural Approaches to Education: From Theory to Practice. In *Intercultural Approaches to Education*. Springer Nature. <https://doi.org/10.1007/978-3-030-70825-2>

Faas, D., Hajisoteriou, C., & Angelides, P. (2014). Intercultural education in Europe: policies, practices and trends. In *British Educational Research Journal* (Vol. 40, Issue 2, pp. 300–318). Blackwell Publishing Ltd. <https://doi.org/10.1002/berj.3080>

Heinicke, J. (2023). *Handbuch Kulturpolitik*. Springer Fachmedien Wiesbaden.

Mabingo, A. (2019). Intercultural Dance Education in the Era of Neo-State Nationalism: The Relevance of African Dances to Student Performers' Learning Experiences in the United States. *Journal of Dance Education*, 19(2), 47–57. <https://doi.org/10.1080/15290824.2018.1434527>



Nordic Centre for Heritage Learning and Creativity, Institute for Development and International Relations, & Interarts Foundation. (2013). *Access to Culture - Policy Analysis Review on the Policies at European Level*.

Pähler, A. (2023). Kulturpolitik und Transkulturalität. In *Handbuch Kulturpolitik* (pp. 1–12). Springer Fachmedien Wiesbaden. [https://doi.org/10.1007/978-3-658-34381-1\\_25-2](https://doi.org/10.1007/978-3-658-34381-1_25-2)

o **Cultural literacy and its importance in policy development to enhance social cohesion and understanding:**

Chen, R., & Martin, R. (2020). From folk to on mass dance practices: The emergence of Guangchang Wu. In *The People's Dance: The Power and Politics of Guangchang Wu* (pp. 21–33). Springer Nature. <http://www.palgrave.com/gp/series/16283>

Clair, S. (2015). The Stratification of Cultural Networks. *Intercultural Communication Studies*, 24(2), 1–22.

Ernica, M., & Tortorelli, N. M. (2019). Classe social e conflito na implementação de prescrições curriculares para o ensino de arte. *Pro-Posições*, 30. <https://doi.org/10.1590/1980-6248-2017-0152>

Hicks, L. (1989). Cultural literacy as social empowerment. *Journal of Social Theory in Art Education*, 53–57.

Laaksonen, A., & Interarts. (2005). Measuring cultural exclusion through participation in cultural life. *Third Global Forum on Human Development: Defining and Measuring Cultural Exclusion*, 1–14. [http://www.culturalrights.net/descargas/drets\\_culturals135.pdf](http://www.culturalrights.net/descargas/drets_culturals135.pdf)

Nikolić, M., & Dragičević Šešić, M. (2018). *Mediji, kultura i umetnost u doba populizma (Media, Culture, and Art in the Age of Populism)*. Fakultet dramskih umetnosti (Faculty of Dramatic Arts).

Notten, N., Lancee, B., van de Werfhorst, H. G., & Ganzeboom, H. B. G. (2015). Educational stratification in cultural participation: cognitive competence or status motivation? *Journal of Cultural Economics*, 39(2), 177–203. <https://doi.org/10.1007/s10824-014-9218-1>

Program, C., Pgpiaud, S., Tarbiyah, F., Bunga, I., & Cirebon, B. (2020). Towards an arts education paradigm based on cultural capital. *Journal of Arts and Education Studies*, 2(2), 79–88. <https://journal.unesa.ac.id/index.php/Sembadra/article/view/11350>

Reinwand-Weiss, V.-I. (2023). Kulturelle Bildung. In *Handbuch Kulturpolitik* (pp. 1–12). Springer Fachmedien Wiesbaden. [https://doi.org/10.1007/978-3-658-34381-1\\_53-1](https://doi.org/10.1007/978-3-658-34381-1_53-1)

Ruck, A. (2021). "A New Cultural Capital"? *Social & Political Potentials for Arts and Cultural Education in England* [Doctoral, University of Warwick]. <http://wrap.warwick.ac.uk/166405>

Throsby, D. (2010). The economics of cultural policy. In *The Economics of Cultural Policy*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511845253>

o **Cultural policy impacts on social inclusion and cohesion:**

Bárta, O., Lavizzari, A., & Boldt, G. (2021). *Meaningful Youth Political Participation in Europe: Concepts, Patterns and Policy Implications - Research study*.

Canyürek, Ö. (2023). Kulturpolitik, Migration und Flucht. In *Handbuch Kulturpolitik* (pp. 1–12). Springer Fachmedien Wiesbaden. [https://doi.org/10.1007/978-3-658-34381-1\\_22-2](https://doi.org/10.1007/978-3-658-34381-1_22-2)

Chan, T. W., & Goldthorpe, J. H. (2007). The social stratification of cultural consumption: Some policy implications of a research project. In S. Hadley (Ed.), *A Reader on Audience Development and Cultural Policy* (Issue 4, pp. 167–178). Routledge. <https://doi.org/10.1080/09548960701692787>

Darkwa Asare, A. (2021). *Policy Strategies for a Performing Arts Sector: An Analysis of Cultural Policy Support for the Performing Arts in Ghana*.



Dragičević Šešić, M., Nikolić, M., & Rogač Mijatović, L. (2014). *Culture and Development at Times of Crisis*. Faculty of Drama Arts.

Durrer, V., & Henze, R. (2020). *Managing Culture: Reflecting On Exchange In Global Times*. Palgrave Macmillan. <http://www.palgrave.com/gp/series/15469>

Frey, B. S. (2003). *Arts & Economics: Analysis & Cultural Policy*. Springer Science & Business Media.

Hall, C., & Thomson, P. (2007). Creative partnerships? Cultural policy and inclusive arts practice in one primary school. *British Educational Research Journal*, 33(3), 315–329. <https://doi.org/10.1080/01411920701243586>

Heinicke, J. (2024a). *Inmitten von Konflikten. Institutionen der auswärtigen Kulturarbeit als Moderatorinnen von Diversität und die Gefahr der einengenden Einflussnahme seitens der Politik*.

Heinicke, J. (2024b). Reconfiguring postcolonial cultural policy: Reconfiguring postcolonial cultural policy Impetus from Zimbabwean and South African performers and performances. In K. Igweonu (Ed.), *Routledge Handbook of African Theatre and Performance* (pp. 103–112). Routledge.

Higgins, N., & Donnellan, K. (2023). Ireland's cultural policy and the protection and promotion of the cultural rights of migrants. *Cultural Trends*, 32(2), 171–189. <https://doi.org/10.1080/09548963.2022.2053282>

López-Peláez, M. P., Martínez-Morales, M., Moreno-Montoro, M. I., & Tirado de la Chica, A. (2018). Historias de mi barrio: contemporary art in a community at high risk of social exclusion. *Educational Review*, 70(5), 565–583. <https://doi.org/10.1080/00131911.2017.1353481>

Meinhof, U. H., & Triandafyllidou, A. (2006). *Transcultural Europe: Cultural Policy in a Changing Europe*. Palgrave Macmillan.

Oakley, K., & O'Brien, D. (2016). Learning to labour unequally: understanding the relationship between cultural production, cultural consumption and inequality. *Social Identities*, 22(5), 471–486. <https://doi.org/10.1080/13504630.2015.1128800>

Okwany, A. (2016). 'Every mother dances her baby': Contextually responsive narratives of early childhood care and education in Kenya and Uganda. *South African Journal of Childhood Education*, 6(2), 1–9. <https://doi.org/10.4102/sajce>

Schneider, W., Akuno, E. A., Hardie, Y., & Gad, D. (2022). *Cultural Policy for Arts Education: African-European Practises and Perspectives*. Peter Lang.

Tatli, A., & Özbilgin, M. (2012). Surprising intersectionalities of inequality and privilege: The case of the arts and cultural sector. *Equality, Diversity and Inclusion*, 31(3), 249–265. <https://doi.org/10.1108/02610151211209108>

UNESCO. (2019). *Culture 2030 Indicators*.

Wiesand, A. J. (2002). Comparative Cultural Policy Research in Europe: A Change of Paradigm. *Canadian Journal of Communication*, 27(2–3), 369–378.

- **Access to culture, emphasising the need for equitable access to cultural resources:**

Burkhard, J., Kühne, S., Scharf, J., & Maaz, K. (2024). Kulturelle Bildung—hausgemacht? Zum Effekt elterlichen kulturellen Kapitals auf die kulturellen Aktivitäten von Jugendlichen (Arts Education – Homemade? On the Effect of Parental Cultural Capital on Cultural Activities of Adolescents). *Zeitschrift Fur Erziehungswissenschaft*, 27(2), 579–602. <https://doi.org/10.1007/s11618-024-01219-6>

Durrer, V., Miller, T., & O'Brien, D. (2017). *The Routledge Handbook of Global Cultural Policy*. Routledge.

EU Expert group. (2012). *A report on Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*.

Hammonds, W. (2023). *Culture and Democracy: The Evidence*.



Haugsevje, Å. D., Hyllannd, O. M., & Stavrum, H. (2016). Kultur for å delta-Når kulturpolitiske idealer skal realiseres i praktisk kulturarbeid. *Nordisk Kulturpolitisk Tidsskrift*, 19(1), 78–97. [www.idunn.no](http://www.idunn.no)

Higgins, N., & Donnellan, K. (2023). Ireland's cultural policy and the protection and promotion of the cultural rights of migrants. *Cultural Trends*, 32(2), 171–189. <https://doi.org/10.1080/09548963.2022.2053282>

Hylland, O. M., & Haugsevje, Å. (2019). *Fritid, Frihet og Fellesskap: Kunnskap og Løsninger i Lokalt Kulturarbeid Blant Barn og Unge*. Cappelen Damm Akademisk/NOASP (Nordic Open Access Scholarly Publishing).

Reeves, A. (2015). Neither class nor status: Arts participation and the social strata. *Sociology*, 49(4), 624–642. <https://doi.org/10.1177/0038038514547897>

Santagati, M. (2016). Interculturalism, education and society: Education policies for immigrant students in Italy. *Australia and New Zealand Journal of European Studies*, 8(2), 6–20. <http://www.eusanz.org/ANZJES/index.html>

- **Arts and arts education is also a significant focus in relation to policies, including the ways cultural policy framework support arts education, promotion of cultural literacy through arts education and the integration of arts:**

Canyürek, Ö. (2022). *Cultural Diversity in Motion: Rethinking Cultural Policy and Performing Arts in an Intercultural Society*. transcript Verlag.

Chan, T. W., & Goldthorpe, J. H. (2005). The social stratification of theatre, dance and cinema attendance. *Cultural Trends*, 14(3), 193–212. <https://doi.org/10.1080/09548960500436774>

Dragičević Šešić, M., Mijatović, L. R., & Mihaljinac, N. (2017). Cultural diplomacy: Arts, festivals and geopolitics. *Creative Europe Desk Serbia*.

European Commission. (2019). *Creative Europe Networks: 28 pan-European organisations connecting and strengthening Europe's cultural sector*. <https://doi.org/10.2797/86113>

Gran, M. J. (2014). *Kunst og Kontroll: Norsk Teater i Endring Etter Kulturløftet?* [Masters]. Høgskolen i Oslo og Akerhus.

Heinicke, J., & Normans, D. (2017). Die Tragik eines Hoffungslandes: Südafrika und die Sorge um das Offene: der Assitej World Congress «Cradle of Creativity» in Kapstadt. *Thetare Heule*. <https://doi.org/10.07.17>

Jeannotte, S. (2000). Tango romantica or liaisons dangereuses? Cultural policies and social cohesion: Perspectives from Canadian research. *International Journal of Cultural Policy*, 7(1), 97–113. <https://doi.org/10.1080/10286630009358135>

Meinhof, U. H., & Triandafyllidou, A. (2006). *Transcultural Europe: Cultural Policy in a Changing Europe*. Palgrave Macmillan.

Mullen, M., Walls, A., Ahmad, M., & O'Connor, P. (2023). Resourcing the arts for youth well-being: challenges in Aotearoa New Zealand. *Arts and Health*, 15(1), 71–85. <https://doi.org/10.1080/17533015.2021.2017306>

Nestvold, S. (2021). *Hvem Skal Styre? Who Will be in Charge?* [Masters]. NTNU.

Nikolić, M., & Dragičević Šešić, M. (2018). *Mediji, kultura i umetnost u doba populizma (Media, Culture, and Art in the Age of Populism)*. Fakultet dramskih umetnosti (Faculty of Dramatic Arts).

Pier, D. G. (2016). Dance, Discipline, and the Liberal Self at a Ugandan Catholic Boarding School. *African Studies Review*, 59(3), 33–59. <https://doi.org/10.2307/26410243>

Pudaruth, S. K. (2014). Indian music and dance for inclusive development: A reflection on the Republic of Mauritius. *The Journal for Transdisciplinary Research in Southern Africa*, 10(2), 180–192. <https://doi.org/10.4102/td.v10i2.108>

Raeder, A. (2013). *Å Skape Møteplasser: Mangfold i Norsk Kulturpolitikk og Scenekunstinstitusjonene* [Masters]. Universitetet i Oslo.



Rowe, N., Martin, R., Buck, R., & Anttila, E. (2018). Researching dance education post-2016: The global implications of Brexit and Trump on dance education. *Research in Dance Education*, 19(1), 91–109. <https://doi.org/10.1080/14647893.2017.1354839>

Snook, B. H., & Buck, R. (2014). Policy and practice within arts education: Rhetoric and reality. *Research in Dance Education*, 15(3), 219–238. <https://doi.org/10.1080/14647893.2014.910184>

Stanziola, J. (2021). The Pretty Face of Inequality: Arts Attendance in Panama. *Journal of Arts Management Law and Society*, 51(5), 273–290. <https://doi.org/10.1080/10632921.2021.1900007>

Wabyona, M. (2023). Zadok Adolu-Otojoka and Music Education in Uganda: An Oral History. *Journal of Historical Research in Music Education*, 44(2), 248–274. <https://doi.org/10.1177/15366006211069580>

- **Significant attention is also given to cultural diversity, cultural representation and Indigenous knowledge in relation to policies:**

Ariton-Gelan, C. (2015). Policies Of Preservation And Protection Of The Culture And Identity Of Immigrants. *International Conference Knowledge-Based Organization*, 21(2), 392–397.

Bokova, I., Cliche, D., Schultz, M., Kulesz, O., Deloumeaux, L., Sanan, S., Guèvremont, V., Throsby, D., Joseph, A., & Reitov, O. (2015). *Reshaping Cultural Policies: A Decade Promoting the Diversity of Cultural Expressions for Development*.

Dragičević Šešić, M., Henze, R., & Rogač Mijatović, L. (2023). Cultural Diplomacy and Cultural Relations: Cooperation / Diversity / Dialogue. *University of Arts in Belgrade*. <https://www.arts.bg.ac.rs/o-univerzitetu/izdanja/katalog-izdanja/>

Gorski, P. C. (2008). Good intentions are not enough: a decolonizing intercultural education. *Intercultural Education*, 19(6), 515–525. <https://doi.org/10.1080/14675980802568319>

Gregoriou, Z. (2013). Traversing new theoretical frames for intercultural education: Gender, intersectionality, performativity. *International Education Studies*, 6(3), 179–191. <https://doi.org/10.5539/ies.v6n3p179>

Heinicke, J. (2022). Postkoloniale Kulturpolitik. In A. Sharifi & L. Skwirblies (Eds.), *Theaterwissenschaft Postkolonial / Dekolonial* (pp. 177–196). Transcript.

Lilliedahl, J. (2021). Class, capital, and school culture: Parental involvement in public schools with specialised music programmes. *British Journal of Sociology of Education*, 42(2), 245–259. <https://doi.org/10.1080/01425692.2021.1875198>

Porto Santo Charter. (2021). *Culture and the Promotion of Democracy: Towards a European Cultural Citizenship*.

Portolés, J. B. (2022). *Re/shaping Policies for Creativity: Addressing Culture as a Global Public Good*.

UNESCO. (2005). *Convention on the Protection and Promotion of the Diversity of Cultural Expressions; 2005*.

## Chapter 6: Role of Performing Arts in Education (Overview of Literature)

Overall, performing arts in education, cultural and Indigenous knowledge and studies in education, and arts and literacy are essential for fostering holistic development and cultural awareness in diverse educational settings. A range of topic areas is explored within these themes. The following overview captures the literature we gathered, which is most relevant to these themes and can provide a starting point for supporting other work packages in the project when drawing on existing research, theories, and practices.



- **Theoretical frameworks and practical applications relating to performing arts are explored extensively in relation to:**

- **Pedagogical Approaches in Performing Arts Education:**

Ashley, L. (2014). Reflective turning in culturally pluralist pedagogy for dance education: A refractive prism of understanding. *Dance Research Aotearoa*, 2, 31–51.

Baldwin, P., & Fleming, K. (2003). *Teaching Literacy through Drama: Creative Approaches*. Routledge.

Buck, R. (2011). Men Teaching Dance. *Intersections: Gender and Sexuality in Asia and the Pacific, Issue 27*, 1–11.

Buck, R. (2021). Whispers of a revolution: Reflections upon dance education in China. *Contemporary Dance Research*, 6(1), 83–92.

Buck, R. (2022). The teacher is at the heart of education. In *Dance Pedagogy and Education in China* (pp. 1–10). Springer Nature Singapore. [https://doi.org/10.1007/978-981-19-3193-2\\_1](https://doi.org/10.1007/978-981-19-3193-2_1)

Cerini, G. (2011). *La Strategia Del Portfolio Docente: Una ricerca con le associazioni professionali degli insegnanti*. Stampa Tecnodid Editrice. [www.istruzioneer.it](http://www.istruzioneer.it)

Cone, T. P., & Cone, S. L. (2011). Strategies for teaching dancers of all abilities. *Journal of Physical Education, Recreation & Dance*, 82(2), 24–31. <https://doi.org/10.1080/07303084.2011.10598578>

Friedman, S. (2009). Navigating the byways of polyculturalism – whose dance are we teaching in South African schools? *Research in Dance Education*, 10(2), 131–144. <https://doi.org/10.1080/14647890903019457>

Kibirige, R. (2023). Dance-Musicking: Non-prescriptive dance, music, and dance-music engagement in cross-sectoral collaborative teaching and learning. *Dance Articulated*, 9(1), 144–162. <https://doi.org/10.5324/da.v9i1.5055>

Loots, L. (2021). Decolonising dance pedagogy? Ruminations on contemporary dance training and teaching in South Africa set against the specters of colonisation and apartheid. *Theatre, Dance and Performance Training*, 12(2), 184–197. <https://doi.org/10.1080/19443927.2021.1909125>

Mabingo, A. (2020). Music as a pedagogic tool and co-teacher in African dances: Dissecting the reflections and practices of teachers of cultural heritage dances in Uganda. *Research Studies in Music Education*, 42(2), 231–247. <https://doi.org/10.1177/1321103X19843202>

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## Chapter 7: Social Inclusion and Cohesion (Overview of Literature)

The relationship between performing arts education and its impact on social cohesion and inclusion is multifaceted and complex. This overview contains relevant literature which provides a comprehensive understanding of the theme. The literature explores how performing arts can be a catalyst for cultural literacy, social cohesion, and inclusion across diverse educational settings.

- **Various literature explores themes of cultural inclusion and belonging relating to diverse cultural representation, inclusion and exclusion, and fostering belonging and identity:**

- **Ensuring representation and fostering belonging:**

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Horn, B. S. (2018). *Å synge oss sammen. Norske barnesanger som inkluderingsverktøy for barn med minoritetsbakgrunn i en barnehage* [Masters]. Norges musikkhøgskole.

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