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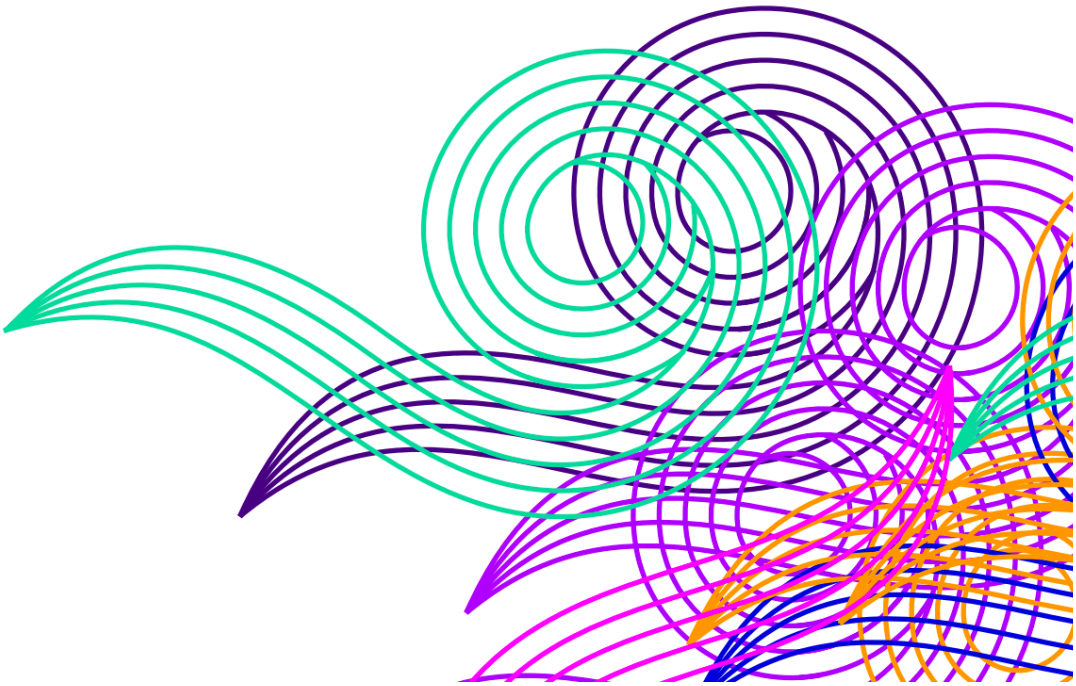
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Dialoguing@rts

Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education

An International Survey on Cultural Literacy Education Across Seven Countries (WP2)

Deliverable 2.1: Research Report



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The report is the work of the whole author team. Its framing, its analyses and its conclusions took shape over many hours of discussion, and every chapter passed through several rounds of comment and revision by colleagues who read closely and disagreed where it mattered.

Kristie L. Mortimer was responsible for the comprehensive preparation and conduct of the preparatory studies and the main study, as well as for the creation of the overall document and large portions of the text; Julia Ehninger meticulously advanced the quantitative analyses and the development of the CLE effort indicators and was responsible for the analysis chapters. Valerie Krupp coordinated the overall development and completion of the report. She was specifically responsible for the comparative interpretation of the results and developed the decolonial reflections together with Kristie L. Mortimer.

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Key Findings and Implications

This report presents the findings of the Work Package 2 comparative survey of the dialoguing@rts project. The survey asked how performing-arts education in formal and non-formal settings pursues cultural literacy across seven partner countries (Aotearoa New Zealand, Finland, Germany, Italy, Norway, Serbia and Uganda). The sample was purposive and is not representative of national workforces; the findings are therefore best read against specific country profiles.

Conceptual foundations. Three premises frame everything that follows.

- ***Cultural literacy*** is understood as a dialogic practice: a relational process of engaging across perceived cultural boundaries, in which meaning is co-constructed and cultural identities are treated as fluid and plural (Maine et al., 2019).
- ***Cultural literacy education (CLE)*** is the facilitation of that practice: a set of dialogic pedagogical practices together with an underlying mindset of trust, reciprocity and openness to difference.
- As cultural literacy is enacted relationally and its outcomes are distal, the study does not measure what learners gain but ***CLE effort***: the extent to which institutions and individuals pursue cultural literacy. *CLE effort* is observed along the three dimensions values, goals and practices, at both the institutional and the personal level.
- These are summarised in two ***composite indicators*** (institutional and personal CLE effort, each rescaled to 0–100). The two indicators draw on different items and are therefore not directly comparable with one another; both summarise effort and not how "culturally literate" a society is.

CLE Maps

Results for all participating countries can be accessed in interactive CLE maps on ResearchCatalogue.net

Key findings.

1. **What can be compared.** Substantive cultural content is not comparable across such different contexts; what is comparable is CLE effort, defined through goals, practices and mindsets. The indicators carry normative commitments (they assume more effort is preferable) and see only what their categories admit.
2. **Where CLE takes place.** CLE effort is, in most countries, slightly higher in non-formal than in formal settings (institutional composite $M = 68.5$ vs. 58.9), the gap being widest

for concrete, practice-related activity. Informal practice is systematically under-captured, so the field is almost certainly larger than the survey can show.

3. **The personal–institutional gap.** Across the whole sample and in every country chapter, individuals attach more importance to cultural literacy goals than they perceive their institutions to do (difference of 0.41 scale points; $d = 0.61$). Commitment is available; the institutional structure to sustain it lags.
4. **Institutional CLE effort as a collective competence.** Institutional effort is better understood as a shared, relationally sustained capacity than as the sum of individual motivation (Nokkala et al., 2024). Consistent with this, institutional CLE effort is associated above all with experiences of belonging and social connection (relatedness); these associations are correlational and cross-sectional, so no causal claim is made.
5. **The predominance of classical Western (and traditional) art forms.** Taking institutional and personal ratings together, classical Western forms were among the most highly valued in almost every country — Aotearoa New Zealand being the clearest exception, and their weight even in Uganda a point the decolonial reflection returns to — while Indigenous and minority forms were valued least. The term "traditional" means different things in different countries.
6. **Minorities and Indigenous communities: acknowledgement without realisation.** Engagement with these communities was low (34% of respondents never work with minority groups). This is partly a sampling matter, but also reflects institutional realisation lagging behind institutional rhetoric, and raises the question whether such practices are recognised in their own right or approached through a deficit lens.
7. **Financial precarity of the non-formal sector.** Among non-formal respondents, all four indicators of financial security fell below the scale midpoint, with budget cuts the most strongly endorsed ($M = 2.67$). Given the importance widely attached to cultural literacy for inclusive societies, it is striking that its funding is so limited and insecure — most acutely in the non-formal sector, which carries much of the work with under-served communities yet depends on short, call-driven project funding.
8. **CLE effort and social conditions.** Tentatively, countries with higher income inequality and lower GDP per capita reported slightly higher institutional CLE effort (Uganda highest, Finland lowest; $M = 81.5$ vs. 50.9). No causal reading is possible, and sample composition explains part of the gap.
9. **The limits of comparison.** The study's core categories — "traditional", "Indigenous", "minority", "main language", and "cultural literacy" itself — do not map cleanly onto situated realities, and practitioners outside those categories may not appear in the data at all. The decolonial commitment therefore extends beyond the instrument into how data are contextualised, interpreted and reported.

Implications. For policymakers, the most concrete lever is secure, longer-term funding matched to the relational temporality of the work, alongside recognising informal practice and resourcing

the participation and leadership of the communities concerned rather than provision designed for them. For institutions, closing the personal–institutional gap is a task of organisational development: anchoring cultural literacy in mission and curriculum, cultivating belonging and professional community, developing dialogic pedagogy, and raising the standing of minority and Indigenous art forms, which practitioners already value more than their institutions do. Further research should pursue what this study could only surface: longitudinal and intervention-based designs to test how institutional CLE effort develops, and approaches better suited to reaching informal, minority and Indigenous practitioners whom a standardised survey struggles to capture.

Glossary and Abbreviations

Glossary

The definitions below apply to this report. Several terms, including traditional, minority and Indigenous, differ in what they refer to across the seven partner countries.

Art forms of minority groups: Art forms of communities with their own cultural, linguistic or ethnic identity, minoritised within a country's wider population.

Bicultural: In this report, describes the partnership between Māori and the Crown that underpins public institutions in Aotearoa New Zealand under Te Tiriti o Waitangi. Biculturalism is distinct from multiculturalism, which describes the country's wider cultural diversity.

Classical Western art forms: Art forms from the European concert and stage tradition, such as orchestral and choral music, opera, ballet and dramatic theatre, usually taught through codified technique and an established repertoire.

Composite indicator: A single score that combines several separate measures into one, so that it captures a construct no individual measure captures alone (Nardo et al., 2005). In this report, institutional and personal CLE effort are composite indicators, rescaled to a range of 0 to 100.

Cultural literacy (CL): A dialogic practice of engaging with others across perceived cultural boundaries, in which meaning is co-constructed through social interaction and cultural identities and heritages are treated as fluid and plural. Cultural literacy encompasses verbal and non-verbal communication alongside embodied ways of knowing, and it includes both the capacity to

navigate cultural difference and an active orientation towards dialogue as a site of cultural meaning-making (Maine et al., 2019).

Cultural literacy education (CLE): The facilitation of cultural literacy in educational settings, understood as the effort to provide dialogic spaces in which cultural meaning and identity can be co-constructed and negotiated. CLE comprises a set of pedagogical practices and an underlying mindset of trust, reciprocity and openness to difference.

Cultural literacy education effort (CLE effort): The extent to which cultural literacy education is actively pursued by the institutions that educators and artists work for, and by the educators and artists themselves in their own practice. CLE effort is observed along three dimensions – values, goals and practices – at the institutional and the personal level. It describes what is pursued and enacted, but carries no claim about what learners and participants gain.

Dialogic space: The shared space of meaning that opens between people when different perspectives meet and are held together, each remaining distinct (Wegerif, 2013). In the performing arts, this meeting can take place through movement, sound and embodied exchange as well as through talk.

Formal: The context of arts education within a country's schooling system, from early childhood through to university. The education is institutionalised and planned through public organisations and recognised private bodies. Activity follows a curriculum and, from school age onwards, leads to recognised qualifications.

Goals: One of the three dimensions of CLE effort: the aims educators, artists and institutions pursue through cultural literacy education, such as identity building, multicultural understanding, community building and intercultural dialogue.

Indigenous art forms: Art forms belonging to Indigenous peoples and carrying their knowledges and cultural practices. Which art forms are considered as Indigenous, and whether the term applies at all, differs across the partner countries.

Informal: The context of arts activity carried on without an institution behind it. Practitioners work independently across diverse settings, and the activity itself ranges from structured to unplanned. With no organisation to describe, respondents here account for their own practice alone.

Institutional CLE effort: The extent to which the school or organisation an educator or artist works for pursues cultural literacy education, as that educator or artist perceives and reports it.

Joik: A traditional Sámi vocal practice, in which a person, place or animal is evoked in song rather than described.

Kapa haka: A Māori performing art that brings together song, chant, dance and movement, usually performed in a group.

Kulturskole: A municipal school of music and performing arts in Norway. It is legally mandated but offered outside school hours, and is treated in this report as semi-formal provision.

Māori: The Indigenous people of Aotearoa New Zealand.

Mātauranga Māori: Māori knowledge, including knowledge systems, values and ways of knowing passed down and developed across generations.

Non-formal: Arts activity within an organisation outside the schooling system, but less tied to teaching, training or qualifications, such as a youth club or youth centre. The arts are usually offered for participation, enjoyment and social connection, not as a course of training. In the results of this report, non-formal also includes semi-formal provision.

Pākehā: A citizen or permanent resident of New Zealand who is of European descent.

Pasifika: An umbrella term for people living in Aotearoa New Zealand who have ancestral, cultural, or familial ties to the diverse nations and islands of the Pacific.

Performing arts: Creative practices in music, dance and drama/theatre, spanning Indigenous, traditional, classical Western and popular forms. What is considered as performing arts, and whether music, dance and drama are treated as separate forms at all, can differ across organisations, communities and countries.

Performing arts education: Educational practices involving music, dance and drama/theatre across formal, non-formal and informal contexts, using the performing arts as a means of learning

and cultural expression while supporting the development of artistic skills and cultural knowledge.

Personal CLE effort: The extent to which educators and artists pursue cultural literacy education in their own practice, as they themselves report it.

Popular art forms: Art forms that circulate widely through commercial media and everyday participation, such as pop, rock and hip hop music, street and social dance, and musical theatre.

Practices: One of the three dimensions of CLE effort: what educators, artists and institutions do. At the personal level this includes dialogic and arts-based teaching approaches, and at the institutional level the activities offered and the relationships and partnerships built within and beyond the community.

Sámi: The Indigenous peoples whose ancestral homeland spans the northern regions of Norway, Sweden, Finland, and the Kola Peninsula in northwestern Russia.

Semi-formal: Arts education in an institution outside the schooling system that is organised around teaching and training in the arts, such as a music school, a theatre, or a performing troupe or band. Provision is sustained and often progressive. Some of it follows a syllabus and leads to recognition of attainment, such as graded examinations, levels or certificates, sitting outside the national qualifications system. Semi-formal provision is reported within non-formal.

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

Social inclusion: The equal participation of individuals and groups in the social, economic, political and cultural life of communities and societies (Lähdesmäki et al., 2022). In the arts, this extends beyond access to representation, the making of art and a say in decisions made about it (Salgado & Patuzzi, 2022).

Talanoa: A traditional Pacific concept and practice of open, relational, and inclusive conversation without a rigid agenda. It is widely used in everyday life, community decision-making, and contemporary research methodologies to build trust and share knowledge (Vaioleti, 2006).

Te Tiriti o Waitangi: The Māori-language text of the Treaty of Waitangi, signed in 1840 between Māori rangatira (chiefs) and the British Crown. It is regarded as the founding document of Aotearoa New Zealand and informs education and cultural policy.

Traditional art forms: Art forms rooted in the long-standing cultural practices of a particular place or community, and passed down within a community across generations, such as folk music and dance. What is considered as traditional differs across the partner countries, and in some it can overlap with Indigenous and minority art forms.

Values: One of the three dimensions of CLE effort: what educators, artists and institutions consider important in cultural literacy education, such as valuing cultural difference among participants or anchoring CLE in an institution's mission.

Whānau: Extended family, including relationships of kinship and belonging beyond the household.

Abbreviations

CL	Cultural literacy
CLE	Cultural literacy education
D1.1	Literature review (Deliverable D1.1, Mortimer et al., 2026)
D1.2	Policy and curriculum analysis (Deliverable D1.2, Mäkinen et al., 2026)
D1.3	Framework of analysis (Deliverable D1.3, Heinicke et al., 2026)
D2.1	Research Report (Deliverable D2.1, this report)
d@rts	dialoguing@rts
DE	Germany
ECEC	Early childhood education and care
EU	European Union
FI	Finland
GDP	Gross domestic product
IT	Italy

NGO	Non-governmental organisation
NO	Norway
NZ	Aotearoa New Zealand
OECD	Organisation for Economic Co-operation and Development
PISA	Programme for International Student Assessment
RS	Serbia
TR	Technical Report
UG	Uganda
UNESCO	United Nations Educational, Scientific and Cultural Organization
VET	Vocational education and training
WP	Work package

1. Introduction

The performing arts are frequently positioned as a way for people to engage with and negotiate cultural difference. Cultural and education policy names the arts as sites of encounter; funding is increasingly awarded against criteria of inclusion and participation; and music, dance and drama are often expected to build understanding in ways that other subjects are not. The educators, artists and cultural workers on whom these expectations rest, however, are dispersed across a wide field. They teach in schools and music and dance studios, run theatres and community organisations, lead projects and festivals, and many work independently across several settings. While these expectations have been articulated at the level of policy, what happens in practice, what those doing the work understand cultural literacy to mean, and the conditions under which they work have received rather less attention across the field.

The conditions in which performing arts education takes place are shaped largely by organisations. What an educator, artist, leader, or community arts worker can do may depend on what the organisation values, how securely it is funded, whom it reaches, and which partnerships it holds. Evidence about these conditions remains thin, and little can be compared with evidence from other contexts. Additionally, researchers have not systematically examined how cultural literacy education (CLE) is implemented across these organisations, and no shared instrument exists to describe such work or to read it alongside practice elsewhere.

This report examines how CLE effort is enacted across these organisations, and under which conditions. The study asks how CLE is implemented at an organisational level in formal and non-formal performing arts education contexts, and how that implementation might affect social cohesion and inclusion. The work draws on a survey of 1,462 people who engage in the arts with others, in schools, cultural organisations and informal settings across seven countries: Aotearoa New Zealand, Finland, Germany, Italy, Norway, Serbia and Uganda. Alongside the questionnaire data, open responses and interviews are integrated into the analysis, so that what the instrument's fixed categories could not capture carries into the reading of the findings. The wider project's decolonial commitments shaped the design throughout, as reflected in the survey design chapter. Participants were asked about the values they hold, the goals they pursue and the practices they use, and about the values, goals and practices they perceive at the level of the organisations they work for. Together, these form what we term *cultural literacy education effort*: the extent to which CLE is actively pursued by the institutions that educators and artists work for, and by those educators and artists in their own practice.

This study was conducted within Work Package 2 of dialoguing@rts (d@rts), a Horizon Europe project coordinated by Nord University. The d@rts project explores how performing arts

education might reimagine cultural literacy as a dialogic practice. Within d@rts, cultural literacy is understood as a dialogic practice rather than a body of cultural knowledge to be acquired. Maine et al. (2019) describe this as a shift towards attending to how people "engage together through social interaction with their cultural identities, heritages and values" (p. 388), so that cultural practices are understood as fluid rather than fixed, and meaning is made in the relational space between people. This understanding carries particular significance for the performing arts, where music, dance and drama allow such exchange to take place in embodied and non-verbal ways (Darder & Cronin, 2018; Mortimer et al., 2026).

Data were collected online between August and November 2025. Most of the questionnaire was drawn from the CLE assessment framework developed earlier in the project in workshops, interviews and an eDelphi exercise with stakeholders across the seven partner countries. Conditional logic created three respondent pathways, so those working in formal, non-formal, and informal contexts each saw the items relevant to their situation. Separate versions of the questionnaire ran in Finnish, German, Italian, Norwegian and Serbian, with English retained in Aotearoa New Zealand and Uganda following the advice of partners in those countries. Participants were identified through the consortium's national networks and Associated Partners, and through independent searching, using two criteria: people who engage in the arts with others, in an institutional or non-institutional context, and they hold a leading role or have some say over what and how that work is done. Invitations were sent to 23,192 contacts, up to three times each. The survey returned 1,443 valid responses from the partner countries which form the basis of the analyses reported here.

In Aotearoa New Zealand and Uganda, adapted methods were used to reach Indigenous arts practitioners. A Talanoa group discussion was facilitated in Aotearoa New Zealand with nine Māori and Pasifika students and practitioners, who also completed hardcopy questionnaires, and three in-depth interviews using adapted questionnaire questions were held in Uganda. Both accept some loss of standardisation in exchange for participation on terms closer to participants' own practices.

The report is structured as follows. The conceptual framework is set out in Chapter 2. Chapter 3 describes the survey design, covering instrument construction, country-specific adaptations, sampling and data collection, the development of the CLE effort indicators, and the study's methodological limitations. Chapter 4 reports the results of the full sample and then sets out to present the results for each country beginning with a profile of the national context, followed by the survey findings and the open responses for that country, and closing with an interpretation of what those findings might mean in that setting. Chapter 5 sets out with a cross-country

comparison and discussion, while Chapter 6 draws together what the study has been able to establish and sums up implications for policy and practice.

The report is accompanied by the CLE Map, a digital exposition of the findings hosted on the Research Catalogue here.[1] The exposition presents an interactive map alongside an overview page covering all seven countries, with a separate page for each country drawing on the material reported here, as well as a downloadable two-page brief for each country. It is intended for readers who wish to move between countries rather than work through the report in sequence, and for use beyond the consortium. What emerges across these seven contexts is uneven, and the questions it raises, about whose cultural practices are recognised within performing arts education and about the conditions under which this work might be sustained, are carried through the chapters that follow.

2. Conceptual Framework

2.1. Cultural Literacy

This chapter establishes the theoretical conception of cultural literacy and cultural literacy education (CLE) that underpins WP2. Drawing on the d@rts literature review (Mortimer et al., 2026) and the work of Maine et al. (2019), we first articulate cultural literacy as a fundamentally dialogic practice. We then extend this understanding to cultural literacy education, characterising CLE through the practices through which dialogic education is enacted and the mindset that underpins those practices. We close by identifying three dimensions through which CLE becomes observable at both the institutional and personal levels: values, goals, and a third dimension that takes the form of practices for individuals and networks for institutions. These dimensions provide the conceptual groundwork for the WP2 survey. Their operationalisation through specific items is described in Chapter 3 (Survey Design).

2.2. Cultural Literacy as a Dialogic Practice

In the d@rts project, cultural literacy (CL) is understood as a dialogic practice that foregrounds the dynamic and interactive process of engaging with others across perceived cultural boundaries (Maine et al., 2019; Mortimer et al., 2026). This understanding rests on a conceptual shift in how cultural literacy has been theorised. Early conceptions, most notably Hirsch (1988), framed

[1] Link to the CLE map on Research Catalogue: https://www.researchcatalogue.net/view/4644930/4859064

cultural literacy as the possession of a particular body of cultural knowledge required to participate fluently in a given culture. More recent scholarship has moved away from a monologic model, drawing on socio-cultural approaches that understand literacy as a social practice (Segal, 2014, 2015; Street, 1984), and towards a dialogic model in which meaning is co-constructed through social interaction. Maine et al. (2019) articulate this shift in the following way:

> To move from a monologic model of cultural literacy to a dialogic one considers how people are disposed to engage together through social interaction with their cultural identities, heritages and values, creating fluid and changing cultural practices that celebrate difference and alternative perspectives. (Maine et al., 2019, p. 388)

The shift positions cultural identities and heritages as fluid and pluralistic rather than fixed or bounded (Maine et al., 2019), and locates the development and enactment of cultural literacy in the relational space between people. The idea that meaning arises between people rather than within them is shared by Buber (1923/1958), who distinguishes an I–It relation, in which the other is experienced and used as an object, from an I–Thou relation, in which the other is encountered as a whole person. In Wegerif's (2013) theorisation, this space of meeting becomes a dialogic space, as a shared space of meaning that opens when different perspectives are held together in dialogue. Drawing on this, Maine et al. (2019) ground cultural literacy in an understanding of meaning-making as inherently relational. In a similar way, Santagati (2016) describes intercultural dialogue 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). Cultural literacy therefore encompasses both the capacity to navigate cultural difference and an active orientation towards dialogue as a primary site of cultural meaning-making.

Dialogue, in this framing, includes verbal and non-verbal modes of communication, alongside embodied ways of knowing (Darder & Cronin, 2018; Mortimer et al., 2026). This is significant for the d@rts focus on the performing arts, where cultural literacy as dialogue can take place through participation in music, drama/theatre and dance, and where creative practice opens space for intercultural encounter and exchange that may not be available through verbal communication alone (Dyson, 2019; Mortimer et al., 2026). Santos (2018), writing from the Philippines, connects this to decolonial perspectives, arguing that established definitions of cultural literacy, developed for Western education systems, require redefinition in contexts still navigating colonial influence, where cultural literacy gives people the collective awareness needed to reshape their shared reality. Darder and Cronin (2018) make a similar argument through a critical bicultural pedagogy of dance, framing cultural literacy as an embodied experience that moves beyond the Eurocentric frameworks that have historically dominated the field. They describe how children and their communities "can critically experience a cultural literacy of the body" (p. 33), where collective

dance becomes a means of understanding themselves as agents in their own histories and communities. Through the performing arts, cultural literacy is therefore enacted in ways that are embodied, affective and collective, valuing forms of knowledge that Western-centric, text-based conceptions of literacy have marginalised.

Cultural literacy encompasses the capacity to communicate across perceived cultural differences, to negotiate meanings, and to foster empathy, tolerance and inclusion (Lähdesmäki et al., 2022; Mortimer et al., 2026). Rapanta et al. (2021) further suggest that cultural literacy involves both the development of intercultural competencies and their practical application through active engagement in negotiation, care and understanding. Cultural literacy is therefore a practice oriented towards relationship rather than mastery, and towards openness rather than closure. This dialogic conception of cultural literacy is the foundation on which our account of cultural literacy education is built.

2.3. Cultural Literacy Education

Cultural literacy education (CLE) refers to the facilitation of cultural literacy within educational settings, including formal, non-formal and informal contexts. Following from the dialogic conception of cultural literacy outlined above, we understand CLE as the effort to provide dialogic spaces that allow for meaning-making rather than as the transmission of cultural content. Wegerif (2019) describes dialogic education as working to open, widen and deepen the shared space in which different perspectives can be held together and new learning can occur. CLE therefore creates the conditions under which cultural meaning and identity can be co-constructed and negotiated through dialogue.

Drawing on UNESCO's (1996) framework of the four pillars of education, and in particular the pillars of learning to *live together* and *to be*, Maine et al. (2019) argue that cultural literacy requires dialogic experiences in which learners can explore their own and others' cultural values, heritages and identities. They describe the corresponding pedagogy in the following way:

> A pedagogy that supports this is necessarily dialogic (Alexander, 2008) offering spaces for the co-construction of ideas and understanding. Not only is cultural literacy then fundamentally dialogic, a pedagogy that promotes understanding, respect and valuing as we have described is paramount in its promotion; a pedagogy where dialogue is actively encouraged and solutions are not neatly sought, but alternative perspectives are appreciated and included as positive. Navigating the dialogic gap between these different perspectives relies on trust and mutual respect, and an environment where principles of dialogic learning lead to a collective, reciprocal and supportive ethos (ibid.). (Maine et al., 2019, p. 390)

Maine et al. (2019) describe dialogue here as something a pedagogy actively creates and protect, while acknowledging the importance of trust and mutual respect between participants. Drawing on these perspectives we understand CLE as combining two key aspects. The first is a set of identifiable practices through which dialogic education is enacted. The second is an underlying mindset, an ethos of trust, reciprocity and openness. CLE consequently becomes visible in specific pedagogies, mindsets and learning environments.

2.3.1. CLE as a Set of Practices

Drawing on Maine et al. (2019, p. 390), we interpret CLE as characterised by six pedagogical *practices*. These practices can be observed in the work of individuals and institutions engaged in cultural literacy education, as well as in the activities and orientations of the institutions in which they work.

1. Offering space for the co-construction of ideas and understanding: Here, conditions are created in which learners build meaning together through shared inquiry.
2. Promoting understanding, respect and valuing: Educators and institutions foster an orientation towards others' cultural identities, heritages and perspectives, and engage with them openly and meaningfully.
3. Actively encouraging dialogue: Activities are structured so that dialogue is invited, sustained and protected as a central part of learning.
4. Including alternative perspectives as positive: Difference is recognised as a resource rather than as a problem to be resolved, and the resolution of difference is not treated as the goal of dialogue.
5. Exploring and creating difference: Artistic and educational processes are used to surface, articulate and engage with cultural differences without flattening or assimilating them.
6. Navigating dialogic gaps. This work takes place across the spaces between different perspectives, where understanding remains incomplete and tension may persist, relying on trust and mutual respect to sustain ongoing engagement.

These practices capture the character of dialogic educational engagement, and may be enacted in different ways across different art forms, age groups and cultural contexts. Teachers and leaders play a particularly important role, modelling open-mindedness and facilitating critical thinking and dialogue in learning processes (Kobakhidze, 2021). Joseph (2013) emphasises how arts education enables students to explore and expand ways of understanding and knowing about 'other' and 'self', while Lähdesmäki et al. (2022) highlight how the "the concept of cultural literacy as a tolerant, empathic, and inclusive approach to difference can be taught and learned in

schools through creative practices" (p. 2). The orientations these practices describe apply across formal, non-formal and informal settings, and evidence cultural literacy as something practised and ongoing.

2.3.2. CLE as a Mindset

Beyond identifiable practices, CLE requires a particular *mindset*. This is a dispositional and relational orientation that underpins and enables dialogic practice. Maine et al. (2019, p. 390) describe this mindset in terms of trust, mutual respect, and a collective, reciprocal and supportive ethos (drawing on Alexander, 2008). It involves a genuine openness to difference, a willingness to remain in dialogue when answers remain open, and a stance that values alternative perspectives as positive contributions rather than as obstacles to consensus. This emphasis on disposition aligns with existing work in intercultural competence, where Byram (1997) and Deardorff (2006) both emphasise that knowledge alone is insufficient, and that attitudes such as openness, curiosity, and a willingness to relativise one's own values are foundational.

This mindset is also institutionally enacted. Schools, organisations and cultural institutions oriented towards CLE actively cultivate the conditions in which such a mindset becomes possible. They do so through the values they articulate, the goals they set, the relationships they build, and the kinds of professional community they sustain. Alexander (2008) treats this ethos as a feature of classroom culture, built deliberately over time rather than left to emerge on its own. Williams and Wegerif (2006) make a similar argument at the level of the institution, describing how schools can create cultures for learning in which dialogue is expected and supported. Understood in this way, the mindset of CLE can be described in terms of values and goals. Values are what is considered important in CLE engagement, and goals are what it is oriented towards. Both are visible at the personal level (such as orientations of individuals engaged in CLE), and at the institutional level, where they are articulated through ethos, mission and stated aims. Another facet of this mindset involves practices enacted to uphold values and pursue CLE-related goals. Such practices can include dialogical teaching practices on a personal level or building and strengthening relationships with the community on an institutional level. Section 2.3.3 sets out how values and goals, together with practices, become observable at both levels and provide the dimensions the survey sets out to describe.

2.3.3. Locating CLE: Three Conceptual Dimensions and CLE Effort

Building on this understanding of CLE, three interrelated dimensions emerge through which CLE becomes empirically observable.[2] Each dimension is visible at both the institutional level, in the goals, curricula and activities of a school or cultural organisation, and at the personal level, in the everyday work of an educator, artist or cultural worker. The three dimensions are as follows:

1. **Values:** What is considered important and the orientations that underlie cultural literacy work.
2. **Goals:** What cultural literacy work/engagement is oriented towards, including identity building, multicultural understanding, community building and intercultural dialogue.
3. **Practices:** What is done, including the pedagogical and artistic activities that enhance dialogue through the arts. At the institutional level, practices to enhance dialogue include building and sustaining relationships and partnerships within and beyond the community that support dialogic cultural work.

Together, the three dimensions keep CLE grounded in its theoretical foundations while making it possible to investigate empirically – they are accessible to self-report by institutional representatives and practitioners, and they represent the conditions under which cultural literacy can develop in formal and non-formal performing arts education. In this conceptualisation, CLE is understood as a process.

Cultural literacy education is, moreover, a comparatively young concept, and empirical research on it is only beginning to emerge. Measuring an outcome would presuppose two things that do not yet exist: an agreed understanding of what would count as a successful outcome of cultural literacy education, and a validated instrument with which such an outcome could be assessed. At this stage, the question that can be answered is therefore not whether cultural literacy education is effective, but whether, where and how it is pursued at all.

The key variable of this survey study is therefore *CLE effort* which denotes the extent to which cultural literacy education is actively pursued by the institutions that educators and artists work for, as well as by the educators and artists themselves in their own practice. It is operationalised along the three dimensions introduced above – values, goals, and practices – at the institutional and at the personal level. This framing also responds to the heterogeneity of contexts covered in the d@rts consortium. Focusing on CLE effort defies normative standards of what 'successful' cultural literacy outcomes should look like.

[2] Three empirical studies that have been conducted to develop the questionnaire will be presented in D5.1 (Cultural literacy assessment framework) and are reported by Krupp et al. (submitted).

How these dimensions are operationalised within the WP2 questionnaire, including the specific items associated with each dimension and the construction of institutional and personal CLE effort indicators, is described in Chapter 3 (Survey Design).

2.4. Social Inclusion and Social Cohesion

Social inclusion and *social cohesion* are the wider goals that cultural literacy education can work towards. WP2 asks how cultural literacy is implemented, at the organisational level, in formal and non-formal performing arts education, in order to increase its impact on social cohesion and inclusion (d@rts consortium, 2023). Both are complex and contested concepts, and the conditions that shape them differ across the seven partner countries. Building on the dialogic understanding of cultural literacy from above, social inclusion and social cohesion are understood as ongoing processes, built through participation and dialogue across difference.

2.4.1. Social Inclusion

Drawing on the d@rts literature review (Mortimer et al., 2026), the term *social inclusion* is understood as a dynamic and multidimensional concept deeply interwoven with cultural and social practices. We draw on the following definition from the d@rts proposal:

> 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. (d@rts consortium, 2023, p. 2)

Participation is a central idea to this definition and is similarly defined by the United Nations (2016) as "the process of improving the terms of participation in society, particularly for people who are disadvantaged, through enhancing opportunities, access to resources, voice and respect for rights" (p. 17). Social inclusion is therefore framed as a practice and process rather than a state to be achieved, and one that seeks to ensure equitable participation, representation, and access for all individuals in cultural, social, and educational spaces (Rinde, 2023; Salgado & Patuzzi, 2022). It also involves the ongoing dismantling of systemic barriers that lead to marginalisation, and inequity (Rivers, 2020), alongside efforts to promote mutual respect, foster a sense of belonging, bridge divides between cultural groups, and address historical injustices (Mortimer et al., 2026). The arts play a critical role in this understanding, serving as a vehicle to express, challenge, and reshape narratives about identity and community (Coppi, 2017; Rivers, 2020).

Social inclusion is closely linked with cultural literacy and CLE, as fostering an understanding and appreciation of diverse cultural identities can contribute to inclusive and equitable environments (Lähdesmäki et al., 2022). The six pedagogical practices described in Section 2.3.1 share an aim to create spaces for equal participation, shared understanding and the valuing of each participant's cultural identity. These aims align closely with the goals of social inclusion. This alignment is reflected in the literature on inclusive educational practice. For example, Ermenc (2015) describes an intercultural and inclusive school ethos as one that gives voice to minority students and teaches that "heterogeneity is a normal state of humanity in which differences should be respected" (p. 111). Simon (2014) similarly highlights how inclusive practices allow students from diverse backgrounds to see themselves reflected in the curriculum and feel valued within the educational community.

However, social inclusion can also involve cultural risks. Inclusion may be implemented in a way that expects minorities to adapt to the dominant culture. This can lead to the erosion of their own cultures, customs, languages, and identities, thereby narrowing cultural diversity, even though the goal was to increase it. For example, Keskitalo (2022) describes how Norway's assimilation policies previously aimed to erase Sámi and Kven cultural identities, showing how efforts framed around integration can instead suppress the very cultures they claim to incorporate. Similar patterns appear in other partner countries, from the historical suppression of Indigenous languages in schooling (Rau & Ritchie, 2011) to structures that route minority and immigrant students into separate provision (Catarci, 2014). Such power dynamics vary considerably across the partner countries of d@rts, and this variation shapes how inclusion is understood and pursued in each context.

2.4.2. Social Cohesion

The concept of *social cohesion* is framed by discussions emphasising inclusivity, mutual respect, and collaboration across diverse cultural and social groups. Based on the d@rts proposal we draw on the following definition:

> **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, p. 247)

Drawing on the dialogic conception of cultural literacy developed in Section 2.1, social cohesion here is understood as something built through engagement across difference rather than through consensus. Schiefer and van der Noll (2017) identify core elements of social cohesion as social

relations built on trust and participation, a sense of belonging and an orientation towards the common good. This understanding is shared by UNESCO and the Institute for Economics and Peace (2020) who describe social cohesion as a sense of belonging, trust and community that provides the foundation for transformative exchange (p. 22).

Drawing from the d@rts literature review (Mortimer et al., 2026), social cohesion is characterised by efforts to bridge divides between communities, promote cultural belonging, and foster equitable relationships within educational and social frameworks. However, social cohesion involves both opportunities and tensions. Social cohesion can signify shared goals and collective well-being, fostering dialogue and unity in increasingly diverse societies. Alternatively, it has been critiqued as overlooking systemic inequities and deeper socioeconomic issues, potentially leaving underlying dynamics of exclusion and marginalisation unchallenged (Stead, 2017). This tension is particularly relevant across the d@rts partner countries, where the political and social conditions shaping social cohesion vary considerably.

The arts emerge as a critical means to advance social cohesion by creating inclusive spaces for dialogue and collaboration across cultural divides (UNESCO, 2013). Performing arts such as dance, drama, and music provide opportunities for participants to engage in shared creative practices, fostering empathy and mutual understanding. Performing arts education promotes intercultural dialogue and a sense of community, even in contexts marked by trauma or cultural tensions (Cruz Banks, 2009; Rowe, 2016). Additionally, embodied, culturally sensitive pedagogies can reduce feelings of exclusion and enhance social cohesion in multicultural settings (Lammers, 2018; Svendler Nielsen et al., 2020).

2.4.3. Toward Social Inclusion and Social Cohesion Through Cultural Literacy Education

The key concepts examined in this chapter have been established above: cultural literacy, cultural literacy education, social inclusion, and social cohesion. Cultural literacy is a dialogic practice that foregrounds the dynamic and interactive process of engaging with others across perceived cultural boundaries. Cultural literacy education encompasses a set of identifiable practices through which dialogic education is enacted and the underlying mindset, an ethos of trust, reciprocity and openness, which allows those practices to do their work. Social inclusion and social cohesion, in turn, are goals that cultural literacy education aims to achieve.

However, social inclusion and social cohesion resist direct measurement, and the WP2 survey approaches them instead as an interpretive framework through which efforts in cultural literacy education are examined. Read through this conceptual framework, the values, goals and

practices reported in the survey become evidence of how institutions and individuals work towards social inclusion and cohesion in their own contexts, rather than measures of inclusion or cohesion themselves. What this work looks like, and what it can achieve, may differ considerably across the seven partner countries, and this variation is itself part of what the cross-country analysis seeks to understand.

3. Survey Design

This chapter describes the design of the d@rts WP2 survey. The survey was conducted in five European and two non-European countries – Finland, Germany, Italy, Norway and Serbia, Aotearoa New Zealand and Uganda – as an online questionnaire (Section 3.1-3.3) addressed to stakeholders in cultural literacy education working in formal, non-formal and informal contexts of performing arts education. The chapter covers the construction of the survey instrument and an overview of its items and scales, the country-specific adaptations, the procedures used for sampling, data collection, cleaning and analysis, and the external indicators drawn on in interpretation. It closes with a discussion of methodological limitations and a reflection on decolonising quantitative research.

3.1. Questionnaire Construction and Structure

Most parts of the questionnaire we used in our survey were taken from the d@rts CLE assessment framework which was developed as part of the d@rts project in WP5 (Task 5.5): Drawing on the project's conceptual understanding of cultural literacy and CLE together with empirical data from online group discussions, an eDelphi exercise and interviews with stakeholders across the seven partner countries, the assessment framework covers individual background data, characteristics of the institution in which participants work, and CLE effort (goals, values and practices) on both the individual and the organisational level (Krupp et al., submitted). In addition to these variables, we used scales to assess *basic psychological needs satisfaction at work* (BPNS) and *self-determination* (SDT).

The questionnaire is organised around two levels: it collects information about the participants as individuals, and about their institutions or organisations. This dual structure means the survey captures both what respondents personally think and do, and how they describe the organisational contexts in which they work, allowing CLE to be examined as something shaped simultaneously by individuals and by perceived institutional conditions, resources, and practices.

The instrument moves through three interconnected levels: the respondent (who they are), the organisation (the conditions they work within), and CLE effort (the values, goals and practices), including perceptions of diversity, and sense of belonging through which CLE is enacted.
The questionnaire was implemented on Nettskjema[1] using a conditional logic (filtering) so that the items shown to each respondent depend on their professional setting and role in their work. In practice, this creates three respondent pathways through the one questionnaire (one for those in formal school settings, in non-/semi-formal educational settings, and in informal contexts), with each respondent seeing only the items relevant to their situation. This keeps the instrument coherent and comparable while remaining accessible across the full diversity of performing arts education contexts.

3.2. Items and Scales

The items and scales used in the d@rts survey are presented below in the order in which they appear in the questionnaire. The instrument comprises 36 questions (37 in Italy due to an additional country-specific item, see Section 3.3), beginning with individual and institutional background information and moving through to cultural literacy education. The full item wording, response options, and variable names are provided in the technical report (TR, Krupp et al., 2026; Appendix III). The complete questionnaire is included in the appendix to this report (Appendix I).

3.2.1. Individual Background Information and Professional Profile

Individual background information was assessed using ten items (eleven items in Italy). These items capture the respondent's main professional activity and setting, level of education they work with, role in main professional engagement, gender, age, highest completed education, area(s) of study, current main area(s) of interest, time in the field, area of practice (Italy only) and country of practice (Questions 1-11).

3.2.2. Respondents' (Perceived) Organisational Context

The next part of the questionnaire asks respondents to describe the institutional or organisational context of their engagement in arts education. These are respondents' perceptions of their organisations rather than independently verified institutional records. Items capture organisation type and setting, the primary target groups served, the scale of provision (total enrolment for those in formal settings, participants reached per year for those in semi- and non-formal settings), the diversity of participants, payment requirements and efforts to diversify target groups, funding

sources and budget security, and whether the organisation is located in an urban or rural setting (Questions 12-20).
This part is central to the research question as it locates CLE effort within the material and structural conditions (resourcing, funding security, location, and the diversity of those served) that shape whether and how cultural literacy education can be enacted.

3.2.3. Importance of Art Forms

The survey distinguishes between the importance of different art forms at the institutional level and at the individual level. Each item set covers traditional, classical Western, minority-group, popular, and Indigenous art forms, with an explicit note that understandings of "traditional" and related categories vary across cultural and national contexts and should be interpreted locally. Art forms can then be analysed in relation to institution type, current main area, and reported goals, practices, and activities (Questions 21-22).

3.2.4. CLE Effort Dimensions: Goals, Values, and Practices

According to our theoretical conception, the CLE assessment framework operationalises CLE as a dialogic educational practice oriented towards dialogic artistic activities. Such activities include engaging with others to explore cultural values, heritages, knowledges, and identities, thus transforming it into a practice of mutual understanding and meaning-making (Maine et al., 2019). It is not possible to measure CLE itself as an outcome variable, however, it is possible to observe to which extent CLE is actively pursued by the institutions that educators and artists work for, as well as by the educators and artists themselves in their own practice. We call this *cultural literacy education effort* (CLE effort). In the conceptual framework for the survey study (Section 2.3.3), we introduced three conceptual dimensions that are empirically observable and that structure the survey items around CLE effort. These dimensions emerged from d@rt's literature review (Mortimer et al., 2026) and the empirical studies that were part of WP5.5.
CLE effort is observed at two levels: at the *institutional* and *personal* level. The institutional level captures the respondents' perceived institutional CLE effort while the personal level is dedicated to respondents' own practice. Both levels are structured by the same three dimensions (values, goals, and practices). Though each dimension is captured by different items at each level, reflecting what can plausibly be asked about an institution as opposed to an individual (see also Table IV 1 in the Appendix III).
The three dimensions are operationalised as follows:

Values. At the institutional level, this dimension is captured by the extent to which cultural literacy education is anchored in the institution's formal mission statement or curriculum (*values anchored in mission/curriculum*, one item, Question 25). At the personal level, it is captured by respondents' agreement with three statements describing cultural and ethnic difference among participants (*values around cultural differences*, three items, Question 34).

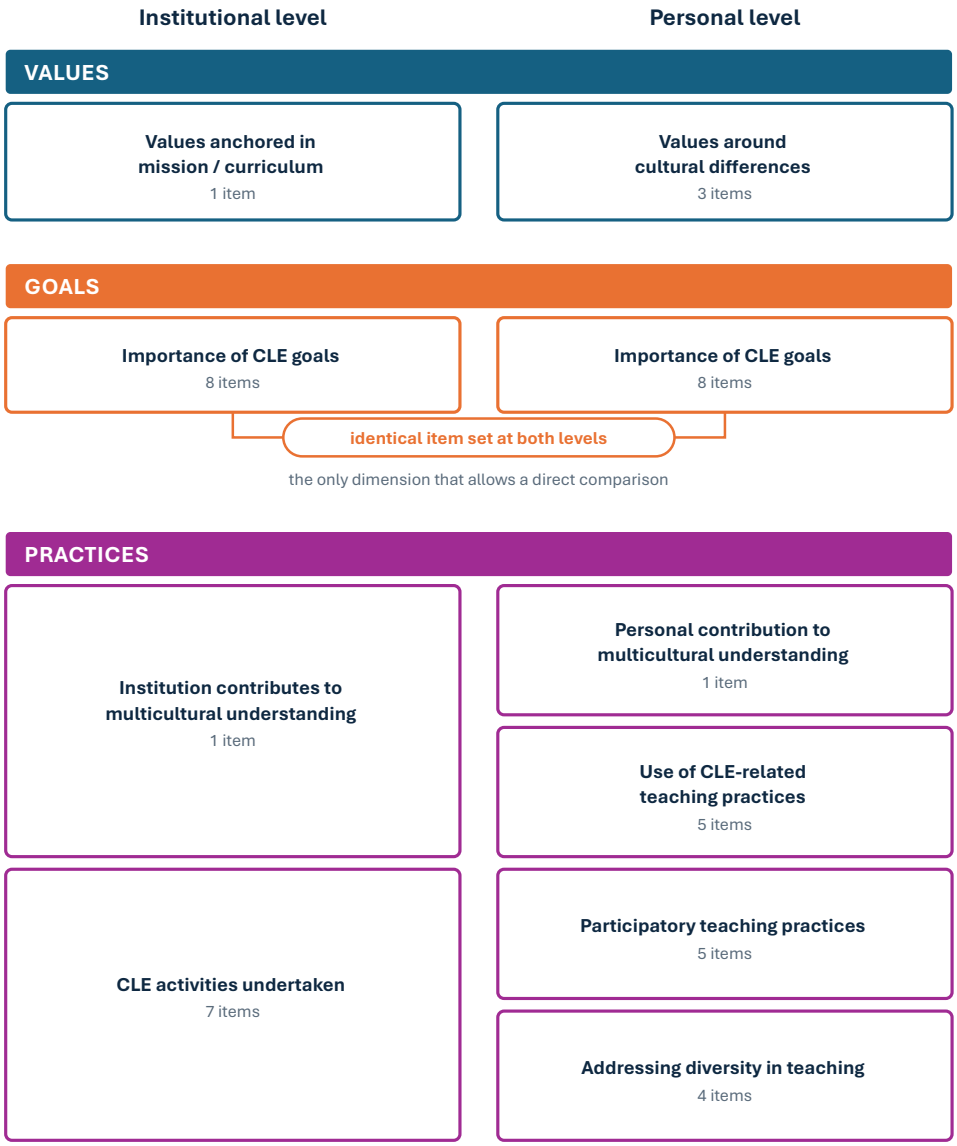
Goals. This is the only dimension measured with an identical item set at both levels. Respondents rated the importance of eight goals – among them promoting intercultural knowledge and awareness through the arts, fostering inclusion and participation for diverse communities, expanding arts access to rural and marginalised communities, and protecting local cultural heritage – first for their school or organisation (*importance of CLE goals*, institutional, Question 23) and then for their own work (*importance of CLE goals*, personal, Question 24). Because the wording is identical, these two ratings can be compared directly with one another.

Practices. At the institutional level, practices are captured by the perceived contribution of the organisation to multicultural understanding (*institution contributes to multicultural understanding*, one item, Question 26) and by the range of activities the organisation undertook during the past twelve months (*CLE activities undertaken*, seven items with a yes/no format, covering cooperation with local authorities and with cultural communities, activities protecting local heritage, multicultural activities in the community, and cultural activities for underprivileged groups, Question 30). At the personal level, practices are captured by four components: respondents' perceived personal contribution to multicultural understanding (*personal contribution to multicultural understanding*, one item, Question 27), the extent to which they implement dialogic and arts-based teaching approaches (*use of CLE-related teaching practices*, five items, Question 31), how often they involve participants in decisions about activities and content (*participatory teaching practices*, five items, Question 32), and how explicitly they address cultural difference in their teaching (*addressing diversity in teaching*, four items, Question 33).

The two levels are therefore parallel in structure but not in content. Apart from the goals dimension, they rest on different item sets – which we will call *components* – and the personal level is captured in more detail because individual practice can be described more concretely than the practice of an institution. This is why the two levels (individual and institutional) are mostly interpreted separately and not against one another (see also Figure 1).

Figure 1

Overview of CLE Effort Dimensions and Components (created with Claude)



Note. The three dimensions of CLE effort – values, goals and practices – are each measured at the institutional and the personal level. Within a dimension and level, one or more components operationalise it. These components are items or sets of items (e.g., Values anchored in mission / curriculum).

3.2.5. Workplace Well-being

Personal and institutional CLE effort are not independent of one another: what educators value and do individually takes shape within the organisations they work in, and organisational commitments become effective only when they are carried into everyday practice. Nokkala et al. (2024) describe this reciprocity for the development of collective sustainability competences in universities. Within this model, organisational contextual factors, which can comprise regulative or normative elements, immediately affect cultural-cognitive competences at the individual level. In the other hand, the translation of regulative and normative elements into daily routine, habits and practices is closely linked to the sharing of organizational values (Nokkala et al., 2024). Consequently, when workplace environments support the satisfaction of basic psychological needs, employees are more likely to experience their work as meaningful and socially connected (Gagné & Deci, 2005). Under such conditions, they are more inclined to align with, share, and express organizational values in their everyday practices (Gagné & Deci, 2005).

This perspective is particularly relevant for understanding CLE effort as an organisational and lived practice which is why we added this dimension to our survey. Cultural literacy effort is not only embedded in formal structures but is enacted through everyday interactions, shared values and goals and professional practices. Accordingly, the extent to which educators share and enact values related to cultural literacy depends not only on individual motivation but also on whether their work environment supports workplace well-being through the satisfaction of basic psychological needs.

In this study, workplace well-being is operationalised as the satisfaction of autonomy, competence, and relatedness at work. We used six items from the *Basic Psychological Need Satisfaction at Work Scale* (BPNSS-Work; Deci et al., 2001; Ilardi et al., 1993; Kasser et al., 1992), overing the extent to which respondents can influence how their work is done, like the people they work with, feel free to express their ideas, learn interesting new skills, experience a sense of accomplishment, and feel cared about at work (seven-point scale from not at all true to very true).

Seven items were taken from the *Organizational Sense of Belonging Subscale* (Merriman, 2010), asking about community at work, how respondents feel they fit in with colleagues, are seen as competent, receive sufficient feedback, share the values of others in their organisation, are asked for their ideas and opinions, regard the organisation's problems as their own, and find personal meaning in the organisation (five-point scale from never true to always true). Both scales were administered to all respondents (Questions 28 and 35).

3.2.6. Open Responses

The questionnaire closes with a filter question asking whether anything important about the respondent's culture, community, history, or identity was left out, followed by an open free-text field (questions 36-37). These responses surface gaps identified by respondents, needs not currently addressed, and potential blind spots or tensions, and feed the country-specific analyses.

3.3. Country-Specific Adaptations

The questionnaire was first piloted in English and then adapted and translated for each participating country. Piloting was carried out with consortium partners and selected participants in Aotearoa New Zealand, after which final revisions were made. The questionnaire was then translated into German, Finnish, Norwegian, Italian and Serbian. In consultation with partners in Aotearoa New Zealand and Uganda, English versions were retained in both countries, for reasons discussed in Section 3.9. Adaptation operated at several levels: linguistic translation, contextualisation of terminology (for example around cultural literacy, inclusion, and formal, non-formal and informal learning), and adjustment to national educational structures and arts-education systems. The aim was both cultural meaningfulness and linguistic accuracy. The content was specifically reviewed to ensure appropriate coverage of Indigenous and traditional art forms.

We sought to avoid flattening different national contexts into a single English-language conceptual frame while retaining a shared structure overall. The translation process involved translating the English text to the new language and then having another colleague translate the text back to English to ensure the translations were both contextually relevant and accurate to the original questionnaire. Given the varied multicultural realities of the participating countries, we used several rounds of refinement for some questions.

Some targeted adaptations were made to each country's questionnaire. The majority of items were held constant across all versions to preserve comparability, with country-specific changes concentrated in a small set of items where a common formulation would not have been meaningful (see tables Table IV 2 and Table IV 3 in the Appendix IV).

These changes fall into four types:

- **Indigenous and minority localisation.** Items referring to Indigenous art forms and communities used a *<country-specific examples>* placeholder that each country filled according to its own context.
- **Item omission and addition.** Where a category did not apply, the item was dropped: for Germany and Uganda the Indigenous-art-forms and Indigenous-communities items

were not used, and Uganda omitted the minority-groups item. Additionally, "Drama and/or comedy" was used as an art-form option only in Uganda following Uganda consortium partner feedback.

- **Education-system recoding.** The highest-education item was re-mapped to national qualification systems rather than translated literally. For example, Norway recoded the response set (1–7, including a distinct "education beyond high school, but not university/college" tier), and Finland added "specialised vocational qualification" and "vocational college degree" categories.
- **Geographic and linguistic localisation.** Place- and language-specific wording was localised: the Italy questionnaire used an additional country-specific region question (Nord (North) / Centro (Central) / Sud (South) / Isole (Island)), and the participant-diversity item phrased "first language" relative to each country's language of instruction (e.g. Germany: "mother tongue differs from the language of instruction").

In the CLE assessment framework, these items are written with placeholders (<country's language> and <country-specific examples>) by default and to be completed locally so that each national version named the relevant language, minority groups, and Indigenous or traditional art forms. Table IV 3 in Appendix IV sets out these items with their exact wording and the value used in each country version.

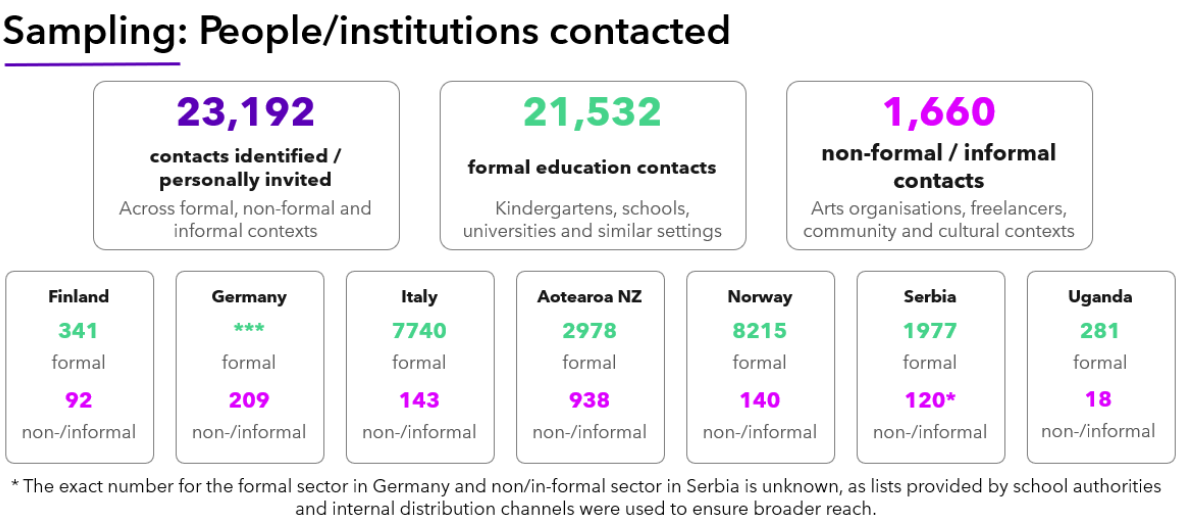
3.4. Sampling Strategy

The survey used a purposive, network-based sampling strategy to reach institutions and individuals engaged in performing arts education across the seven partner countries. Two inclusion criteria were applied:

1. people engaged in the arts with others in any institutional context (e.g. schools, theatres, music schools) or non-institutional context (cultural groups, communities, informal settings);
2. those in a leading role or with some say over what and how they work (e.g. project manager, facilitator, teacher, director, decision-maker).

Potential participants were identified through the national networks of the consortium and associated partners, and through an independent digital search. The potential participants were collated in a template capturing name, organisation, context (formal/non-formal/informal), discipline (music, dance, drama/theatre, interdisciplinary), and referral source. The total invitation sample comprised of 23,192 contacts across the seven countries. The sample by country and context is shown in Figure 2 (see also Table IV 4 in Appendix IV).

Figure 2
Direct Invitation Sample by Country (created with ChatGPT)



3.5. Data Collection

Data were collected online using Nettskjema.no, a secure survey platform hosted by NORD University. A separate survey was set up for each country in that country's main language, all sharing the same questionnaire design and conditional logic, and every country version was tested by partners before launch.

Data acquisition took place in 2025, following the finalisation of the CLE assessment framework in WP 5. Up to three personalised invitations were sent per contact, in country-specific waves between August and November 2025 (for example, Aotearoa/New Zealand on 21 August, 17 September, and 20 November 2025; Norway, Finland, and Germany in three waves from 5 September to 10 October; Italy, Uganda, and Serbia in October–November). In total, 67,178 individual email invitations were sent. Additionally, a social-media strategy across Facebook, Instagram and LinkedIn targeted three respondent profiles (artists; institutional managers/leaders; community/informal arts contexts) using tailored emails, images, QR codes, and short video invitations in the country language.

In Aotearoa New Zealand and Uganda, adapted data-collection methods were developed to try and reach Indigenous arts practitioners. In Aotearoa New Zealand a Talanoa group discussion (open, relational conversation; Vaioleti, 2006) was facilitated with nine Māori and Pasifika students and practitioners who also completed hardcopy questionnaires. In Uganda three in-depth interviews were held using adapted questionnaire questions (see also Section 3.9).

As a completion incentive, participants were offered a downloadable resource, *Dialoguing@rts Icebreakers: Activities for Enhancing Intercultural Dialogue*, which was available on the questionnaire receipt page in Nettskjema.

Figure 3 shows the number of respondents per country (see also Table IV 5 in Appendix IV). The final sample comprises a total of 1,462 complete cases which can be used for data analyses.

Figure 3

Completed Responses by Country (created with ChatGPT)



3.6. Methods for Data Analysis

The following methods were applied for data analysis:

Univariate statistics. The survey items were described univariately, using frequencies, means and standard deviations, both for the sample as a whole and for the seven countries separately.

Inferential statistics. Differences between groups were examined using *t*-tests and one-way ANOVAs with post-hoc comparisons for educational setting and main art form. Exploratory linear regression analyses examined how much of the variation in CLE effort can be accounted for e.g., by the country in which respondents work and by the educational level they work at.

Composite Indicators. The dimensions of CLE effort and their corresponding components (see Section 3.6.1 below) were combined into two composite indicators called *institutional* and *personal CLE effort*, following the approach proposed by the OECD (2008). Their construction is described in the following section in more detail.

Qualitative analyses. The open-ended survey questions and the additional interviews (Uganda) were analysed using thematic analysis (Braun & Clarke, 2006). The resulting themes are reported alongside the quantitative findings in the country chapters.

Two procedures that had been mentioned in the project's proposal were not carried out due to unequal samples sizes in the subsamples of the countries. (a) Multilevel models require a sufficient number of higher-level units. The only such unit available in our data was *country*, of which there were seven, with markedly unequal sample sizes. A second level below country is not available either: for data protection reasons, the survey did not record the name of the institution respondents work for, nor any information that would allow it to be identified. They were in addition recruited through purposive sampling rather than sampled within institutions. We also assume that differences between countries are caused by a skewed sample. (b) Structural equation modelling presupposes reflective measurement. The components of CLE effort do not meet this assumption: whether cultural literacy education is anchored in a curriculum, which activities an organisation undertakes and how an educator teaches do not reflect a common latent variable but jointly constitute the construct. Three of the ten components are moreover measured with a single item, and the response formats differ across components.

3.6.1. Construction of CLE Effort Indicators

CLE effort cannot be captured by a single measure: it comprises several dimensions that have to be brought together (Section 2.3). Composite indicators do exactly this, combining individual measures into one score that represents what none of them captures alone (Nardo et al., 2005, p. 7). There is no universal method for constructing them, but procedural guidance exists. We followed the procedure of Mazziotta and Pareto (2017), which builds on the OECD handbook (2008), and applied it to two indicators of CLE effort – one institutional, one personal.

Defining the Construct. In Section 2.3, we defined CLE effort as the extent to which cultural literacy education is actively pursued by the institutions that educators and artists work for, as well as by the educators and artists themselves in their own practice. Three dimensions were established that shape CLE effort: *values*, *goals*, and *practices*.

Item Selection. Section 3.2.4reported items and scales that were used to measure CLE effort at the institutional and at the personal level. When constructing the indicator, we removed two of the five items that were administered for CLE related teaching practices from their scale because they contributed least to internal consistency (TR Section 2.8, Appendix III). Scale means were computed for complete cases only, with no values imputed. The survey yielded 1,462 responses, 1,443 of which came from the seven partner countries and form the basis of the analyses reported

here. The institutional indicator could be calculated for 543 of these respondents (37.6%) and the personal indicator for 982 (68.1%).

Normalisation. To make the items and scales comparable to one another, we rescaled them to a 0–100 range using the theoretical endpoints of each response scale.

Aggregation proceeded in two stages: components were averaged within each dimension, and the three dimension scores were then averaged. We applied equal weights, so that values, goals and practices each contribute one third of the composite. Where there are no statistical or theoretical grounds for treating one dimension as more constitutive than another, equal weighting is the appropriate default, and it keeps the procedure transparent and easy to explain to users (UNECE, 2019, p. 76; see also Mazziotta & Pareto, 2017, pp. 163, 173). Because the arithmetic mean is used, the aggregation is compensatory: a low value on one component can be offset by a high value on another.

Validation asks whether an index produces stable measures and whether it tells cases apart. Both indicators differentiate between respondents. The institutional indicator spans almost the entire theoretically available range (3.1 to 100.0; $M = 60.86$, $SD = 20.48$, skewness = −0.34), with 28.0% of respondents scoring above 75. The personal indicator is more compressed (10.4 to 100.0; $M = 71.65$, $SD = 14.20$, skewness = −0.48), with 42.7% above 75. These are statements about the two instruments and not a comparison between the two levels, which rest on different item sets and different populations. The three dimensions correlate positively without being redundant (institutional $r = .56$ to $.66$; personal $r = .31$ to $.57$), and the goals dimension – the only one measured with an identical item set at both levels – correlates at $r = .62$ across them. We then rebuilt both indicators under alternative specifications, varying one construction decision at a time: the normalisation method, the level at which equal weights are applied, the weighting method, and the removal of each component in turn. All variants reproduced the reported ordering closely ($r = .917$ to $.999$).

3.7. External Indicators and country-specific context

To strengthen the analysis, institutional and individual responses are linked to wider contextual data at national or regional level, including economic indicators (e.g. GNP/GDP band; Gini Index; Total public cultural expenditure per year), drawing where relevant on the project's curriculum and policy analysis (Mäkinen et al., 2026; Mortimer et al., 2026). The indicators and context information are reported in a country profile section which proceeds each country's results chapter (Section 4.2). This makes it possible to interpret patterns in CLE effort against the structural conditions of each country.

3.8. Methodological Limitations

There were several limitations to the survey, arising from its design, sampling, and cross-national scope, as outlined below:

- **Self-report and perception:** Organisational variables reflect respondents' perceptions of their institutions rather than independently verified records, and CLE is captured as self-reported effort instead of measured outcomes. This was a deliberate choice, however it means the survey captures what practitioners and institutions report about their own effort, not what learners and participants experience or gain. Therefore, the questionnaire cannot establish whether that effort translates into cultural literacy for learners and participants themselves.
- **Purposive, network-based sampling:** Because the sample was recruited through partner networks rather than randomly, it is not statistically representative for all arts-education institutions in each country.
- **Cross-cultural comparability:** Despite careful translation and adaptation, concepts such as "traditional" art forms, "minority," and "non-formal" carry different meanings across contexts. These terms may therefore not mean the same thing to every respondent, which places some limits on how directly responses can be compared across countries. The country profiles in the country-specific reports provide context for interpreting these differences.
- **Cross-sectional design:** The survey captures a single point in time and cannot establish causal or developmental relationships. It describes patterns of CLE effort as they currently stand, without showing how they arise or change.
- **Achieved sample and country imbalance:** The 1,462 completed responses are unevenly distributed across countries (ranging from 488 in Finland to 61 in Uganda), and formal education contexts are somewhat overrepresented. These imbalances constrain some country-level comparisons and multilevel analyses.

3.9. Reflection: Decolonising Quantitative Research

The d@rts project works from a de/post-colonial standpoint. The aim is to overcome Eurocentrism by decentring our perspectives (Kerner, 2018): From theory-building to research questions and methods, from stakeholder involvement all the way to our own positionality, every step of our research is the subject of decolonial reflection, which forms the foundation of our work. Doing

so, we try to reduce the risk of imposing a single conceptual frame, shaped by dominant, Western or majority assumptions, onto plural and situated understandings of culture, arts and education (Hayward et al., 2021; Kallio, 2020; Kerner, 2018; Smith, 2021; Zwiener-Collins et al., 2021). The risk arises from concepts like *cultural literacy* and *education* themselves that are at the centre of the study but that carry very specific assumptions and also differ in meaning depending on geographical, cultural and social context. Imposing Western perspectives without reflection would lead to what Miranda Fricker calls "hermeneutical injustice" (Fricker, 2007). Smith (2021) discusses this "power to define what counts as real knowledge" (p. xii) as the epistemic core of colonialism and concludes that not only epistemic foundations but also taken-for-granted methods must be subject to decolonisation.

The quantitative survey as part of WP2 is where this standpoint has been hardest to hold. A project that understands cultural literacy as a dialogical practice (Maine et al., 2019) has to consider what it means to study that practice through an instrument built for measurement and comparison. First, counting and categorising people has served colonial administration, making populations legible and recording difference as deficit (Walter and Andersen, 2013). Second, methodological discussions on decolonising or indigenising research methods mostly cover the field of qualitative inquiry (Hayward et al., 2021). Third, designing a questionnaire that balances different and maybe also conflicting epistemes when it comes to cultural literacy (education) needs to acknowledge the limits of standardisation and statistical robustness from the very beginning (Hayward et al., 2021; Kerner, 2018). Including the development of the CLE assessment framework in WP 5, we followed Hayward et al. (2021) by implementing a strength-based approach (our definition of CLE effort), by reflecting on our own positionality as Western researchers and by implementing co-constructive and participatory design processes to prepare the study (Krupp et al., submitted). Our research process is consistently based on reflection, including feedback from and discussions with co-researchers and partners in every country.

The work in WP2 drew on the decolonial framework (Heinicke et al., 2026) developed for the d@rts project in WP7. The framework addresses quantitative methods directly, asking how knowledge that resists linguistic categorisation can be quantified, how opinions that move beyond polarised response patterns can be collected, and how differing understandings of supposedly clear categories can be addressed.

Within WP2, the assessment framework was grounded in stakeholder accounts through the workshops, interviews and eDelphi exercises, so that CLE could be articulated from within each context before the questionnaire fixed a shared set of questions (Krupp et al., submitted). Cultural literacy and CLE emerged as something that means and looks different across the partner countries, described in some settings through community belonging and the amplification of

marginalised voices, and in others through structural conditions such as funding and networks. The concepts, language and tensions stakeholders identified were carried into item development alongside the literature.

As described in Section 3.3, the survey was multilingual and locally adapted. Separate versions were deployed in Finnish, German, Italian, Norwegian and Serbian, sharing the same design and conditional logic, but with items adapted to local terminologies. In Aotearoa New Zealand and Uganda, the questionnaire was administered in English following the advice of consortium partners. A version in te reo Māori would have required translation by a speaker of the language. Translation of this kind rests on relationship and exchange built over time, rather than on a task completed to a survey timeline. The likelihood of reaching respondents who work solely in te reo Māori was also low. As expressed by Aotearoa New Zealand consortium partners, the time and effort involved seemed better directed towards reaching Indigenous and minority communities by other means. Similar reasoning applied in Uganda. The number of languages used in Uganda meant that no single translation could have served the country's respondents, and access to the internet shapes who an online questionnaire reaches in the first place. In both countries the response was a different mode of access rather than a different language: a Talanoa group discussion (Vaioleti, 2006) with nine Māori and Pasifika students and practitioners in Aotearoa New Zealand, and three in-depth interviews using adapted questionnaire questions in Uganda. Both accept some loss of standardisation in exchange for participation on terms closer to participants' own practices (Section 4.2, A – Aotearoa New Zealand and G – Uganda).

Specific Indigenous and minority art forms were named rather than subsumed under generic categories, and where a shared category such as "traditional" art forms was unavoidable, the item carried an explanatory note defining the term as forms rooted in the long-standing cultural practices of a particular place or community, while asking respondents to apply it according to how it is understood in their own setting.

An open "what's missing?" question (Section 3.2.6) asked all respondents to consider whether anything important about the respondent's culture, community, history, or identity had been left out, and invited them to write an open response. These responses surface epistemic gaps identified by respondents, needs the instrument did not address, and blind spots or tensions in its design, and feed into the country-specific analyses (Section 4.2).

The survey measures CLE effort rather than certifying cultural literacy outcomes. Certifying outcomes would require a single normative standard of what successful cultural literacy looks like, imposed across countries with very different educational traditions. Assessment traditions in the performing arts are themselves subject to decolonial critique for privileging codified, Western canons of technique and repertoire (Mabingo, 2022). An outcome standard could also invite the

deficit reading described above, in which communities that score lower against a benchmark they did not set are recorded as lacking (Walter and Andersen, 2013). Measuring effort instead describes the conditions institutions and educators create, without deciding which understanding of cultural literacy gets to count as the standard. These conditions can be interpreted against the backdrop of each country's specific socio-cultural and economic configuration. It also shifts what Heinicke et al. (2026) calls discourse sovereignty (see also Smith, 2021; Hayward et al., 2021) at least partly towards respondents, who report on their own engagement rather than being judged against an external measure of attainment.

These choices do not resolve the tension between comparability and situated meaning; they make it visible rather than hiding it. The composite scores (Section 3.6.1) are one example. Quantification works through abstraction (Adams, 2016), and compressing practices from seven countries into a single 0–100 score does the same thing, turning something specific into something that can travel and be compared. The fixed categories raise a related concern: respondents could describe themselves only within classifications the project had already drawn, and such classifications carry histories of their own (Zwiener-Collins et al., 2021). The report responds by treating the composites as indicators of effort rather than measures of cultural literacy achieved, reading them against the qualitative and contextual material, and treating the open responses as a partial corrective to the fixed categories.

4. Results

This chapter presents the findings of the comparative large-scale survey conducted in Work Package 2. It is organised in two parts. Section 4.1 reports the results for the whole sample across all participating countries, offering a cross-country perspective on the data. Section 4.2 then presents the results for each participating country in separate Subsections (A–G).

Each country chapter opens with a country profile that outlines the linguistic, educational, cultural and socio-economic context. These profiles are followed by the results of the quantitative analyses, covering the composition of the sample, the institutional contexts in which respondents work, and the effort that institutions and individuals devote to cultural literacy education. Each country chapter concludes with a summary and interpretation of its results.

Because all sections present the results in the same order and with the same structure throughout, they can be read individually or easily compared with one another. Only for Uganda (Subsection G) did we adopt a slightly different structure, which we explain at the beginning of that

chapter. The overarching, cross-country comparison and discussion of the findings is then taken up in Chapter 5.

4.1. Cross-country and thematic analyses

This chapter presents the results of the comparative large-scale survey conducted in Work Package 2 of the *d@rts* project. The sample across all participating countries is introduced in Section 4.1.1, including respondents' gender, age, and the main art forms they are engaged in. Section 4.1.2 describes the institutional contexts respondents reported working in (both formal and non-formal education) together with the educational levels or target groups they work with, and covers diversity, funding, workplace well-being, and the perceived importance of different art forms. Finally, Section 4.1.3 then summarises institutional and personal cultural literacy education effort (CLE effort). The chapter closes with an overall comparative interpretation of the results.

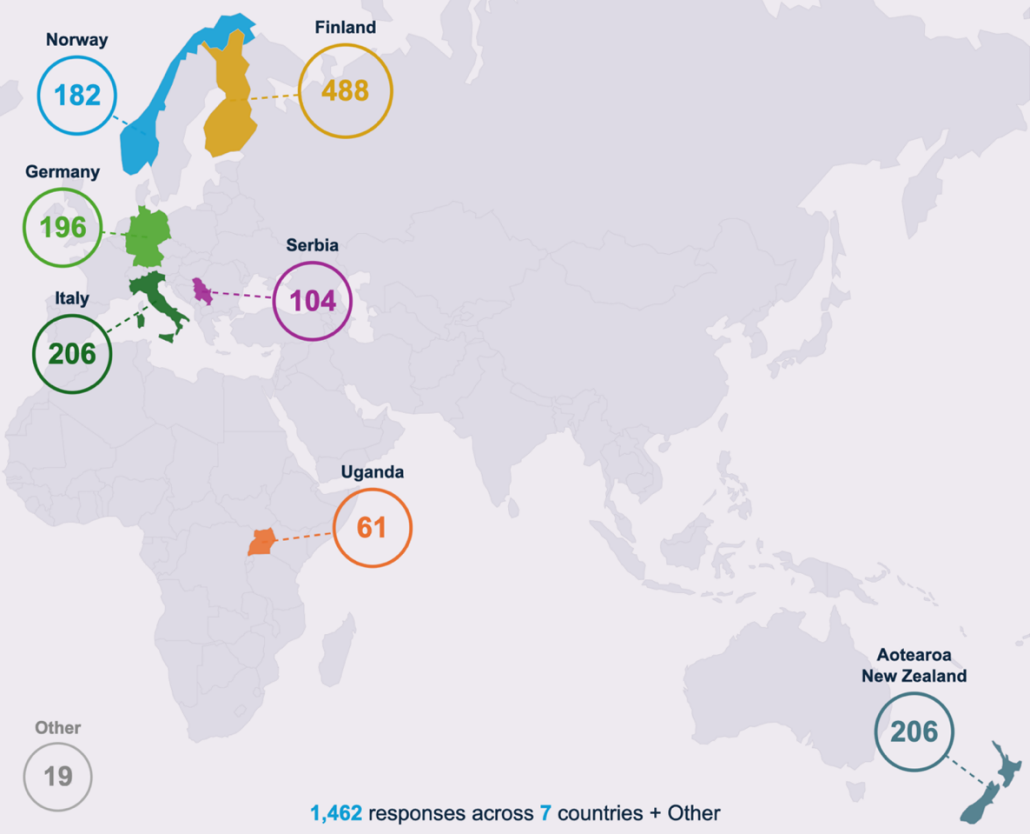
4.1.1. Sample and Demographics

This subsection describes the individual characteristics of survey respondents across all participating countries. Data were collected with a purposive sampling strategy (see Section 3.4) including professionals engaged in arts and arts education across formal, non-formal and informal sectors. The survey yielded a total of N = 1,462 valid responses, collected between August and November 2025 (Response rate ~ 6%, see Section 3.5). Of these, 19 could not be assigned to any of the seven participating countries and were excluded from all further analyses, so that the results reported below are based on n = 1,443 responses from Aotearoa New Zealand, Finland, Germany, Italy, Norway, Serbia and Uganda. As a purposive sampling strategy was utilised, the sample is *not* statistically representative of the broader national workforces. Figure 4 illustrates the number of responses per country.

The vast majority of the sample identifies as female (n = 1,145) while also including participants who identified as male (n = 259), non-binary (n = 14) or preferred not to say their gender (n = 23). In terms of age, the largest groups were respondents aged 50–59 (32%) and 40–49 (26%), followed by those aged 30–39 (15%) and those aged 60 or older (19%). Smaller proportions were aged 25–29 (4%) or under 25 (5%). Regarding their highest level of formal education, respondents reported the following: *master's degree or professional degree* (41%, n = 587), *bachelor's degree (4-year college programme)* (37%, n = 528), *high school graduate* (8%, n = 113), *associate's degree (2-year college programme)* (7%, n = 101), *doctorate (Ph.D., Ed.D.)* (7%, n = 95), *did not complete high school* (1%, n = 8).

Figure 4

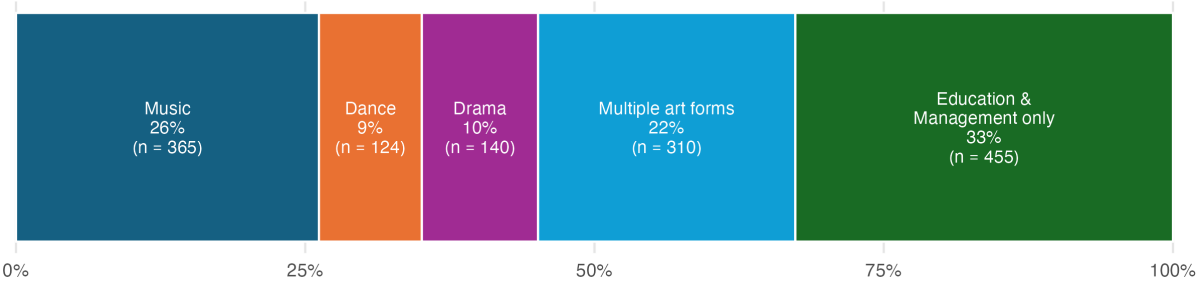
Responses by Country (Full Sample, N = 1,462; created with Claude)



Respondents were asked to indicate the main art form of their educational and/or artistic engagement (Figure 5). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines as well as *multiple art forms* for those working across disciplines, and *education & management only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

Figure 5

Main Art Form of Respondents (Full Sample)



Funded by the European Union

4.1.2. Institutional Context

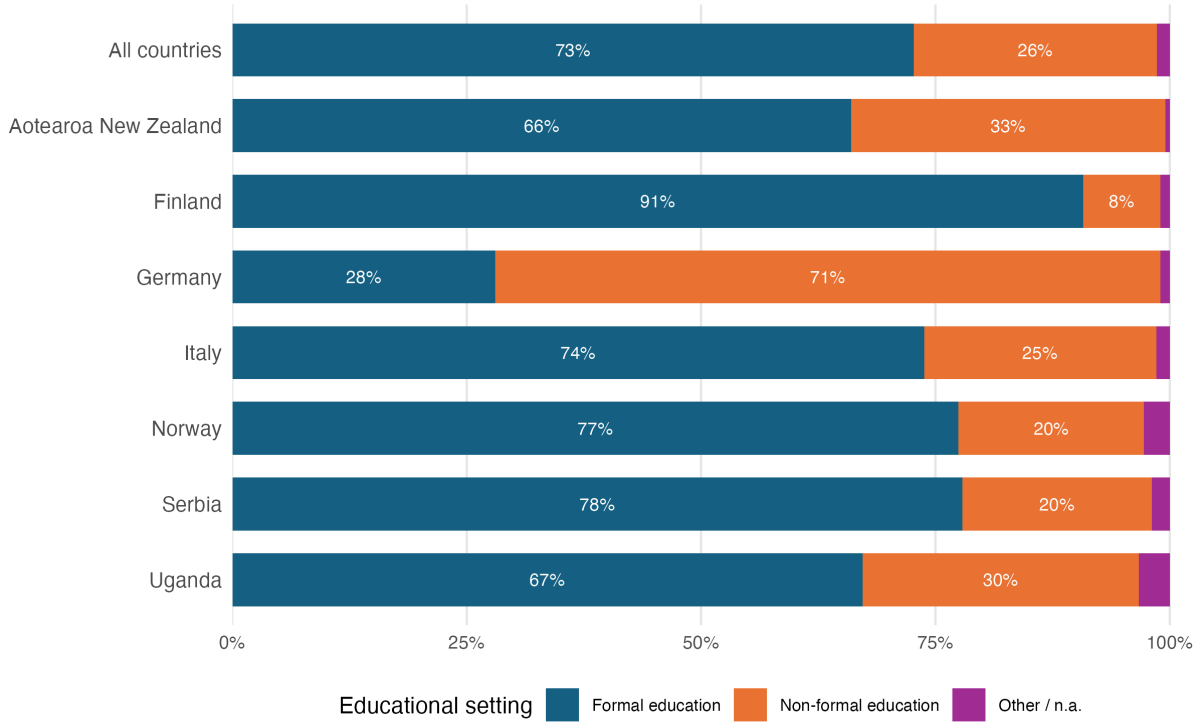
4.1.2.1. Educational Setting & Professional Role

This subsection summarises respondents' self-reported perceptions of the institutional contexts in which they work. Understanding the institutional settings in which cultural literacy education takes place is essential for interpreting the survey findings, as the conditions, resources, and structural frameworks available to practitioners differ substantially between formal and non-formal educational contexts and across countries. However, it is important to emphasise that the responses reflect individual perspectives and perceptions, not independently verified institutional data.

In terms of educational setting, 73% of respondents (n = 1,049) reported working in formal education (e.g., schools) and 26% (n = 374) in non-formal education contexts (e.g., music schools, youth clubs, independent settings); the remaining 1% (n = 20) did not specify a setting (Figure 6). The distribution reveals a pronounced skew within the sample, likely driven by the sampling strategy which involved contacting a disproportionately higher number of professionals from the formal education sector. Individuals in this field were contacted in higher numbers due to the greater public availability of their contact details (see Section 3.4). Regarding their area of engagement, the largest group of respondents reported working in *urban to large town areas* (70%, n = 929), followed by *small town to rural areas* (30%, n = 404).

Figure 6

Educational Setting Respondents Worked in (Full Sample)



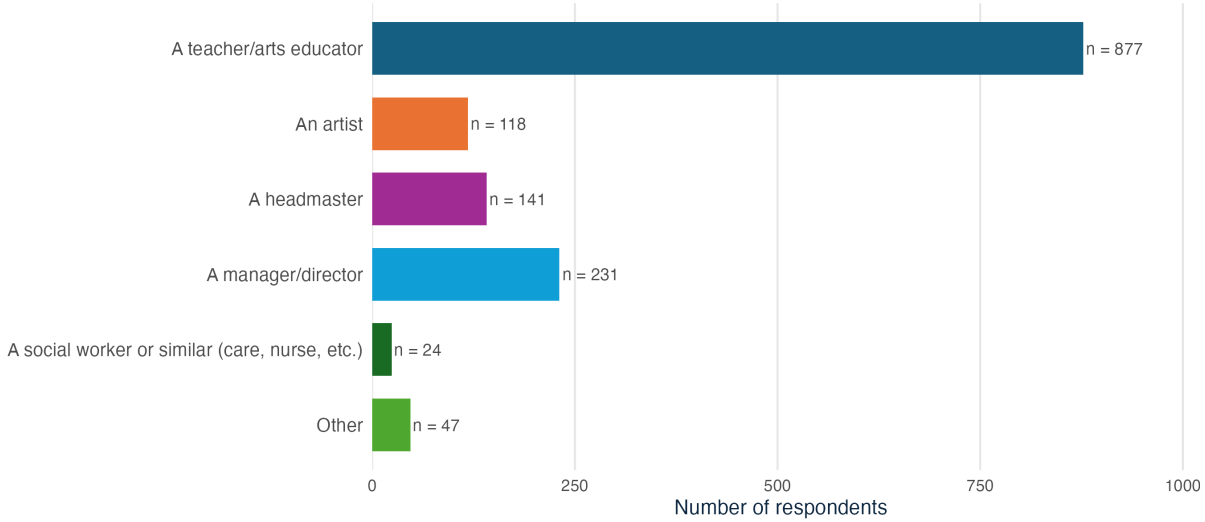
Note. Formal education covers schools while non-formal education encompasses music schools, youth clubs and other independent settings.

The sample includes teachers/educators, artists, headmasters, and professionals in management roles, reflecting the interdisciplinary and cross-sectoral nature of cultural literacy education. Teachers and educators formed the largest group, followed by managers and directors (Figure 7).

Funded by the European Union

Figure 7

Professional Role of Respondents (Full Sample)



4.1.2.2. Educational Level (Formal) & Age Groups (Non-Formal)

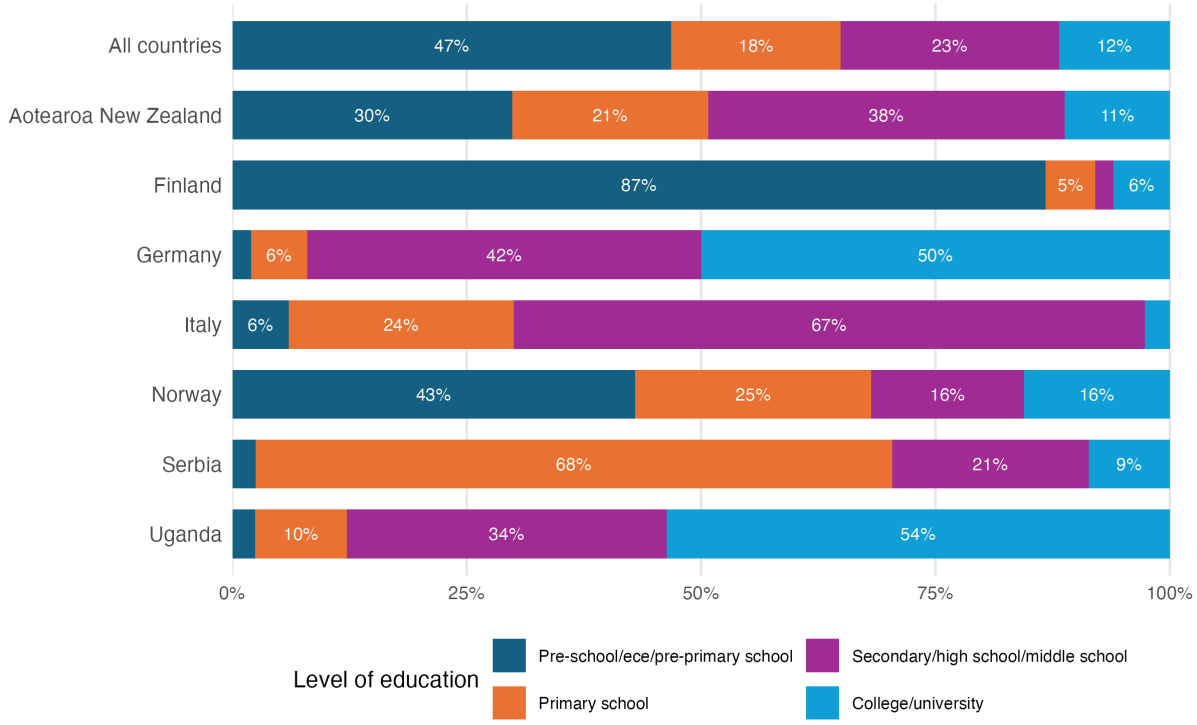
Since formal and non-formal education are organised in fundamentally different ways, respondents in the two sectors were asked different questions about their main target groups: those working in formal education reported the educational levels they work with, whereas those in non-formal education reported age groups they work with.

In formal education, respondents worked across the full range of educational levels shown in Figure 8, from pre-school to college and university; *pre-school/ECEC*[3]*/pre-primary school* was the most frequently reported level. Regarding the size of the institution (number of pupils enrolled), respondents in formal education reported the following: 0-100 (42%, *n* = 372), 101-500 (30%, *n* = 264), 501-1000 (15%, *n* = 137), 1000-5000 (10%, *n* = 89), >5000 (3%, *n* = 28). For the non-formal education sector, respondents reported they reached the following numbers of participants: 101-500 (27%, *n* = 50), 0-100 (20%, *n* = 37), 1000-5000 (20%, *n* = 36), 501-1000 (16%, *n* = 30), >5000 (16%, *n* = 29).

[3] ECEC stands for early childhood education and care. The label follows the wording used in the Finnish questionnaire; the corresponding levels in the other countries are pre-school and pre-primary education.

Figure 8

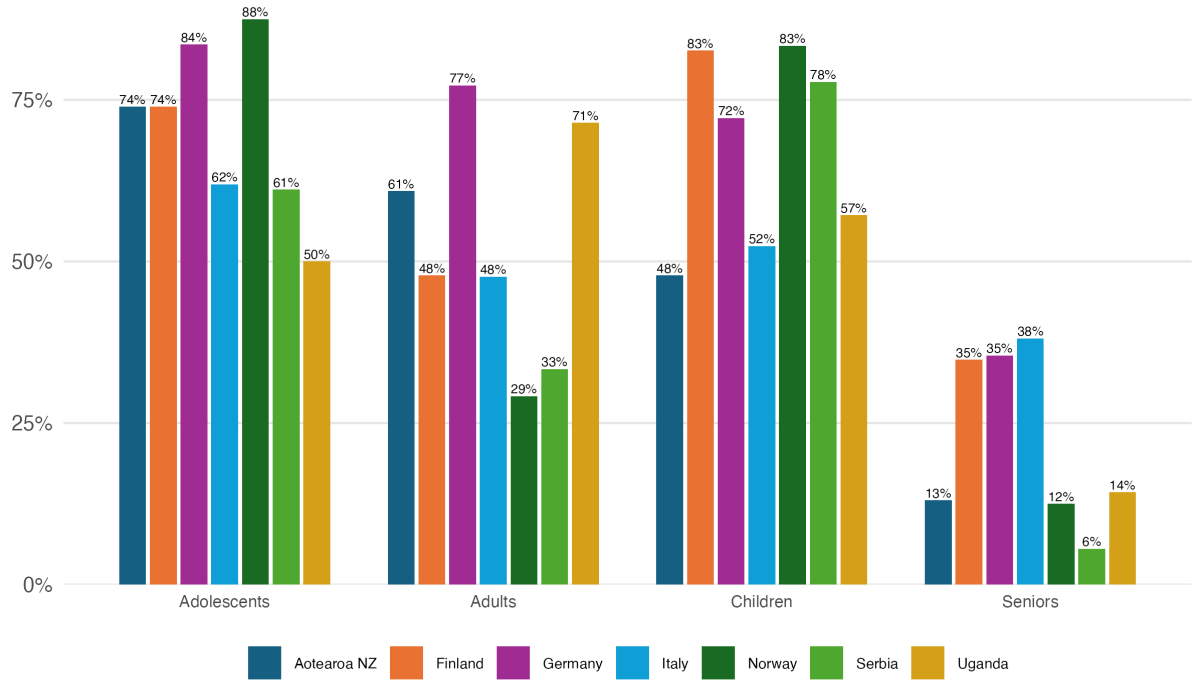
Level of Education Respondents Mostly Work With (Formal Education Only)



Respondents working in the non-formal education sector were asked to indicate the age groups of the main target groups they work with. Multiple responses were possible. Figure 9 shows that the respondents in non-formal education mainly worked with adolescents, adults and children.

Figure 9

Age Groups (Non-Formal Education)



Note. Respondents could select several age groups. Percentages therefore do not sum to 100%.

4.1.2.3. Importance of Art Forms

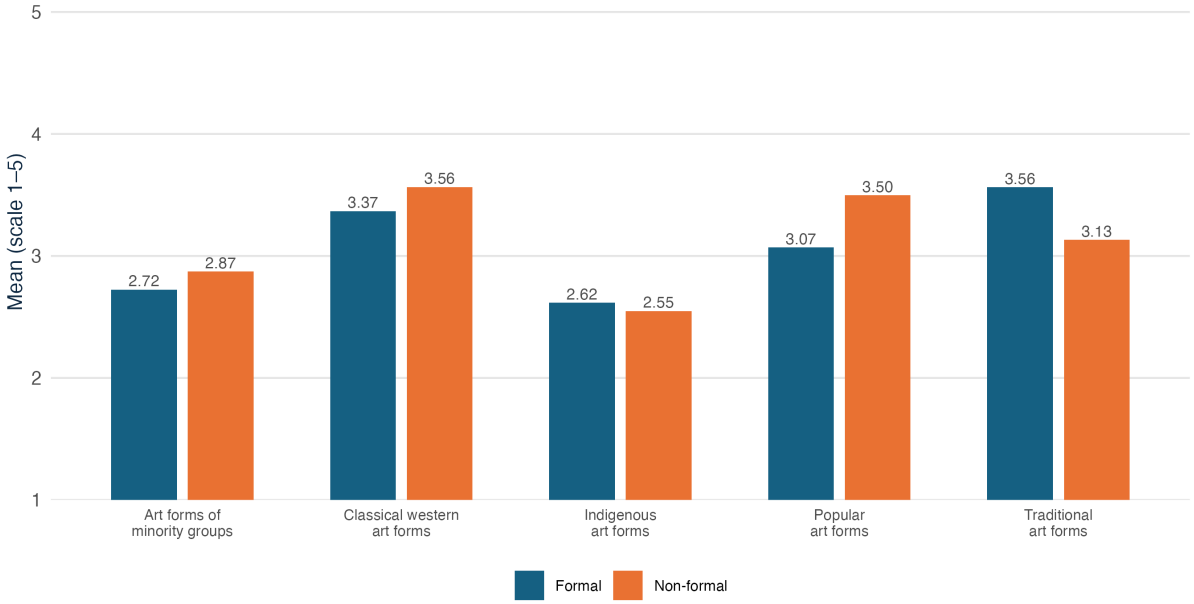
At the institutional level, traditional and classical Western art forms were rated as the most important across both settings, whereas Indigenous art forms received the lowest importance ratings (Figure 10).[4] Differences between formal and non-formal settings were modest.[5]

[4] Traditional art forms was administered identically in every country and without examples, so that respondents applied their own understanding of the term. Indigenous art forms was accompanied by country-specific examples: kapa haka, waiata, whakairo and raranga in Aotearoa New Zealand, Sámi art in Finland and Norway, and Hungarian, Roma and Bosniak traditions in Serbia. It was reworded in Italy as art forms of ethnolinguistic minorities (e.g. Ladin, Sardinian), and was not administered in Germany or Uganda. The full item wordings and all country-specific adaptations are documented in Table IV 2 in Appendix IV and the technical report (Appendix III).

[5] We report Cohen's d for comparisons between two groups and h^2h^2 (eta-squared) for comparisons across several groups. As a rough guide, d ≈ 0.2 ($h^2(h^2 \approx .01$) is a small difference, d ≈ 0.5 ($h^2(h^2 \approx .06$) a medium one, and d ≈ 0.8 ($h^2 \approx (h^2 \approx .14$) a large one.

Figure 10

Importance of Art Forms in School/Organisation by Educational Setting

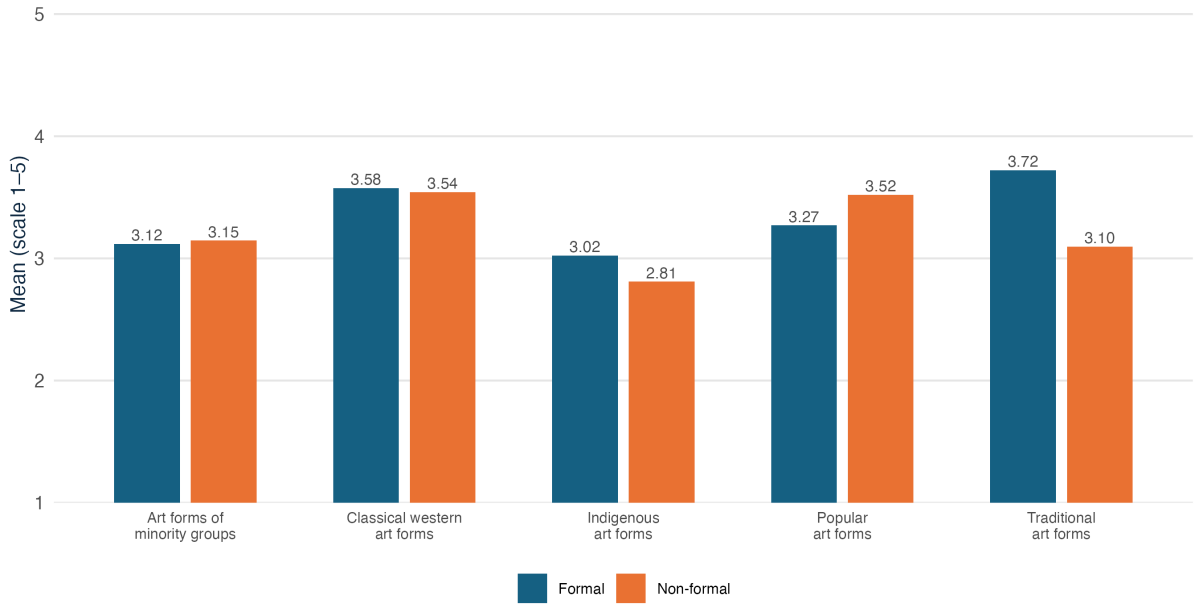


Note. Art forms were rated from 1 (not important at all) to 5 (very important). The item *Indigenous art forms* was not administered in Germany and Uganda (see also Section 3.3). In Italy, this item was specified as "Art forms of ethnolinguistic minorities (e.g. Ladin, Sardinian)." An additional item *drama and/or comedy* was only used in Uganda and is not included in this figure. Responses per item and setting: *art forms of minority groups* (formal) n = 993, *classical western art forms* (formal) n = 1,037, *Indigenous art forms* (formal) n = 939, *popular art forms* (formal) n = 1,032, *traditional art forms* (formal) n = 1,040, *art forms of minority groups* (non-formal) n = 351, *classical western art forms* (non-formal) n = 365, *Indigenous art forms* (non-formal) n = 210, *popular art forms* (non-formal) n = 370, *traditional art forms* (non-formal) n = 371.

A similar pattern emerged for respondents' personal work, where traditional and classical Western art forms were again rated most important and Indigenous art forms least (Figure 11).

Figure 11

Importance of Art Forms in Personal Work by Educational Setting

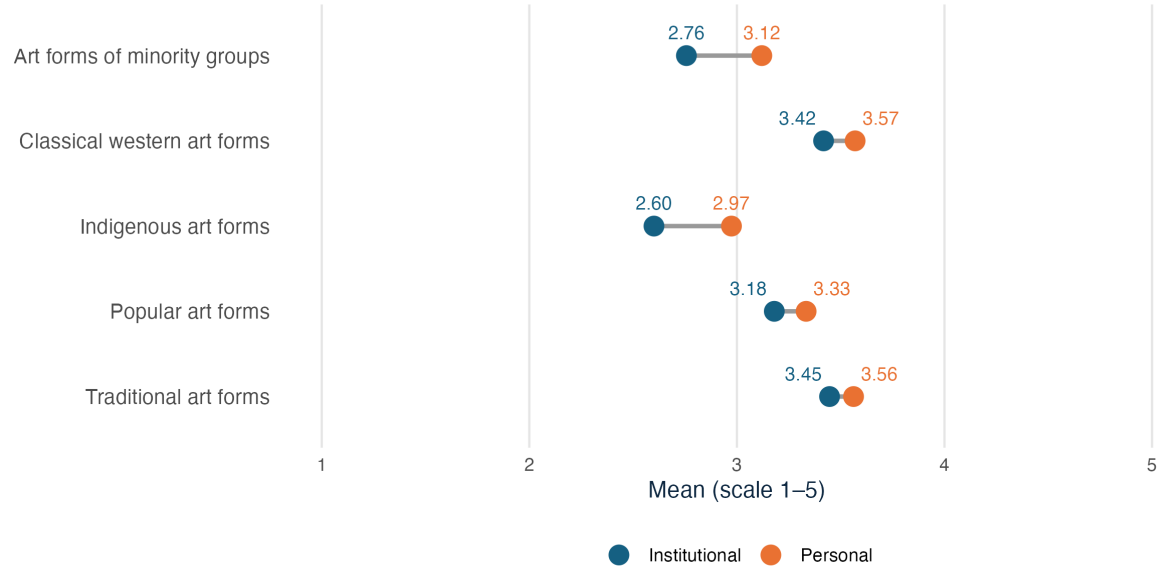


Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* was not administered in Germany and Uganda (see Section 3.3). In Italy, this item was specified as "art forms of ethnolinguistic minorities (e.g. Ladin, Sardinian)." An additional item *drama and/or comedy* was only used in Uganda and is not included in this figure. Responses per item and setting: *art forms of minority groups* (formal) n = 990, *classical western art forms* (formal) n = 1,035, *Indigenous art forms* (formal) n = 934, *popular art forms* (formal) n = 1,033, *traditional art forms* (formal) n = 1,037, *art forms of minority groups* (non-formal) n = 349, *classical western art forms* (non-formal) n = 367, *Indigenous art forms* (non-formal) n = 205, *popular art forms* (non-formal) n = 368, *traditional art forms* (non-formal) n = 368.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work. This distinction structures the analyses in Section 4.1.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to every art form than they perceived their institution to do. Across the five art forms combined (restricted to the 1,111 respondents who rated all five) this personal-institutional difference was significant (paired $t(1110) = 11.66$, $p < .001$, $d = 0.35$). The gap was largest for the art forms of minority groups and for indigenous art forms as shown in Figure 12.

Figure 12

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* was not administered in Germany and Uganda. In Italy, this item was specified as "art forms of ethnolinguistic minorities (e.g. Ladin, Sardinian)." An additional item *drama and/or comedy* was only used in Uganda and is not included in this figure.

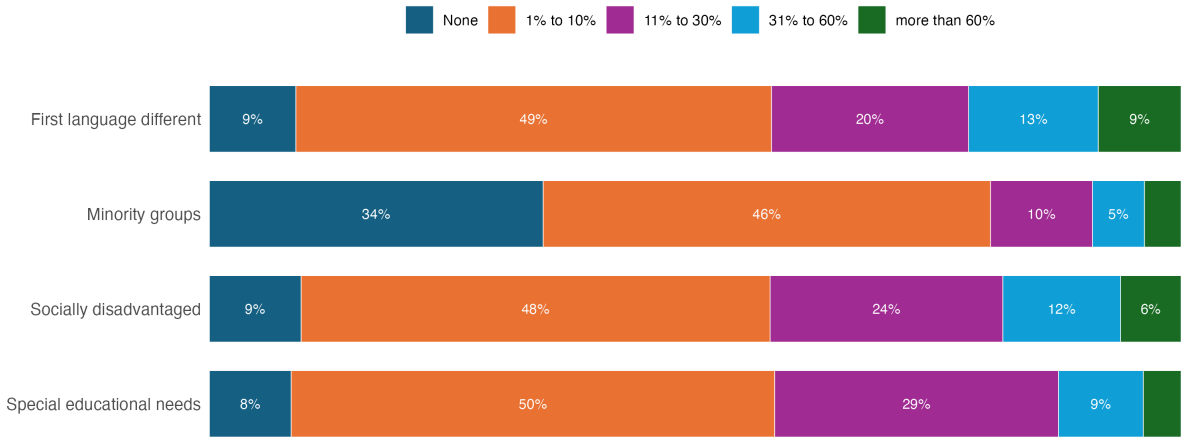
4.1.2.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they try to widen it, how their work is funded, and where it takes place geographically.

In terms of diversity in formal and non-formal education, most respondents reported working at least occasionally with each of the four underserved groups the survey inquired about (*people whose first language was different from the main language of the country they lived in, minority groups, socially disadvantaged groups*, and *people with special educational needs*). The smallest level of engagement was reported for minority groups, which 34% of respondents reported never working with (Figure 13). For all four groups, the most common response was that these groups made up only a small share (up to 10%) of the people respondents worked with.

Figure 13

Diversity of Target Groups (Formal and Non-Formal Education)



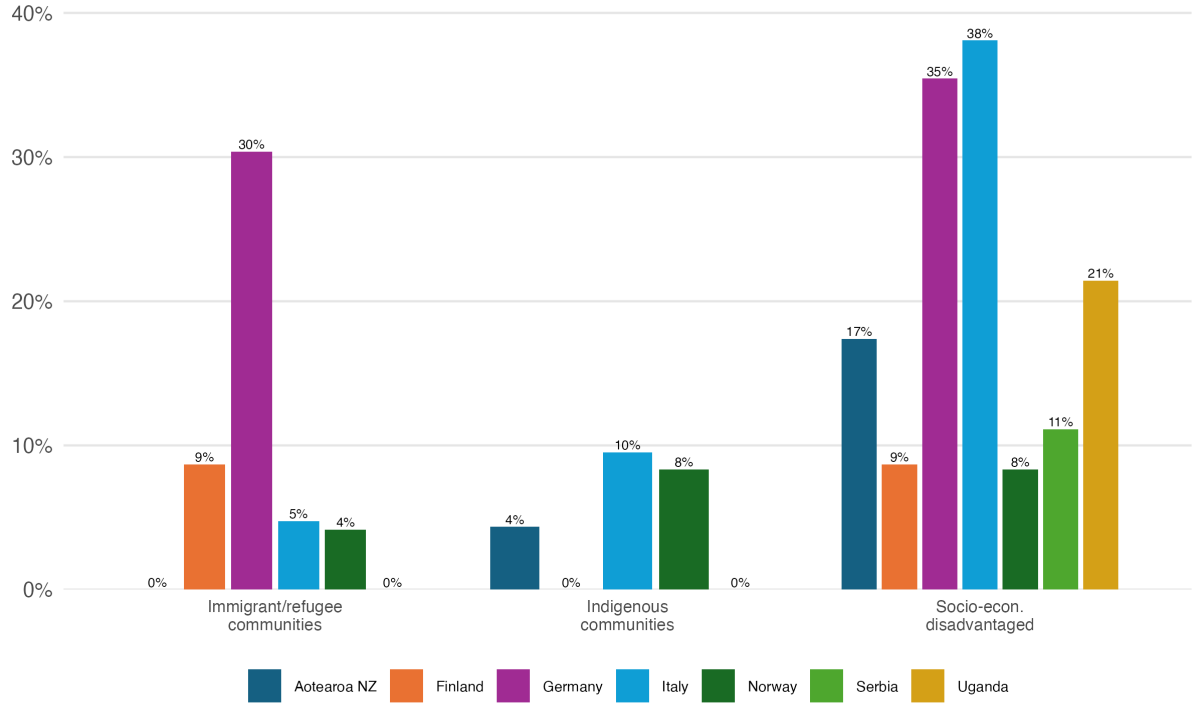
Note. Values below 5% are not labelled. M*inority groups* was not shown in the Ugandan survey. Responses per item: *first language different n* = 1,326, *special educational needs n* = 1,260, *socially disadvantaged n* = 1,123, *minority groups n* = 1,086.

In terms of diversity, respondents working in non-formal education also responded to an item about the diversity of their target groups. Across countries, socio-economically disadvantaged groups were the most frequently served diverse target group, reported by between 8% (Norway, *n=2*) and 38% (Italy, *n=8*) of respondents from the non-formal sector (Figure 14). Work with im-migrant or refugee communities was most prominent in Germany (30%, *n*=24). Engagement with Indigenous communities was barely observed and largely confined to Italy and Norway with only very few cases reporting this target group at all (Aotearoa New Zealand: *n*=1; Italy: *n*=2; Norway: *n*=2). It should be noted, however, that these findings rest on a very small number of cases.

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Figure 14

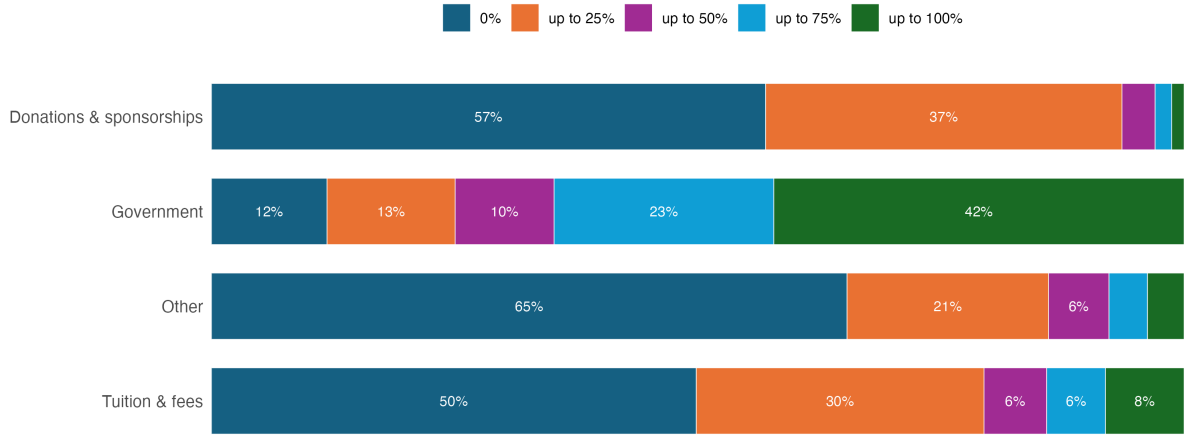
Diversity of Primary Target Groups by Country (Non-Formal Education Only)



Note. Respondents could select multiple target groups. Percentages therefore do not sum to 100%. The category *Indigenous communities* was not administered in Germany and Uganda.

Figure 15

Funding Sources (Formal and Non-Formal Education)



Note. Values below 5% are not labelled. Responses per item: *government* n = 934, *tuition & fees* n = 977, *donations & sponsorships* n = 939, *other* n = 531.

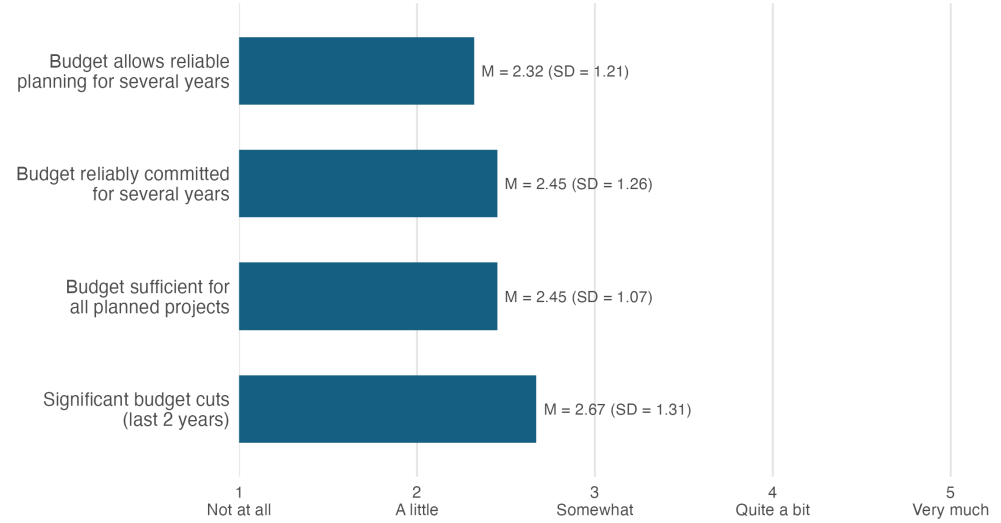
Funded by the European Union

Government funding was the most substantial source of income across the whole sample, with 42% of respondents reporting that it covered up to 100% of the budget (Figure 15). By contrast, most respondents derived little or no budget from donations and sponsorships (57% reported none), tuition and fees (50% none), or other sources (65% none).

Financial security is a relevant factor for ensuring cultural literacy education offers in the non-formal sector. However, among non-formal education respondents, ratings of institutional financial security were low across the board, with all four indicators falling below the midpoint of the 1–5 scale (Figure 16). The most strongly endorsed statement concerned significant budget cuts over the past two years (*M* = 2.65), pointing to a generally precarious funding situation of cultural literacy education across all countries.

Figure 16

Financial Situation of Institution (Non-Formal Education Only)



Note. Non-formal education respondents only. Responses per item: significant budget cuts *n* = 185, budget sufficient for all planned projects *n* = 186, budget reliably committed for several years *n* = 175, budget allows reliable planning for several years *n* = 181.

Respondents working in the non-formal sector were asked whether participants had to pay to take part in their offers. The most frequent response was *sometimes* (*n* = 133, 42%), followed by *yes* (*n* = 110, 35%).

Non-formal sector respondents provided information about their institutions' efforts to create networks to expand their activities around cultural literacy education. Partnerships with schools or communities, targeted marketing campaigns, and culturally specific programmes were the most prevalent activities (Table 1).

Table 1

Efforts to Enlarge or Diversify Target Groups

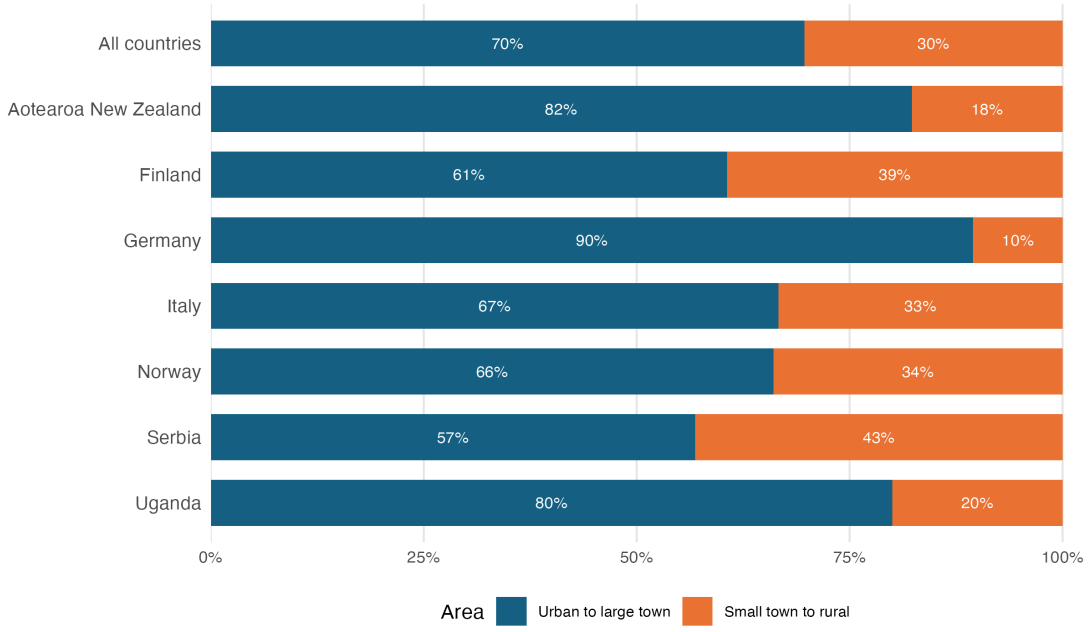
Item	n	%
Targeted marketing campaigns	103	51
Partnerships with schools/community groups	142	71
Financial support or scholarships	68	34
Inclusive or culturally specific programmes	89	44
Other efforts	31	15
No	8	4
Don't know	8	4

Note. Respondents could select multiple options. Percentages do not sum to 100%.

Figure 17 breaks down geographical reach by country, showing how the balance between urban and rural engagement varied across the participating countries.

Figure 17

Geographical Reach by Country



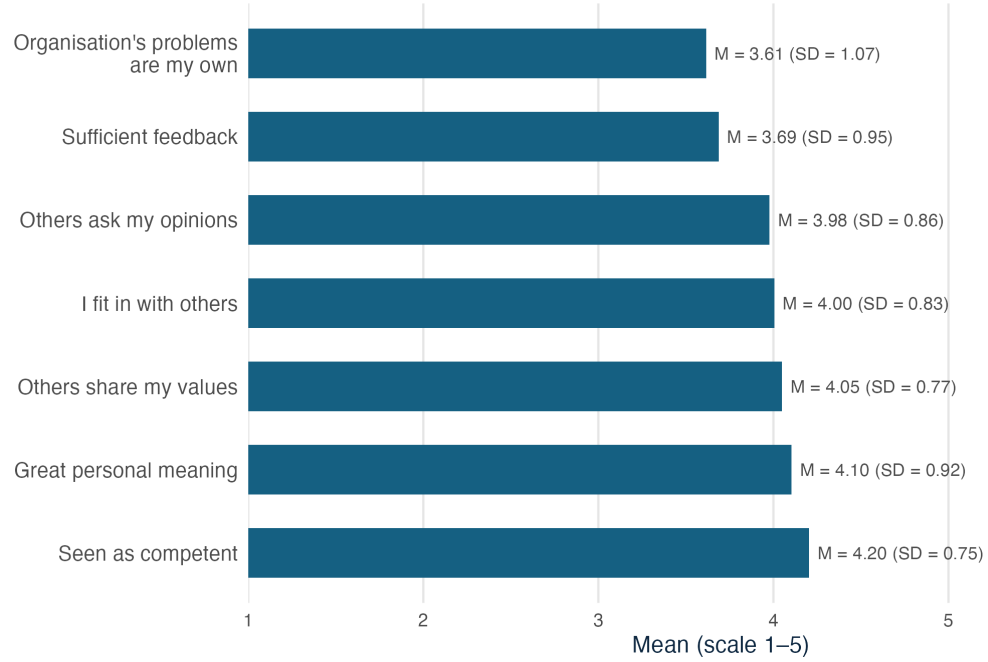
Funded by the European Union

4.1.2.5. Workplace Well-being

Respondents reported a generally positive sense of *organisational belonging* with all items rated above the midpoint of the 1–5 scale (Figure 18). Agreement was highest for *feeling seen as competent* (*M* = 4.20) *and finding great personal meaning* in their work (*M* = 4.11); it was lowest for *regarding the organisation's problems as their own* (*M* = 3.62).

Figure 18

Organisational Belonging (Full Sample)

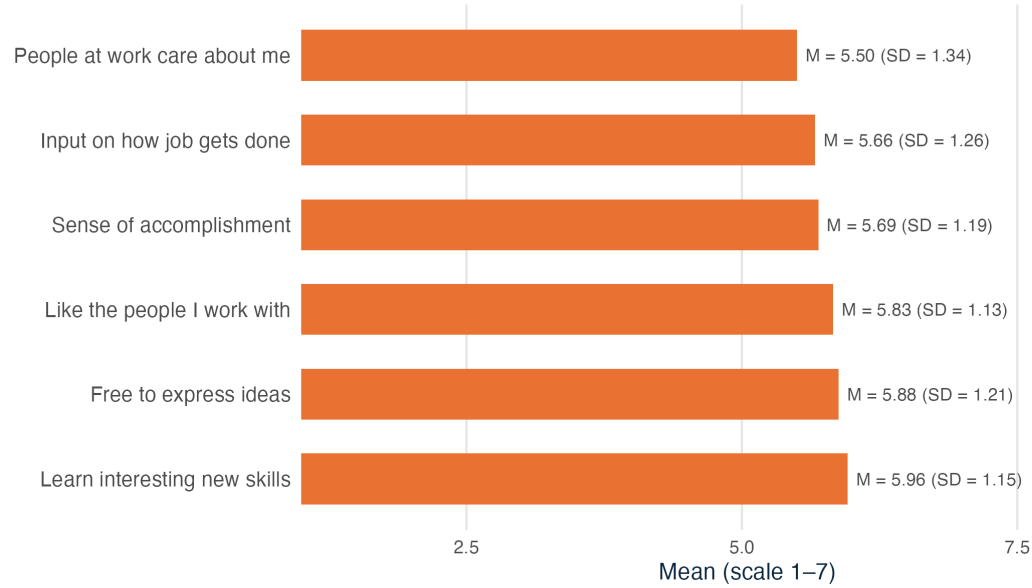


Note. Responses per item: I fit in with others *n* = 1,433, seen as competent *n* = 1,435, sufficient feedback *n* = 1,434, others share my values *n* = 1,432, others ask my opinions *n* = 1,433, organisation's problems are my own *n* = 1,431, great personal meaning *n* = 1,433.

Basic psychological needs satisfaction was high, with every item rated well above the midpoint of the 1–7 scale (Figure 19). Respondents were most positive about *learning interesting new skills* and *being free to express their ideas*. The relationship between workplace well-being and CLE effort will be investigated in Section 4.1.3.7.

Figure 19

Basic Psychological Needs Satisfaction (Full Sample)



Note. Responses per item: input on how job gets done *n* = 1,425, like the people I work with *n* = 1,428, free to express ideas *n* = 1,426, learn interesting new skills *n* = 1,431, sense of accomplishment *n* = 1,428, people at work care about me *n* = 1,424.

4.1.3. Cultural Literacy Education Effort (CLE Effort)

This section reports how much effort respondents and their institutions devote to cultural literacy education. Building on the operationalisation introduced in Section 3.2.4, results are reported in two steps: We first describe the different dimensions of CLE effort at the institutional level (Figures 20–22) and at the personal level (Figures 23 to 25) before turning to the composite CLE effort indicators that summarise these dimensions into a single score per respondent at the institutional and personal level (Figure 27 and Figure 28).

We used the concept of composite indicators proposed by the OECD (2008) as a methodological tool to develop indicators to measure institutional and personal effort to foster cultural literacy education (see also Section 3.6.1 construction of CLE indicators). Both the institutional and personal CLE effort indicators are composite measures that combine three conceptual dimensions: the *values* underpinning cultural literacy education (e.g., openness to cultural difference), the *goals* attributed to it (e.g., its perceived importance and its contribution to multicultural understanding), and the *practices* through which CLE is enacted (e.g., the concrete teaching activities and approaches undertaken).

Two caveats apply to how these indicators should be read. First, the institutional and personal CLE effort indicators are not directly comparable as they draw on different item sets (Section 3.2.4). The personal indicator, for instance, includes individual teaching practices that have no institutional counterpart. Only the *goals* dimension was measured with an identical set of items at both levels.

Each indicator should therefore be interpreted only *within* its own perspective. Second, because the original items used different response scales and were rescaled to a common range before averaging (see the figure notes), the composites are best understood as summary indices rather than unidimensional psychological scales.

4.1.3.1. Dimensions of Institutional CLE Effort

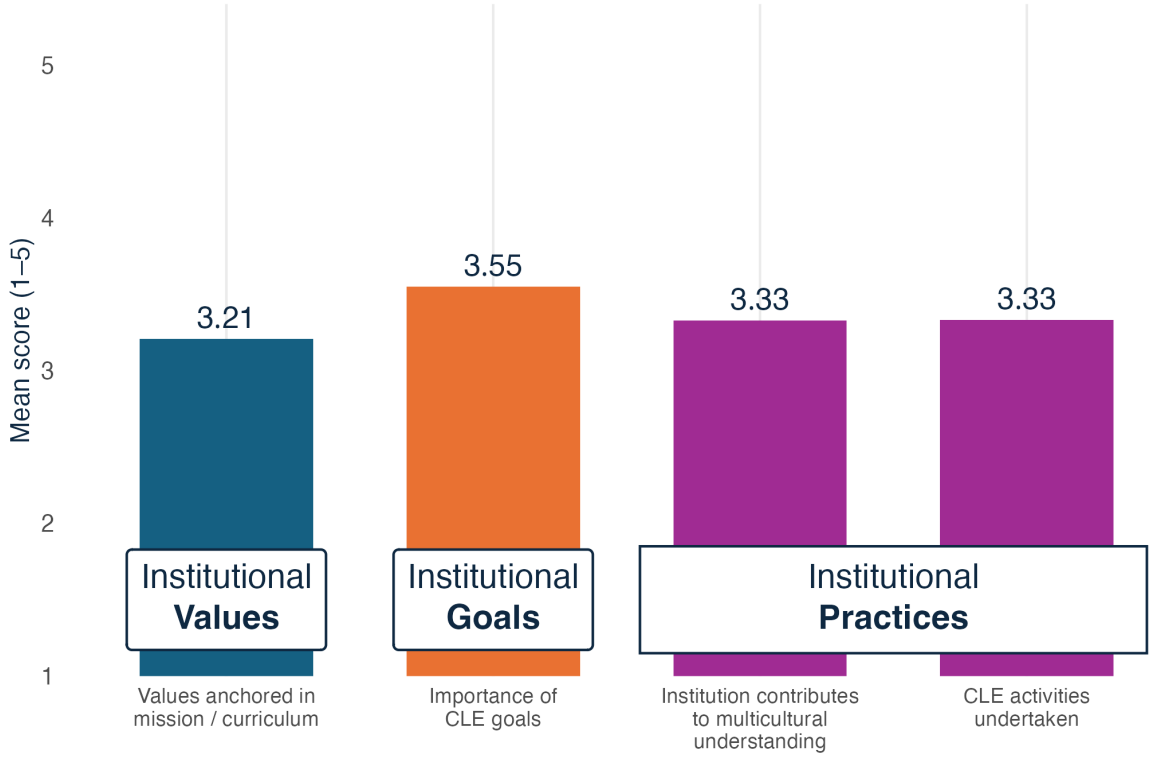
Institutional CLE effort captures how strongly cultural literacy education is embedded in the institutions respondents work for. The indicator is made up of these components that map onto the three conceptual dimensions introduced above:

- the *values* anchored in the organisation's mission and curriculum,
- the *goals* it sets for cultural literacy education,
- the *practices* through which CLE is pursued: (a) the institution's perceived contribution to multicultural understanding and (2) the range of CLE activities it undertakes.

The following figures show the different dimensions of institutional CLE effort. Figure 20 illustrates the average rating of each construct across all respondents (on the original 1–5 scale); the two figures that follow break these averages down by educational setting (Figure 21) and by main art form (Figure 22). The findings presented here are based on individual self-reports and therefore reflect respondents' perceptions of their institutional contexts rather than independently verified institutional characteristics.

Figure 20

Institutional CLE Effort: Overview of Components (Mean Across All Respondents)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

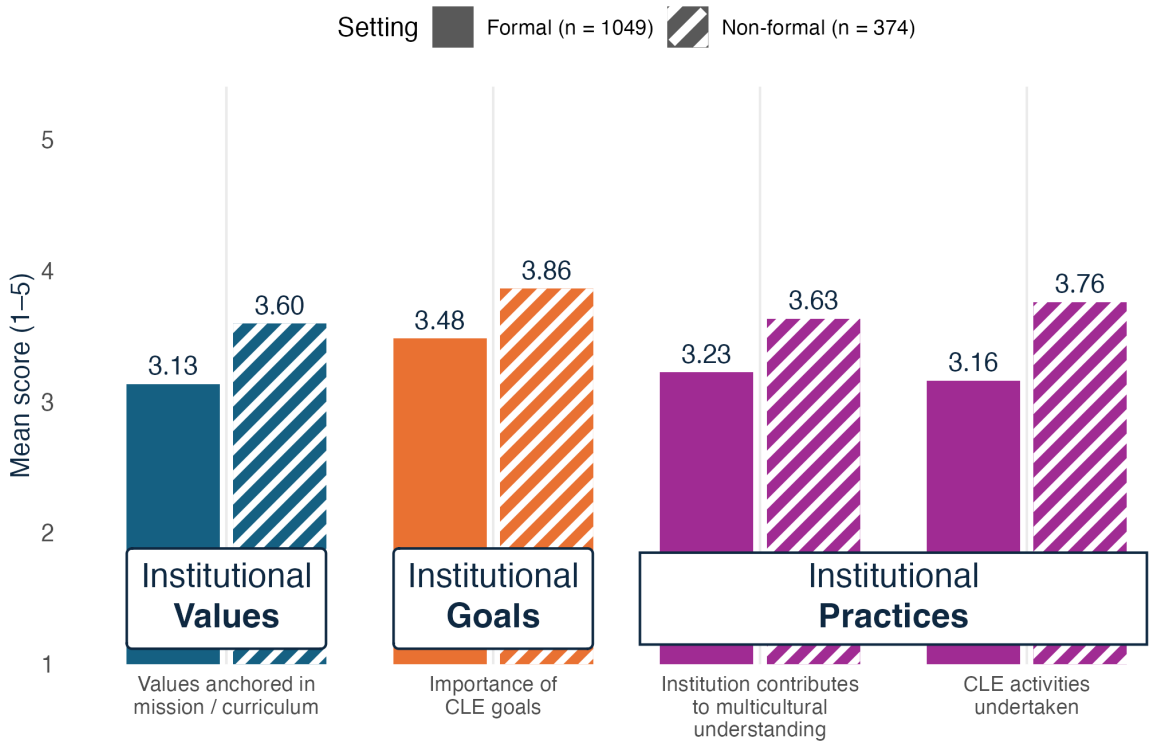
On average, all four components were rated above the midpoint of the scale, indicating a moderate-to-high level of perceived institutional CLE effort overall. Goals were rated highest (M = 3.55, SD = 0.87), suggesting that organisations are seen as committing to cultural literacy education in principle, whereas values, as the extent to which this commitment is anchored in the formal mission statement or curriculum, received the lowest rating (M = 3.21, SD = 0.90). The two practice-related components fell in between: the institution's perceived contribution to multicultural understanding (M = 3.33, SD = 1.01) and the range of CLE activities undertaken (M = 3.33, SD = 1.35). This implies that institutions' concrete activities lag slightly behind their stated goals.

This overall picture varies by educational setting and by art form (Figures 21 and 22). Respondents engaged in non-formal settings rated every component higher than their counterparts who work in formal education, and the gap was widest for the two practice-related components: the

institution's perceived contribution to multicultural understanding and the range of CLE activities it undertakes. Welch's t-tests (which compares the averages of two groups without assuming equal variances) confirmed that these differences were significant on all four components, with small-to-medium effect sizes (all $p < .001$, $d = 0.41–0.51$). The full statistics are reported in Table IV 6 (Appendix IV). This pattern suggests that non-formal settings not only value cultural literacy education more but also translate that commitment into concrete institutional practice more consistently.

Figure 21

Institutional CLE Effort Components by Educational Setting (Mean)



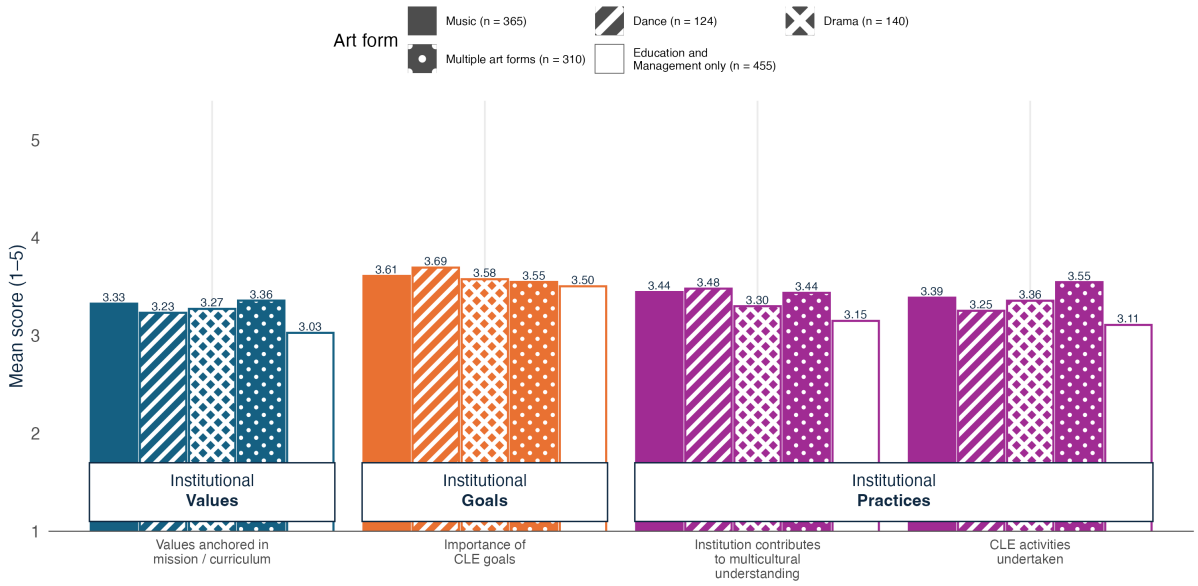
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

While differences can be observed between formal and non-formal contexts, there is little variation across the different art forms respondents are engaged in (Figure 22). The profiles are broadly similar and rate at a comparable level, with one recurring exception: respondents who are only engaged in education and management roles tended to report the lowest institutional

CLE effort. One-way ANOVAs (which test whether the average score differs across more than two groups) were used to test these differences (Table IV 7). They were statistically significant for three of the four components, though the effect sizes were small ($\eta^2 \leq .024$), and the significant Tukey HSD post-hoc contrasts consistently involved the *education & management only* group. This is plausible, since respondents without a defined artistic practice may have fewer concrete opportunities to embed cultural literacy education in their work.

Figure 22

Institutional CLE Effort Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

4.1.3.2. Dimensions of Personal CLE Effort

Personal CLE effort captures how strongly respondents themselves rather than their institutions engage with cultural literacy education in their own work. The individual effort is represented by the same three dimensions as the institutional CLE effort, but with different components representing these dimensions and a richer set of practice items:

- the *values* respondents hold around cultural differences,
- the *goals* they consider important,

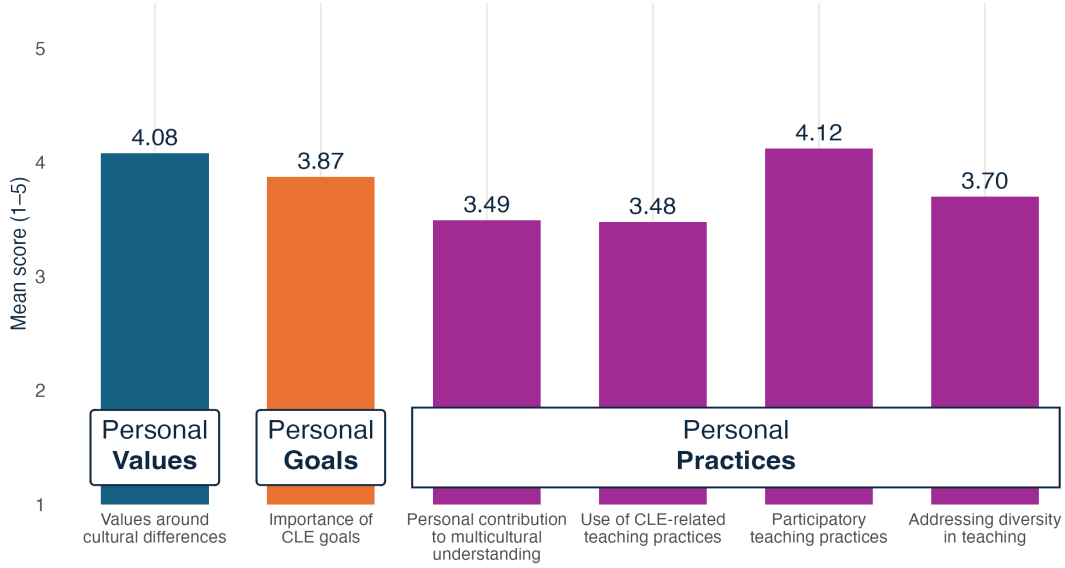
- and the *practices* they use including (1) their perceived personal contribution to multicultural understanding, (2) their use of CLE-related and (3) participatory teaching practices, and (4) the extent to which they address diversity in their teaching.

As before, the first figure (Figure 23) reports the overall averages, and the following figures break them down by educational setting (Figure 24) and main art form (Figure 25). Since the components representing personal dimensions of CLE effort indicator draw on different items and scales than the institutional components, the scores cannot be compared directly with the institutional ones.

At the personal level, all components were again rated above the scale midpoint, and the average ratings were somewhat higher than for the institutional components. Respondents tend to express stronger personal engagement with cultural literacy education than they attribute to their organisations. The highest ratings went to respondents' personal values around cultural differences (M = 4.08, SD = 0.74) and to their use of participatory teaching practices (M = 4.12, SD = 0.60), while their perceived personal contribution to multicultural understanding (M = 3.49, SD = 1.01) and use of explicitly CLE-related teaching practices (M = 3.48, SD = 0.85) were rated somewhat lower.

Figure 23

Personal CLE Effort: Overview of Components (Mean Across All Respondents)

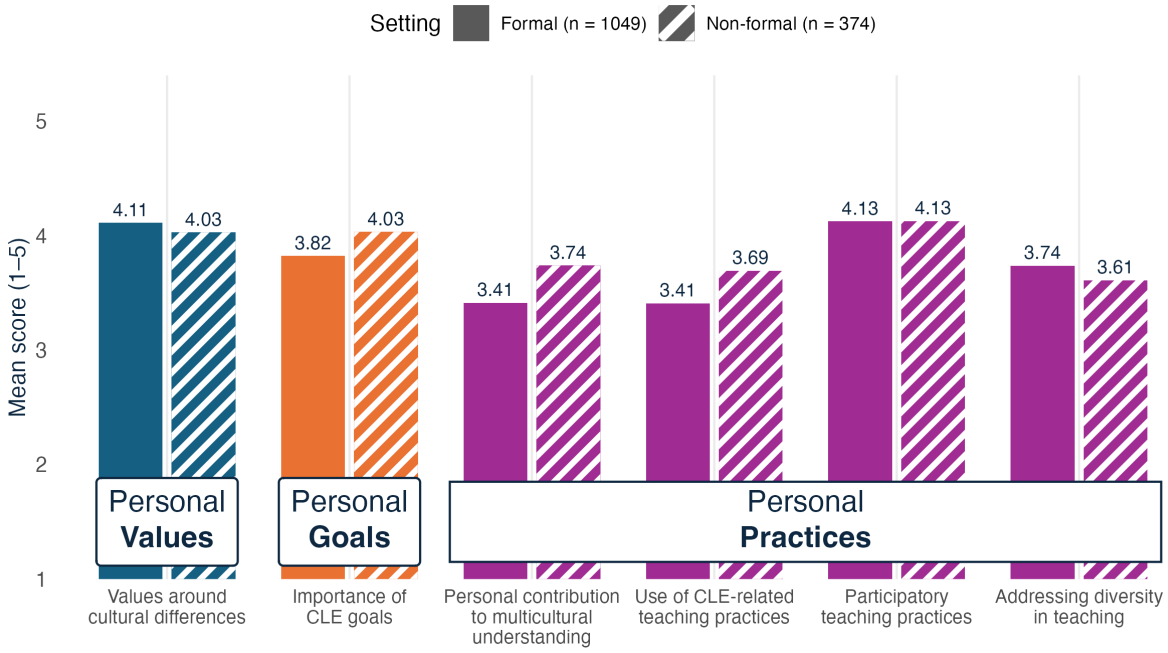


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Unlike the institutional findings, the differences between formal and non-formal contexts are smaller and less consistent on the personal level (Figure 24). Welch's t-tests confirmed this pattern: Significant differences can only be reported for the goal-, the personal contribution- and CLE-related teaching practices-components (full statistics in Table IV 8). This suggests that, at the level of individual teaching practice, formal and non-formal educators engage with cultural literacy education to a broadly similar degree, even though their institutions seem to differ markedly.

Figure 24

Personal CLE Effort: Components by Educational Setting (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

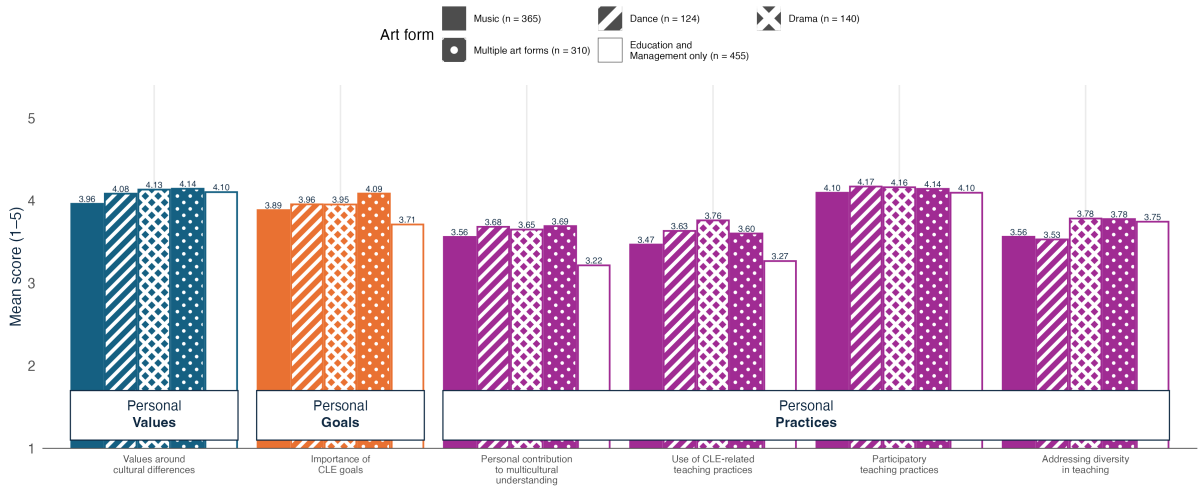
Contrasts between respondents' engaged in different art forms were tested with one-way ANOVAs (Figure 25, Table IV 9). Most components differed significantly across art forms, though the effect sizes were again small ($\eta^2 \leq .039$). As with institutional effort, the clearest and most frequently significant contrast in the Tukey HSD post-hoc tests involved *education & management only* respondents, who reported the lowest personal CLE effort. Taken together, the component analyses show that personal engagement with cultural literacy education is fairly evenly spread

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across art forms and settings, and is shaped less by *where* people work than by *whether* their work centres on an artistic practice at all.

Figure 25

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

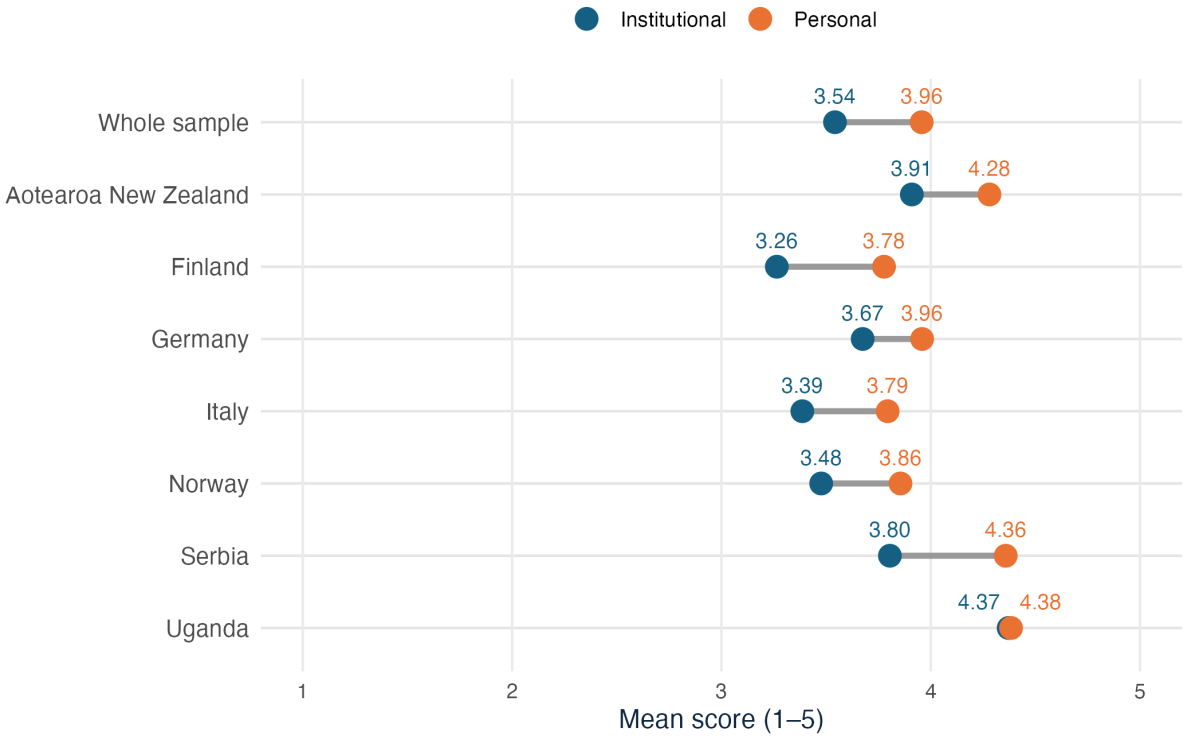
4.1.3.3. Personal versus Institutional Importance of CLE Goals

CLE related goals were measured with an identical item set on for the personal and institutional level. Accordingly, these values can be statistically compared using t-tests.

Across the whole sample, respondents rated the importance of CLE goals significantly higher for their own work than for their institution's engagement, confirming the personal-institutional gap shown in Figure 26 (mean difference = 0.41 scale points, 95% CI [0.37, 0.46], $t(927) = 18.71$, $p < .001$, $d = 0.61$). In other words, individuals tend to place more weight on cultural literacy goals than they perceive their institutions to do.

Figure 26

Importance of CLE Goals: Institutional vs. Personal Perception by Country (Dumbbell Chart)



Note. The connecting line represents the gap between both ratings.

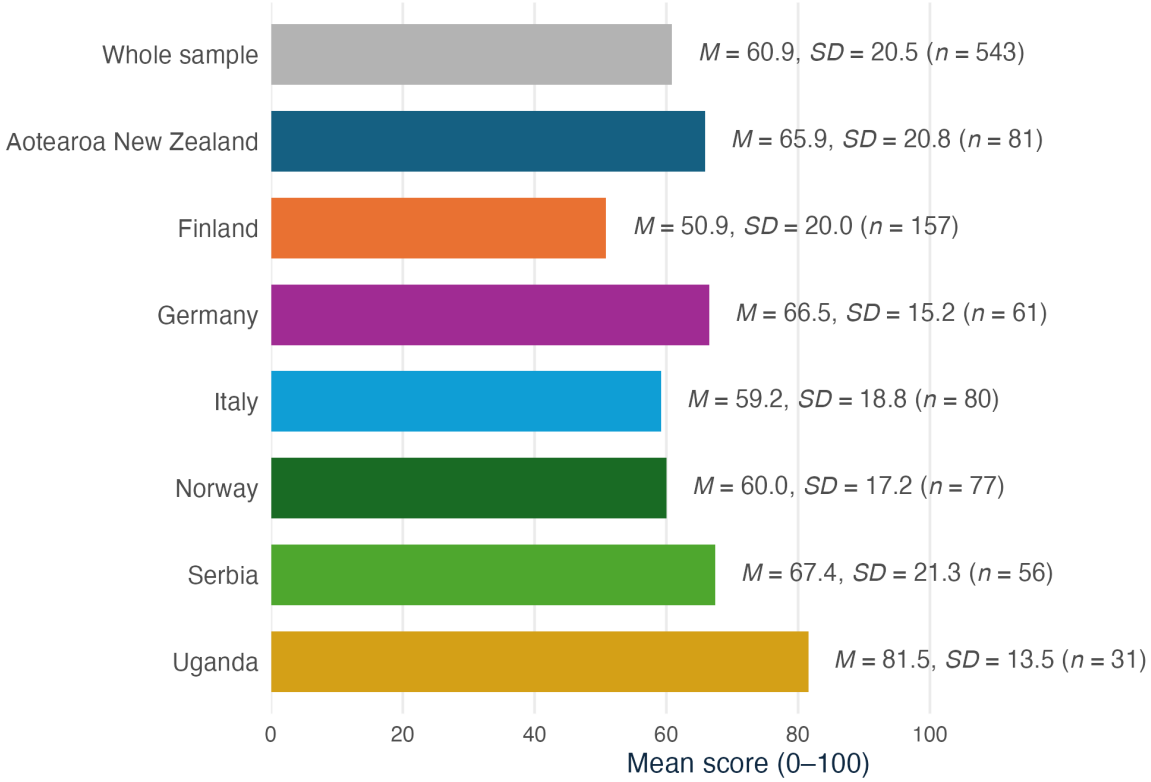
4.1.3.4. Composite CLE Effort Indicators by Country

Up to this point, cultural literacy education effort has been broken down into its individual components, each rated on a five-point scale. To summarise overall effort and compare it across countries, these components are now combined into two composite indicators (institutional and personal CLE effort) each rescaled to a common 0–100 metric (0 = lowest possible effort, 100 = highest possible effort). Each indicator is built on three dimensions (values, goals, practices) that are related to CLE effort. The methodological background on the indicators can be found in Section 3.6.1. Since the two indicators are built from different sets of items, they are not directly comparable with one another and are each interpreted only across groups, such as between countries.

Figure 27 shows the mean institutional CLE effort per country, with the whole-sample mean shown for reference. Across the whole sample, institutional CLE effort amounts to $M = 60.9$ ($SD = 20.5$). Across the countries, CLE efforts vary from $M = 50.9$ (Finland) to $M = 81.5$ (Uganda).

Figure 27

Institutional CLE Effort Indicator by Country (Mean)



Note. The indicator combines the four institutional components into a single score, rescaled to a 0–100 metric, where 0 represents the lowest and 100 the highest possible CLE effort. The whole sample bar shows the mean across all seven countries. Because the institutional and personal indicators draw on different sets of items, their values are not directly comparable.

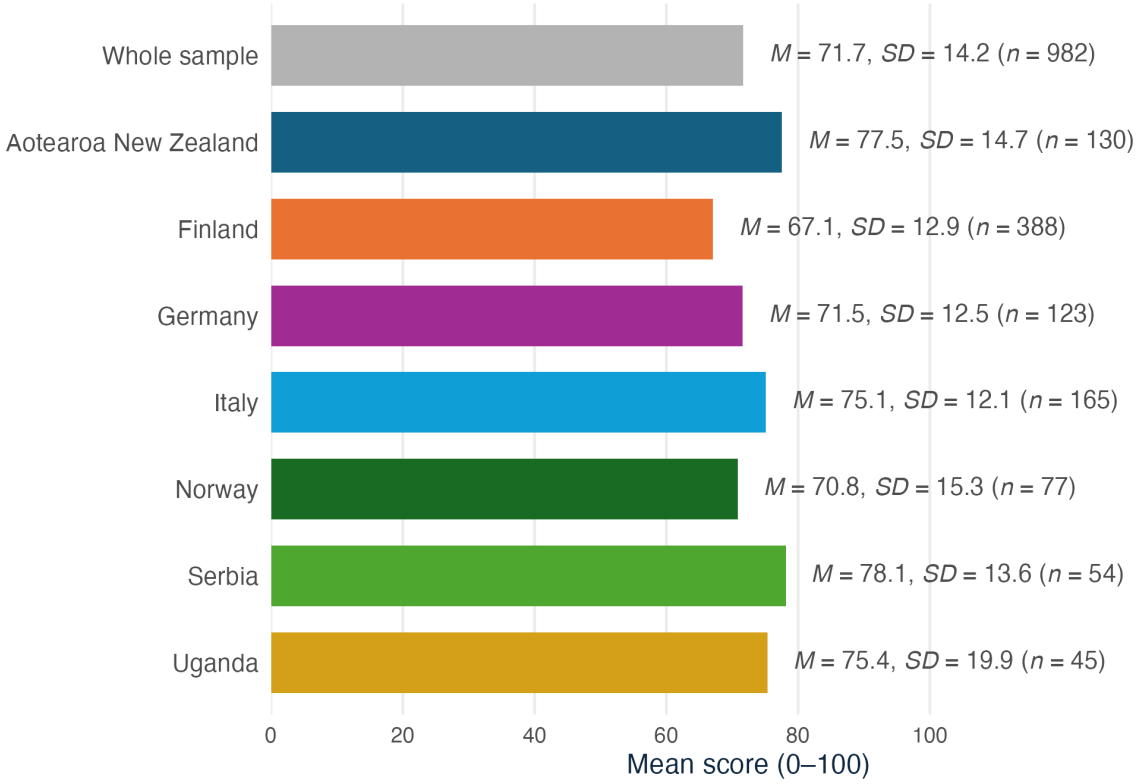
Since Levene's test indicated that the assumption of equal variances was violated, a Welch ANOVA was used to compare CLE effort across countries. It revealed significant differences in institutional CLE effort across countries with a large effect, $F(6, 185.9) = 20.94$, $p < .001$, $\eta^2 = .157$.[6] Finland scored markedly lower and Uganda markedly higher than the rest, and most of the significant pairwise differences involved these two countries (see full Games-Howell comparisons in Table IV 10). However, as the regression analyses in the next chapter suggest, part of the gap reflects differences in the composition of the national samples rather than the countries as such.

[6] η^2 is computed from the ordinary one-way ANOVA rather than from the Welch test, which does not partition sums of squares. It describes the share of total variation in CLE effort associated with country.

On a personal level (Figure 28), the CLE effort for the whole sample amounts to $M = 71.7$ ($SD = 14.2$).

Figure 28

Personal CLE Effort Indicator by Country (Mean)



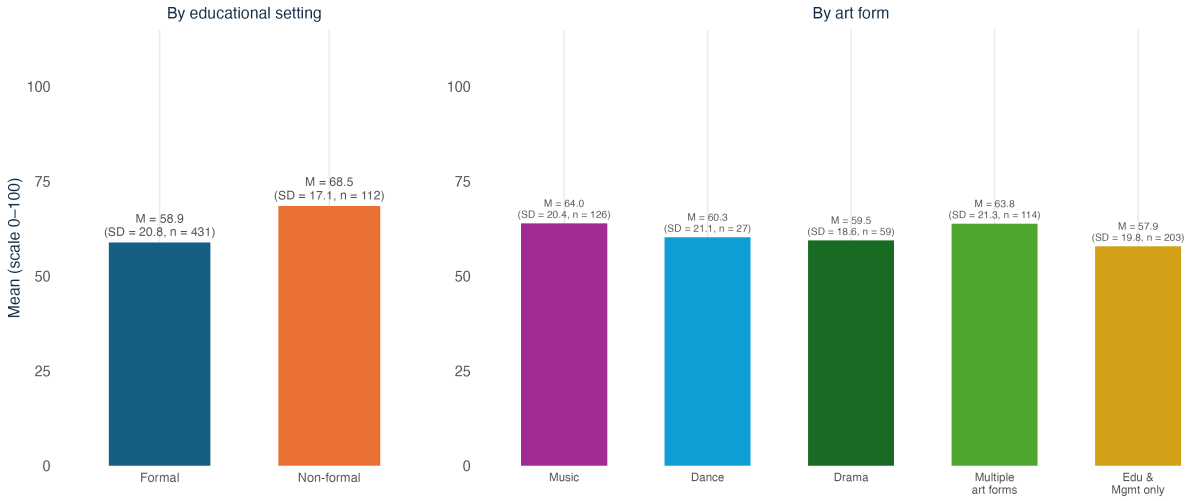
Note. The indicator combines the six personal components into a single score, rescaled to a 0–100 metric, where 0 represents the lowest and 100 the highest possible CLE effort. The whole sample bar shows the mean across all seven countries. Because the institutional and personal indicators draw on different sets of items, their values are not directly comparable.

Levene's test again indicated unequal variances, so a Welch ANOVA was used. It revealed significant differences in personal CLE effort across countries, $F(6, 237.5) = 15.82$, $p < .001$, $\eta^2 = .088$. The country differences were somewhat smaller than those observed at the institutional level, and the rankings were broadly comparable (Figure 28): Finland scored lowest (full Games-Howell comparisons in Table IV 11). The fact that the same country sits at the bottom on both the institutional and the personal indicator – which are built from different items – suggests the pattern is a robust feature of the Finnish sample rather than an artefact of any single measure.

Figure 29 summarises institutional CLE effort on the composite 0–100 scale, broken down by educational setting and by main art form. It echoes the component-level findings: non-formal institutions scored higher than formal ones (M = 68.5 vs. 58.9), and among art forms the "education & management only" group again scored lowest, although the differences across art forms were modest.

Figure 29

Institutional CLE Effort (0–100) by Educational Setting and Art Form



4.1.3.5. Predictors influencing the institutional and personal CLE effort indicators

To explain differences in institutional and personal CLE effort, we conducted linear regression analyses for the formal-education sample[7], testing for country and educational level as independent variables. In a linear regression, R^2 indicates how much of the variation between respondents in CLE effort a set of predictors accounts for. It ranges from 0 (none of the variation) to 1 (all of it).

We first entered country as the only predictor and then added the educational level at which respondents work, testing whether the second predictor improved the model. For institutional CLE effort, the country alone explained 17.5% of the variance (R^2 = .17). Adding the level of education significantly improved the model, $F(3, 414) = 3.41$, p = .018, increasing the explained variance to 19.5% (R^2 = .19). Institutional CLE effort was highest among respondents working at the college/university level (M = 67.8, n = 39) and lowest among those working at the pre-

[7] The regressions are confined to the formal-education sample because the educational level at which respondents work was only recorded there.

school/ECEC/pre-primary school level (M = 51.6, n = 190). The educational level therefore adds a small but systematic difference on top of the country differences, which remain the stronger source of variation. However, it should be noted that the composition of the Finnish sample could have an impact here: Finland has the lowest CLE score, and at the same time, a large share of the sample works in ECEC. This means that country and educational level can only be clearly distinguished from one another to a limited extent.

Adding the geographical reach of respondents' work (urban to large town vs. small town to rural) did not improve the model, leaving the explained variance unchanged. This does not imply that location is irrelevant in itself; rather, in these data it varies too closely with country to contribute anything beyond it.

For personal CLE effort, country explained 10.7% of the variance (R^2 = .11), and the addition of level of education significantly improved the model, $F(3, 695) = 3.64$, p = .013, with the combined model explaining 12.1% (R^2 = .12). In short, the country in which respondents work accounts for most of the explained variation, and the educational level adds a small but statistically reliable amount on top. These findings suggest that differences in CLE effort scores are partly attributable to the educational level at which respondents work, although the limited subsample and the absence of non-formal education respondents in these analyses preclude any definitive conclusions.

Since educational level was recorded only for formal-education respondents, the regressions above could not include the non-formal sector. As a complementary check on the full sample, we tested whether the country differences in institutional CLE effort persisted once educational setting (formal vs. non-formal) – which is distributed unevenly across countries – was taken into account. Country remained a significant predictor after adjusting for setting, $F(6, 535) = 14.50$, $p < .001$, suggesting that the cross-country differences are not merely an artefact of the differing formal/non-formal composition of the national samples. The educational level confounder, which can only be examined within the formal sector, is addressed by the formal-education regressions reported above.

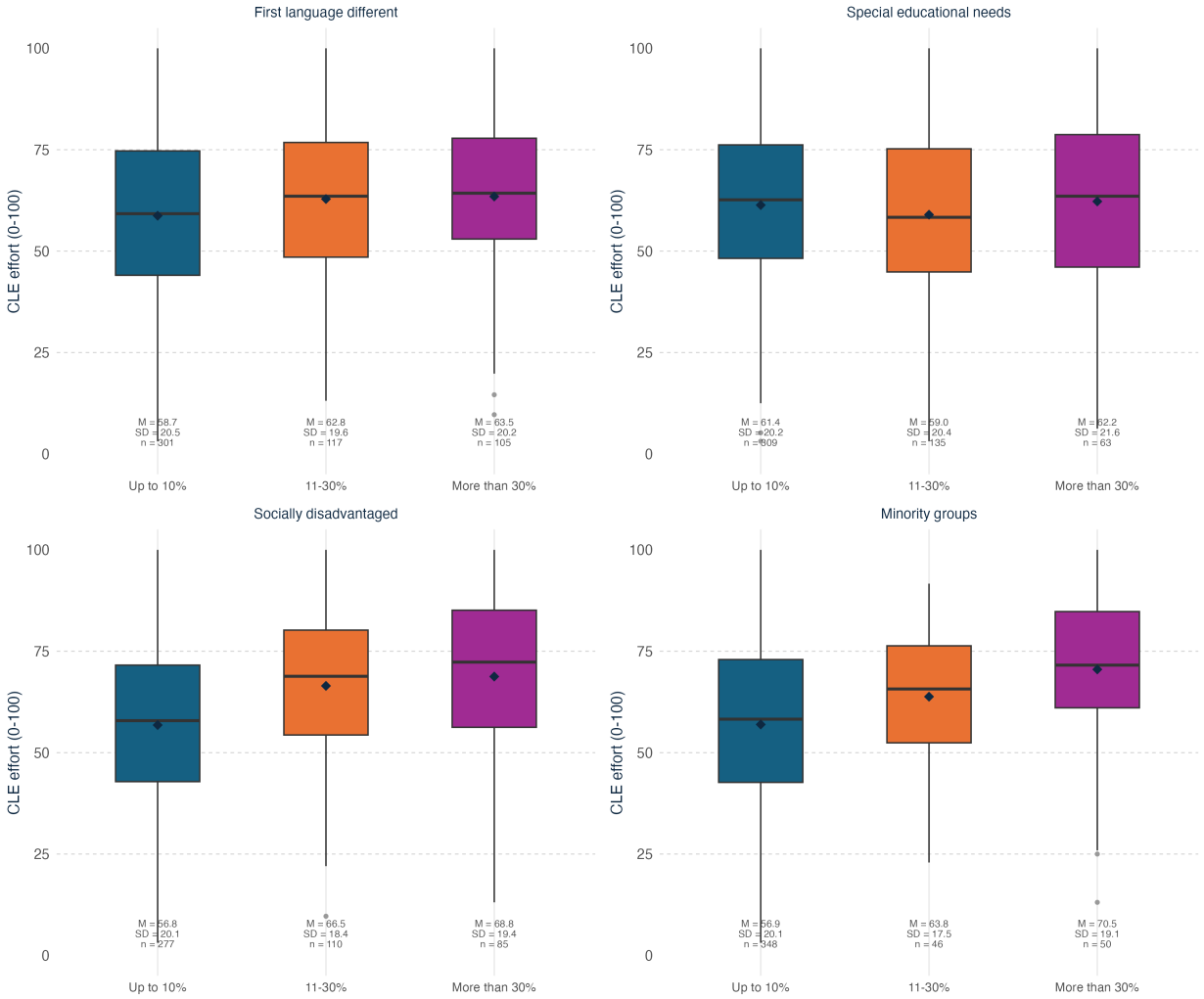
4.1.3.6. CLE Effort and Target-Group Diversity

Respondents who reported frequently working with under-served target groups tended to score slightly above the sample average on both CLE effort measures, although all three subgroups are small and the differences should be read as descriptive only. The pattern held for those working with groups whose first language differs from the language of instruction (n = 290; M_{inst} = 63.5, M_{pers} = 74.8), with learners with special educational needs (n = 159; M_{inst} = 62.2,

M_{pers} = 74), and with minority groups (n = 99; M_{inst} = 70.5, M_{pers} = 80.5), in each case compared with the overall sample means of M_{inst} = 60.9 and M_{pers} = 71.7.

Figure 30

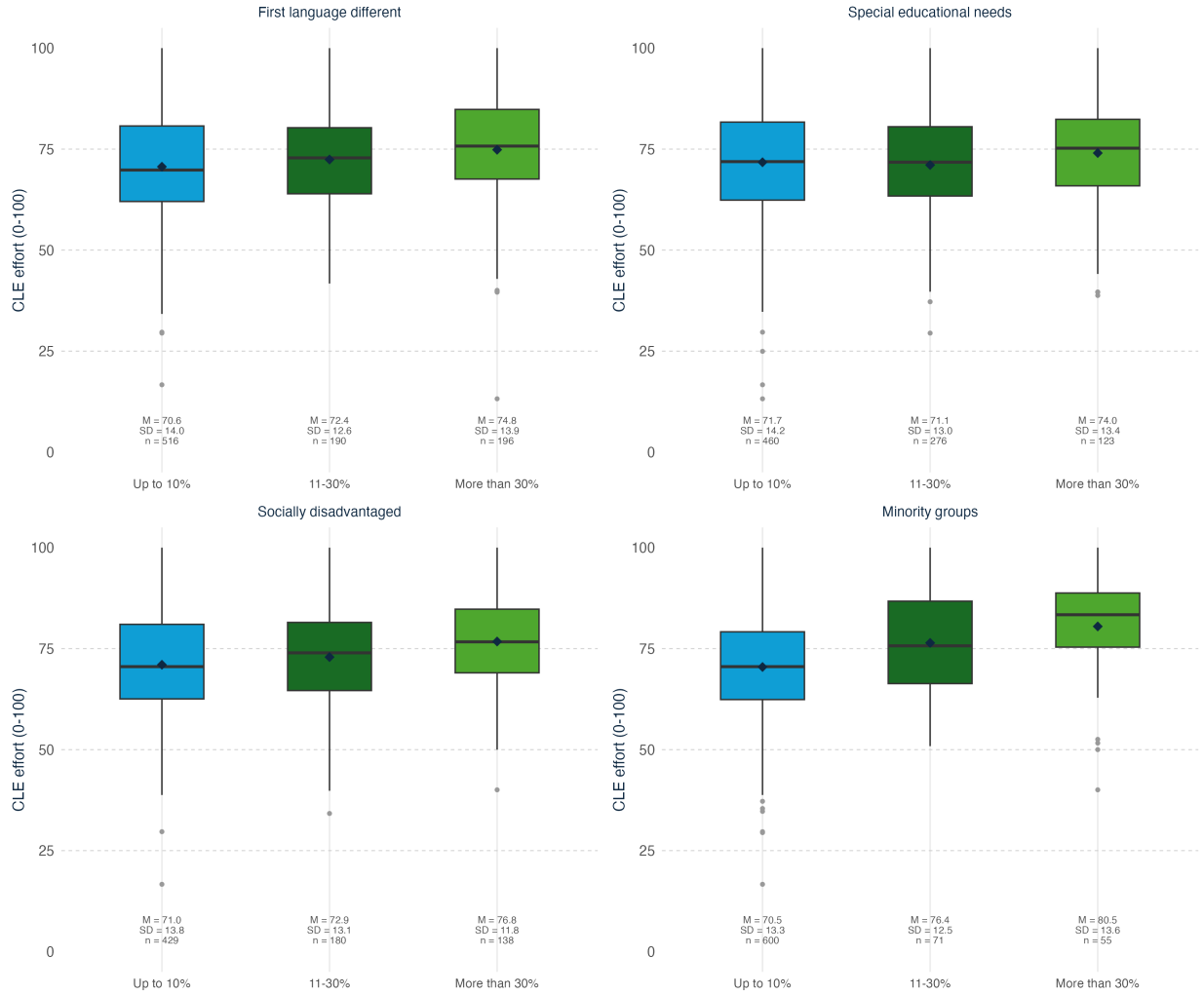
Institutional CLE Effort (0–100) by Diversity of Target Groups



Note. Minority groups was not shown in the Ugandan survey. Boxplots show the distribution of institutional CLE effort (0–100) by response category of each diversity item.

Figure 31

Personal CLE Effort (0–100) by Diversity of Target Groups



Note. Minority groups was not shown in the Ugandan survey. Boxplots show the distribution of personal CLE effort (0–100) by response category of each diversity item.

These patterns should not be read as evidence that working with under-served groups raises cultural literacy education effort. The data are cross-sectional, and the reverse reading is equally plausible: institutions and practitioners who already place a strong emphasis on cultural literacy education may be more likely to reach these groups in the first place.

4.1.3.7. Workplace Well-being and Cultural Literacy Education

Workplace well-being was measured with six items from the Basic Psychological Need Satisfaction at Work Scale, two each for autonomy, competence and relatedness on a seven-point scale.

Composites were formed as the mean of both items where both were answered (α = .72 (autonomy), .75 (competence) and .78 (relatedness)). Their association with personal CLE effort was examined by correlation and by linear regression entering all three needs simultaneously.

Need satisfaction was high throughout, and all three needs correlated positively with personal CLE effort (r = .24 to .29, $p < .001$). They also correlate with one another between .65 and .71. Entered simultaneously in a regression across all countries, the three needs account for 10% of the variance in personal CLE effort ($F(3, 968) = 36.82$, $p < .001$, $n = 972$). Competence ($\beta = .21$, $p < .001$) and autonomy ($\beta = .16$, $p < .001$) contributed independently; relatedness did not ($\beta = -.03$, $p = .50$).

The country models add little to this. Relatedness made no independent contribution in any of the seven countries. Beyond this, the analysis shows that how educators experience their work is modestly related to their own CLE effort, without identifying which aspect of that experience carries the association.

All three dimensions of need satisfaction also moderately correlate with institutional CLE (r = .31 to .34, $p < .001$). Entered simultaneously in a regression across all countries, the three needs account for 13% of the variance in institutional CLE effort ($F(3, 365) = 28.69$, $p < .001$, $n = 551$). Competence ($\beta = .16$, $p < .001$) and relatedness ($\beta = .17$, $p < .001$) contributed independently; autonomy did not ($\beta = .08$, $p = .17$). These results will be discussed in Chapter 5.

4.2. Country-Specific Results

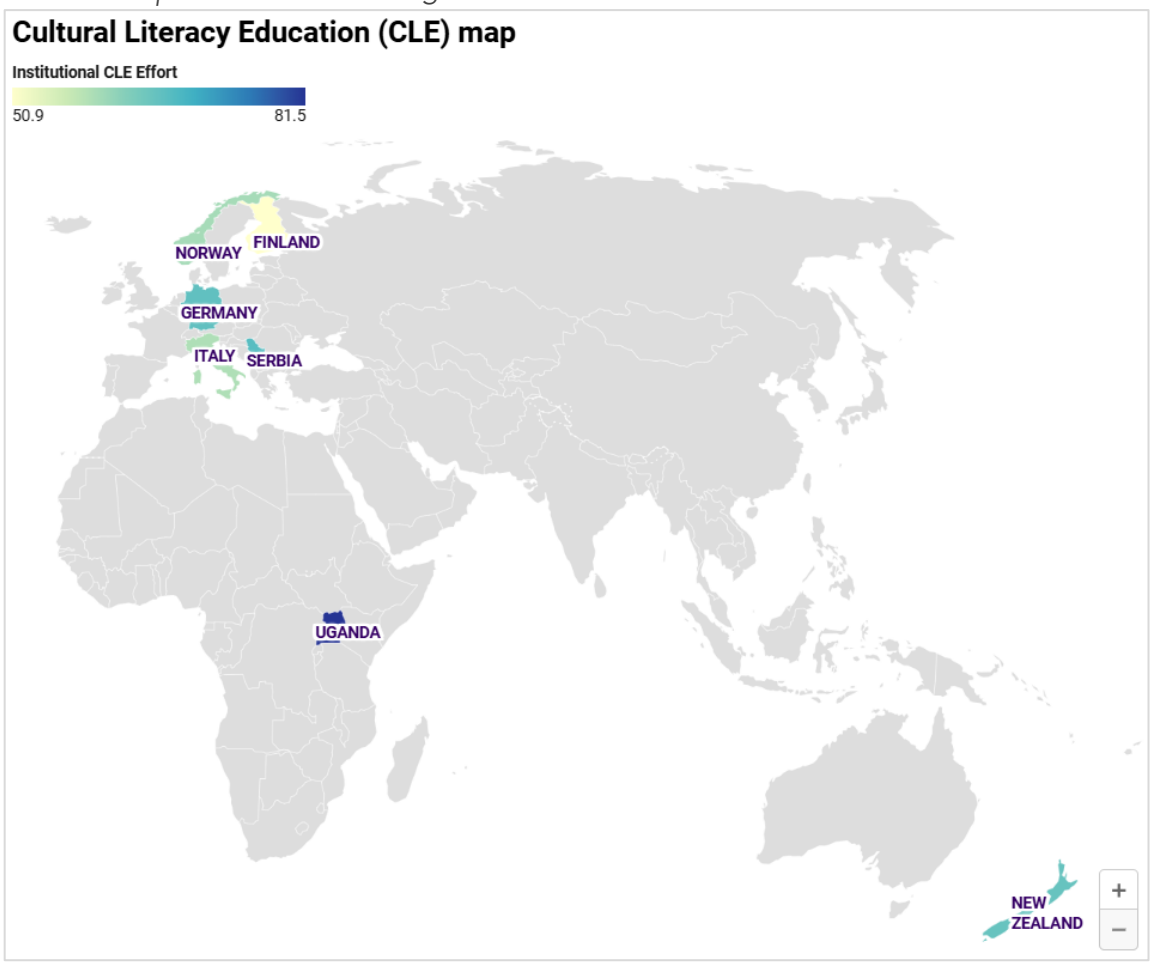
This section presents the survey findings for each of the seven countries that participated in the study. Each of the country chapters follows the same two-part structure. It opens with a country profile that sets out the linguistic, educational, cultural and socio-economic context in which cultural literacy education takes place, compiled from national statistics, policy documents and the project's own policy and curriculum analysis (Mäkinen et al., 2026, D1.2). The survey results follow, reporting the composition of the sample, the institutional contexts in which respondents work, the dimensions of institutional and personal CLE effort, and the open responses. Each chapter closes with a country-specific interpretation of the results, a summary, and a note on the limitations that apply to that country.

The figures reported here describe the professionals who responded in each country; they are not representative of the national field, and they are not intended to rank countries against one another. Because all chapters report the results in the same order, they can be read on their own or set side by side; the systematic cross-country comparison is taken up in Chapter 5.

The findings for each country can also be explored in the CLE Map, the digital exposition that accompanies this report (Figure 32). There, each country has its own page, reached from an interactive map, presenting the key survey results for each country in visual form alongside a downloadable two-page brief. The CLE map can be accessed here[8], or via the links and QR code in Appendix V.

Figure 32

The CLE Map on Research Catalogue



8 https://www.researchcatalogue.net/view/4644930/4859064

A. Aotearoa New Zealand

A.1. Country profile

A.1.1. Languages in Education and Public Life

English is the predominant language of Aotearoa New Zealand, used in government, media, and daily life (Stats NZ, 2024b). Te Reo Māori (the Māori language) and New Zealand Sign Language (NZSL) are official languages, alongside English, reflecting the country's bicultural foundation and commitments to linguistic inclusion. Te Reo Māori's public presence has grown through sustained revitalisation efforts. The 2023 Census recorded 213,849 people (4.3% of the population) able to hold a conversation in te reo Māori, a 15% increase since 2018, making it the most widely spoken language after English; NZSL had nearly 25,000 users (Stats NZ, 2024b). Arts and cultural policies promote bilingualism and the revitalisation of te reo Māori, acknowledging it alongside English and Pacific languages in public life (Buck & Foster-Sproull, 2026a, D1.2; Creative New Zealand, 2022). Māori-medium schools (kura kaupapa Māori and wharekura) serve many Indigenous students, and te reo Māori instruction is increasingly available in mainstream schools.

A.1.2. Linguistic Diversity and Lived Multilingualism

Aotearoa New Zealand is an increasingly multilingual society, with over 150 languages spoken and just under 30% of residents born overseas (Stats NZ, 2024b). Alongside the official languages, many communities maintain heritage languages. Pacific Islands languages (such as Samoan, Tongan, and Cook Islands Māori) are widely used in Pacific communities, while Asian languages such as Mandarin Chinese, Hindi, Panjabi, and Tagalog have grown markedly (Stats NZ, 2024b). English serves as the predominant language, but cultural and media initiatives increasingly accommodate multiple languages. For example, arts programmes and community events may include Pacific Islands or Asian languages, and policy frameworks acknowledge the importance of Pacific Islands languages and worldviews in education and culture (Buck & Foster-Sproull, 2026, D1.2, Creative New Zealand, 2023). Lived multilingualism therefore coexists with efforts to normalise te reo Māori in everyday contexts (e.g. bilingual signage, media, public ceremonies), making linguistic diversity a visible part of contemporary life. However, Māori culture and language are increasingly being challenged by the current political context (see further in Section A.1.7).

A.1.3. Key Population Groups and Structural Inequalities

Aotearoa New Zealand's population is approximately 5.34 million (Stats NZ, 2026a). Māori, the Indigenous people of Aotearoa New Zealand, hold status as tangata whenua (people of the land) under Te Tiriti o Waitangi (the Treaty of Waitangi, 1840) and comprised 17.8% of the population at the 2023 Census. Pākehā people (those of European descent) form the largest group at 67.8%. Other significant communities include Asian peoples (17.3%) and Pacific Islands peoples (8.9%) – with the latter including Samoan, Tongan, Cook Islands Māori, and Fijian – alongside smaller Middle Eastern, Latin American, and African populations. Māori comprise many distinct iwi (tribes) and hapū (sub-tribes) (Stats NZ, 2024a). Many people in New Zealand also identify with more than one ethnicity (Stats NZ, 2024a). Demographic trends show a growing and comparatively young Māori population. The Māori population increased by 12.5% between the 2018 and 2023 Censuses to 978,246, and population estimates indicate it passed one million during 2023 (Stats NZ, 2025a). New Zealand's public institutions are grounded in a bicultural foundation that affirms partnership between Māori and the Crown, while also evolving to reflect an increasingly multicultural society. Cultural policies aim to include Māori and Pacific Islands voices in national narratives (Buck & Foster-Sproull, 2026a, D1.2), and dedicated ministries address the priorities of Indigenous and minority communities (Ministry for Pacific Peoples, 2022; Te Puni Kōkiri, 2025). The enduring effects of colonisation and ongoing structural inequities mean Māori and Pacific Islands peoples are, on average, more exposed to socio-economic disadvantage across income, employment, and health (Ministry of Health, 2024; Stats NZ, n.d.). For example, life expectancy at birth for Māori (75.8 years in 2022–2024) remains around seven years lower than for the 'European or Other' ethnic group (82.8 years), a gap shaped by the structural determinants of health (Stats NZ, 2025b).

A.1.4. Education System and Institutional Landscape

New Zealand's education system is predominantly public. While English is the main medium of instruction, the national curriculum integrates Māori language and cultural content in line with Te Tiriti o Waitangi obligations, and the arts – encompassing dance, drama, music, and visual arts – constitute one of the eight learning areas of The New Zealand Curriculum (Ministry of Education, 2007; Buck & Foster-Sproull, 2026, D1.2). Persistent gaps in educational outcomes for Māori and Pacific students (largely understood as the product of systemic factors) have driven initiatives in culturally responsive teaching and resource allocation (Ministry of Education, 2020a, 2020b). Arts education and community cultural programmes are also viewed as avenues for developing intercultural understanding and inclusion (Buck & Foster-Sproull, 2026, D1.2).

A.1.5. Cultural Participation and Infrastructure

The cultural landscape reflects a bicultural foundation and growing multicultural influences. Government and arts institutions actively promote cultural participation and diversity. The Creative New Zealand Statement of Intent 2022–2026, for example, emphasises equitable access to the arts for all communities and the celebration of diverse cultural identities (Creative New Zealand, 2022). In practice, this support is principally financial: Creative New Zealand invested over NZ$79.4 million in the arts sector in 2023/24, with dedicated ngā toi Māori and Pacific arts funding streams operating alongside general arts funding, guided by strategies for Māori and Pacific arts development (Creative New Zealand, 2024a). Major institutions like Te Papa Tongarewa (the national museum) operate under bicultural principles, incorporating Māori language and partnership in governance. Public events organised by local government and community organisations highlight cultural diversity, for example through Auckland's annual Pasifika Festival, which celebrates Pacific Islands cultures, and the nationwide Matariki observances (Māori New Year), which have grown in prominence. In 2022, Matariki became New Zealand's first Indigenous public holiday, enacted through the Te Kāhui o Matariki Public Holiday Act 2022 — a significant recognition of mātauranga Māori (Māori knowledge) in national life. Overall, cultural policy and practice strive to balance the protection and promotion of Māori culture with recognition of the wider multicultural landscape of society (Buck & Foster-Sproull, 2026, D1.2).

A.1.6. Socio-Economic Context

Aotearoa New Zealand is a developed, high-income economy, with a GDP per capita of approximately US$49,205 in 2024 (World Bank, n.d.-a), and it ranks highly on global human development indices. Social welfare provisions (e.g. public healthcare and education) and low corruption contribute to a high quality of life. However, socio-economic disparities persist. Income inequality is moderate by OECD standards – the Gini coefficient for equivalised disposable household income has remained close to 33 since the mid-1990s, slightly above the OECD average (The Treasury, 2024). Unemployment was low (around 3–4%) in the early 2020s but rose to 5.4% by the December 2025 quarter as the highest rate in over a decade amid a slowing economy (Stats NZ, 2026b). Housing affordability and child poverty remain ongoing challenges, and recent governments have, to varying degrees, tied socio-economic policy to equity goals for Māori and Pacific Islands communities (Buck & Foster-Sproull, 2026, D1.2).

A.1.7. Political Orientations Relevant to Cultural Literacy Education

Aotearoa New Zealand is a stable parliamentary democracy and constitutional monarchy. It uses a Mixed-Member Proportional (MMP) electoral system with multi-party coalition governments

and includes dedicated Māori electorates (seats voted on by those enrolled on the Māori roll). Governance is guided by Te Tiriti o Waitangi, which commits the state to partnership with Māori and shapes policies related to Indigenous rights. After a centre-left Labour government (2017–2023) implemented measures to improve socio-economic equity and strengthen Māori representation, a centre-right coalition (National, ACT, and New Zealand First) won the 2023 election and has taken a different approach to Māori–Crown relations. It disestablished Te Aka Whai Ora (the Māori Health Authority) in early 2024 (RNZ, 2024) and, under an English-first policy in its coalition agreement, directed that public service departments use their English names first and communicate primarily in English, except for those specifically related to Māori (RNZ, 2026). Most prominently, the ACT party's Treaty Principles Bill sought to redefine the principles of Te Tiriti and put them to a national referendum. The bill prompted strong opposition from Māori leaders and communities, including the Hīkoi mō te Tiriti in November 2024, which brought an estimated 42,000 people to Parliament in one of the largest protests in the country's history, and the bill was defeated at its second reading in April 2025 by 112 votes to 11 (1News, 2025). Despite these tensions, New Zealand's political institutions remain robust and consensus-oriented.

A.1.8. Conclusion

Overall, these factors position Aotearoa New Zealand as a society in which questions of cultural literacy are inseparable from its bicultural foundation and its increasingly multicultural reality. The constitutional status of Te Tiriti o Waitangi, the structural inequities experienced by Māori and Pacific Island communities, and contested political debates over co-governance form the backdrop against which cultural literacy education operates. This context is important for situating and interpreting the d@rts survey and the wider CLE research: within Aotearoa New Zealand, engagement with te reo Māori, mātauranga Māori, and Pacific and migrant worldviews remains both a stated national policy aspiration and a site of ongoing negotiation, rather than a settled feature of educational or research practice (Buck & Foster-Sproull, 2026, D1.2).

A.2. Results Aotearoa New Zealand

This chapter covers the results of the comparative large-scale study of the *d@rts* project (WP 2) for Aotearoa New Zealand.[9] Section A.2.1 will give an overview of the sample, gender, age and the main art forms respondents are involved in professionally. The institutional contexts reported

[9] Readers consulting more than one country chapter will notice recurring passages. The chapters were created from a shared set of text modules, which keeps the descriptions comparable; the figures and the values reported differ by country.

by the respondents are subject of Section A.2.2, encompassing formal and non-formal institutional contexts and the levels of education or age groups respondents worked with. Furthermore, it captures diversity, funding, workplace well-being and the importance of various art forms. Section A.2.3 gives an overview of institutional and personal CLE effort, before Section A.2.4 turns to respondents' open responses. Finally, Section A.2.5 offers a country-specific interpretation of these results, situating the findings within Aotearoa New Zealand's particular institutional and cultural context, before closing with a summary and a discussion of the study's limitations.
View the Aotearoa New Zealand survey results on the CLE map here.[10]

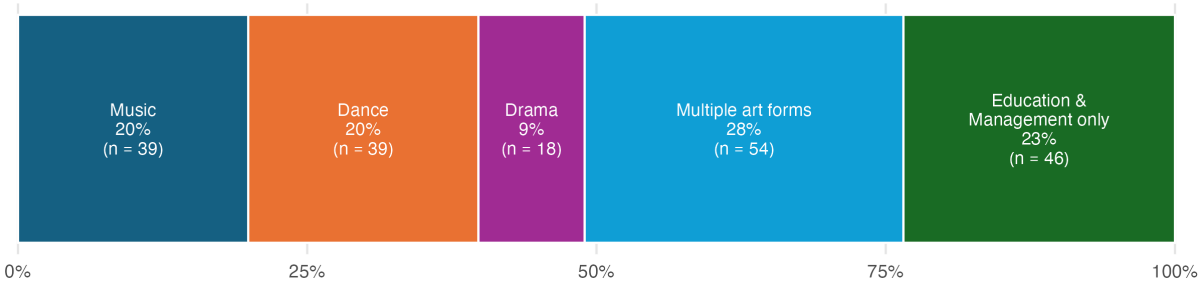
A.2.1. Sample and Demographics

This subsection describes the individual characteristics of survey respondents in Aotearoa New Zealand. A total of *N* = 206 valid responses were included in the analysis. The vast majority of the sample identify as female (*n* = 159) while also including participants who identified as male (*n* = 39), non-binary (*n* = 3) or preferred not to say their gender (*n* = 5). In terms of age, the largest groups were respondents aged 50–59 (28%) and 60+ (26%), while 5% were between 25 and 29 years old, 5% were under 25, 15% were 30–39, and 21% 40–49 years old. Regarding their highest level of formal education, respondents reported the following: *bachelor's degree (4-year college programme)* (52%, *n* = 107), *master's degree or professional degree* (25%, *n* = 52), *doctorate (Ph.D., Ed.D.)* (9%, *n* = 19), *associate's degree (2-year college programme)* (7%, *n* = 15), *high school graduate* (4%, *n* = 9), *did not complete high school* (1%, *n* = 2).
Respondents were asked to indicate their main art form (Figure 33). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines as well as *multiple art forms* for those working across disciplines, and *education & management only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

10 Link to Aotearoa New Zealand survey results on CLE map: https://www.researchcatalogue.net/view/4644930/4857599

Figure 33

Main Art Form of Respondents (Aotearoa New Zealand)



Note. Where respondents reported a combination of an art form and a non-arts field (e.g., music and education), they were coded according to the art form. The category 'Multiple Art Forms' was assigned when respondents indicated two or more distinct art forms (e.g., music and dance) or described their work as interdisciplinary. Respondents who reported education or management as their main field and no art form were categorised as 'Education & Management only'.

A.2.2. Institutional Context

A.2.2.1. Educational Setting & Professional Role

This subsection summarises respondents' self-reported perceptions of the institutional contexts in which they work. These responses reflect individual perspectives, not independently verified institutional data.

In terms of educational setting, 66% of respondents (*n* = 136) reported working in formal education, while 33% (*n* = 69) worked in non-formal education contexts (Figure 34). Regarding their area of engagement, the largest group of respondents reported working in *urban to large town* areas (82%, *n* = 158), followed by *small town to rural* areas (18%, *n* = 34) (Figure 43). Figure 35 gives an overview of the professional roles of respondents who took part in the survey.

Figure 34

Educational Setting Respondents Worked In (Aotearoa New Zealand)

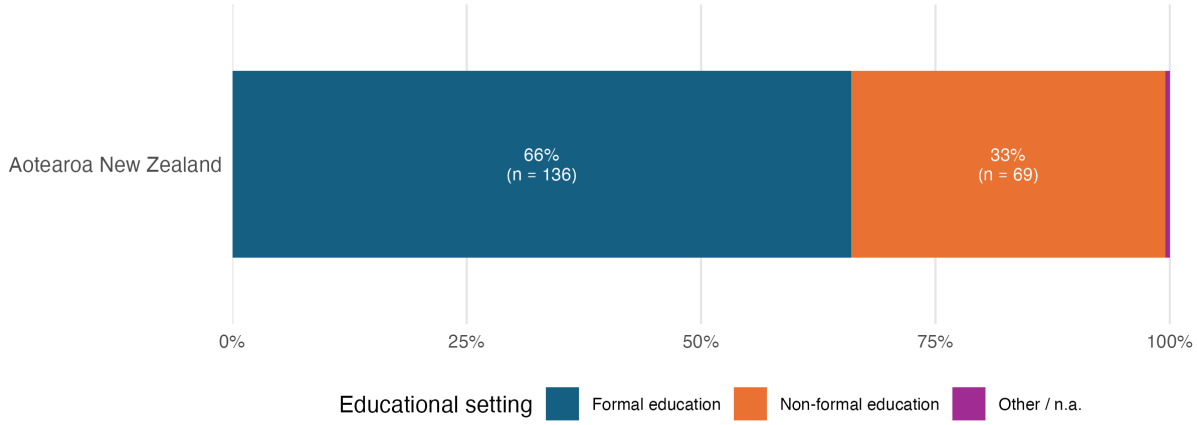
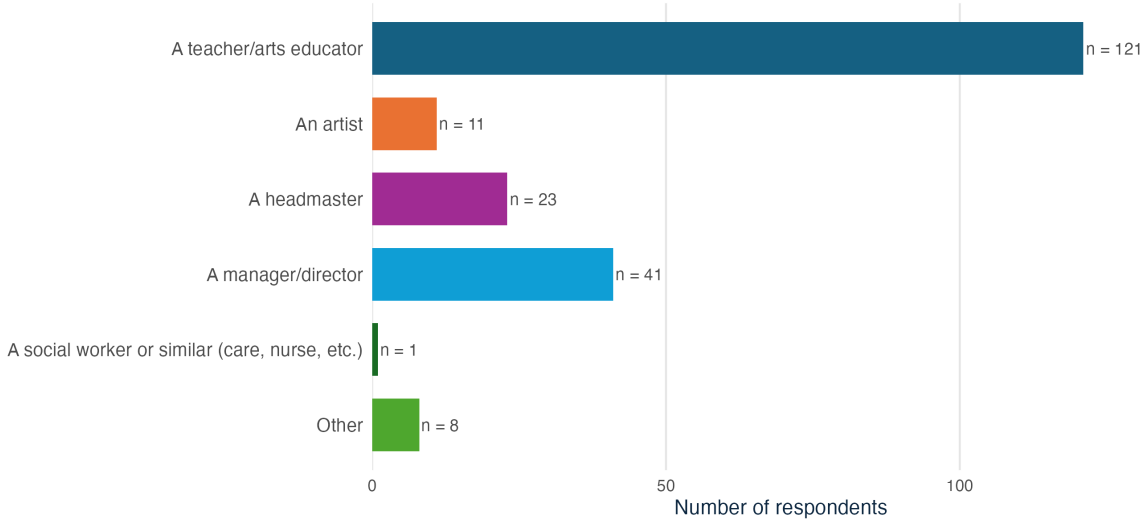


Figure 35

Professional Role of Respondents (Aotearoa New Zealand)

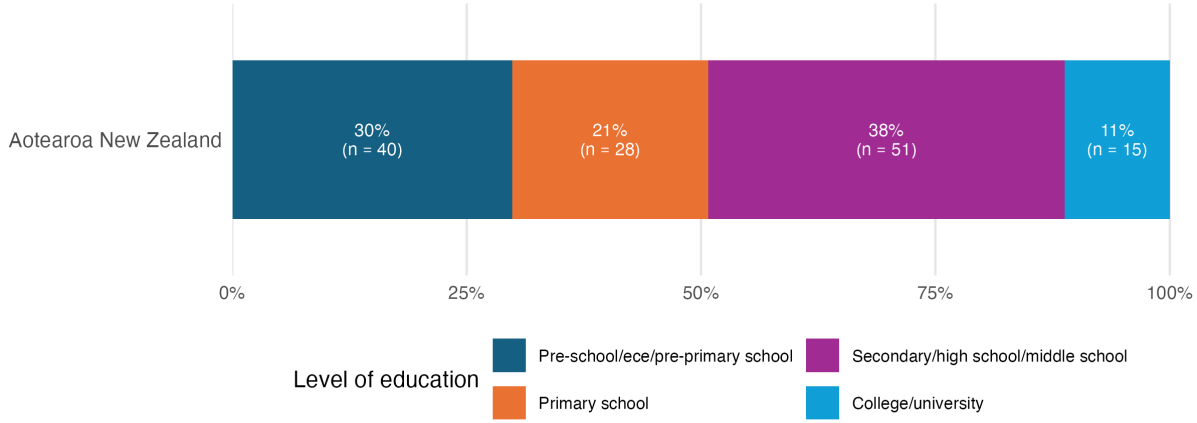


A.2.2.2. Educational Level (Formal) & Age Groups (Non-Formal)

In formal education, respondents worked across a range of educational levels (Figure 36), from pre-school education to college and university. Regarding school enrolment, respondents in formal education reported the following: 0-100 (38%, *n* = 47), 101-500 (27%, *n* = 34), 501-1000 (19%, *n* = 24), 1000-5000 (14%, *n* = 18), >5000 (2%, *n* = 2).

Figure 36

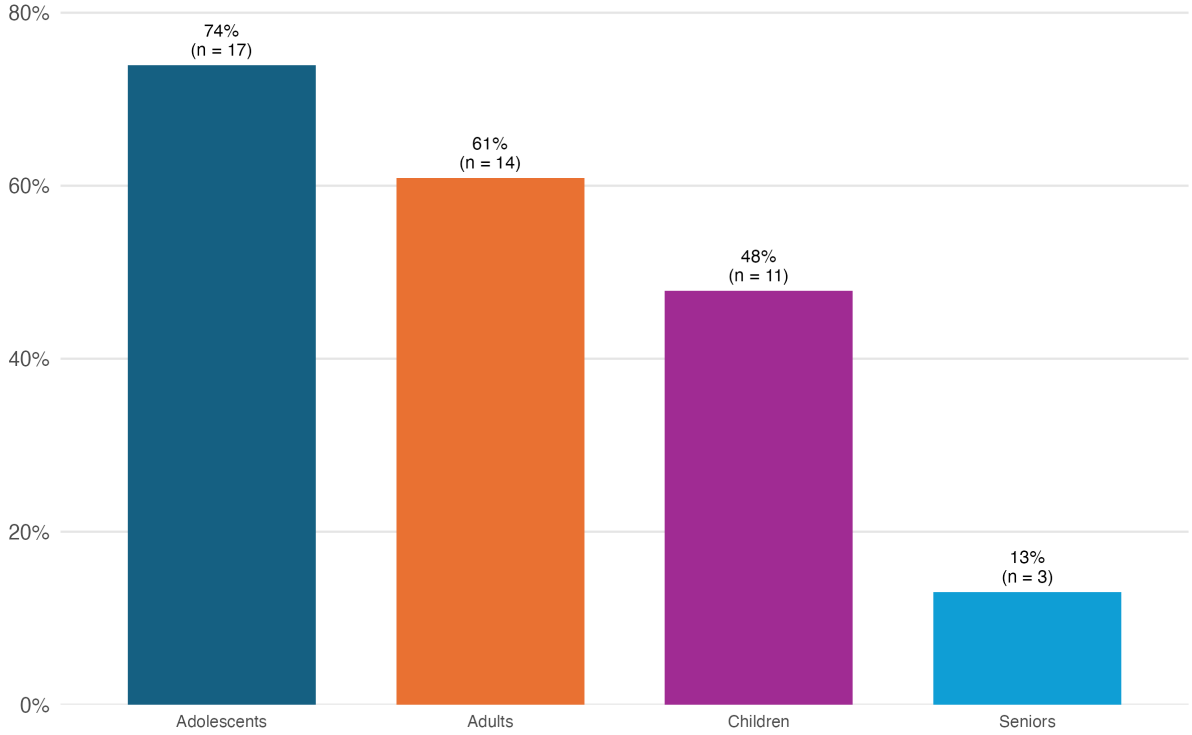
Level of Education Respondents Mostly Work With (Formal Education Only) (Aotearoa New Zealand)



Respondents working in the non-formal education sector were asked to indicate the main age groups they were working with (Figure 37).

Figure 37

Age Groups (Non-Formal Education) (Aotearoa New Zealand)



Note. Respondents could select multiple target groups. Percentages therefore do not sum to 100%.

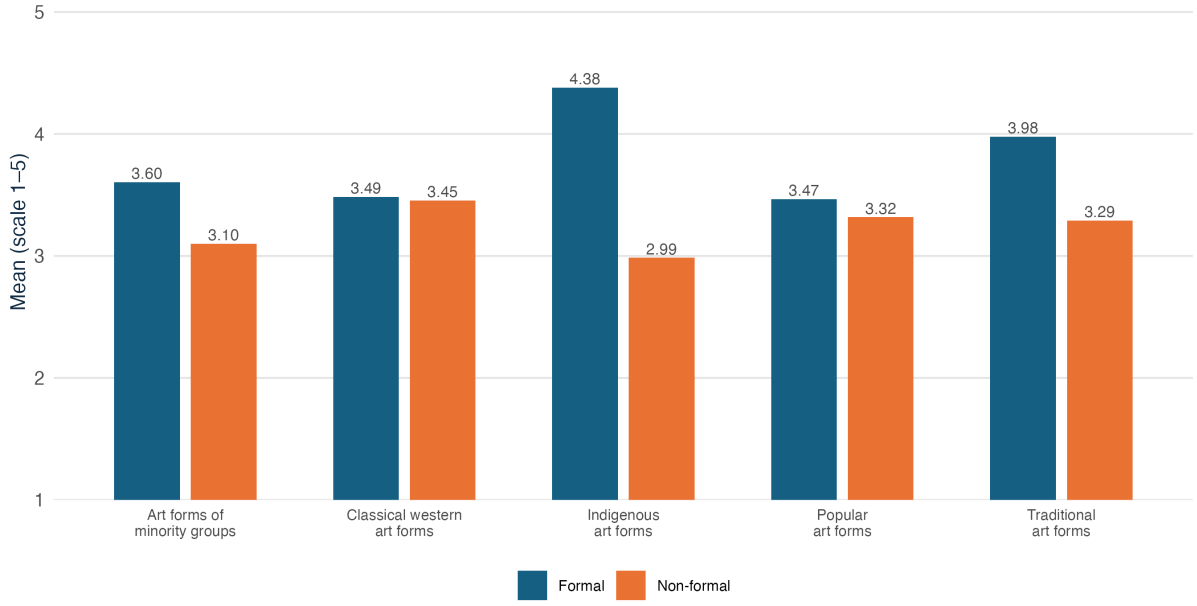
Regarding the number of participants reached per year, respondents in non-formal education reported the following: 0-100 (33%, *n* = 7), 101-500 (33%, *n* = 7), 1000-5000 (24%, *n* = 5), 501-1000 (5%, *n* = 1), >5000 (5%, *n* = 1). The survey also asked respondents in non-formal education whether participants had to pay to take part in their offers. The most frequent response was *sometimes* (*n* = 23, 40%), followed by *yes* (*n* = 22, 39%).

A.2.2.3. Importance of Art Forms

The survey asked how important different art forms are, both within respondents' school or organisation (Figure 38) and in their own personal work (Figure 39). In Aotearoa New Zealand, Indigenous art forms were rated as the most important at the institutional level and popular art forms as the least important.

Figure 38

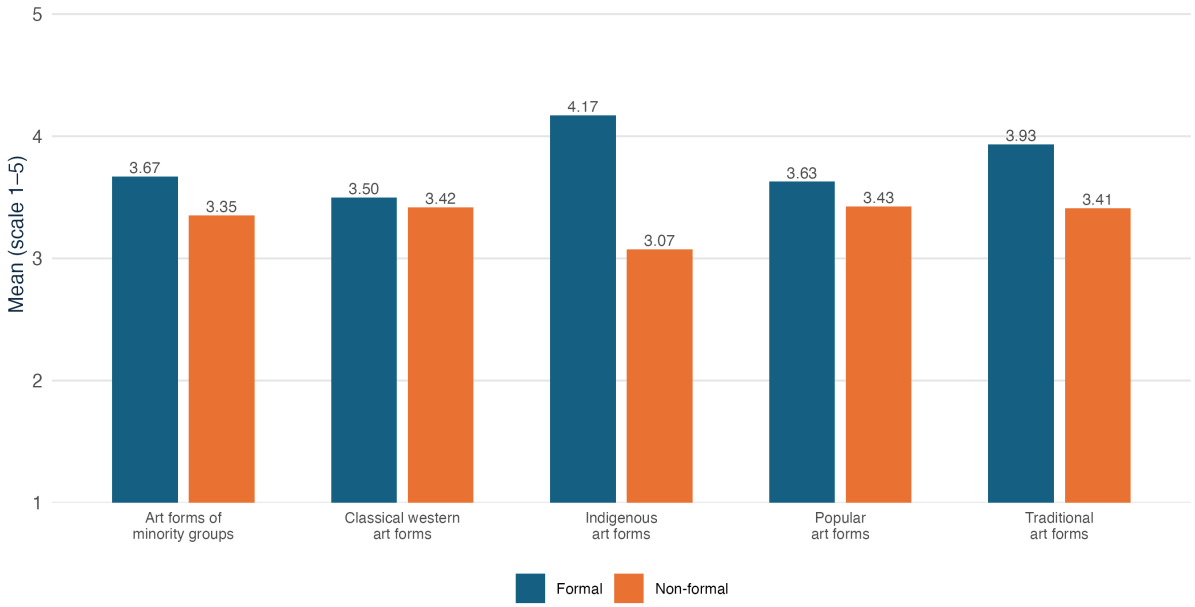
Importance of Art Forms in School/Organisation by Educational Setting



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 134, *classical western art forms* (formal) *n* = 134, *Indigenous art forms* (formal) *n* = 134, *popular art forms* (formal) *n* = 133, *traditional art forms* (formal) *n* = 135, *art forms of minority groups* (non-formal) *n* = 69, *classical western art forms* (non-formal) *n* = 66, *Indigenous art forms* (non-formal) *n* = 68, *popular art forms* (non-formal) *n* = 69, *traditional art forms* (non-formal) *n* = 69.

Figure 39

Importance of Art Forms in Personal Work by Educational Setting

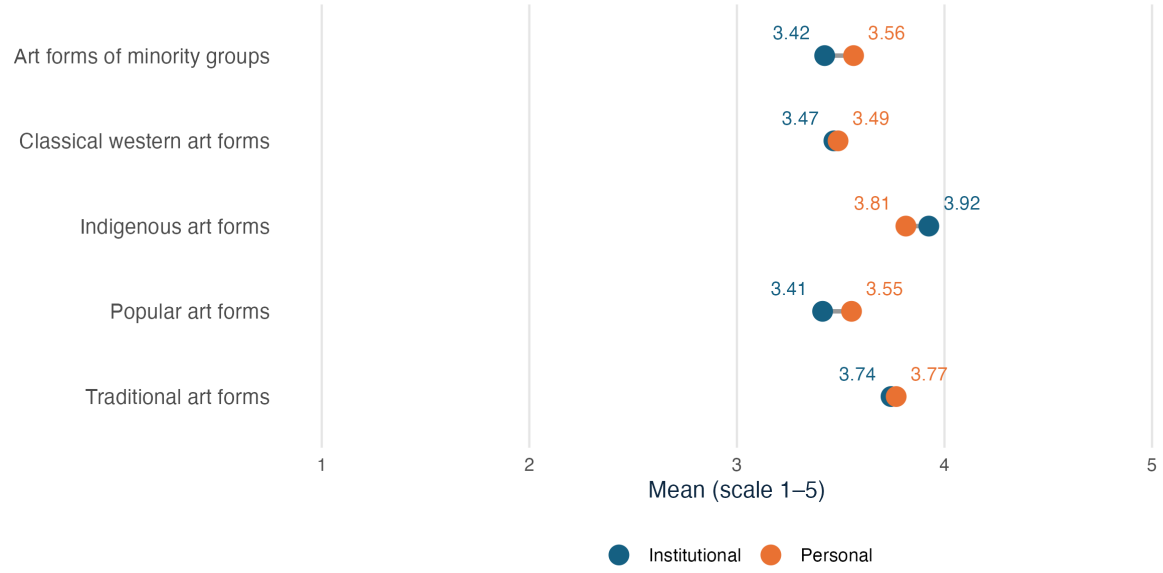


Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 134, *classical western art forms* (formal) *n* = 136, *Indigenous art forms* (formal) *n* = 134, *popular art forms* (formal) *n* = 135, *traditional art forms* (formal) *n* = 135, *art forms of minority groups* (non-formal) *n* = 68, *classical western art forms* (non-formal) *n* = 67, *Indigenous art forms* (non-formal) *n* = 67, *popular art forms* (non-formal) *n* = 68, *traditional art forms* (non-formal) *n* = 68.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work – a distinction that structures the analyses around CLE effort in Section A.2.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to most art forms than they perceived their institution to do, the exception being *Indigenous art forms*.

Figure 40

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Paired responses per item: *traditional art forms* $n = 202$, *classical western art forms* $n = 199$, *art forms of minority groups* $n = 201$, *popular art forms* $n = 201$, *Indigenous art forms* $n = 199$.

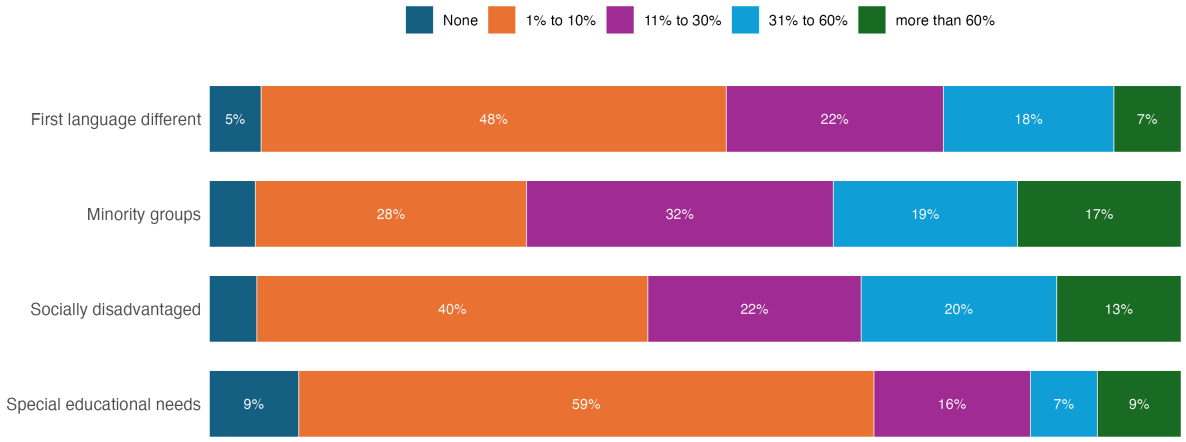
A.2.2.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they try to widen it, how their work is funded, and where geographically it takes place.

In terms of diversity in formal and non-formal education, most respondents reported working at least occasionally with each of the four under-served groups the survey inquired about (*people whose first language differs from the main language of the country they live in*, *minority groups*, *socially disadvantaged groups*, and *people with special educational needs*). Engagement was highest for *minority groups*: 17% of respondents reported that they make up the largest share of the people they work with (Figure 41).

Figure 41

Diversity of Target Groups (Formal and Non-Formal Education) (Aotearoa New Zealand)



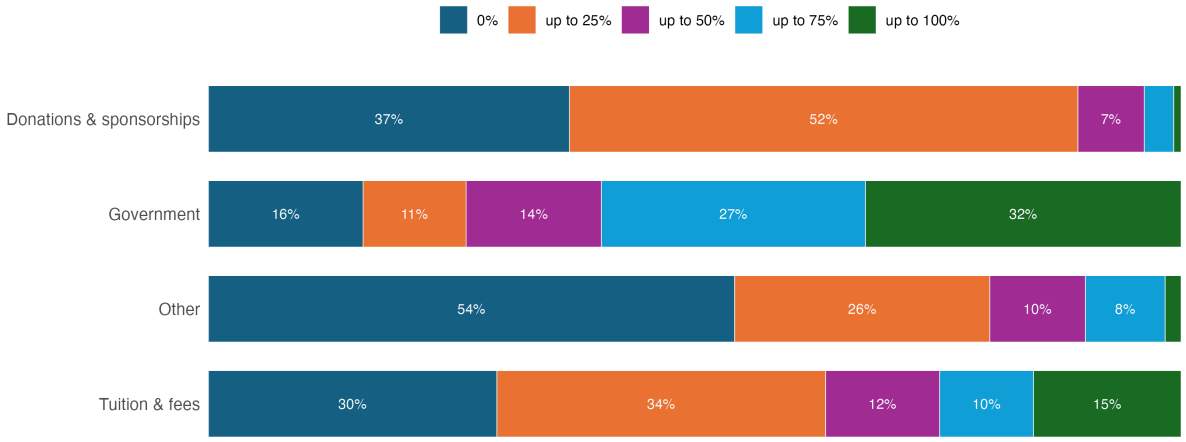
Note. Values below 5% are not labelled. Responses per item: first language different *n* = 188, special educational needs *n* = 174, socially disadvantaged *n* = 164, minority groups *n* = 190.

Respondents in non-formal education were also asked what they do to enlarge or diversify their target groups (this question was put to non-formal education respondents only). Among the 23 respondents who answered, the two most frequently reported efforts were *partnerships with schools or community groups* (*n* = 8) and *targeted marketing campaigns* (*n* = 7).

In terms of funding, government funding was the most substantial source of income in Aotearoa New Zealand, with 32% of respondents reporting that it covered the largest share of their budget (Figure 42). By contrast, little or no budget was derived from donations and sponsorships (37% reported none), tuition and fees (30% none), or other sources (54% none).

Figure 42

Funding Sources (Formal and Non-Formal Education) (Aotearoa New Zealand)



Note. Values below 5% are not labelled. Responses per item: *government* n = 151, *tuition & fees* n = 145, *donations & sponsorships* n = 132, *other* n = 61.

Figure 43 shows the geographic reach of respondents' work in Aotearoa New Zealand: 82% reported working mainly in urban to large-town areas, and the remainder in small-town to rural areas.

Figure 43

Geographical Reach (Aotearoa New Zealand)

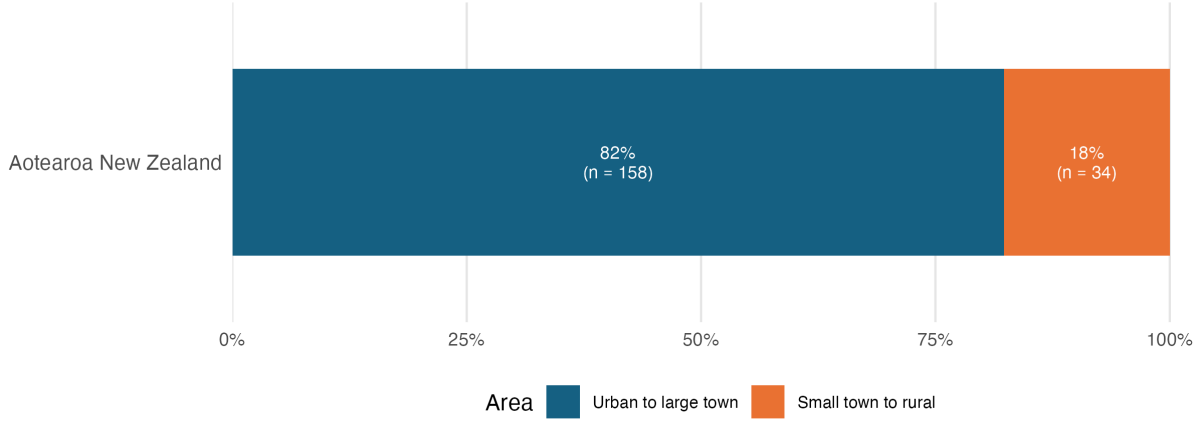
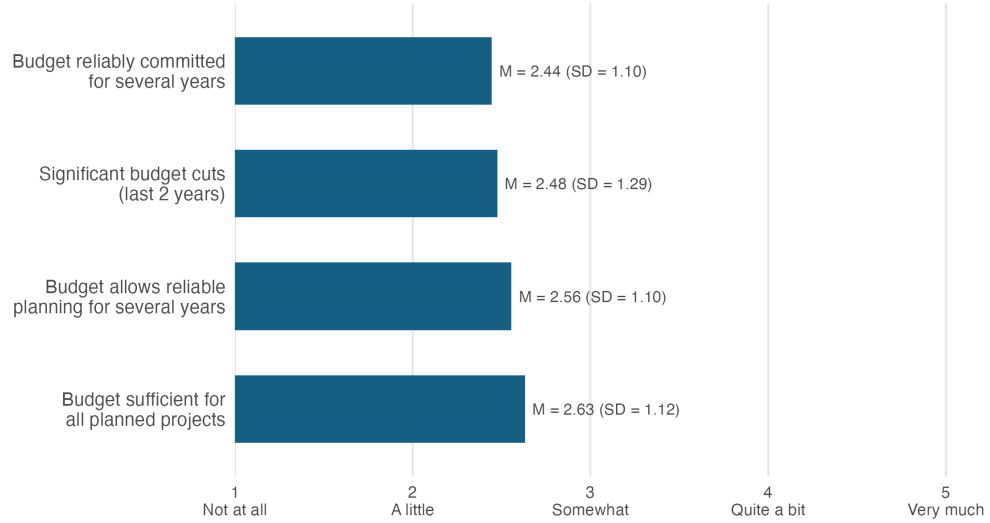


Figure 44 shows the financial situation of non-formal education institutions. These numbers should be considered with caution since the response numbers are very low.

Figure 44

Financial Situation of Institution (Non-Formal Education Only)



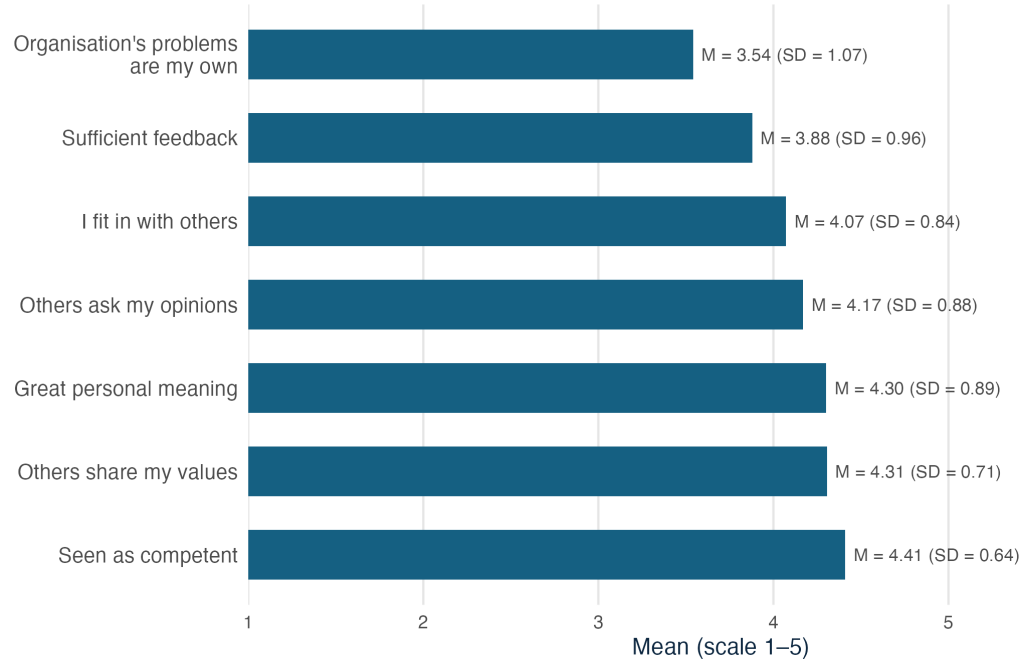
Note. Non-formal education respondents only. Responses per item: significant budget cuts n = 21, budget sufficient for all planned projects n = 19, budget reliably committed for several years n = 18, budget allows reliable planning for several years n = 18.

A.2.2.5. Workplace Well-being

Figure 45 summarises respondents' sense of *organisational belonging* in Aotearoa New Zealand. Agreement was highest for *being seen as competent*. Furthermore, Figure 46 shows *basic psychological needs satisfaction* at work, which was rated most positively for *liking the people they work with*.

Figure 45

Organisational Belonging (Aotearoa New Zealand)

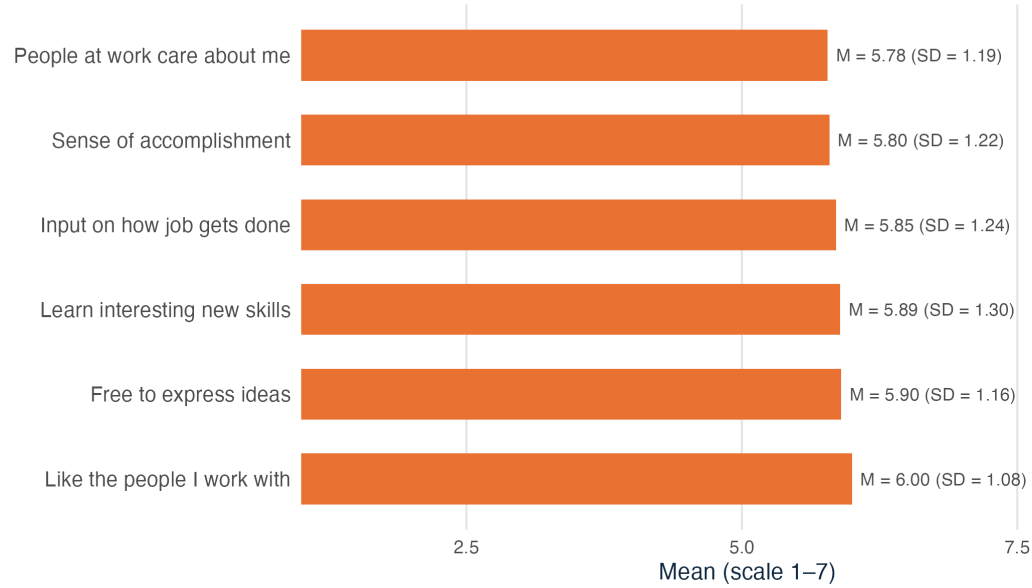


Note. Responses per item: I fit in with others *n* = 206, seen as competent *n* = 205, sufficient feedback *n* = 206, others share my values *n* = 203, others ask my opinions *n* = 206, organisation's problems are my own *n* = 205, great personal meaning *n* = 206.

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Figure 46

Basic Psychological Needs Satisfaction (Aotearoa New Zealand)



Note. Responses per item: input on how job gets done *n* = 204, like the people I work with *n* = 205, free to express ideas *n* = 205, learn interesting new skills *n* = 205, sense of accomplishment *n* = 205, people at work care about me *n* = 204.

A.2.3. Cultural Literacy Education Effort (CLE Effort)

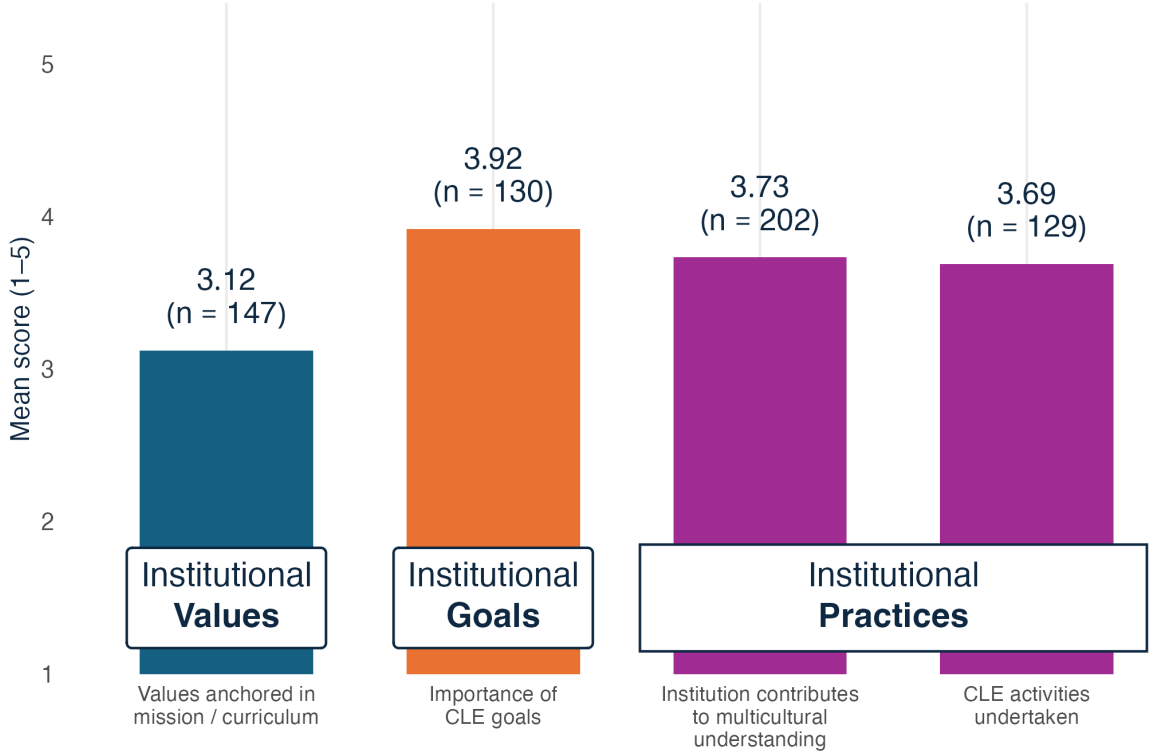
This section reports how much effort respondents and their institutions in Aotearoa New Zealand devote to cultural literacy education. The concept, its three dimensions – *values*, *goals* and *practices* – and the way the indicators were constructed are described in Section 3.6.1 and are not repeated here. Institutional and personal CLE effort draw on different item sets and are therefore not directly comparable with one another.

A.2.3.1. Dimensions of Institutional CLE Effort

Institutional CLE effort captures how strongly cultural literacy education is embedded in the organisations respondents work for. Figure 47 shows the average rating of each component across Aotearoa New Zealand respondents. All components were rated above the midpoint of the 1–5 scale. The components differed noticeably (range 0.79 scale points): *importance of CLE goals* received the highest rating (*M* = 3.92, *SD* = 0.87), and *values anchored in mission/curriculum* the lowest (*M* = 3.12, *SD* = 1.07).

Figure 47

Institutional CLE Effort: Overview of Components (Mean Across Aotearoa New Zealand Respondents)

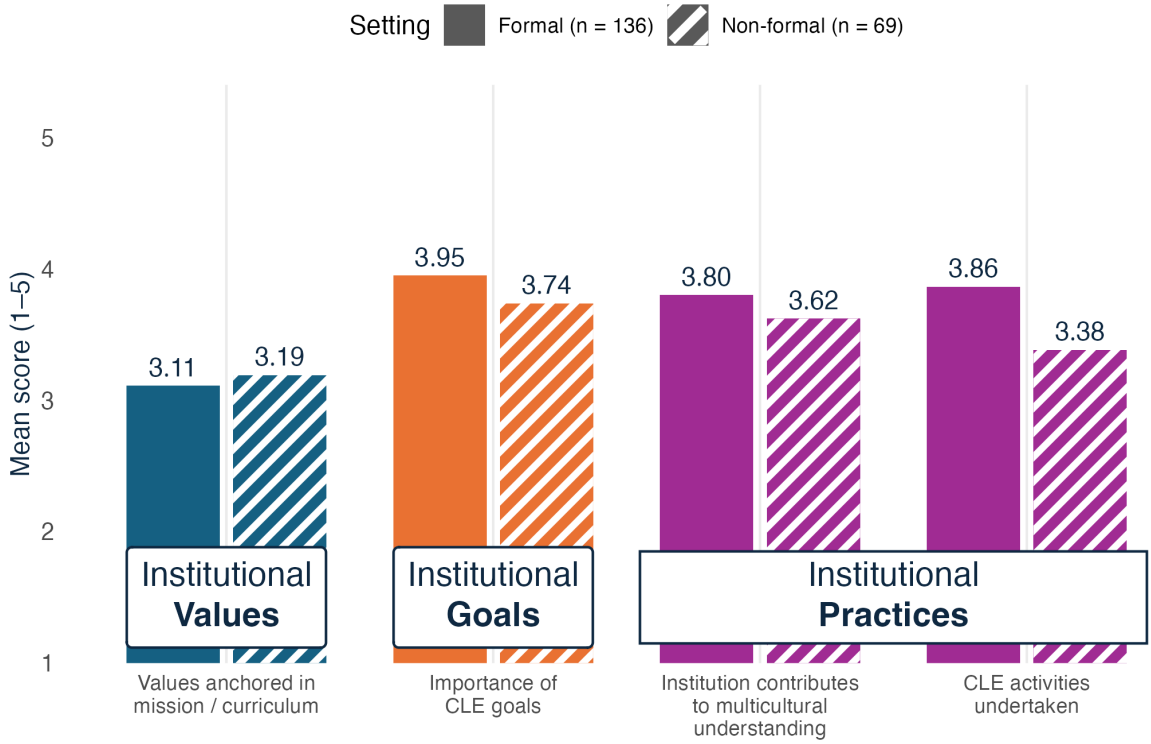


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 48 breaks these components down by educational setting. At the country level the two groups are small (formal n = 136, non-formal n = 69), so the comparison is shown descriptively only, and no significance tests are reported.

Figure 48

Institutional CLE Effort: Components by Educational Setting (Mean)

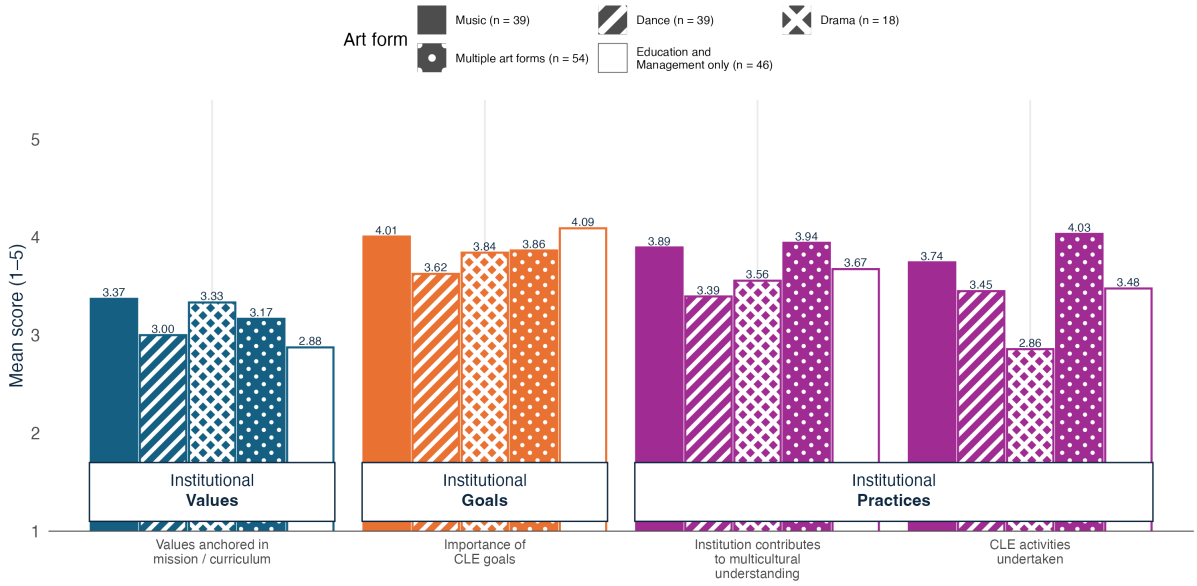


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 49 shows the same components broken down by respondents' main art form. Because each art-form group is small within a single country, these means are descriptive only and should be interpreted with caution. Group sizes range from $n = 18$ to $n = 54$.

Figure 49

Institutional CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

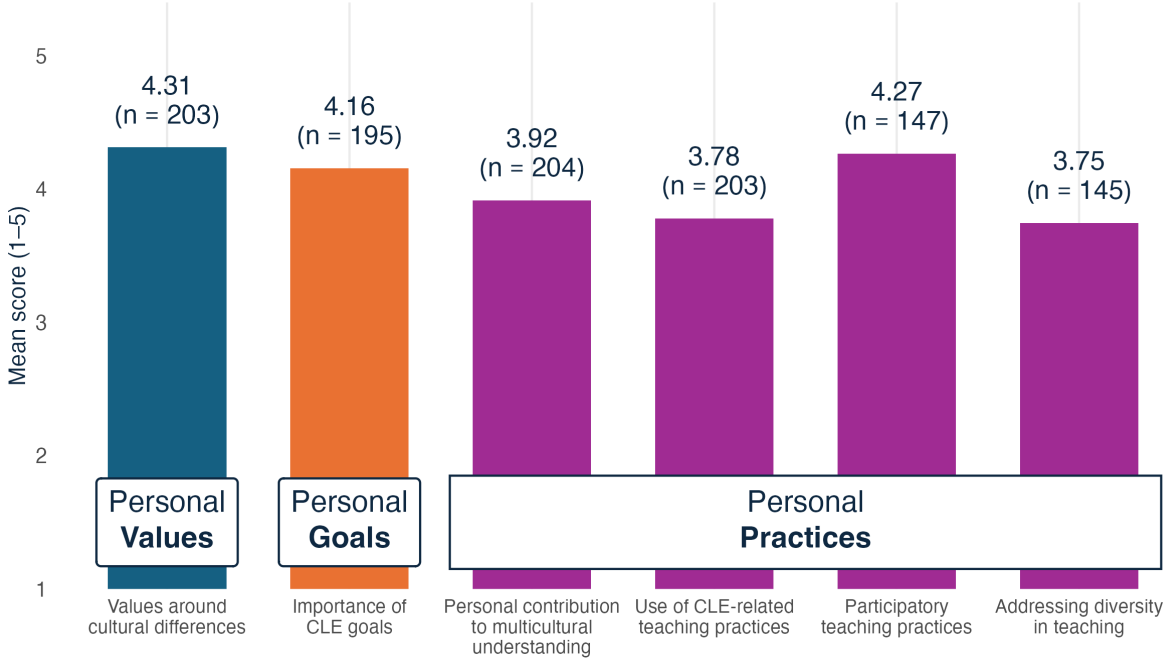
A.2.3.2. Dimensions of Personal CLE Effort

Personal CLE effort captures how strongly respondents themselves engage with cultural literacy education in their own work. Figure 50 reports the overall averages for Aotearoa New Zealand, and the following figures break them down by educational setting (Figure 51) and main art form (Figure 52). As noted above, these scores are not directly comparable with the institutional ones.

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Figure 50

Personal CLE Effort: Overview of Components (Mean Across Aotearoa New Zealand Respondents)



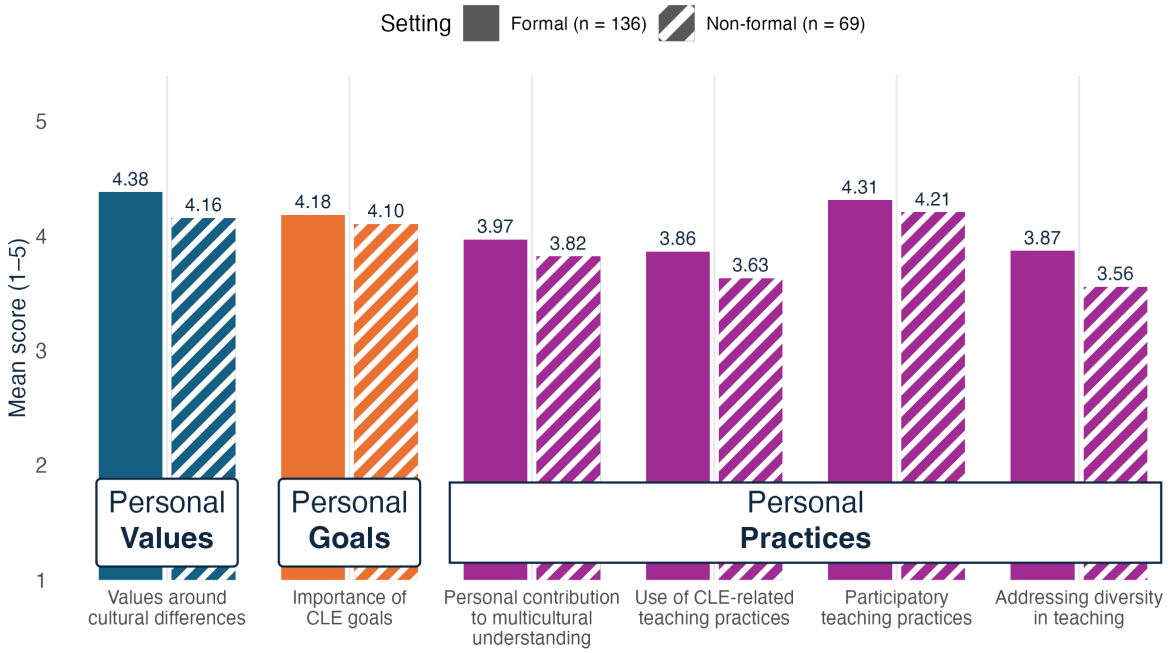
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

At the personal level, the highest-rated component in Aotearoa New Zealand was *values around cultural differences* (M = 4.31, SD = 0.77) and the lowest was *addressing diversity in teaching* (M = 3.75, SD = 1.02). All components were rated above the midpoint of the 1–5 scale, and averaged across them, personal CLE effort in Aotearoa New Zealand is above the overall sample (+0.24 scale points). Figure 51 shows the personal components by educational setting. As at the institutional level, the subgroup sizes are small (formal n = 136, non-formal n = 69), so the comparison is descriptive only.

Funded by the European Union

Figure 51

Personal CLE Effort: Components by Educational Setting (Mean)

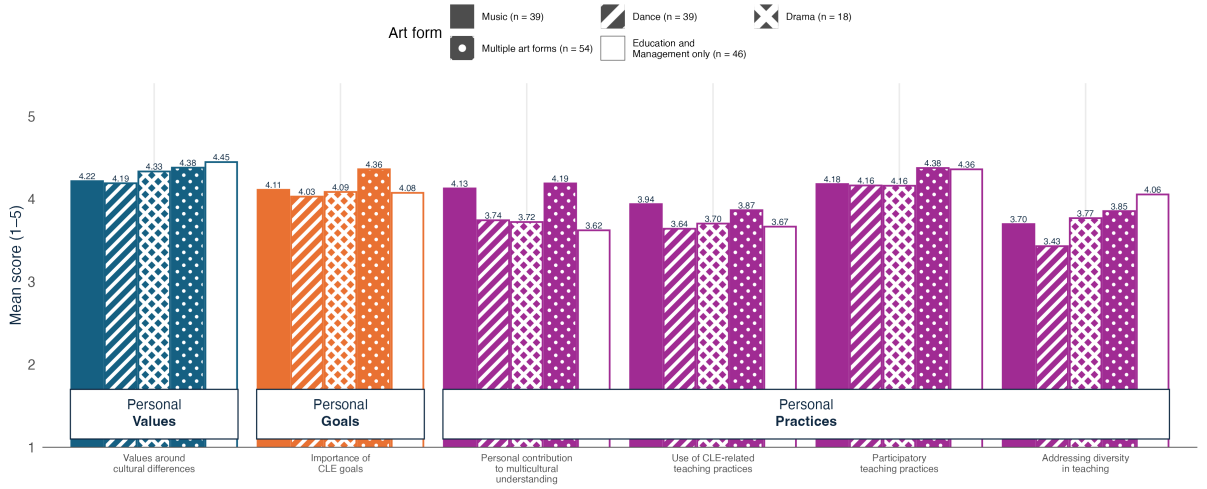


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Figure 52 shows the personal components by main art form; as with the institutional breakdown, the per-art-form groups are small, and the means are descriptive only. Group sizes range from $n = 18$ to $n = 54$.

Figure 52

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Comparing institutional and personal perceptions of CLE goal importance among Aotearoa New Zealand respondents (n = 123), the mean institutional rating was 3.91 and the mean personal rating was 4.28, yielding a gap of 0.37 (personal minus institutional).

A.2.4. Open Responses

Question 36 asked respondents whether the survey had left out something important related to their culture, community, history or identity. Those who answered yes were shown Question 37, an open field inviting them to say what was missing and to describe themselves, their background and their engagement in their own words. In Aotearoa New Zealand 26 respondents answered yes and wrote a response (13% of n = 206). Responses were given in English and are reproduced without translation; extracts are identified by an anonymised respondent code.

In the Aotearoa New Zealand dataset, responses emphasise missing contextualisation of identity, positionality, and cultural relationships, alongside tensions in multicultural and Indigenous settings.

Positionality and ethnicity: Several respondents explicitly noted the absence of questions capturing respondents' own cultural positioning, for instance:

> I think a question about our own ethnicity would provide crucial context to the survey answers. For example, I am Pākehā/NZ European, so I am not indigenous to this country. As tangata tiriti (non-indigenous but upholding Te Tiriti o Waitangi and Māori sovereignty

> over this land), my writing practice aims to be inclusive, diverse, and culturally sensitive, but I am conscious not to overstep my boundaries; i.e., I won't tell stories from an indigenous perspective, because that is not my place. (NZ01)

A further respondent raised a related but distinct concern, referring to their own positionality as an outsider to the art form they practice:

> My positionality as a North American who is used to leading and being listened to may impact my subjective experience. My main art form is a traditional, popular, and yet marginalized dance which is not part of my own cultural background. Also, my organisation is a performing artists' collective, which is Māori led and deeply focused on multiculturalism and community education. This may help you understand my answers better. (NZ09)

Together, these responses reflect a broader concern with ethical boundaries and positionality in cultural work.

Curriculum and Indigenous communities: A second major theme concerns curriculum and structural framing of culture, particularly in relation to Indigenous communities. One respondent named curriculum design and its effect on minority and Indigenous communities as absent, and tied this to the shift in New Zealand government focus to knowledge-based curricula over skills-based curricula (NZ02). Another respondent described the curriculum's role in enabling or constraining teachers' engagement with Indigenous practice more directly:

> I think that it is also important to consider the role the curriculum plays in teachers' ability to engage in cultural or indigenous practices. For myself, I find it easy to interweave localised indigenous curriculum to shape the way I deliver assessments through the mainstream curriculum, but from observations, not many teachers engage in the same practices and lean on mainstream curriculum as reasoning for not engaging in indigenous practice or ways of knowing and being. Happy to discuss further. (NZ10)

Neurodiversity and disability: Respondents also pointed to underrepresented forms of diversity, including neurodiversity and disability. One explicitly suggested that neurodiversity should be specified as a cultural issue and difference (NZ03), while another noted that questions were tricky to answer given the diverse needs of people with disabilities and their ability to understand concepts of cultural diversity and to communicate (NZ04).

Cultural coexistence and tensions: A further theme relates to cultural coexistence and tensions, including reluctance to share cultural practices and power asymmetries. One respondent held that it would be inappropriate for them as a Pākehā to teach Māori or Pasifika art forms, since Indigenous communities regard this as a continuation of colonisation and appropriation of their sacred practices. The same respondent described a reluctance to share cultural practices among groups of multiple ethnicities, reflecting wider issues of racism and hostility towards migrants, and concluded that people need to feel accepted first (NZ05). A further respondent described

the surrounding community as living in shared physical and social space while remaining, in their words, "vastly divided," a division they saw as visible in the arts (NZ06).

Relational and whānau dimensions: Finally, several responses stressed relational and community dimensions, such as whānau involvement, described as crucial to a child's well-being and belonging at their school or kindergarten, and as especially true of arts education and cultural responsiveness (NZ07). Value conflicts were also recognised, with one respondent asking in what ways their religious and spiritual expression could be upheld "when they are contradicted by another cultures' values" (NZ08).

A.2.5. Country-Specific Interpretation of Results

The following section interprets the country-specific survey results in light of the social, cultural and economic conditions outlined in the country profile (section A.1.2. The findings reported in the preceding sections are best understood as an image of the particular field of cultural literacy education which is shaped by these conditions. Aotearoa New Zealand's arts and cultural education landscape rests on a bicultural foundation under Te Tiriti o Waitangi, runs largely through a public education system in which the arts form one of the eight learning areas of the national curriculum, and operates in a political climate in which Māori and Crown relations and the place of te reo Māori in public life are being challenged (Ministry of Education, 2007; Buck & Foster-Sproull, 2026, D1.2). Read against this backdrop, the results are broadly consistent with the structural profile. The interpretation below draws out four such aspects and closes with an overall synthesis and a note on limitations

A.2.5.1. A Predominantly Formal, Publicly Funded Field

The sample most directly mirrors the national profile in its focus on formal education. Two thirds of respondents (66%) worked in formal settings (Figure 34), government funding was the single most substantial source of income (Figure 42) and 82% worked in urban to large-town areas (Figure 43). Teacher or arts educator was the most frequently selected professional role while artist was among the least, and close to a quarter of respondents reported education or management as their main field with no art form (Figures 33 and 35). Respondents were mostly educators within formal institutions, and the results speak most directly to school-based provision.

This composition reproduces the institutional landscape described in the profile, where the arts are one of the eight learning areas of The New Zealand Curriculum and are delivered mainly through a publicly funded school system (Ministry of Education, 2007). The same composition also qualifies the funding result. Because most respondents work within formal education, the prominence of government funding (Figure 42) may say more about how schools are resourced

than about overall investment in the arts. Dedicated arts funding, including the general, ngā toi Māori and Pacific Islands streams administered by Creative New Zealand (Creative New Zealand, 2024b), sits outside the school system and bears more directly on the non-formal minority of the sample. Those respondents reported a more constrained picture, where most charged participation fees at least sometimes, and budgets were rated below the midpoint of the scale for sufficiency, reliable commitment and multi-year planning (Figure 44).

A.2.5.2. Indigenous Art Forms and Institutionalised Biculturalism

The clearest country-specific signal in the art form ratings concerns Indigenous art forms. Indigenous art forms were rated the most important of the five art forms at the institutional level, and they were the one category to which respondents did not attach greater personal than institutional importance (Figure 40). The breakdown by educational setting clarifies the pattern. In formal education, institutional importance was rated 4.38, the highest value recorded for any art form in either setting, while in non-formal settings the same item was rated 2.99, the lowest of the five and the only one to fall below the midpoint of the scale (Figure 38). The institutional standing of Indigenous art forms may therefore rest largely on the curricular obligations that apply in schools, which the country profile ties to Te Tiriti o Waitangi, even though the curriculum leaves the choice of specific content to schools and teachers (Buck & Foster-Sproull, 2026, D1.2). The open responses offer one possible reading of the personal side of this pattern. Some respondents described reluctance grounded in their own cultural position. One, writing as Pākehā and tangata tiriti, would not tell stories from an Indigenous perspective because that was not their place (NZ01), and another held that a Pākehā teaching Māori or Pasifika art forms would continue colonisation and appropriate sacred practices (NZ05).

The personal item asks how important these forms are in the respondent's own work, so a respondent who considers it not their place to work with Indigenous art forms could rate that item low. Where personal ratings sit below institutional ones, this may reflect hesitation about working with Indigenous art forms rather than lower regard for them.

A.2.5.3. Personal Commitment and Institutional Anchoring

The country profile describes engagement with te reo Māori and mātauranga Māori, along with Pacific Islands and migrant worldviews, as a policy aspiration rather than a settled feature of educational practice (Buck & Foster-Sproull, 2026, D1.2). The institutional CLE components show a similar gap. Respondents gave the highest rating to the importance of CLE goals (M = 3.92) and the lowest to CLE values anchored in mission and curriculum (M = 3.12; Figure 47). Institutions appear more ready to treat CLE as worth pursuing than to write it into their mission

statements or curricula. This component was rated almost identically in formal and non-formal settings (Figure 48), so working under a national curriculum appears to make little difference to whether that happens.

At the personal level, respondents rated their own commitment above that of their institutions. On the paired comparison of CLE goal importance, they rated their own perspective 0.37 scale points above their institution's, and personal CLE effort sat above the overall sample. Within that personal effort, a gap between commitment and practice appears again. The highest-rated personal component was values around cultural differences (M = 4.31), which asks whether respondents see cultural differences among participants as valuable. The lowest was addressing diversity in teaching (M = 3.75; Figure 50), which asks how far they address those differences in their classes and activities. The country profile describes culturally responsive teaching as a direction the education system has actively pursued in response to inequities in outcomes for Māori and Pacific students (Buck & Foster-Sproull, 2026, D1.2). These results suggest that respondents' commitment to the values of culturally responsive teaching may be further along than their practice of it.

A.2.5.4. Positionality, Coexistence and the Limits of a Shared Instrument

The open responses treat the survey itself as an object of cultural commentary, and in doing so indicate some dimensions of cultural literacy the instrument did not set out to capture. Respondents noted the absence of a question on their own ethnicity as crucial context for interpreting their answers (NZ01) and considered how practising an art form from outside their own cultural background might shape their answers (NZ09). Others suggested that neurodiversity be specified as a cultural difference (NZ03), found items difficult to answer on behalf of participants with disabilities (NZ04) and noted that teaching across cultural lines can itself be experienced as inappropriate (NZ05). A further respondent located cultural literacy in strained relationships, describing coexistence as divided along cultural lines (NZ06). Feedback from the Aotearoa New Zealand consortium partners shared similar points, in that culturally dependent values embedded in the survey may shape answers and the instrument's complexity makes it difficult to preserve nuance across diverse respondents.

The absence of a positionality measure carries into the CLE results themselves. For example, addressing diversity in teaching and use of CLE-related teaching practices were the lowest-rated personal components (Figure 50), and without knowing respondents' own cultural positioning it is difficult to establish whether those ratings reflect limited practice or the deliberate restraint described in the open responses.

Belonging is present in the results in both the quantitative measures and open responses. Figure 45 reports respondents' sense of belonging in their own organisations, with five of the seven items rated above 4 on the 1–5 scale. In the open responses, whānau involvement was described as crucial to a child's well-being and belonging at their school or kindergarten (NZ07), and one respondent concluded that people need to feel accepted before cultural practices can be shared (NZ05). These responses suggest that whānau relationships and a sense of being accepted could function as the groundwork that makes cultural sharing and dialogue possible for the people cultural literacy education reaches.

A.2.6. Summary

Read against the country profile, the Aotearoa New Zealand results describe a field of cultural literacy education that runs mainly through formal, publicly funded schooling. Three features stand out. First, the high institutional standing of Indigenous art forms is concentrated in formal education, where curricular obligations tied to Te Tiriti o Waitangi apply, and does not extend to non-formal settings reported in this study. Indigenous art forms are also the one art form respondents did not rate more highly in their own work than in their institutions, which, drawing on the open responses, could reflect hesitation about working with them rather than lower regard. Second, cultural literacy education is more readily held as a goal or value than built into what institutions and teachers do. Institutions rate the importance of CLE goals above the anchoring of CLE in their mission statements and curricula, and respondents rate their own values around cultural difference above the teaching practices that would address it. This echoes the profile's description of engagement with te reo Māori and mātauranga Māori, along with Pacific Islands and migrant worldviews, as an aspiration rather than a settled feature of educational practice. Third, the open responses point to conditions the survey did not capture, among them respondents' own cultural position and the relationships, including with whānau, through which a sense of belonging is formed. Respondents described these relationships as groundwork for cultural literacy education.

A.2.6.1. Limitations

Several constraints specific to Aotearoa New Zealand should be kept in mind when reading this interpretation. The questionnaire did not ask respondents about their own ethnicity, so the results cannot be broken down by Māori, Pacific Islands or Pākehā identity. In a country where structural inequities often follow these lines, and where respondents raised the missing question themselves (NZ01), this limits what the results can show. The questionnaire was deployed in English, although te reo Māori and New Zealand Sign Language are official languages, and how far the

survey reached Māori-medium settings cannot be established from the data. The sample is weighted towards urban areas and towards teaching and management roles in formal education. Recruitment ran through partner and sector networks, and the Aotearoa New Zealand consortium partners noted that who sends the invitation is likely to affect who responds and how. The non-formal group is small (n = 69) and several non-formal items, including those on budget and reach, drew fewer than 25 responses, so comparisons between formal and non-formal settings are descriptive, without significance testing, and indicative only. The readings drawn from the open responses rest on 26 self-selected respondents and are suggested by that material rather than established by it. More generally, the CLE components draw on different item sets and response formats, so differences between them show which components were rated higher or lower but cannot be compared precisely. The paired comparison of CLE goal importance is the exception, since the same item was rated from both perspectives.

B. Finland

B.1. Country profile

B.1.1. Languages in Education and Public Life

Finland has two constitutionally equal national languages: Finnish (spoken by approximately 84% of the population as a first language, or 4.72 million people) and Swedish (5.1%, approx. 284,611), with the Language Act 423/2003 (2003) obliging public authorities to provide services in both (Statistics Finland, 2026c). Swedish-medium schooling operates in parallel to the Finnish-medium system across all levels. The three Sámi languages – Northern, Inari, and Skolt Sámi – are recognised as official languages in Finland's four northernmost Sámi homeland municipalities and are protected under the Sámi Language Act 1086/2003 (2003); Sámi pupils in those areas are entitled to mother-tongue medium education if their guardians choose it (Basic Education Act 628/1998, 1998, Section 10). Finnish Romani (Kalo), Finnish Sign Language, and Finnish-Swedish Sign Language are also recognised minority languages. The national curricula require that language and cultural background be taken into account in ECEC and formal schooling, including support for children's home languages across all language groups (Finnish National Agency for Education, 2016a; Finnish National Agency for Education, 2022).

B.1.2. Linguistic Diversity and Lived Multilingualism

As of 2025, 646,392 residents (11.4% of the population) had a first language other than Finnish, Swedish, or Sámi – the largest annual increase in over 40 years – with over 150 languages spoken

across the country (Statistics Finland, 2026b). The most common foreign languages are Russian (1.8%), Estonian (0.9%), Arabic (0.8%), Ukrainian (0.8%), and English (0.7%) (Statistics Finland, 2026b). Some 70% of foreign-language speakers are concentrated in Finland's six largest cities (Renvik & Säävälä, 2024). Second language learning is embedded in the formal curriculum from grade 1 (Finnish National Agency for Education, 2019), though PISA 2018 data showed that pupils with migrant backgrounds scored almost three years behind their non-migrant peers in literacy, a gap identified as the largest in the OECD (Helakorpi et al., 2023). Policy attention has shifted towards increasing ECEC participation for children with immigrant backgrounds to address early language gaps (Finnish Government, 2021). In non-formal arts education, Mäkinen (2026, D1.2) documents that Basic Education in the Arts (BEA) policy briefs advocate for equal access with regard to linguistic, regional and economic factors, as well as for diversifying the cultural backgrounds of BEA teaching staff.

B.1.3. Key Population Groups and Structural Inequalities

Finland's population of 5,619,911 (World Bank, n.d.-i) includes, alongside the Finnish-speaking majority (approx. 90.9% of those with Finnish background), the Swedish-speaking minority, the Sámi (approx. 10,000; Sámi Parliament of Finland, n.d.), the Roma (approx. 10,000; Ministry of Social Affairs and Health, 2023), and growing immigrant communities from Estonia, Russia, Ukraine, Somalia, Iraq, and elsewhere (Statistics Finland, 2024). Finland is known for low-income inequality by international comparison with a Gini index at 27.4 in 2023 (World Bank, n.d.-b), but structural inequalities remain significant for specific groups: individuals with low education encounter persistent barriers in the labour market (Paukkeri et al., 2024), while pupils with migrant backgrounds face persistent PISA literacy gaps and subsequent structural disadvantages (Helakorpi et al., 2023). Women's hourly wages are approximately 84% of men's (Ministry of Social Affairs and Health, n.d.). Cultural participation is markedly concentrated geographically: 55.9% of arts grant recipients from Taike in 2024 came from Uusimaa, while sparsely populated rural areas saw funding cuts that year (Taike, 2024).

B.1.4. Education System and Institutional Landscape

Finland's education system progresses from ECEC (birth to school age, statutory right) through compulsory pre-primary education (age 6, since 2015), nine-year comprehensive basic education (peruskoulu, ages 7–17, with no tracking or streaming), and – following the 2021 reform – compulsory upper secondary education or vocational training to age 18, all free of charge (Finnish National Agency for Education, n.d.). Music is a compulsory subject throughout grades 1–9; visual arts is compulsory in grades 1–7; drama and dance feature as pedagogical methods rather

than independent subjects (Finnish National Agency for Education, 2016). Furthermore, the 2014 National Core Curriculum introduced a competence-based framework with seven transversal areas, including cultural competence and multiliteracy (Finnish National Agency for Education, 2016a). Beyond formal schooling, the BEA system delivers extracurricular, curriculum-bound arts education across nine art forms – including music, dance, theatre, and circus – in licensed art schools and institutes, with a general (500 hours) or extended (1,300 hours) syllabus; approximately 128,000 students access BEA in 86% of Finnish municipalities (Association of Children's Culture in Finland, 2024). Mäkinen (2026, D1.2) documents how both formal curricula and BEA policy documents frame cultural competence, intercultural interaction, and cultural literacy as explicit educational goals.

B.1.5. Cultural Participation and Infrastructure

Finland maintains a substantial publicly funded cultural sector, with total government expenditure on culture of approximately EUR 1.6 billion in 2023 (Statistics Finland, 2025a). The Arts Promotion Centre Finland (Taike) is the primary state grants body for artists and cultural organisations, awarding EUR 46.4 million in 2024, including EUR 7.7 million to visual arts, EUR 6.6 million to theatre, EUR 6.2 million to music, and EUR 4.9 million to dance art (Taike, 2024). Major national institutions include the Finnish National Theatre, the National Opera and Ballet, the National Gallery, and a nationally distributed network of orchestras, theatres, and museums supported by state subsidies. The Finnish Model for Leisure Activities provides children and young people with access to arts and cultural activities in connection with the school day (Ministry of Education and Culture, n.d.). The Art Testers programme brings all Finnish 8th-graders to high-profile arts events each year (Art Testers, n.d.). Geographical concentration of funding is a documented challenge, and budget cuts in 2024 reduced cultural provision in rural areas, creating tension with the stated policy goal of increasing inclusion in arts and culture (Ministry of Education and Culture, 2024a).

B.1.6. Socio-Economic Context

Finland is traditionally characterized by a robust Nordic welfare model, though recent structural and demographic shifts are placing the system under increasing pressure. Finland is a high-income state with a GDP per capita of approximately EUR 49,100 in 2024 (World Bank, n.d.-d) and a total tax burden of 42.2% of GDP in 2024, financing universal health, education, and social security (OECD, 2025b). Education spending was approximately 6.4% of GDP in 2022 (World Bank, n.d.-h). The unemployment rate was 7% in 2022 and gradually rose to 10% by the beginning of 2026 – among the highest in the EU – reflecting structural pressures (Eurostat, n.d.). The Gini index stood at 27.4 in 2023, having risen from 22.9 in 1991 (World Bank, n.d.-f), driven

primarily by capital income concentration and increased poverty risk for non-working groups (Paukkeri et al., 2024). According to Statistics Finland (2025b), relative poverty affects approximately 14.2% of the population. Children with immigrant backgrounds at risk of poverty or social exclusion had an ECEC participation rate of 41.4% in 2024, some 8.5 percentage points below the national average (European Commission, 2025b). Finland's birth rate reached a record low in 2023 (total fertility rate 1.26) before a minor rise to 1.30 in 2025 (Statistics Finland, 2026a), adding demographic pressure to the education and social welfare system.

B.1.7. Policy Orientations Relevant to Cultural Literacy Education

The Orpo Government (2023–2027) frames cultural policy under the theme 'A Nation of Knowledge and Competence', with priorities including cultural exports, Finnish cultural identity internationally, and a diverse domestic arts scene, though the programme contains slightly fewer cultural policy objectives than its predecessor (Cupore, 2023). A cultural policy report extending to the 2040s was submitted to Parliament in 2024, incorporating cultural diversity and accessibility as structural goals (Ministry of Education and Culture, 2024b). The Ministry of Education and Culture's Action Plan to Promote Diversity in Arts and Culture (2023–ongoing) targets the inclusion of underrepresented groups and diverse backgrounds in arts institutions and funding decisions (Ministry of Education and Culture, 2024a). Key tensions include a 2024 budget reduction of over EUR 8 million in arts appropriations, including cuts to Taike grants and rural cultural funding, which arts sector bodies argue undercuts the government's own stated goals (Artists' Association of Finland, 2023). Integration policy has become more restrictive since mid-2024, with reduced municipal reimbursement periods for refugee integration and tighter asylum procedures (OECD, 2025a). Mäkinen (2026, D1.2) identifies persistent debates about equitable access to BEA, the adequacy of arts provision in formal schooling, and the role of performing arts in fostering intercultural competence among growing multilingual school populations.

B.2. Survey Results Finland

This chapter covers the results of the comparative large-scale study of the *d@rts* project (WP 2) for Finland.[11] Section B.2.1 will give an overview of the sample, gender, age and the main art forms respondents are involved in professionally. The institutional contexts reported by the respondents are subject of Section B.2.2 encompassing formal and non-formal institutional

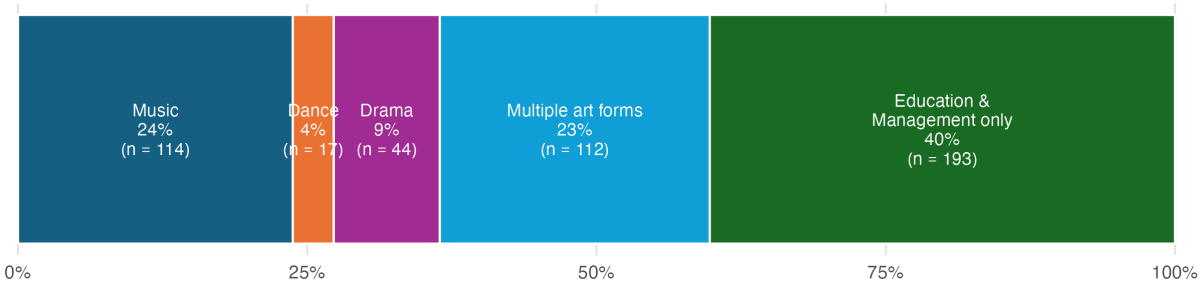
[11] Readers consulting more than one country chapter will notice recurring passages. The chapters were created from a shared set of text modules, which keeps the descriptions comparable; the figures and the values reported differ by country.

contexts and the levels of education or age groups respondents worked with. Furthermore, it captures diversity, funding, workplace well-being and the importance of various art forms. Finally, Section B.2.3 will give an overview of the institutional and personal CLE effort.
View the Finland survey results on the CLE map here.[12]

B.2.1. Sample and Demographics

This subsection describes the individual characteristics of survey respondents in Finland. A total of *N* = 488 valid responses were included in the analysis. The vast majority of the sample identify as female (*n* = 446) while also including participants who identified as male (*n* = 29), non-binary (*n* = 4) or preferred not to say their gender (*n* = 9). In terms of age, the largest groups were respondents aged 50–59 (34%) and 40–49 (27%), while 15% were between 30–40, 4% were between 25 and 29 years old, 2% were under 25 and 18% were 60 or older. Regarding their highest level of formal education, respondents reported the following: *bachelor's degree (4-year college programme)* (47%, *n* = 227), *master's degree or professional degree* (30%, *n* = 146), *associate's degree (2-year college programme)* (13%, *n* = 65), *high school graduate* (6%, *n* = 27), *doctorate (Ph.D., Ed.D.)* (4%, *n* = 17), *did not complete high school* (1%, *n* = 3).
Respondents were asked to indicate their main art form (Figure 53). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines as well as *multiple art forms* for those working across disciplines, and *education & management only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

Figure 53
Main Art Form of Respondents (Finland)



Note. Where respondents reported a combination of an art form and a non-arts field (e.g., music and education), they were coded according to the art form. The category 'Multiple Art Forms' was assigned when respondents indicated two or more distinct art forms (e.g., music and dance) or described their work

[12] Link to Finland survey results on the CLE map: https://www.researchcatalogue.net/view/4644930/4877203

as interdisciplinary. Respondents who reported education or management as their main field and no art form were categorised as 'Education & Management only'.

B.2.2. Institutional Context

B.2.2.1. Educational Setting & Professional Role

This subsection summarises respondents' self-reported perceptions of the institutional contexts in which they work. These responses reflect individual perspectives, not independently verified institutional data.

In terms of educational setting, 91% of respondents (*n* = 443) reported working in formal education, while 8% (*n* = 40) worked in non-formal education contexts (Figure 54). Regarding their area of engagement, the largest group of respondents reported working in *urban to large town* areas (61%, *n* = 274), followed by *small town to rural* areas (39%, *n* = 178) (Figure 63). Figure 55 gives an overview of the professional roles of respondents who took part in the survey.

Figure 54

Educational Setting Respondents Worked In (Finland)

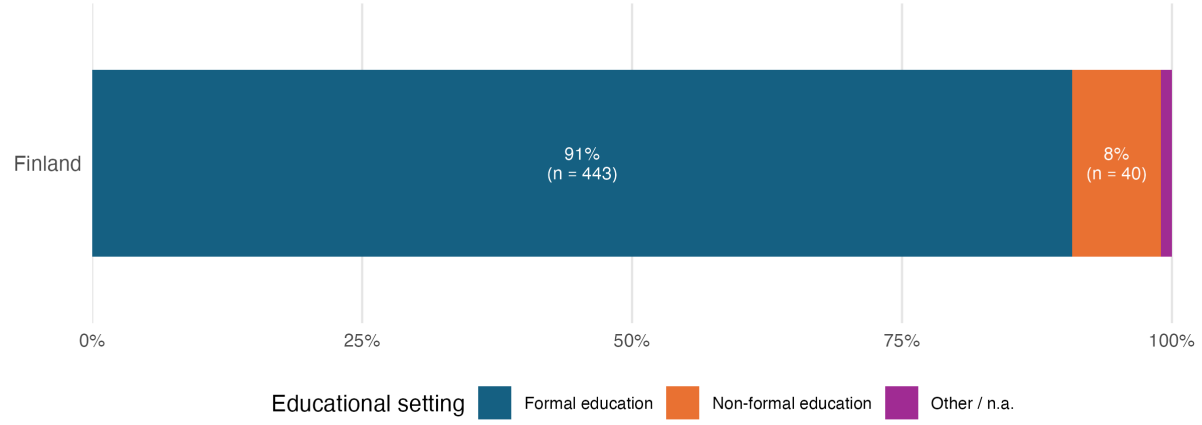
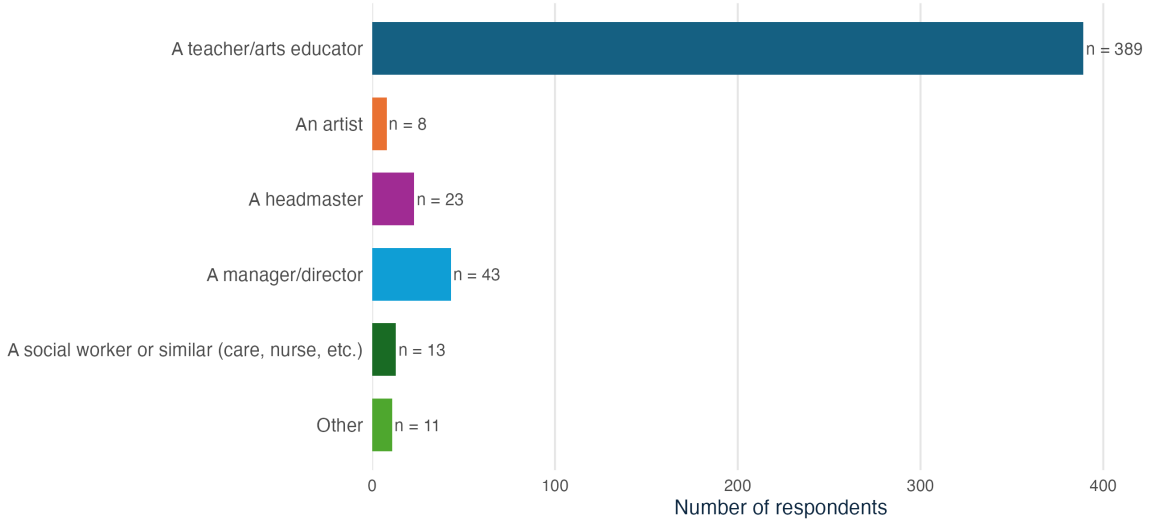


Figure 55

Professional Role of Respondents (Finland)

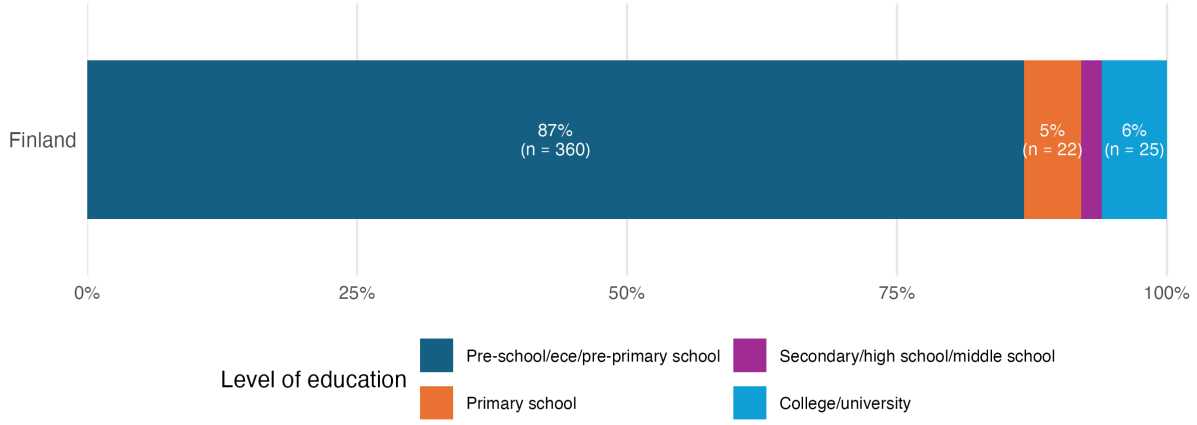


B.2.2.2. Educational Level (Formal) & Age Groups (Non-Formal)

In formal education, respondents worked across a range of educational levels (Figure 56), from pre-school education to college and university. Regarding school enrolment, respondents in formal education reported the following: 0-100 (59%, *n* = 221), 101-500 (31%, *n* = 116), 1000-5000 (4%, *n* = 15), >5000 (3%, *n* = 13), 501-1000 (3%, *n* = 12).

Figure 56

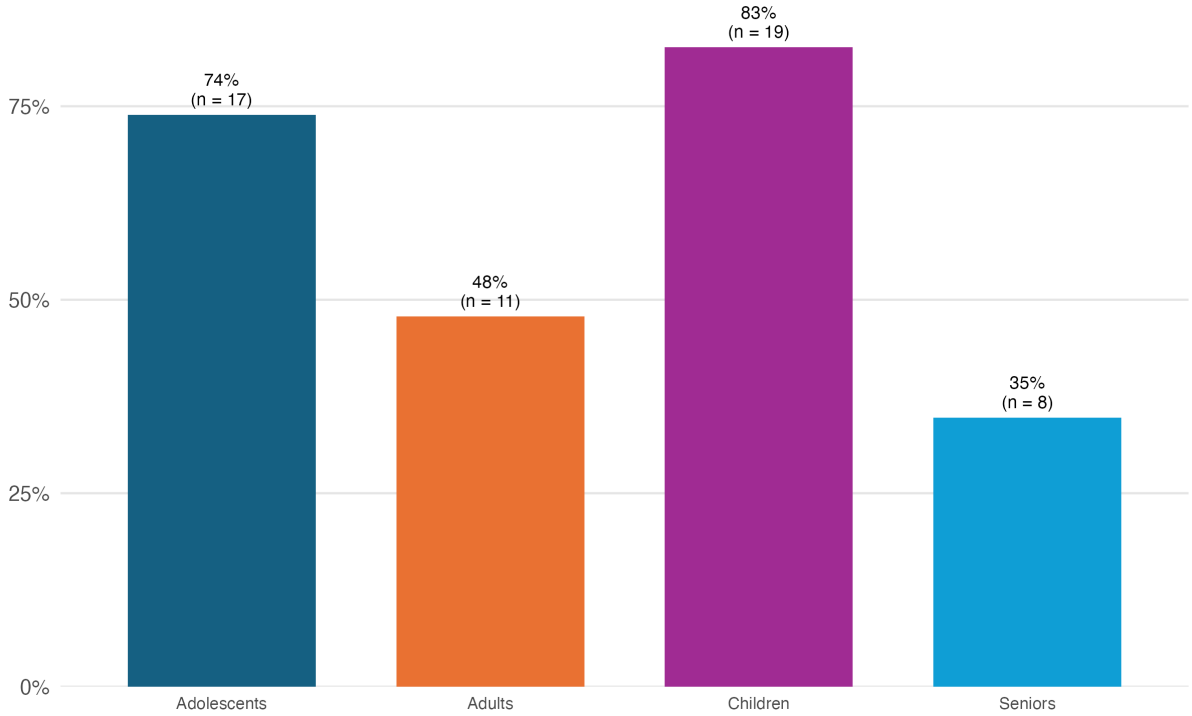
Level of Education Respondents Mostly Work With (Formal Education Only) (Finland)



Respondents working in the non-formal education sector were asked to indicate the main age groups they were working with (Figure 57).

Figure 57

Age Groups (Non-Formal Education) (Finland)



Note. Respondents could select multiple target groups. Percentages therefore do not sum to 100%.

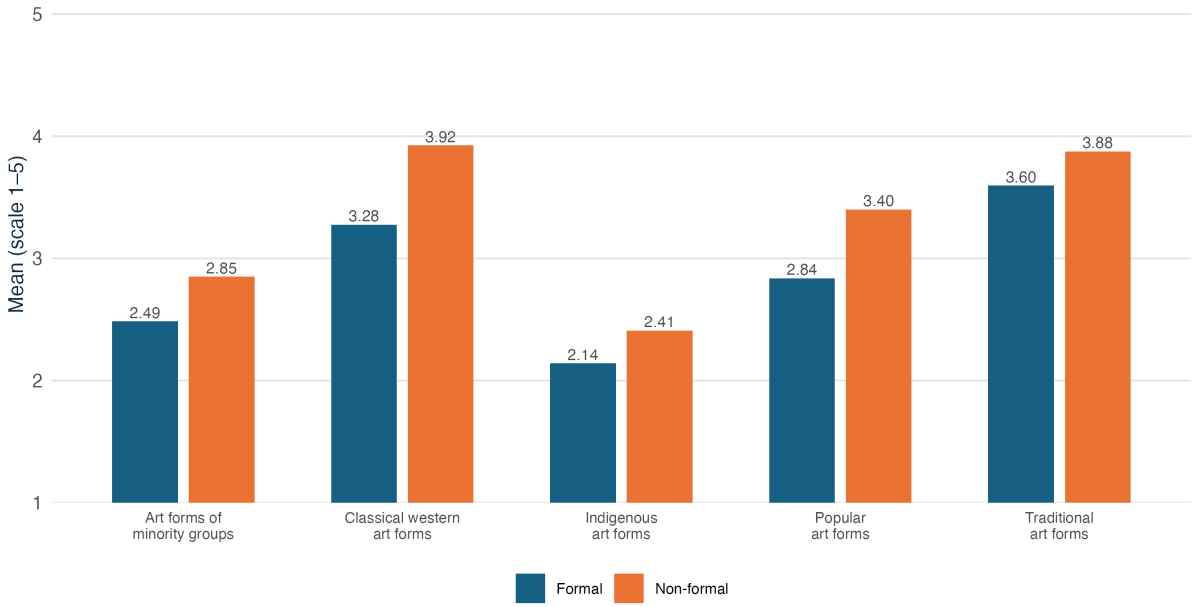
Regarding the number of participants reached per year, respondents in non-formal education reported the following: 0-100 (30%, *n* = 6), 101-500 (25%, *n* = 5), 1000-5000 (20%, *n* = 4), >5000 (20%, *n* = 4), 501-1000 (5%, *n* = 1). The survey also asked respondents in non-formal education whether participants had to pay to take part in their offers. The most frequent response was *yes* (*n* = 14, 47%), followed by *sometimes* (*n* = 12, 40%).

B.2.2.3. Importance of Art Forms

The survey asked how important different art forms are, both within respondents' school or organisation (Figure 58) and in their own personal work (Figure 59). In Finland, traditional art forms were rated as the most important at the institutional level and Indigenous art forms as the least important.

Figure 58

Importance of Art Forms in School/Organisation by Educational Setting

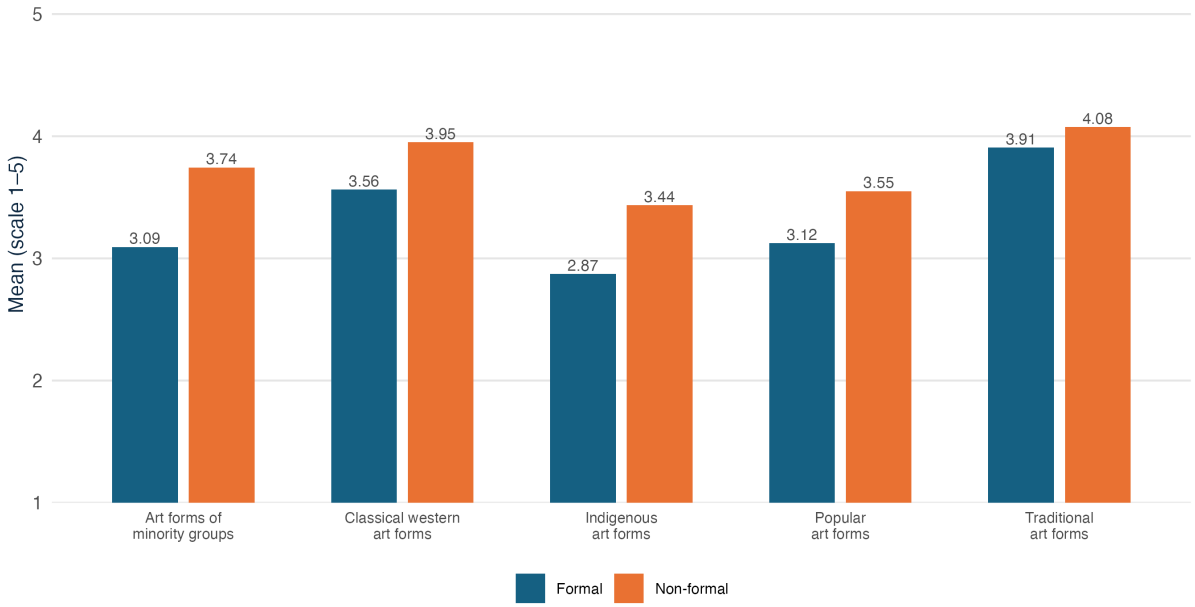


Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 439, *classical western art forms* (formal) *n* = 441, *Indigenous art forms* (formal) *n* = 441, *popular art forms* (formal) *n* = 438, *traditional art forms* (formal) *n* = 440, *art forms of minority groups* (non-formal) *n* = 40, *classical western art forms* (non-formal) *n* = 40, *Indigenous art forms* (non-formal) *n* = 39, *popular art forms* (non-formal) *n* = 40, *traditional art forms* (non-formal) *n* = 40.

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Figure 59

Importance of Art Forms in Personal Work by Educational Setting

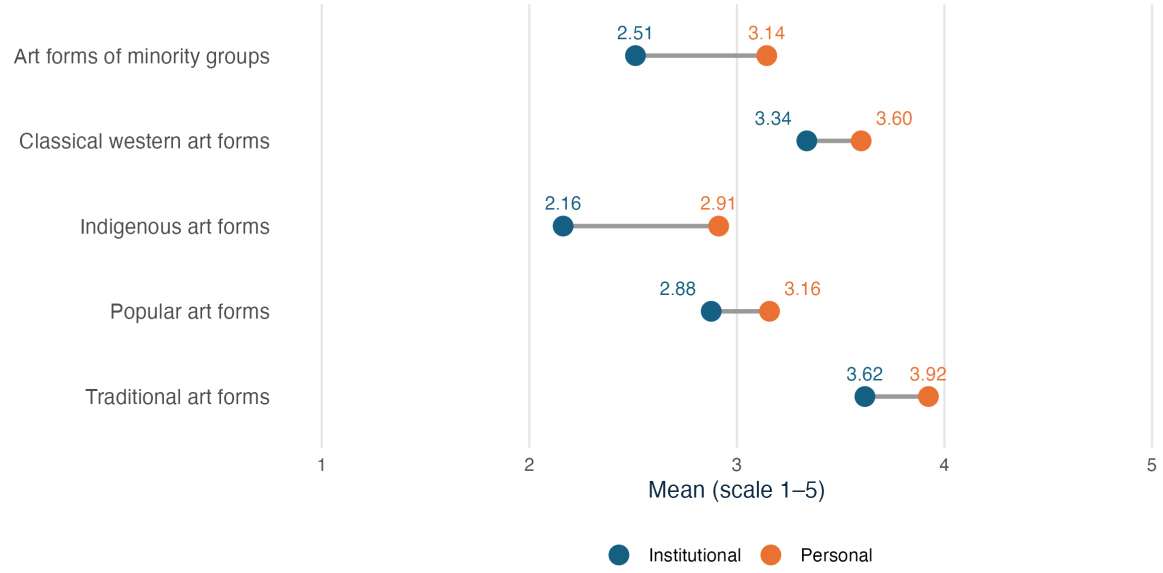


Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 438, *classical western art forms* (formal) *n* = 438, *Indigenous art forms* (formal) *n* = 436, *popular art forms* (formal) *n* = 437, *traditional art forms* (formal) *n* = 437, *art forms of minority groups* (non-formal) *n* = 39, *classical western art forms* (non-formal) *n* = 40, *Indigenous art forms* (non-formal) *n* = 39, *popular art forms* (non-formal) *n* = 40, *traditional art forms* (non-formal) *n* = 40.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work – a distinction that structures the analyses in Section B.2.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to every art form than they perceived their institution to do.

Figure 60

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Paired responses per item: *traditional art forms* n = 480, *classical western art forms* n = 481, *art forms of minority groups* n = 479, *popular art forms* n = 477, *Indigenous art forms* n = 479.

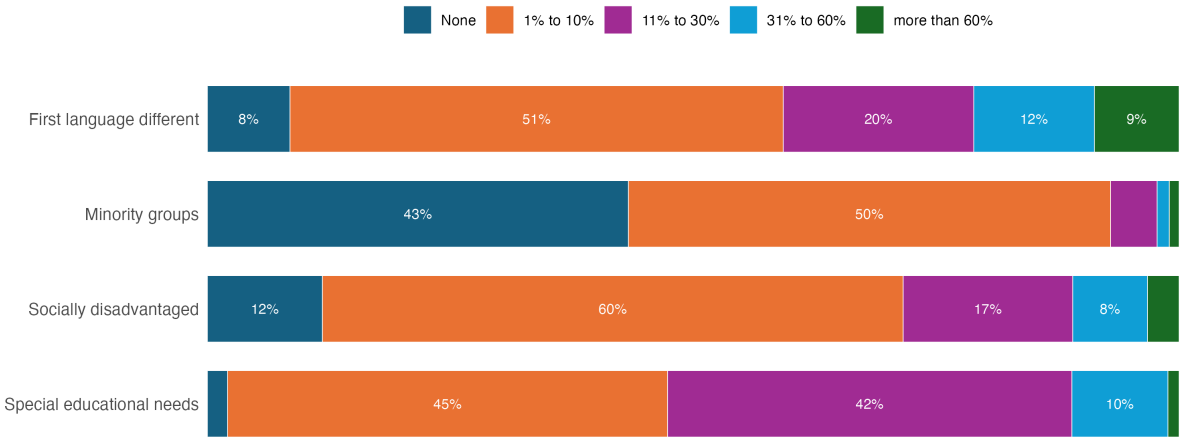
B.2.2.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they try to widen it, how their work is funded, and where geographically it takes place.

In terms of diversity in formal and non-formal education, most respondents reported working at least occasionally with each of the four under-served groups the survey inquired about (*people whose first language differs from the main language of the country they live in*, *minority groups*, *socially disadvantaged groups*, and *people with special educational needs*). Engagement was highest for *groups whose first language differs from the main language of the country*: 9% of respondents reported that they make up the largest share of the people they work with (Figure 61).

Figure 61

Diversity of Target Groups (Formal and Non-Formal Education) (Finland)



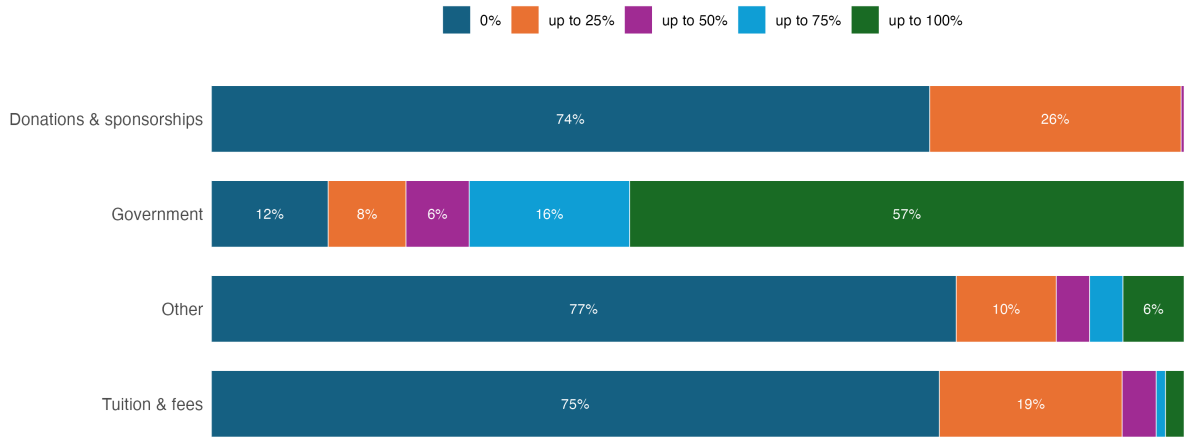
Note. Values below 5% are not labelled. Responses per item: first language different *n* = 459, special educational needs *n* = 435, socially disadvantaged *n* = 338, minority groups *n* = 397.

Respondents in non-formal education were also asked what they do to enlarge or diversify their target groups (this question was put to non-formal education respondents only). Among the 22 respondents who answered, the two most frequently reported efforts were *targeted marketing campaigns* (*n* = 17) and *partnerships with schools or community groups* (*n* = 17).

In terms of funding, government funding was the most substantial source of income in Finland, with 57% of respondents reporting that it covered the largest share of their budget (Figure 62). By contrast, little or no budget was derived from donations and sponsorships (74% reported none), tuition and fees (75% none), or other sources (77% none).

Figure 62

Funding Sources (Formal and Non-Formal Education) (Finland)



Note. Values below 5% are not labelled. Responses per item: *government* n = 200, *tuition & fees* n = 314, *donations & sponsorships* n = 325, *other* n = 175.

Figure 63 shows the geographic reach of respondents' work in Finland: 61% reported working mainly in urban to large-town areas, and the remainder in small-town to rural areas.

Figure 63

Geographical Reach (Finland)

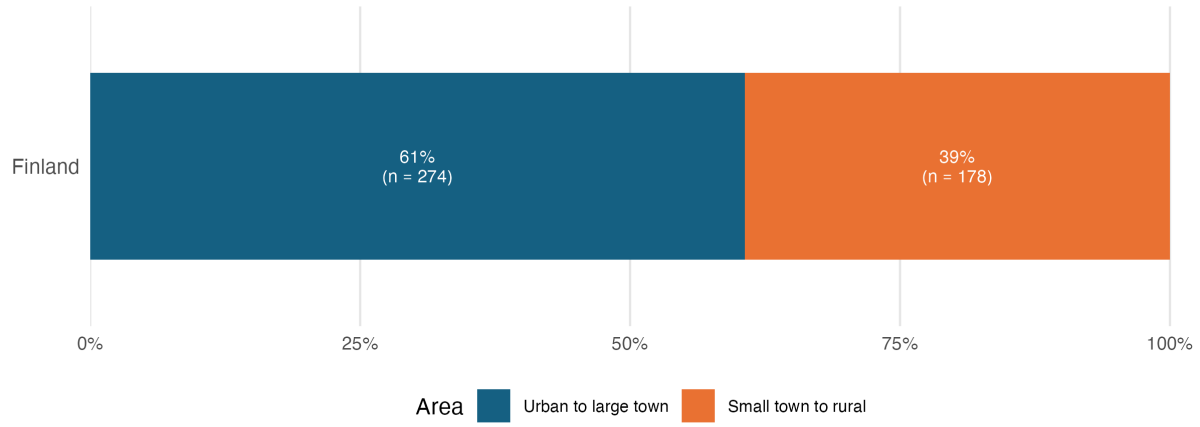
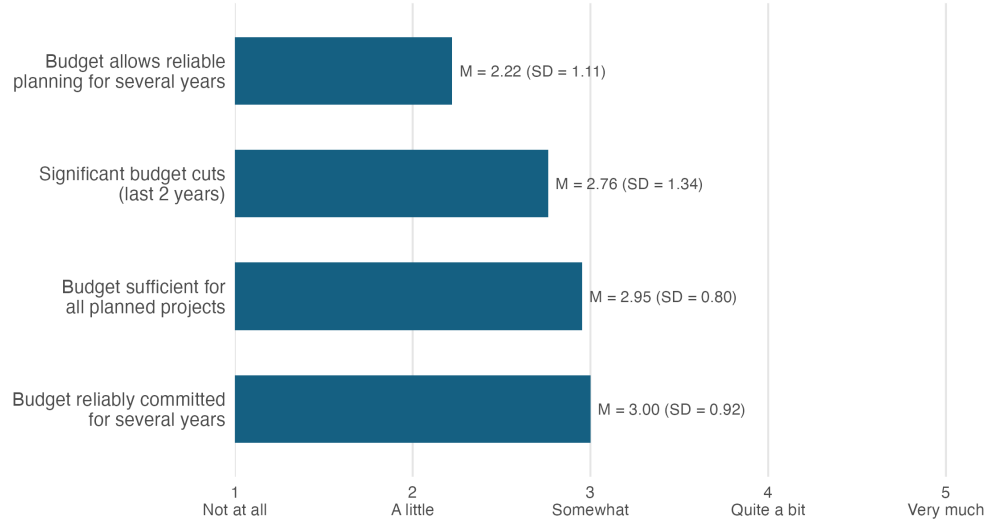


Figure 64 shows the financial situation of non-formal education institutions. These numbers should be considered with caution since the response numbers are very low.

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Figure 64

Financial Situation of Institution (Non-Formal Education Only)



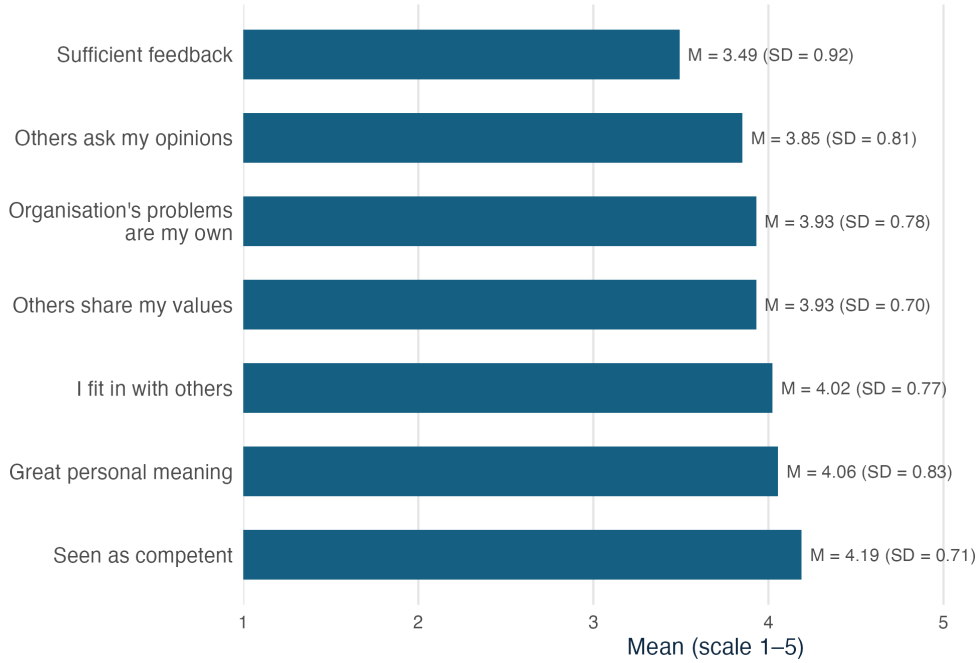
Note. Non-formal education respondents only. Responses per item: significant budget cuts n = 21, budget sufficient for all planned projects n = 21, budget reliably committed for several years n = 20, budget allows reliable planning for several years n = 18.

B.2.2.5. Workplace Well-being

Figure 65 summarises respondents' sense of *organisational belonging* in Finland. Agreement was highest for *being seen as competent*. Furthermore, Figure 66 shows *basic psychological needs satisfaction* at work, which was rated most positively for *learning interesting new skills*.

Figure 65

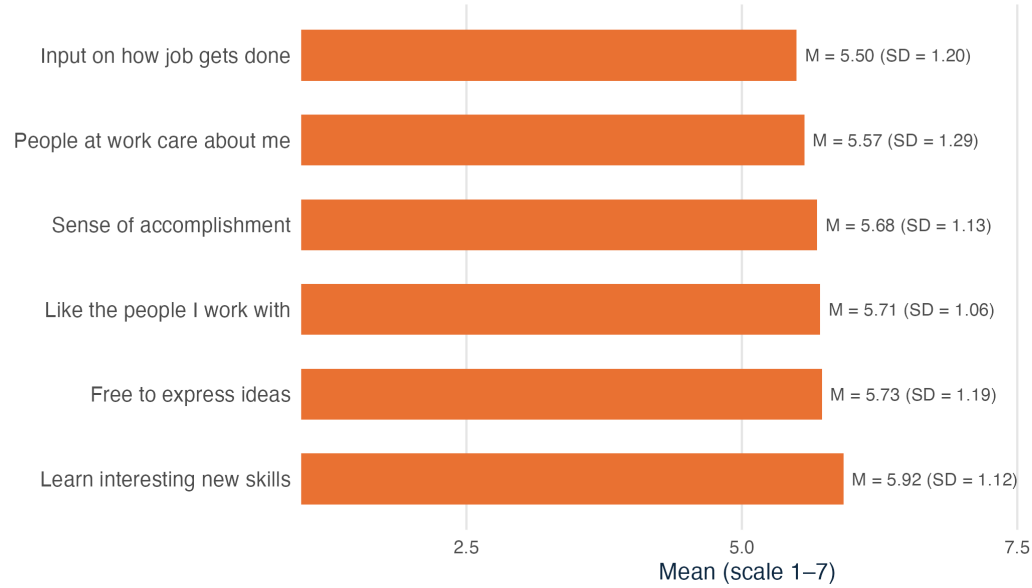
Organisational Belonging (Finland)



Note. Responses per item: I fit in with others $n = 484$, seen as competent $n = 487$, sufficient feedback $n = 486$, others share my values $n = 486$, others ask my opinions $n = 486$, organisation's problems are my own $n = 485$, great personal meaning $n = 486$.

Figure 66

Basic Psychological Needs Satisfaction (Finland)



Note. Responses per item: input on how job gets done *n* = 483, like the people I work with *n* = 484, free to express ideas *n* = 484, learn interesting new skills *n* = 486, sense of accomplishment *n* = 486, people at work care about me *n* = 485.

B.2.3. Cultural Literacy Education Effort (CLE Effort)

This section reports how much effort respondents and their institutions in Finland devote to cultural literacy education. The concept, its three dimensions – *values*, *goals* and *practices* – and the way the indicators were constructed are described in Section 3.6.1 and are not repeated here. Institutional and personal CLE effort draw on different item sets and are therefore not directly comparable with one another.

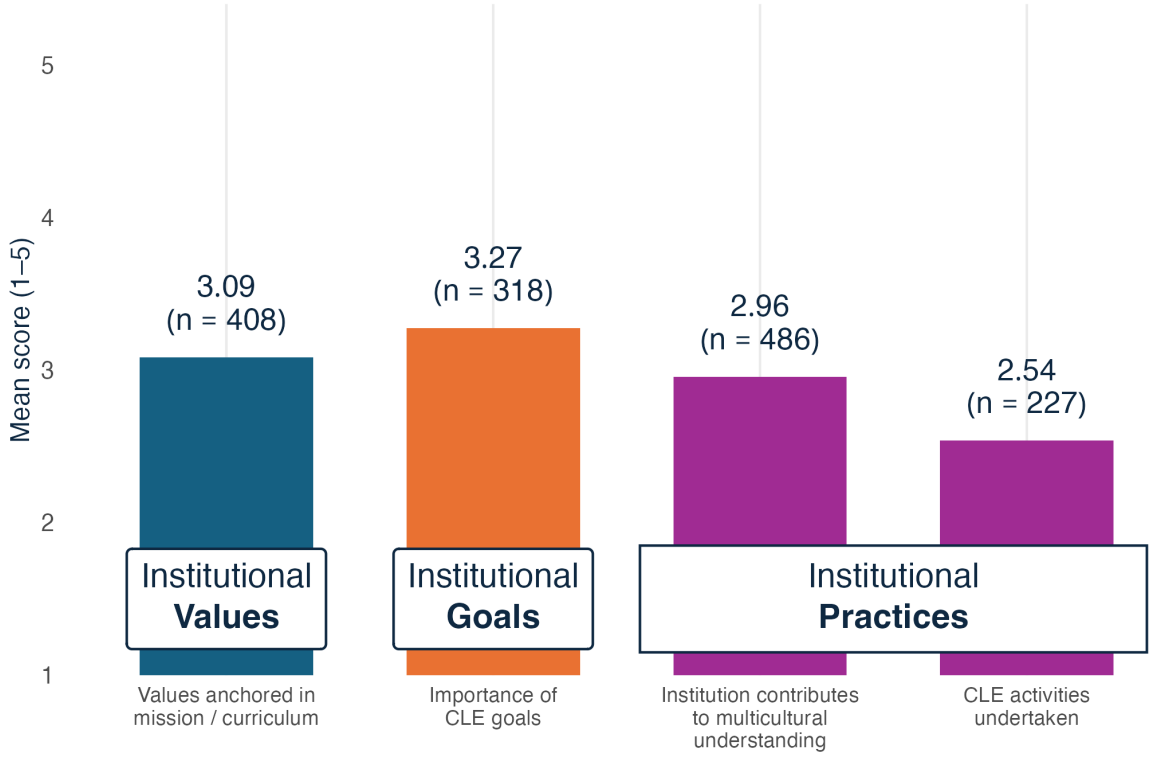
B.2.3.1. Dimensions of Institutional CLE Effort

Institutional CLE effort captures how strongly cultural literacy education is embedded in the organisations respondents work for. Figure 67 shows the average rating of each component across Finland respondents. All components except *the institution's contribution to multicultural understanding* and *CLE activities undertaken* were rated above the midpoint of the 1–5 scale. The components differed noticeably (range 0.74 scale points): *importance of CLE goals* received the

highest rating (M = 3.27, SD = 0.84), and *CLE activities undertaken* the lowest (M = 2.54, SD = 1.32).

Figure 67

Institutional CLE Effort: Overview of Components (Mean Across Finland Respondents)

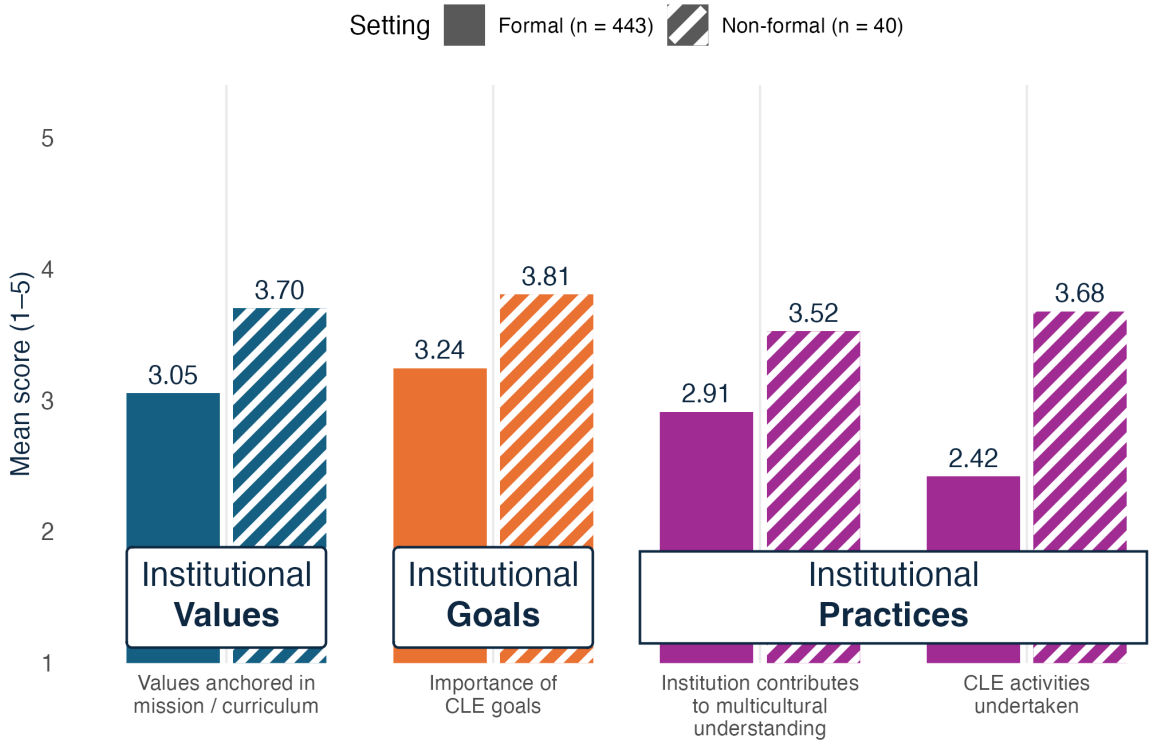


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 68 breaks these components down by educational setting. At the country level the two groups are small (formal n = 443, non-formal n = 40), so the comparison is shown descriptively only, and no significance tests are reported.

Figure 68

Institutional CLE Effort: Components by Educational Setting (Mean)

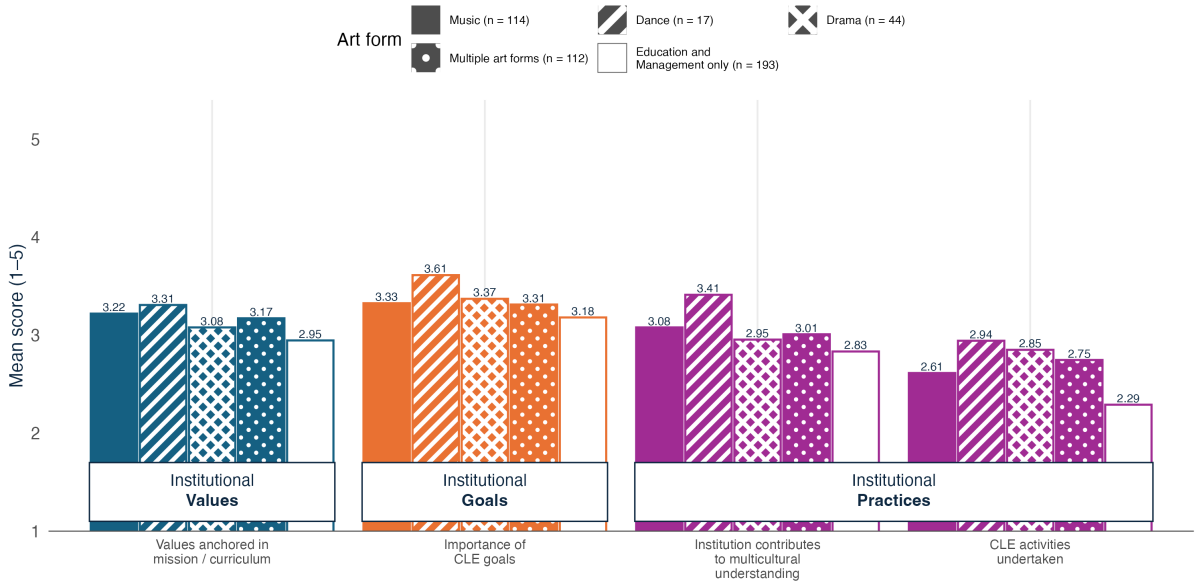


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 69 shows the same components broken down by respondents' main art form. Because each art-form group is small within a single country, these means are descriptive only and should be interpreted with caution. Group sizes range from $n = 17$ to $n = 193$.

Figure 69

Institutional CLE Effort: Components by Main Art Form (Mean)



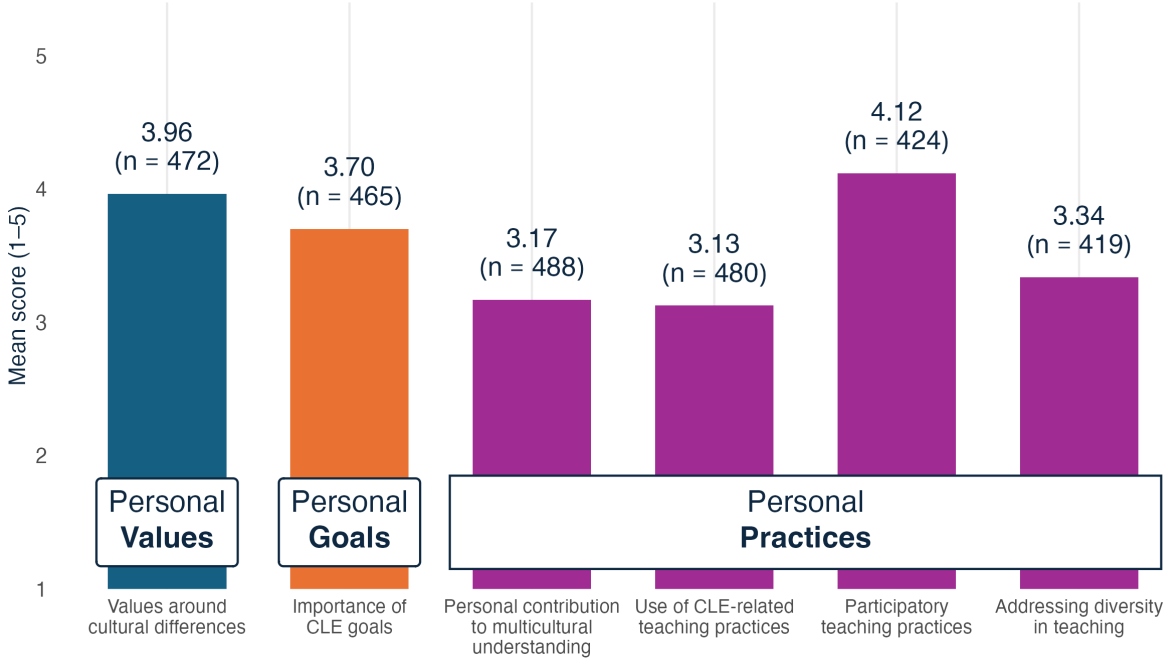
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

B.2.3.2. Dimensions of Personal CLE Effort

Personal CLE effort captures how strongly respondents themselves engage with cultural literacy education in their own work. Figure 70 reports the overall averages for Finland, and the following figures break them down by educational setting (Figure 71) and main art form (Figure 72). As noted above, these scores are not directly comparable with the institutional ones.

Figure 70

Personal CLE Effort: Overview of Components (Mean Across Finland Respondents)

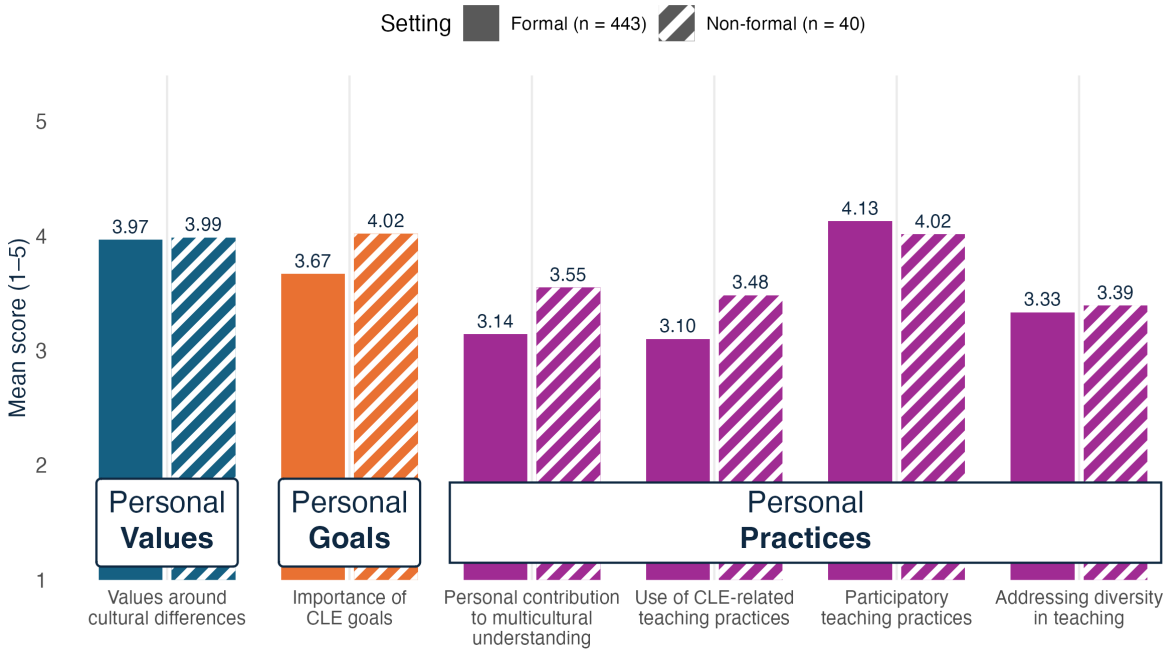


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

At the personal level, the highest-rated component in Finland was *participatory teaching practices* (M = 4.12, SD = 0.53) and the lowest was *use of CLE-related teaching practices* (M = 3.13, SD = 0.71). All components were rated above the midpoint of the 1–5 scale, and averaged across them, personal CLE effort in Finland is below the overall sample (-0.22 scale points). Figure 71 shows the personal components by educational setting. As at the institutional level, the subgroup sizes are small (formal n = 443, non-formal n = 40), so the comparison is descriptive only.

Figure 71

Personal CLE Effort: Components by Educational Setting (Mean)

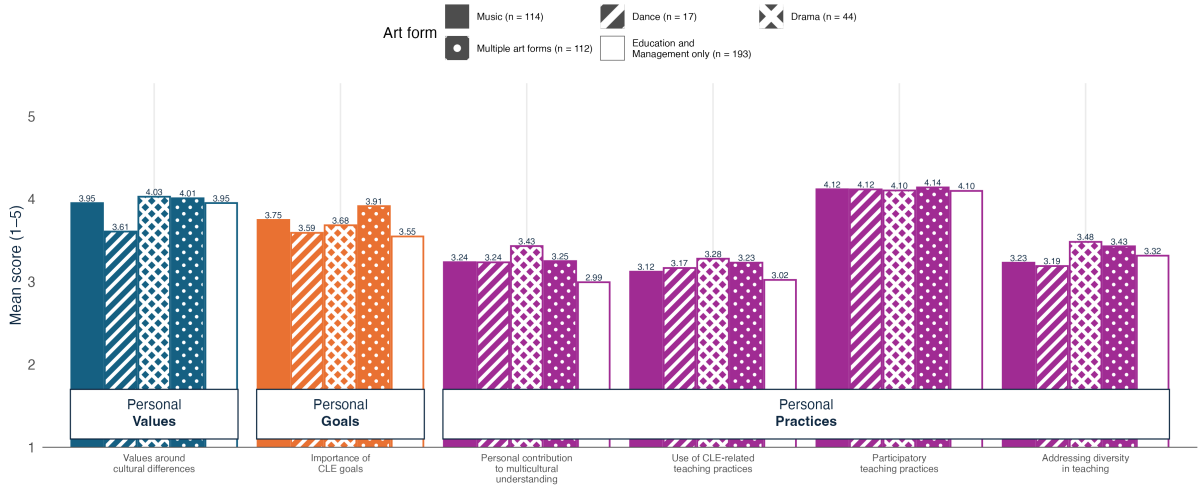


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Figure 72 shows the personal components by main art form; as with the institutional breakdown, the per-art-form groups are small, and the means are descriptive only. Group sizes range from $n = 17$ to $n = 193$.

Figure 72

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Comparing institutional and personal perceptions of CLE goal importance among Finland respondents (n = 307), the mean institutional rating was 3.26 and the mean personal rating was 3.78, yielding a gap of 0.51 (personal minus institutional).

B.2.4. Open Responses

Question 36 asked respondents whether the survey had left out something important related to their culture, community, history or identity. Those who answered yes were shown Question 37, an open field inviting them to say what was missing and to describe themselves, their background and their engagement in their own words. In Finland 27 respondents answered yes and wrote a response (5.5% of N = 488). Responses were given in Finnish or Swedish and were translated into English in anonymised form using AI translation (Copilot); original-language text is given alongside each quoted extract, and extracts are identified by an anonymised respondent code.

Finnish responses are characterised by a strong emphasis on missing structural, contextual, and definitional clarity in the survey, particularly in relation to the Finnish education system.

Educational fields and art forms: A central theme concerns omissions related to educational fields and art forms, for example: "You ask what kind of education I work in, but basic education

in the arts is completely missing from the list." ("Kysytte minkälaisen opetuksen parissa toimin, mutta luettelosta puuttuu kokonaan taiteen perusopetus." FI01), and the missing role of visual and integrated arts. One respondent observed that the forms young people encounter and use most as part of their visual culture were absent from the listed art forms, asking why visual art was not an option "when we live in such a visual era" ("Miksi kuvataidetta ei ole vaihtoehtona yläkategoriassa vaikka elämme näin visuaalista aikaa?", FI02). This reflects a perceived misalignment between the questionnaire and actual practice.

Educators' backgrounds and positionality: Another prominent theme is the lack of attention to educators' own backgrounds and positionality, including class and minority status:

> If one is a member of a minority oneself, this can be reflected in one's work. However, you do not capture this. Representatives of the majority culture do not have personal experience of intercultural dialogue and the role of art in it. (FI03)
>
> (Omassa työskentelyssä voi näkyä, jos on itse vähemmistön edustaja. Ette kartoita tätä. Valtakulttuurin edustajalla ei ole omakohtaista kokemusta kulttuurien vuoropuhelusta ja taiteen merkityksestä siinä.)

A second respondent placed class alongside this: "I belong culturally and ethnically to the majority population, but I come from a working-class background" ("kuulun kulttuurisesti ja etniseltä taustaltani valtaväestöön mutta tulen työväenluokkaisesta taustasta", FI04). Respondents argued that such information shapes pedagogical perspectives but was not included.

Early childhood education: Respondents also highlighted context-specific limitations, especially in early childhood education, where questions were perceived as unsuitable: "Some questions were difficult to consider in the context of early childhood education" ("Joitain kysymyksiä oli vaikea ajatella varhaiskasvatuksen kontekstissa", FI05), and "The survey does not support the way early childhood education operates" ("Kysely ei tue varhaiskasvatuksen tapaa toimia", FI06).

Structural and institutional constraints: A further theme concerns structural and institutional constraints, including time, resources, and policy frameworks:

> I would like to point out that the national early childhood education curriculum guides our work. The areas of work are diverse, but the time available is limited. We are forced to prioritise and plan our work from the perspective of our own group of children. Even though I would like to bring forward minority or Sámi conceptions of art, it is not possible in my daily work due to lack of time and because I work in a team with other educators in my group, where everyone has to prioritise and make compromises. (FI07)
>
> (Haluaisin ilmaista sen, että varhaiskasvatussuunnitelman perusteet ohjaavat työtämme. Työn osa-alueet ovat moninaiset ja toiminta-aika kuitenkin rajallinen. Meidän on pakko priorisoida ja suunnitella työtä oman lapsiryhmän näkökulmasta käsin. Vaikka haluaisin tuoda esiin vähemmistöjen tai saamelaisten taidekäsityksiä, se ei arjessani ole mahdollista

> ajan puutteen takia ja siksi, että teen tiimityötä muiden ryhmäni kasvattajien kanssa, jossa jokainen joutuu priorisoimaan ja tekemään [sic] kompromisseja.)

This connects to broader concerns about the declining valuation of arts education, described as "The amount of arts education is decreasing drastically" ("taidekasvatuksen määrä vähenee järkyttävän paljon", FI08).

Conceptual clarity: Finally, several responses problematised conceptual clarity, for example: "'Culture' is used as a term without being properly defined" ("kulttuuria tautologisesti käytetätään terminä … määrittelemättä sitä tarkemmin", FI09), indicating that the survey's conceptual framing was perceived as insufficiently precise.

B.2.5. Country-Specific Interpretation of Results

The following section interprets the country-specific survey results in light of the social, cultural and economic conditions outlined in the country profile (Section B.1). Finland's arts and cultural education landscape is publicly financed and strongly institutionalised: music is a compulsory subject throughout grades 1–9 and the 2014 national core curriculum establishes cultural competence and multiliteracy among its transversal competence areas (Mäkinen, 2026, D1.2).

Read against this backdrop, the Finnish results are less straightforward to align with the structural profile than in some other countries. It is skewed towards early childhood education and does not appear to reflect the wider population working in the Finnish cultural and educational sector. Therefore, the results reported above call for particular caution in interpretation. The interpretation below draws out four aspects where that caution applies and closes with an overall synthesis and a note on limitations.

B.2.5.1. An Early Childhood Education Sample

Finland contributed the largest country sample in the study (N = 488), and its composition is distinctive. In terms of educational setting, 91% of respondents reported working in formal education and 8% in non-formal contexts (Section B.2.2.1). Within formal education, however, 87% (n = 360) reported working at pre-school/ECEC level, with only 5% at primary, 3% at secondary and 6% at college or university level (Figure 56). Roughly three quarters of the Finnish sample therefore works in early childhood education. Consistent with this, the largest art-form category was education and management only, at 40% (n = 193), ahead of music (24%), multiple art forms (23%), drama (9%) and dance (4%) (Figure 53) – that is, two fifths of respondents did not identify a specific art form as their main field.

Respondents pointed to an omission concerning a different part of the Finnish system. One noted that "basic education in the arts is completely missing from the list" of educational settings (FI01) – a reference to the licensed, curriculum-bound arts education system that operates alongside formal schooling and serves approximately 128,000 students nationally (Association of Children's Culture in Finland, 2024). The Finnish results should accordingly be read as results about a particular and large part of the Finnish field, not as a picture of Finnish arts and cultural education as a whole.

B.2.5.2. Reading the Comparatively Low Cle Effort Scores and Funding

Finnish respondents reported comparatively low CLE effort on both indicators (Section B.2.3). At the institutional level, importance of CLE goals was the highest-rated component (M = 3.27) and CLE activities undertaken the lowest (M = 2.54), with two of the four components falling below the midpoint of the scale (Figure 67). At the personal level all components were above the midpoint but averaged across them, personal CLE effort in Finland lies 0.22 scale points below the overall sample. Given the profile, this pattern cannot be read as an absence of arts education infrastructure, and several considerations bear on how it should be read instead.

Two features of the Finnish sample are associated with lower ratings elsewhere in the study. In the all-countries analysis (Section 4.1.3), respondents working at pre-school/ECEC level reported the lowest institutional CLE effort of any educational level; and within Finland, respondents reporting education and management only as their main field – 40% of the sample – scored lowest of all art-form groups on every institutional component, including CLE activities undertaken (M = 2.29 against M = 2.61 to M = 2.94 for the arts-specialist groups; Figure 69). It is important to note that these are descriptive observations.

Furthermore, respondents describe a system under contraction. Government funding was the most substantial source of funding for 57% of respondents, while 74% reported no funding from donations and sponsorships and 75% none from tuition and fees (Figure 62). The country profile (see Section B.1) records a 2024 reduction of over EUR 8 million in arts appropriations, including cuts to Taike grants and to rural cultural funding, which sector bodies argue works against the government's own diversity objectives. In the open responses this appears as “the amount of arts education is decreasing drastically” (FI08). Following the partners' observation that questions remote from respondents' own practice – the funding base in particular – are better read as perceptions than as institutional facts, this convergence is best treated as an indication rather than as confirmation.

B.2.5.3. The Gap Between Personal Commitment and Institutional Embedding

As in the other participating countries, individual engagement was rated higher than perceived institutional engagement, but in Finland the difference is pronounced. On the directly paired comparison of CLE goal importance, respondents rated the personal perspective (M = 3.78) above the institutional one (M = 3.27; Section B.2.3.2). Across all five art forms personal importance exceeded institutional importance, and the two largest gaps concern the categories furthest from the majority culture: Indigenous art forms (such as Sámi art) (M = 2.16 institutional against M = 2.91 personal) and art forms of minority groups (M = 2.51 against M = 3.14; Figure 60).

The internal structure of the personal indicator is equally instructive. Participatory teaching practices was the highest-rated component of all (M = 4.12) and values around cultural differences the second highest (M = 3.96), while the components that ask about culturally specific practice were the lowest: use of CLE-related teaching practices (M = 3.13), personal contribution to multicultural understanding (M = 3.17) and addressing diversity in teaching (M = 3.34; Figure 70). One open response describes how this combination can arise without any lack of commitment:

> "I would like to point out that the national early childhood education curriculum guides our work. The areas of work are diverse, but the time available is limited. We are forced to prioritise and plan our work from the perspective of our own group of children. Even though I would like to bring forward minority or Sámi conceptions of art, it is not possible in my daily work due to lack of time and because I work in a team with other educators in my group, where everyone has to prioritise and make compromises" (FI07).

The respondent holds the goal, and names the curriculum, the available time and shared team decisions as what prevents its realisation. This is consistent with a policy framework in which cultural competence and multiliteracy are transversal competences distributed across the curriculum rather than the responsibility of any single subject or role (Mäkinen, 2026, D1.2).

B.2.5.4. Diversity, Inclusion and the Survey's Categories

Contact with under-served groups was widespread but unevenly distributed across categories (Figure 61). The category of minority groups was specified for Finland with the examples "Roma, Sámi, etc.", while the art-form item asked about Indigenous art forms specified as "Sámi art". Hence, Sámi appear once as a minority group and once as an Indigenous people. The two categories do not address clearly separate populations, and their ratings should not be read as attention to two distinct groups. More generally, several respondents found the survey's conceptual framing imprecise: "'Culture' is used as a term without being properly defined" (FI09).

B.2.6. Summary

Read as a whole, and against the profile in Section B.1, the Finnish results describe a publicly financed, strongly institutionalised and – in this sample – overwhelmingly early-years field of cultural literacy education with four defining features.

(1) The sample is, to a large extent, an early childhood education sample, and the setting categories of the survey do not capture how early childhood education is positioned in Finland. The Finnish results are therefore results about one large part of the national field rather than about that field as a whole.

(2) Comparatively low CLE effort scores coexist with one of the most institutionalised arts education systems among the participating countries. Sample composition, a reported contraction of arts provision and possible differences in response style all bear on this, and the present data cannot separate them.

(3) Personal commitment exceeds perceived institutional commitment more clearly here than in most other countries, and most of all for the art forms furthest from the majority culture. Participatory pedagogy and an affirmation of cultural difference are strongly endorsed, while culturally specific practice is reported less.

B.2.6.1. Limitations

Several constraints qualify this interpretation. The non-formal subgroup is small (n = 40) and the art-form groups range from n = 17 to n = 193; all subgroup comparisons are reported descriptively, without significance testing, and the figures on the financial situation of non-formal institutions rest on 18 to 21 responses and are not interpreted here. All measures are self-reported perceptions of institutional and personal contexts rather than independently verified data. Because early childhood education accounts for the large majority of the Finnish formal-education group, comparisons between formal and non-formal settings in Finland largely reflect that composition and should be read with corresponding caution.

C. Germany

C.1. Country Profile

C.1.1. Education and Public Life

German is the official language of Germany, spoken as a first language by 88% of the population (European Commission, 2024). German language is the primary medium of instruction in state schools in all 16 states (*Bundesländer*); a first foreign language (predominantly English) is compulsory from primary level, broadly embracing the EU 'mother tongue plus two' objective (European Commission et al., 2023). Immigrant community languages (Turkish, Arabic, Russian, Polish) are rarely credited within formal schooling despite representing the home languages of millions of pupils, and supplementary heritage-language instruction remains underfunded and inconsistently available (Schaub et al., 2026, D1.2). The following regional and minority languages are protected under the European Charter for Regional or Minority Languages, ratified in 1998 (Council of Europe, n.d.): Sorbian, North Frisian, Saterland Frisian, Danish (in Schleswig-Holstein), Romani, and Low German.

C.1.2. Linguistic Diversity and Lived Multilingualism

Germany is one of Europe's most linguistically diverse societies, shaped by decades of labour migration and humanitarian displacement. According to the 2024 microcensus, approximately 77% of the population in Germany spoke exclusively German at home. Among those who primarily or exclusively communicated in a non-German language, the most frequently spoken were Turkish (14%), Russian (12%), and Arabic (9%) (Statistisches Bundesamt [Destatis], 2026b). According to Schaub et al. (2025, D1.2), there are important tensions in how culture and language are conceptualised in arts and cultural education. Specifically within music education, curricula often frame multilingualism in terms of intercultural exchange between clearly bounded, separate cultures rather than embracing the fluid, hybrid linguistic and cultural identities characteristic of a post-migrant society. The authors document Hamburg as an exception, with explicitly discrimination-sensitive, transcultural music curriculum guidelines.

C.1.3. Key Population Groups and Structural Inequalities

Germany's resident population stood at approximately 83.5 million in 2024, the largest in the EU, with approximately 21.8 million (26.1%) holding a migration background and 14.1 million (17.2%) holding foreign nationality (Destatis, 2024b). Population growth is entirely dependent on net inward migration; the fertility rate of 1.35 in 2023 is well below replacement level (Destatis, 2024a), and the population is ageing rapidly. By 2035, one quarter of Germany's population will be aged 67 or over, compared to just one in five in 2024 (Destatis, 2025b). Educational outcomes remain sharply stratified by socioeconomic status and migration background: the early school leaving rate reached 12.9% in 2024 (Eurostat, as cited in European Commission, n.d.-a), and children with a migration background are significantly over-represented in lower-track secondary schools. Child poverty (measured as the at-risk-of-poverty rate) stood at approximately 13% in 2024 (UNICEF Innocenti, 2025). The Sinti and Roma face acute structural exclusion in education and employment (Roma Civil Monitor, 2025b). As of late January 2025, approximately 474,700 individuals were officially registered as accommodated homeless persons in Germany (Destatis, 2025a).

C.1.4. Education System and Institutional Landscape

Germany operates a constitutionally federal education system (*Kulturhoheit der Länder*) in which each of the 16 states holds primary legislative competence for schools and cultural affairs. Compulsory schooling runs from age six to fifteen or sixteen, with VET extending the requirement to eighteen. The standard pathway runs from *Grundschule* (grades 1–4) through tracked secondary education (*Hauptschule, Realschule, Gesamtschule, or Gymnasium leading to the Abitur*) (Kultusministerkonferenz [KMK], 2022). Music is a compulsory subject across all school types; theatre/drama appears as a regular subject in only a few states; dance has no independent curricular status anywhere in formal schooling. Non-formal music education plays a substantial and complementary role, ranging from VDM[13]-affiliated public music schools (*Musikschulen*) and state-level initiatives like JeKits in NRW, to major federal programmes like *Kultur macht stark* (1.35 million participants across 46,000 projects since 2013). Even so, access across these initiatives remains geographically and economically uneven (Schaub et al., 2026, D1.2).

[13] Verband Deutscher Musikschulen (German Association of Public Music Schools)

C.1.5. Cultural Participation and Infrastructure

Germany supports one of the densest publicly funded cultural infrastructures in the world, with 38 national theatres, 90 municipal theatres, 25 state theatres, 86 private theatres, 35 independent symphony orchestras, and 7,200 museums and galleries (Federal Foreign Office, n.d.). Annual public cultural expenditure exceeds EUR 16 billion across all government levels in 2023 (Eurostat, 2025). Approximately 928 community music schools (*Musikschulen*) serve around 1.5 million pupils, predominantly on a fee-sliding-scale model (Verband deutscher Musikschulen, 2024). Dance and theatre are considerably less institutionalised in the non-formal sector. The *Volkshochschulen* network reaches approximately 5.4 million adult participants annually (DVV International, 2024). The *Goethe-Institut* has established five *Kulturelle Bildung* centres nationally to address racism, antisemitism, and right-wing extremism through arts engagement (Goethe-Institut Deutschland, 2024). Federal and *Länder* foundations, including *Stiftung Mercator and the Kulturstiftung der Länder*, serve key intermediary roles, and the KMK's 2022 recommendation calls for systematic integration of extracurricular cultural partners into expanding *Ganztagsschule* (whole day school) provision (KMK, 2022).

C.1.6. Socio-Economic Context

Germany is the EU's largest economy, with a nominal GDP of approximately EUR 4.47 trillion and a GDP per capita of EUR 53,523 in 2025, according to Destatis (2026a). Furthermore, the Federal Ministry of Labour and Social Affairs (2020) notes that the country operates a comprehensive social market economy with universal healthcare, unemployment insurance, child benefit, and publicly funded parental leave. The country faces acute demographic-economic pressures: an estimated 4.7 million workers are expected to leave the labour market by 2028 due to retirement, driving labour shortages across sectors (BiBB, IAB, & GWS, 2024). The Gini index for disposable income stood at 33.7 in 2022 (World Bank, n.d.-c), a moderate level that masks significant regional disparities. While nominal incomes in the former GDR states run roughly 15% below the western average, the ifo Institute (2023) notes that this wage gap shrinks to just 5 per cent when accounting for structural differences, such as industry composition and company size. Wealth inequality is among the highest in Western Europe (Eurofound, 2024). The constitutional debt brake (*Schuldenbremse*) creates ongoing tension between investment

needs in education and cultural infrastructure and fiscal constraint, a tension sharpened by the energy and inflation shocks of 2022–2023 (Organisation for Economic Co-operation and Development, 2025).

C.1.7. Policy Orientations Relevant to Cultural Literacy Education

The dominant trajectory in German *Kulturelle Bildung* policy over the past two decades has been a shift from discipline-focused arts education towards cultural literacy as a vehicle for social inclusion, integration, and citizenship. All three levels of government (federal, Länder, municipalities) now position *kulturelle Bildung* as a strategic tool for social cohesion, targeting particularly disadvantaged, migrant, and refugee-background communities (Kalay & Heinicke, 2026, D1.2). The flagship federal *Kultur macht stark* programme and equivalent state-level instruments reflect this orientation (Federal Ministry of Education and Research, n.d.). However, a significant conceptual tension remains between intercultural approaches which can reproduce binary, bounded conceptions of culture and transcultural approaches that treat culture as fluid and hybrid; Hamburg and Thuringia are identified as progressive models, Saxony as lagging (Kalay & Heinicke, 2026, D1.2). A second tension concerns the formal–non-formal boundary: cultural literacy practice has primarily been developed in non-formal settings, and systematic integration into school curricula remains an aspiration rather than a reality in most states (Fobel & Kolleck, 2022), despite growing policy support (KMK, 2022). Consequently, structural reforms that bridge this gap are becoming central to policy recommendations. The 2025 Education and Training Monitor for Germany emphasizes expanding all-day schooling, a key structural vehicle for integrating non-formal cultural education into the school day alongside strengthening early language learning and investing EUR 4 billion in ECEC quality and capacity (European Commission, 2025a).

C.2. Survey Results

This chapter covers the results of the comparative large-scale study of the *d@rts* project (WP 2) for Germany.[14] Section C.2.1 will give an overview of the sample, gender, age and the main art forms respondents are involved in professionally. The institutional contexts reported by the respondents are subject of Section C.2.2, encompassing formal and non-formal institutional contexts and the levels of education or age groups respondents worked with. Furthermore, it captures diversity, funding, workplace well-being and the importance of various art forms. Finally, Section C.2.3 will give an overview of the institutional and personal CLE effort.
View the Germany survey results on the CLE map here.[15]

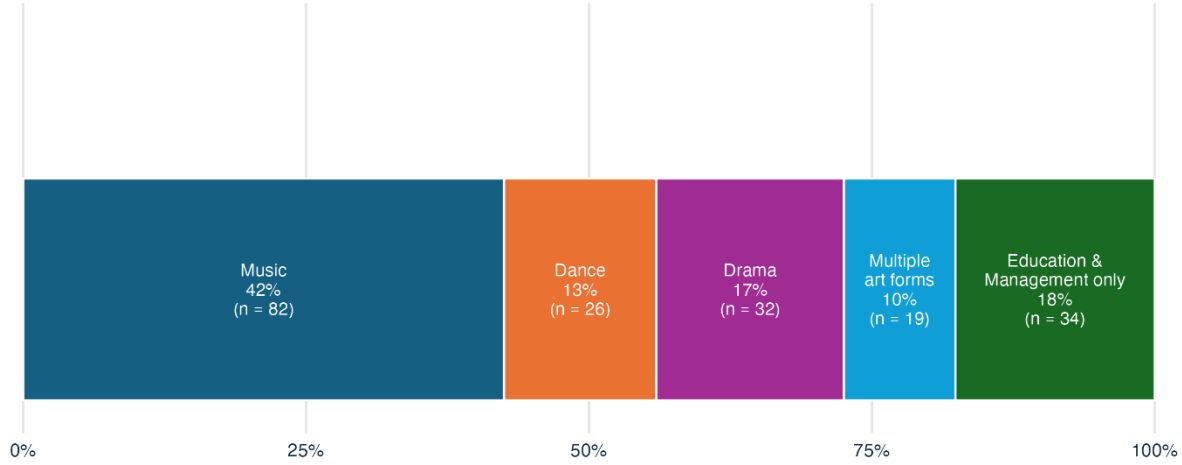
C.2.1. Sample and Demographics

This subsection describes the individual characteristics of survey respondents in Germany. A total of *N* = 196 valid responses were included in the analysis. The vast majority of the sample identify as female (*n* = 124) while also including participants who identified as male (*n* = 65), non-binary (*n* = 3) or preferred not to say their gender (*n* = 4). In terms of age, the largest groups were respondents aged 30–39 (30%) and 40–49 (28%), while 20% were between 50–59, 4% were between 25 and 29 years old, 1% were under 25 and 17% were 60 or older. Regarding their highest level of formal education, respondents reported the following: *master's degree or professional degree* (63%, *n* = 123), *bachelor's degree (4-year college programme)* (18%, *n* = 36), *doctorate (Ph.D., Ed.D.)* (11%, *n* = 21), *associate's degree (2-year college programme)* (4%, *n* = 7), *high school graduate* (4%, *n* = 7), *did not complete high school* (1%, *n* = 2).
Respondents were asked to indicate their main art form (Figure 73). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines as well as *multiple art forms* for those working across disciplines, and *education & management only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

[14] Readers consulting more than one country chapter will notice recurring passages. The chapters were created from a shared set of text modules, which keeps the descriptions comparable; the figures and the values reported differ by country.
[15] Link to Germany survey results on the CLE map: https://www.researchcatalogue.net/view/4644930/4858399

Figure 73

Main Art Form of Respondents (Germany)



Note. Where respondents reported a combination of an art form and a non-arts field (e.g., music and education), they were coded according to the art form. The category 'Multiple Art Forms' was assigned when respondents indicated two or more distinct art forms (e.g., music and dance) or described their work as interdisciplinary. Respondents who reported education or management as their main field and no art form were categorised as 'Education & Management only'.

C.2.2. Institutional Context

C.2.2.1. Educational Setting & Professional Role

This subsection summarises respondents' self-reported perceptions of the institutional contexts in which they work. These responses reflect individual perspectives, not independently verified institutional data.

In terms of educational setting, 28% of respondents (*n* = 55) reported working in formal education, while 71% (*n* = 139) worked in non-formal education contexts (Figure 74). Regarding their area of engagement, the largest group of respondents reported working in *urban to large town* areas (90%, *n* = 162), followed by *small town to rural* areas (10%, *n* = 19) (Figure 83). Figure 75 gives an overview of the professional roles of respondents who took part in the survey.

Figure 74

Educational Setting Respondents Worked In (Germany)

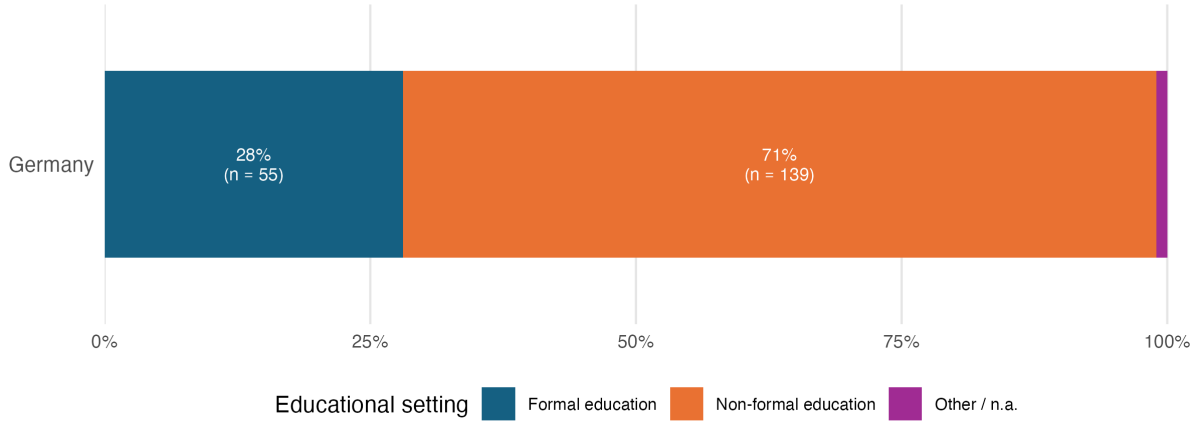
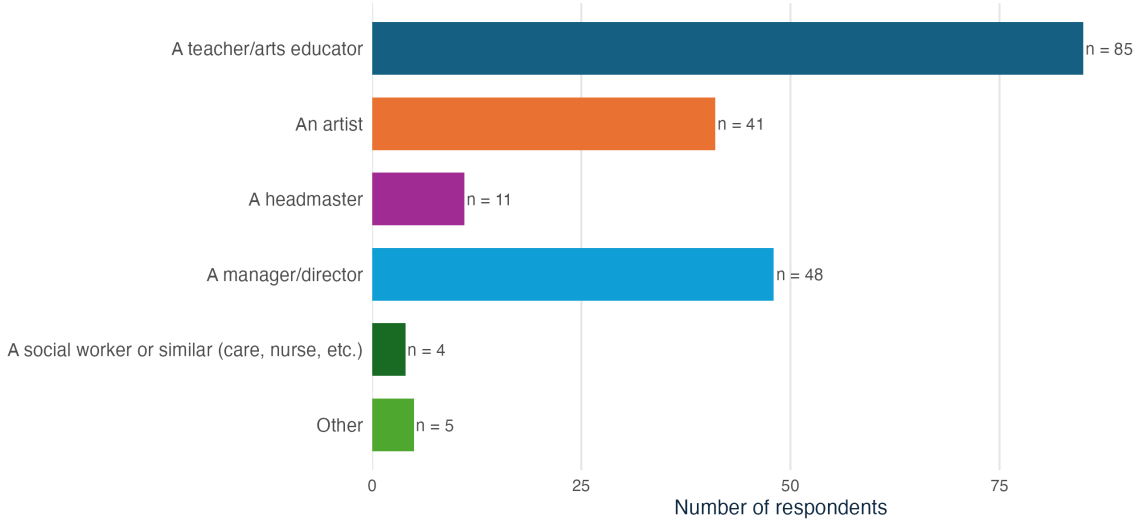


Figure 75

Professional Role of Respondents (Germany)

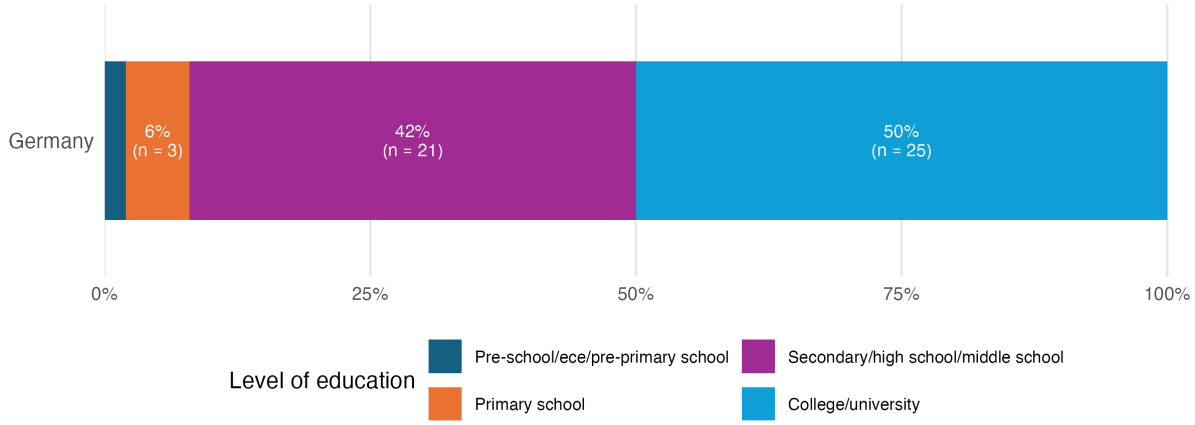


C.2.2.2. Educational Level (Formal) & Age Groups (Non-Formal)

In formal education, respondents worked across a range of educational levels (Figure 76), from pre-school education to college and university. Regarding school enrolment, respondents in formal education reported the following: 501-1000 (38%, *n* = 17), 1000-5000 (20%, *n* = 9), 101-500 (18%, *n* = 8), >5000 (13%, *n* = 6), 0-100 (11%, *n* = 5).

Figure 76

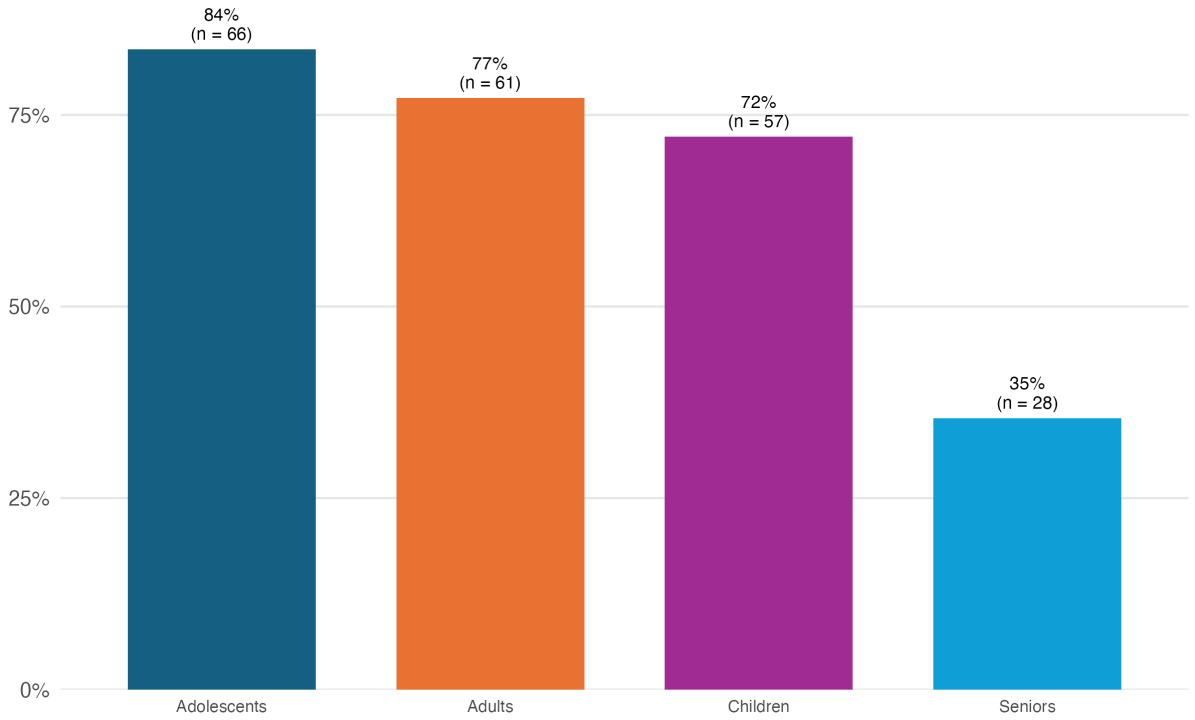
Level of Education Respondents Mostly Work With (Formal Education Only) (Germany)



Respondents working in the non-formal education sector were asked to indicate the main age groups they were working with (Figure 77).

Figure 77

Age Groups (Non-Formal Education) (Germany)



Note. Respondents could select multiple target groups. Percentages therefore do not sum to 100%.

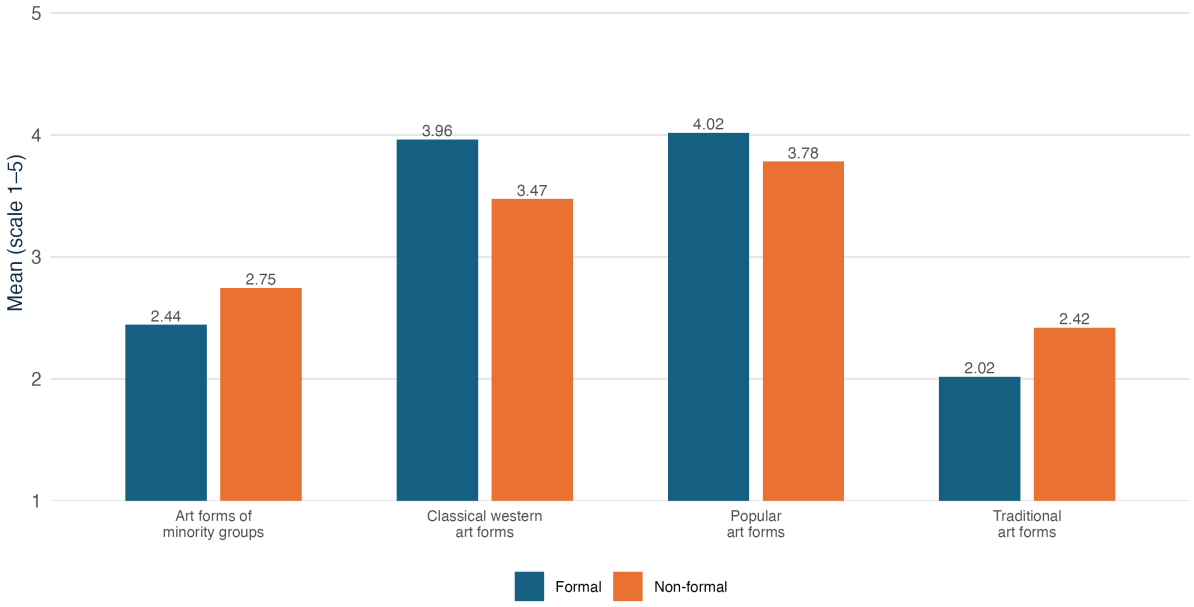
Regarding the number of participants reached per year, respondents in non-formal education reported the following: 1000-5000 (31%, *n* = 23), >5000 (24%, *n* = 18), 101-500 (19%, *n* = 14), 501-1000 (18%, *n* = 13), 0-100 (8%, *n* = 6). The survey also asked respondents in non-formal education whether participants had to pay to take part in their offers. The most frequent response was *sometimes* (*n* = 71, 55%), followed by *yes* (*n* = 34, 27%).

C.2.2.3. Importance of Art Forms

The survey asked how important different art forms are, both within respondents' school or organisation (Figure 78) and in their own personal work (Figure 79). In Germany, popular art forms were rated as the most important at the institutional level and traditional art forms as the least important.

Figure 78

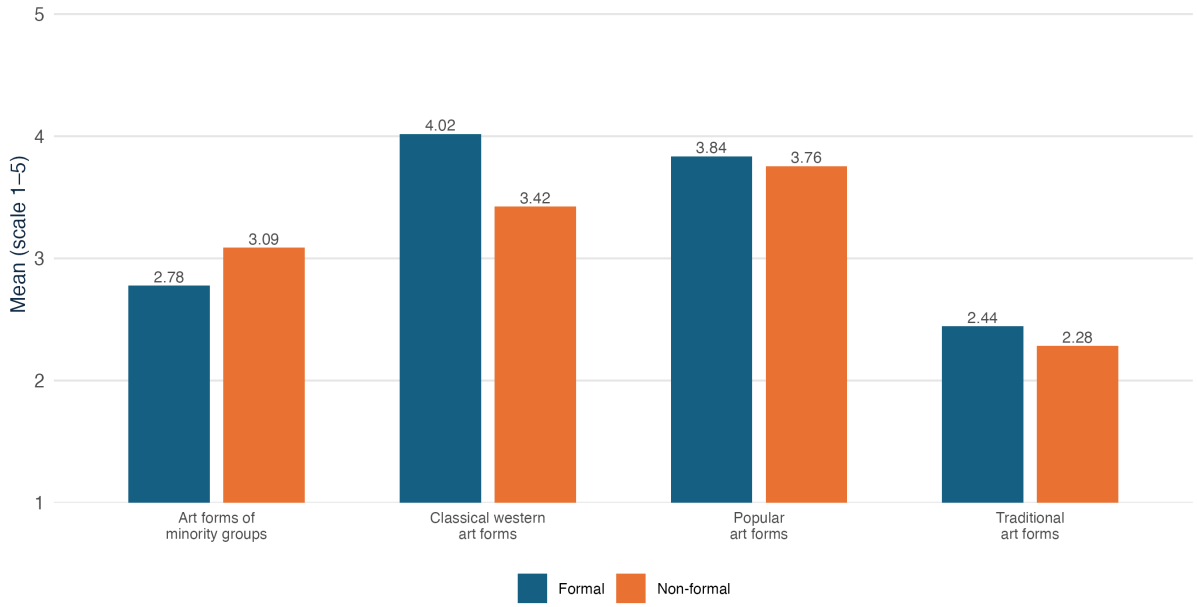
Importance of Art Forms in School/Organisation by Educational Setting



Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* was not administered in this country. Responses per item and setting: *art forms of minority groups* (formal) *n* = 54, *classical western art forms* (formal) *n* = 55, *popular art forms* (formal) *n* = 55, *traditional art forms* (formal) *n* = 53, *art forms of minority groups* (non-formal) *n* = 138, *classical western art forms* (non-formal) *n* = 137, *popular art forms* (non-formal) *n* = 138, *traditional art forms* (non-formal) *n* = 138.

Figure 79

Importance of Art Forms in Personal Work by Educational Setting

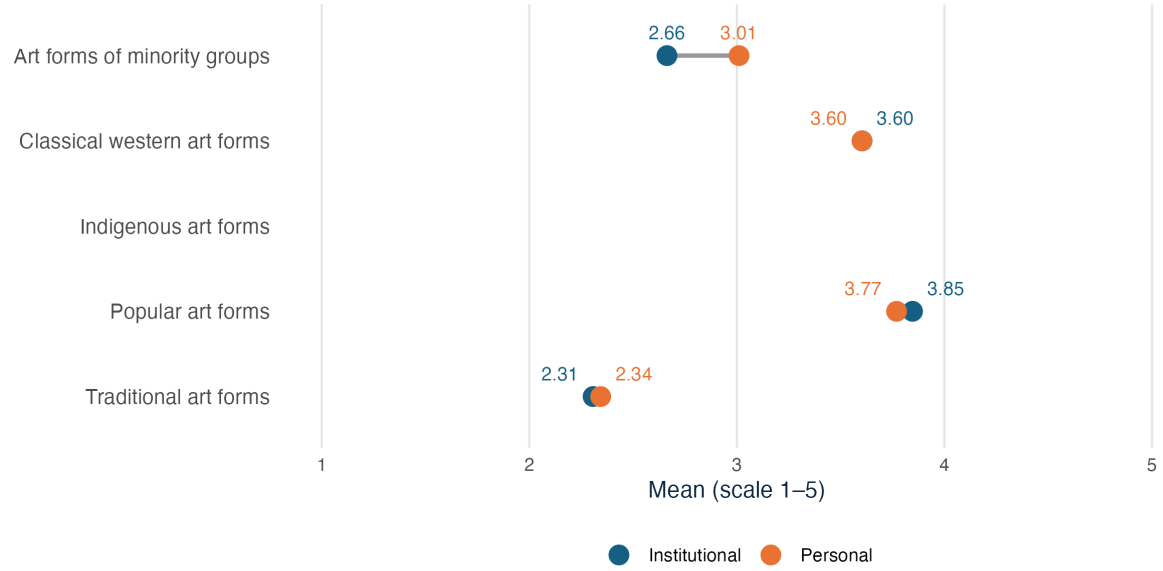


Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* was not administered in this country. Responses per item and setting: *art forms of minority groups* (formal) *n* = 54, *classical western art forms* (formal) *n* = 55, *popular art forms* (formal) *n* = 55, *traditional art forms* (formal) *n* = 54, *art forms of minority groups* (non-formal) *n* = 138, *classical western art forms* (non-formal) *n* = 139, *popular art forms* (non-formal) *n* = 139, *traditional art forms* (non-formal) *n* = 138.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work – a distinction that structures the analyses in Section C.2.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to most art forms than they perceived their institution to do, the difference is most pronounced for *art forms of minority groups*.

Figure 80

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* was not administered in this country. Paired responses per item: *traditional art forms n* = 192, *classical western art forms n* = 194, *art forms of minority groups n* = 193, *popular art forms n* = 195.

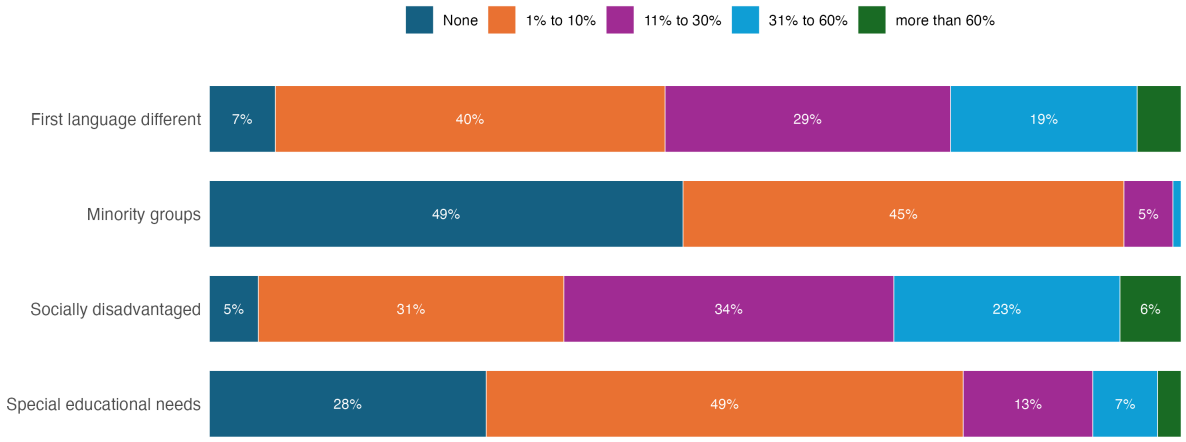
C.2.2.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they try to widen it, how their work is funded, and where geographically it takes place.

In terms of diversity in formal and non-formal education, most respondents reported working at least occasionally with each of the four under-served groups the survey inquired about (*people whose first language differs from the main language of the country they live in*, *minority groups*, *socially disadvantaged groups*, and *people with special educational needs*). Engagement was highest for *socially disadvantaged groups*: 6% of respondents reported that they make up the largest share of the people they work with (Figure 81).

Figure 81

Diversity of Target Groups (Formal and Non-Formal Education) (Germany)



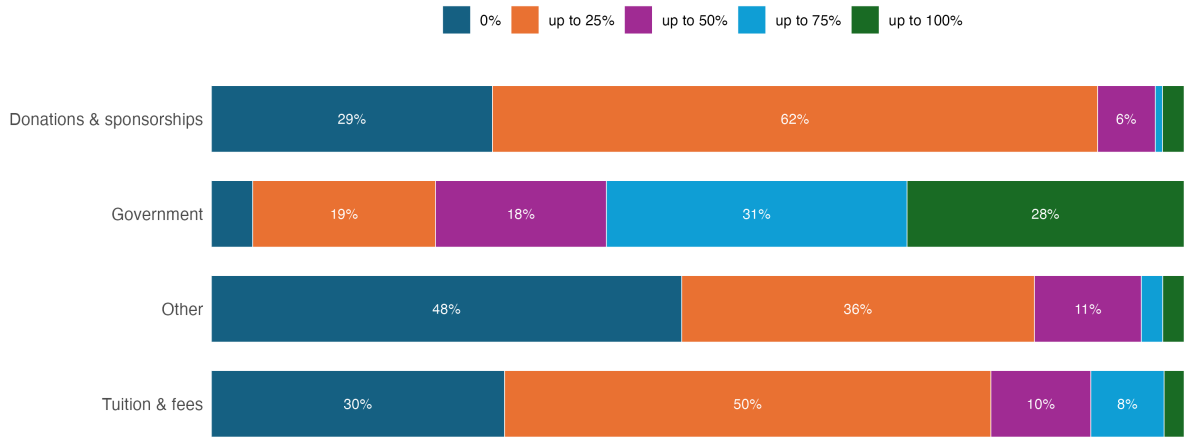
Note. Values below 5% are not labelled. Responses per item: first language different *n* = 177, special educational needs *n* = 165, socially disadvantaged *n* = 159, minority groups *n* = 119.

Respondents in non-formal education were also asked what they do to enlarge or diversify their target groups (this question was put to non-formal education respondents only). Among the 79 respondents who answered, the two most frequently reported efforts were *partnerships with schools or community groups* (*n* = 76) and *inclusive or culturally specific programmes* (*n* = 50).

In terms of funding, government funding was the most substantial source of income in Germany, with 28% of respondents reporting that it covered the largest share of their budget (Figure 82). By contrast, little or no budget was derived from donations and sponsorships (29% reported none), tuition and fees (30% none), or other sources (48% none).

Figure 82

Funding Sources (Formal and Non-Formal Education) (Germany)



Note. Values below 5% are not labelled. Responses per item: *government* n = 165, *tuition & fees* n = 146, *donations & sponsorships* n = 135, *other* n = 91.

Figure 83 shows the geographic reach of respondents' work in Germany: 90% reported working mainly in urban to large-town areas, and the remainder in small-town to rural areas.

Figure 83

Geographical Reach (Germany)

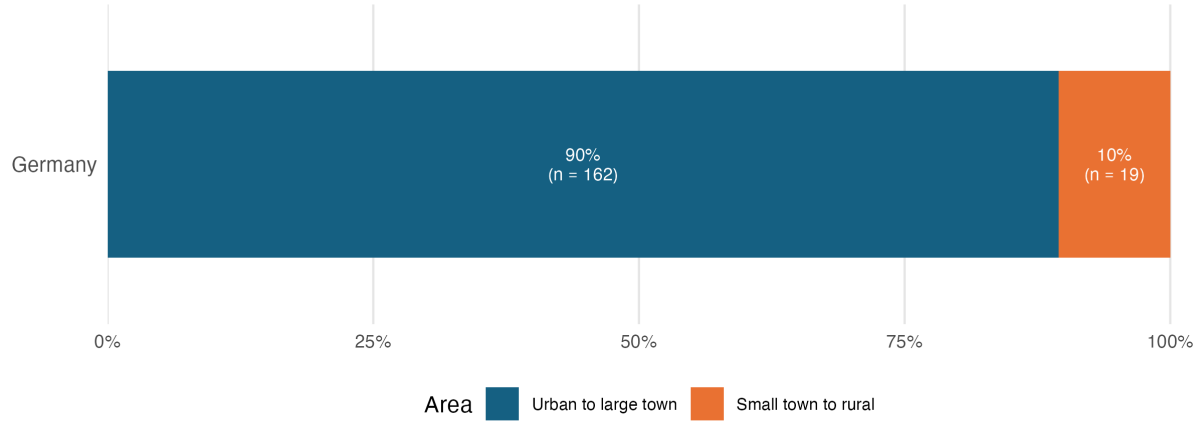
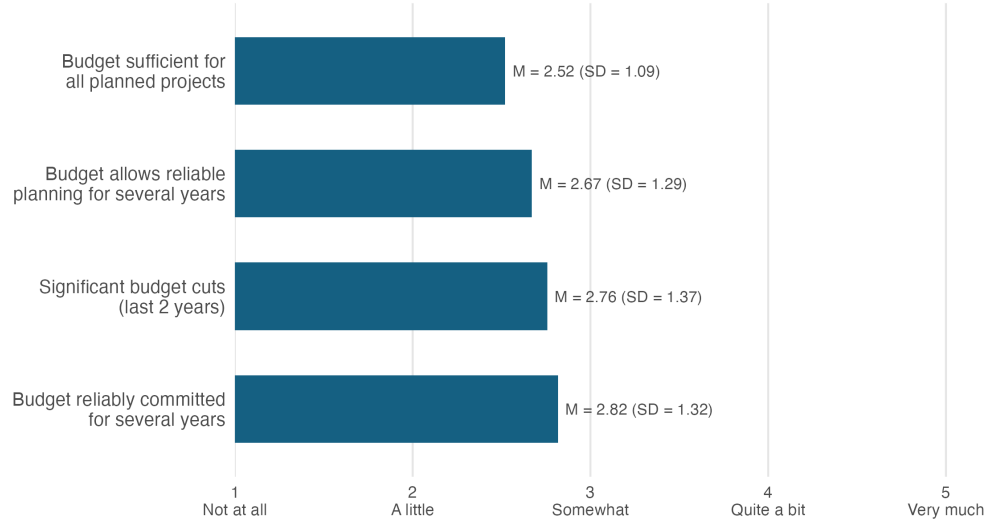


Figure 84 shows the financial situation of non-formal education institutions. These numbers should be considered with caution since the response numbers are very low.

Funded by the European Union

Figure 84

Financial Situation of Institution (Non-Formal Education Only)



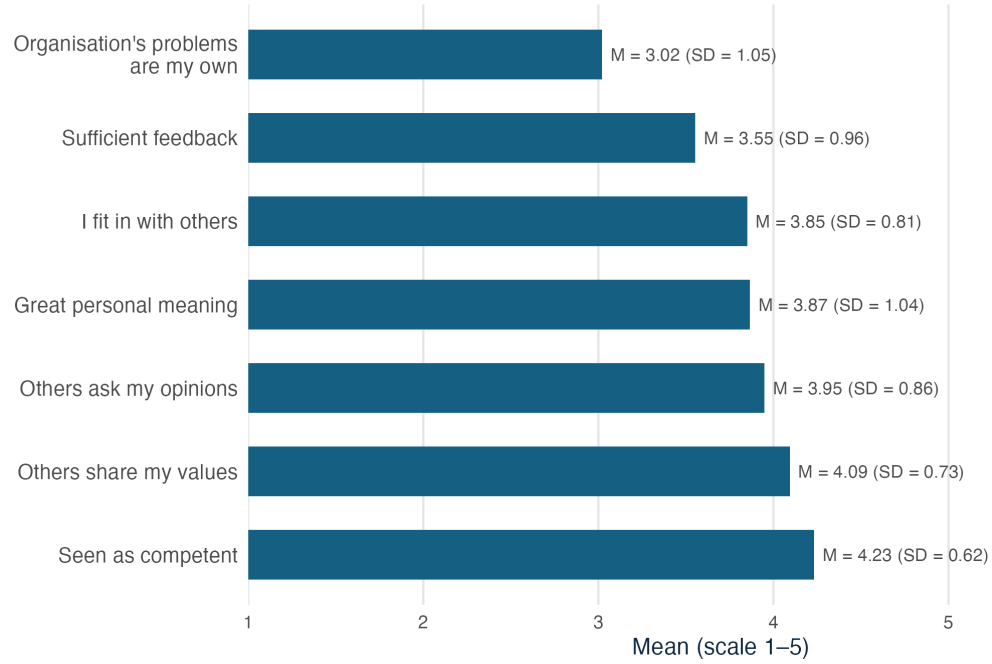
Note. Non-formal education respondents only. Responses per item: significant budget cuts *n* = 74, budget sufficient for all planned projects *n* = 75, budget reliably committed for several years *n* = 71, budget allows reliable planning for several years *n* = 73.

C.2.2.5. Workplace Well-being

Figure 85 summarises respondents' sense of *organisational belonging* in Germany. Agreement was highest for *being seen as competent*. Furthermore, Figure 86 shows *basic psychological needs satisfaction* at work, which was rated most positively for *being free to express ideas*.

Figure 85

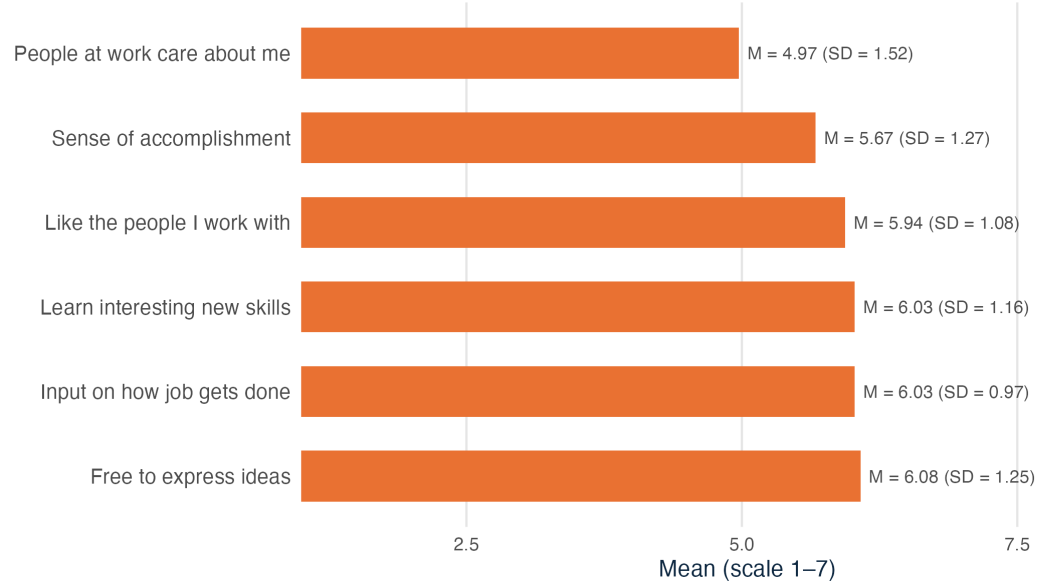
Organisational Belonging (Germany)



Note. Responses per item: I fit in with others *n* = 193, seen as competent *n* = 194, sufficient feedback *n* = 193, others share my values *n* = 193, others ask my opinions *n* = 193, organisation's problems are my own *n* = 191, great personal meaning *n* = 193.

Figure 86

Basic Psychological Needs Satisfaction (Germany)



Funded by the European Union

Note. Responses per item: input on how job gets done n = 194, like the people I work with n = 195, free to express ideas n = 194, learn interesting new skills n = 195, sense of accomplishment n = 194, people at work care about me n = 194.

C.2.3. Cultural Literacy Education Effort (CLE Effort)

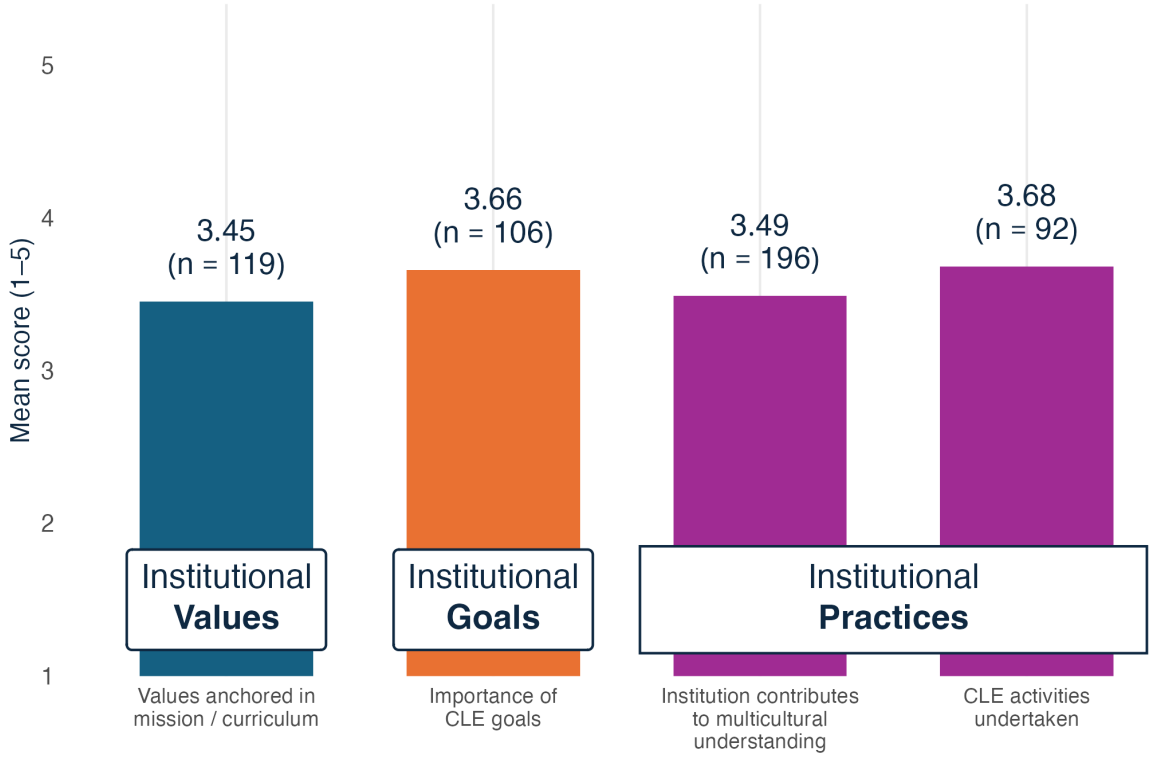
This section reports how much effort respondents and their institutions in Germany devote to cultural literacy education. The concept, its three dimensions – *values*, *goals* and *practices* – and the way the indicators were constructed are described in Section 3.6.1 and are not repeated here. Institutional and personal CLE effort draw on different item sets and are therefore not directly comparable with one another.

C.2.3.1. Dimensions of Institutional CLE Effort

Institutional CLE effort captures how strongly cultural literacy education is embedded in the organisations respondents work for. Figure 87 shows the average rating of each component across Germany respondents. All components were rated above the midpoint of the 1–5 scale. The components were rated at a very similar level (range 0.23 scale points): two components were rated at a similarly high level, and *values anchored in mission/curriculum* the lowest (M = 3.45, SD = 0.79).

Figure 87

Institutional CLE Effort: Overview of Components (Mean Across Germany Respondents)

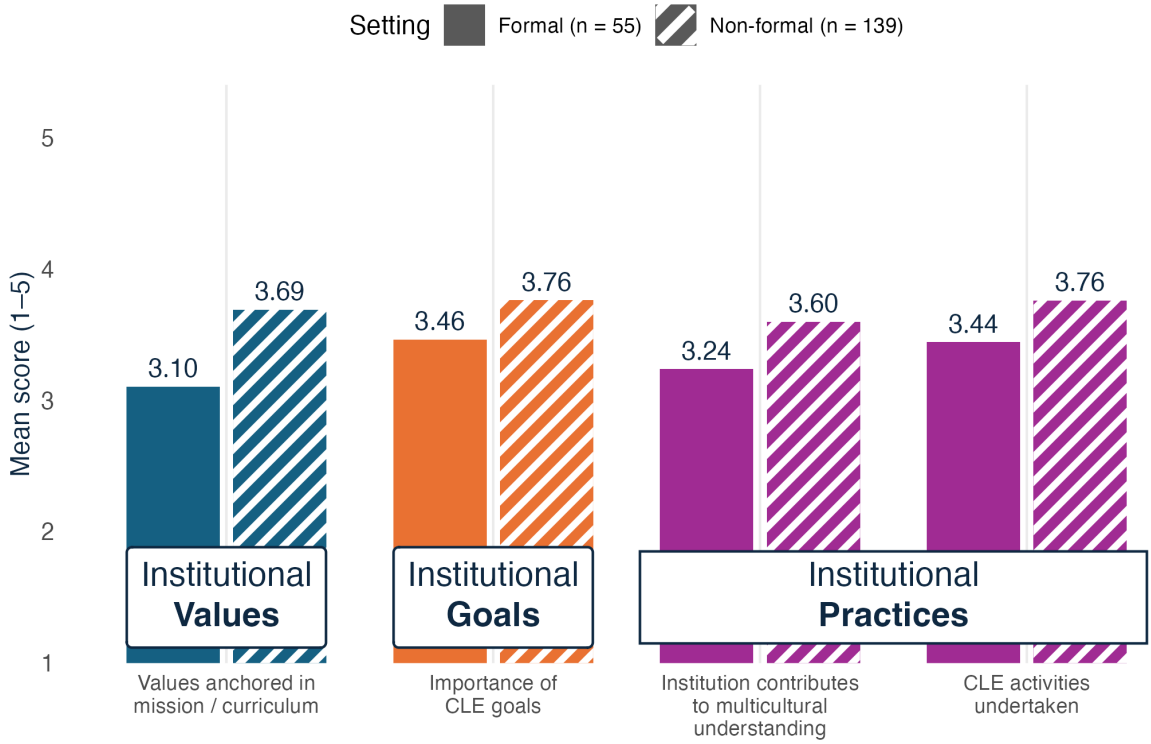


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 88 breaks these components down by educational setting. At the country level the two groups are small (formal n = 55, non-formal n = 139), so the comparison is shown descriptively only, and no significance tests are reported.

Figure 88

Institutional CLE Effort: Components by Educational Setting (Mean)

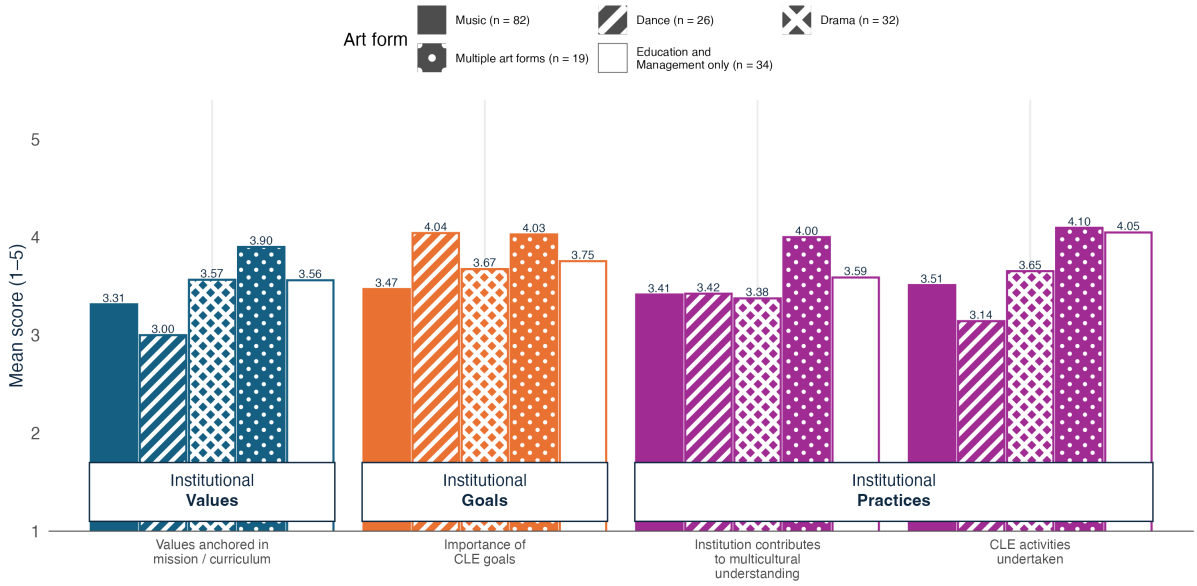


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 89 shows the same components broken down by respondents' main art form. Because each art-form group is small within a single country, these means are descriptive only and should be interpreted with caution. Group sizes range from $n = 19$ to $n = 82$.

Figure 89

Institutional CLE Effort: Components by Main Art Form (Mean)



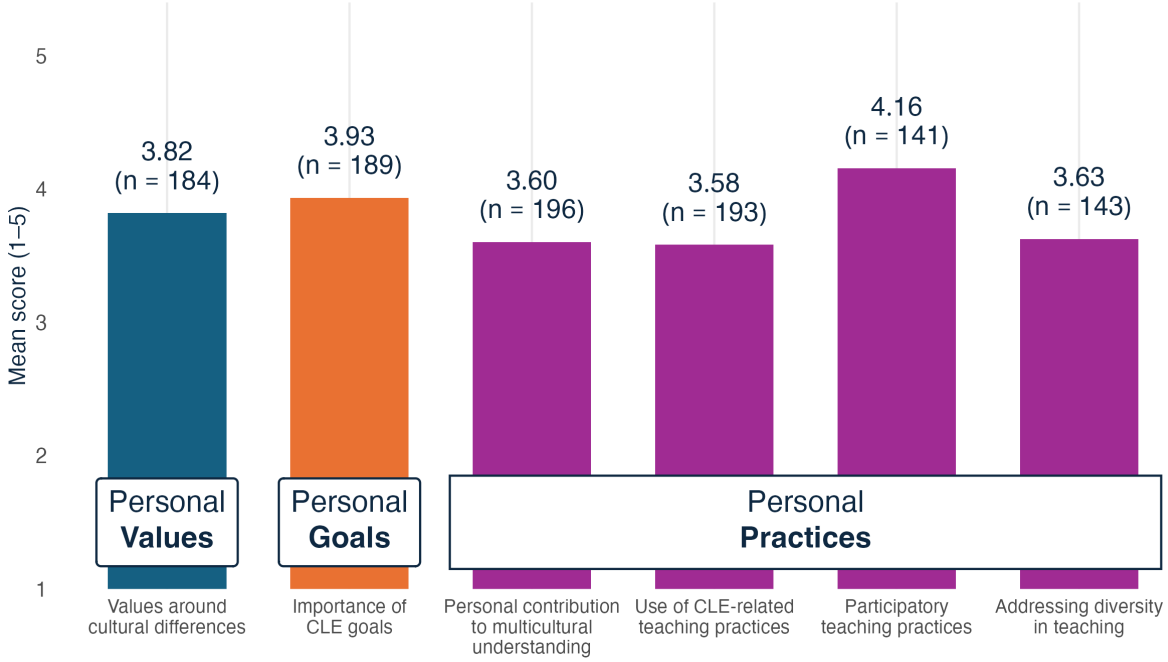
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

C.2.4. Dimensions of Personal CLE Effort

Personal CLE effort captures how strongly respondents themselves engage with cultural literacy education in their own work. Figure 90 reports the overall averages for Germany, and the following figures break them down by educational setting (Figure 91) and main art form (Figure 92). As noted above, these scores are not directly comparable with the institutional ones.

Figure 90

Personal CLE Effort: Overview of Components (Mean Across Germany Respondents)



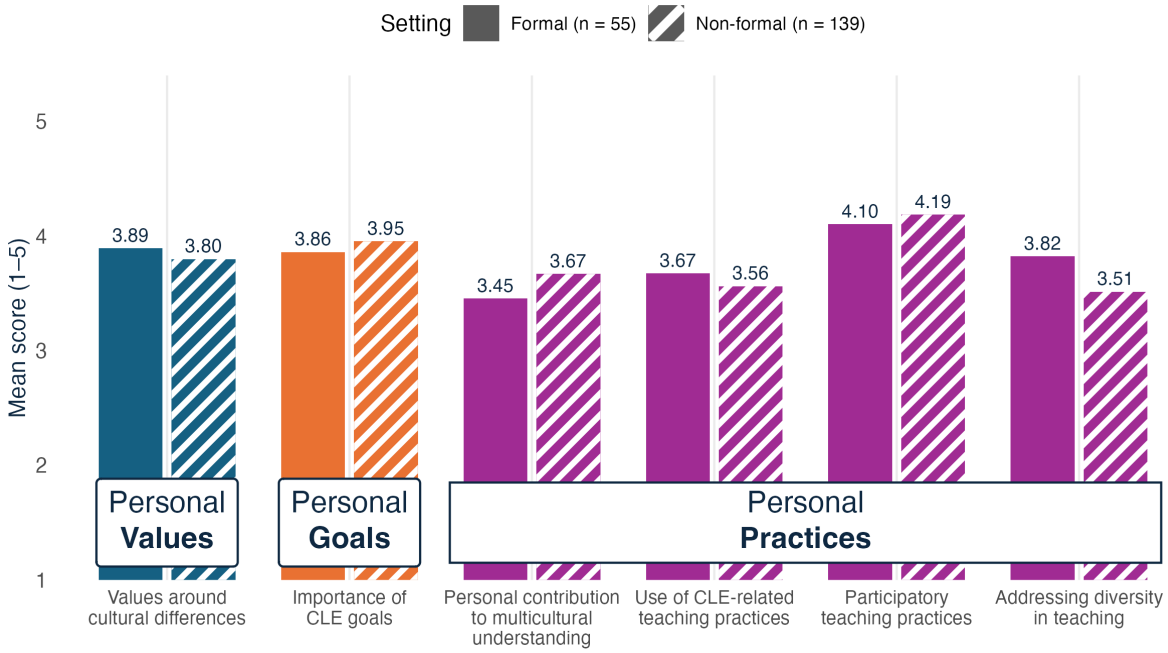
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

At the personal level, the highest-rated component in Germany was *participatory teaching practices* (M = 4.16, SD = 0.61) and the lowest was *use of CLE-related teaching practices* (M = 3.58, SD = 0.90). All components were rated above the midpoint of the 1–5 scale, and averaged across them, personal CLE effort in Germany is in line with the overall sample. Figure 91 shows the personal components by educational setting. As at the institutional level, the subgroup sizes are small (formal n = 55, non-formal n = 139), so the comparison is descriptive only.

Funded by the European Union

Figure 91

Personal CLE Effort: Components by Educational Setting (Mean)

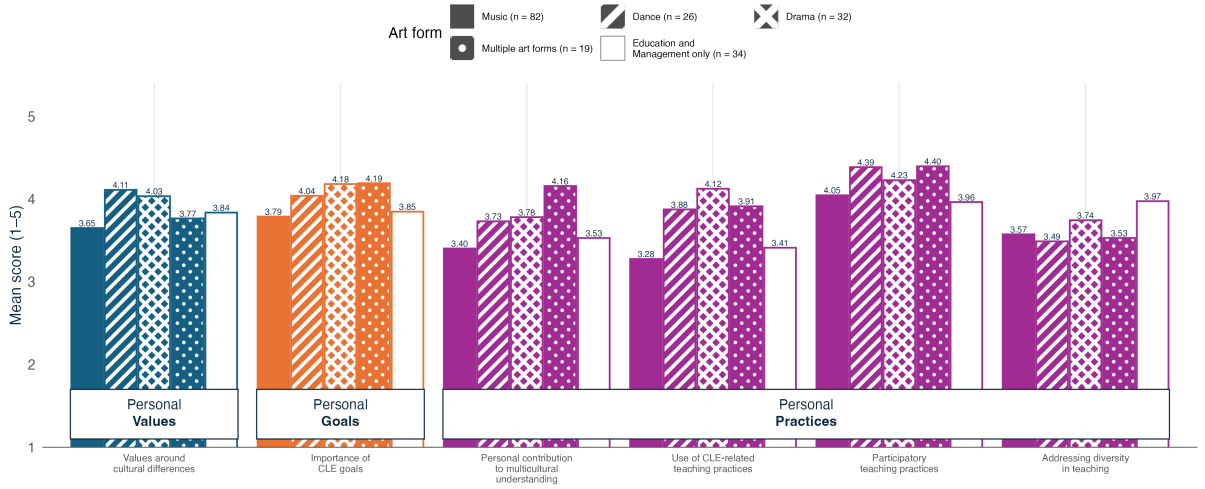


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Figure 92 shows the personal components by main art form; as with the institutional breakdown, the per-art-form groups are small, and the means are descriptive only. Group sizes range from $n = 19$ to $n = 82$.

Figure 92

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Comparing institutional and personal perceptions of CLE goal importance among Germany respondents (n = 103), the mean institutional rating was 3.67 and the mean personal rating was 3.96, yielding a gap of 0.28 (personal minus institutional).

C.2.5. Open Responses

Question 36 asked respondents whether the survey had left out something important related to their culture, community, history or identity. Those who answered yes were shown Question 37, an open field inviting them to say what was missing and to describe themselves, their background and their engagement in their own words. In Germany, 22 respondents answered yes and wrote a response (11% of N = 196). Responses were given in German and were translated into English in anonymised form using AI translation (Copilot); original-language text is given alongside each quoted extract, and extracts are identified by an anonymised respondent code. German responses foreground structural, institutional, and systemic conditions shaping cultural literacy education, along with missing dimensions of inclusion and diversity.

Institutional framing and freelance realities: A key theme is the mismatch between institutional framing and diverse professional realities, especially for freelancers. One respondent found the survey at times difficult to answer when working self-employed at various institutions while also

offering courses independently, since in the latter case "the institution is me" ("Institution=Ich", DE01).

A second respondent generalised the point, noting that the questions are strongly oriented to the structures of cultural education institutions and barely take into account the large independent scene active beyond them, at multiple sites with differing structures ("Die Fragen sind sehr auf die Struktur von Institutionen kultureller Bildung ausgerichtet und beziehen kaum ein, dass es eine grosse freie Szene kultureller Bildung gibt …", DE02). This indicates that non-institutional cultural work was insufficiently captured.

Inclusion and disability: Another major theme concerns inclusion, particularly disability, with further calls to examine how inclusion is practised across contexts (e.g. DE03).

> The topic of inclusion of people with disabilities was given far too little attention. It should have been given at least as much space as issues of integration and intercultural orientation. (DE04)
>
> (Das Thema Inklusion von Menschen mit Behinderung kam mir viel zu kurz. Ihm hätte mindestens so viel Raum [sic] wie dem Integrationsthema und der interkulturellen Ausrichtung eingeräumt werden müssen.)

Participants and group composition: Respondents also stressed missing attention to participants and group composition, such as language barriers: "the question of whether teaching is possible despite a language barrier" ("die Frage, ob der Unterricht trotz Sprachbarriere möglich ist", DE05), and age diversity. One respondent noted that no questions were asked about the composition or type of participants in their projects or groups, argued that the age of participants and the presence of mixed-age offerings should be captured, and could therefore make some statements only with one of the relevant groups in mind (DE06).

Structural constraints: Structural constraints emerge as a strong theme. Political and funding pressures were described in relation to municipally and state-run provision, where "pressure is increasingly exerted, money cut and the programme interfered with" ("Hier wird zunehmend Druck ausgeübt, Geld gekürzt und sich in das Programm eingemischt", DE07). A second respondent traced the effect into project design itself:

> Many projects refer to 'participation' but then, driven by the funding applications, prescribe topics and forms of presentation, so that the degree of participation by those taking part is often low. Time-limited project funding makes continuous work difficult or impossible. … I would wish for more projects and institutions with self-determination. (DE08)
>
> (Viele Projekte beziehen sich zwar auf „Partizipation", schreiben dann aber – bedingt durch die Förderanträge Themen und Präsentationsformen vor, so dass der Grad der Partizipation durch die TN oft gering ist. Durch die zeitlich befristete Projektförderung wird

kontinuierliche Arbeit erschwert oder unmöglich gemacht. … Ich wünsche mir mehr Projekte/Institutionen mit Selbstbestimmung.)

These responses highlight limited self-determination in cultural projects.

A more plural understanding of culture: Finally, respondents emphasised additional overlooked dimensions, such as subcultural art forms ("hip-hop or punk", "HipHop oder Punk", DE09) and intergenerational dialogue, described as an added value for social cohesion and part of diversity ("Kulturelle Bildung im intergenerationellen Kontext ist ein Mehrwert für den gesellschaftlichen Zusammenhalt und Teil von Diversität", DE10), pointing to a broader, more plural understanding of culture.

C.2.6. Country-Specific Interpretation of Results

The following section interprets the country-specific survey results in light of the social, cultural and economic conditions outlined in the country profile (Section C.1). The findings reported in the preceding sections are best understood as an image of the particular field of cultural literacy education which is shaped by the these conditions. Germany's arts and cultural education landscape is federal in governance, weighted towards the non-formal sector, largely publicly financed, and nowadays oriented by two decades of policy towards cultural literacy as a vehicle for social inclusion and cohesion (Kalay & Heinicke, 2026, D1.2).

Read against this backdrop, the survey results are consistent with the structural profile, while at the same time exposing where the field's inclusive aspirations and its institutional realities diverge. The interpretation below draws out four such aspects and closes with an overall synthesis and a note on limitations.

C.2.6.1. The Non-Formal Focus

The most immediate way in which the sample mirrors the national profile is its structural composition. 71% of respondents worked in non-formal settings, government funding was the single most substantial source of income (Figure 82), and 90% of respondents worked in urban to large-town areas (Figure 83). This distribution reproduces almost exactly the field described in Section C.1: a dense but unevenly distributed non-formal infrastructure of community music schools, state initiatives and flagship federal programmes such as *Culture makes us strong* (*Kultur macht stark*), delivered under the cultural autonomy of the federal states (*Kulturhoheit der Länder*) and concentrated where population and provision are densest (Schaub et al., 2026, D1.2). The urban skew of the sample should therefore be not only be read as a sampling bias, but can also cautiously be interpreted as an expression of the geographically and economically uneven access that the profile identifies (Fobel & Kolleck, 2022).

At the same time, the open responses reveal a boundary that even a strongly non-formal sample does not fully capture. The instrument seems to capture the institutionally embedded part of the non-formal field more readily than its genuinely freelance periphery, and the true breadth of non-institutional cultural work is likely to be understated.

C.2.6.2. Cultural Literacy as an Inclusion Agenda: Real but Selective

The profile characterises German Kulturelle Bildung policy as increasingly positioned as a strategic tool for social cohesion, targeting disadvantaged, migrant and refugee-background communities, while noting an unresolved conceptual tension between intercultural approaches that treat cultures as bounded and transcultural approaches that treat culture as fluid and hybrid (Kalay & Heinicke, 2026, D1.2; Schaub et al., 2026, D1.2). Both the reach and the selectivity of this agenda are visible in the data. On the one hand, respondents reported working at least occasionally with each of the under-served groups surveyed, with engagement highest for socially disadvantaged groups (Figure 81), and the most frequently reported strategies for widening participation were partnerships with schools or community groups and inclusive or culturally specific programmes. On the other hand, art forms of minority groups and traditional art forms were rated the least important at the institutional level, while popular art forms were rated the most important (Figures 78 and 79).

C.2.6.3. The Gap Between Personal Commitment and Institutional Embedding

A recurring finding across the CLE measures is that individual engagement is higher than the estimated institutional engagement. Personal CLE effort was generally rated more highly than institutional CLE effort; among the institutional components, values anchored in mission and curriculum were rated the lowest (Figure 87); and on the directly paired comparison of CLE goal importance, respondents rated the personal perspective (M = 3.96) above the institutional one (M = 3.67), a gap of 0.28 scale points (Section C.2.4). The same directionality appears for the arts themselves, with respondents attaching slightly greater personal than institutional importance to most art forms (Figure 80).

This pattern reflects a structural fact already noted in the profile (section C.1): cultural literacy has been developed primarily in non-formal settings, and its systematic integration into formal curricula "remains an aspiration rather than a reality in most states" (Fobel & Kolleck, 2022; see also KMK, 2022). Where curricular anchoring is weakest, it is the commitment of individual practitioners that carries cultural literacy education as understood in the d@rts project. The lower rating of mission- and curriculum-anchored values is therefore consistent with a field in which formalisation lags behind practice, and in which practitioners supply the motivation that institutional frameworks have not yet fully adopted.

C.2.6.4. Funding, Precarity and Self-Determination

The socio-economic profile foregrounds a system of public cultural funding operating under fiscal constraint. Public money is the dominant income source, with little budget derived from donations, tuition or other sources (Figure 82), and, among the non-formal institutions for which data were available, a substantial share reported budget cuts and limited multi-year security (Figure 84). Reliance on public funding thus coincides with limited financial resilience.
The open responses trace this dependency into the design of the work itself. Respondents described increasing pressure on municipally and state-run provision, where "pressure is increasingly exerted, money cut and the programme interfered with" (DE07), and argued that time-limited, application-driven project funding prescribes topics and forms of presentation, so that the actual degree of participation is often low and continuous work is made difficult or impossible (DE08). This tension is revealing that the very public funding that enables Germany's inclusion-oriented cultural literacy agenda can simultaneously constrain the participatory and self-determined practice that the agenda claims to promote. Funding structure emerges here not as a background condition but as an active shaper of possibilities for arts related educational practice and offerings.

C.2.7. Summary

Read as a whole, and against the profile in Section C.1, the German results describe a mature, publicly supported and non-formally led field of cultural literacy education with three defining tensions.

- Practitioner commitment is consistently higher than institutional commitment and curricular embedding, so that cultural literacy education is carried more by individuals than by the structures around them.
- The field's inclusion agenda is real but selective, weighted towards migration and interculturality while disability inclusion and minority, traditional, subcultural and intergenerational forms of culture remain comparatively peripheral.
- The public funding that sustains the field also disciplines it, setting the inclusive and participatory ambitions of cultural literacy against the project-based, short-cycle logic through which they are financed. These are not anomalies in the German data; they are the local, measurable form of the structural conditions the country profile describes.

C.2.7.1. Limitations

Several constraints qualify this interpretation. The subgroup analyses by educational setting and main art form rest on small sample sizes and are reported descriptively, without significance

testing; the country-level comparisons should therefore be read as indicative rather than confirmatory. All measures are self-reported perceptions of institutional and personal contexts rather than independently verified data. The sample is skewed towards urban, formal-adjacent, highly qualified and music-centred respondents, under-representing rural provision, dance and drama, and the independent freelance scene. Finally, the institutional and personal CLE measures draw on different item sets and are not directly comparable with one another, so the person–institution gap should be understood as a difference in emphasis rather than a strict metric equivalence.

D. Italy

D.1. Country profile

D.1.1. Languages in Education and Public Life

Italian is the official language of the Republic, a status established by ordinary statute (Art. 1, Law 482/1999) rather than by the Constitution, with Article 6 of the Constitution committing the state to protecting linguistic minorities. Law 482/1999 formally recognises twelve historical minority languages (including German, French, Slovene, Sardinian, Albanian, Friulian, and Occitan), with German co-official in South Tyrol (c. 310,000 speakers) under international treaty obligations, and French co-official in the Aosta Valley (regional population c. 123,000) under its 1948 special autonomy statute, where French is taught on a parity basis in schools although its everyday use is limited. Italy signed the European Charter for Regional or Minority Languages in 2000 but has never ratified it. Italian is the dominant language of instruction at all levels nationally; English is compulsory from primary school (age 6), with a second foreign language introduced at lower secondary level.

D.1.2. Linguistic Diversity and Lived Multilingualism

Italy's population of approximately 58.9 million in 2024 (World Bank, 2024c) includes 5.4 million foreign residents (9.2%), the largest communities being Romanian (1.07 million), Albanian (416,000), and Moroccan (412,000), concentrated predominantly in the North (61%). Record numbers of citizenship acquisitions (217,000 in 2024) reflect the maturation of long-established immigrant communities. The Italian school system addresses linguistic and cultural diversity through intercultural education (*educazione interculturale*), a framework that has progressively shifted from a compensatory integration approach to one recognising students from migration backgrounds as bearers of rights and duties, and multilingualism as a resource for all pupils

(Salvadori & Balloi, 2026, D1.2). Italy ranks below the OECD average in English proficiency, though rates are improving particularly in the North.

D.1.3. Key Population Groups and Structural Inequalities

Italy's majority population is ethnically Italian; foreign nationals constitute 9.2% of residents, with a much larger share of the population holding migration-background citizenship. The Roma, Sinti, and Caminanti communities (estimated 120,000-180,000) are the most severely marginalised group, with 80% at risk of poverty compared with a 17% EU average (European Union Agency for Fundamental Rights, 2022), and life expectancy approximately ten years below the national average. Absolute poverty affects 10% of the population; the at-risk-of-poverty-or-social-exclusion rate is 23.1% (13.5 million people; Eurostat, 2024). The North-South divide is the defining structural inequality: southern unemployment stood at 11.9% in 2024 versus 3.6% in the North-East (ISTAT, 2025c), and poverty risk in the South (39.2%) is more than three times that in the North-East (11.2%).

Salvadori and Balloi (2025, D1.2) note that minorities in Italy are typically framed as vulnerable groups requiring protection rather than groups with rights to cultural autonomy, shaping a deficit-focused rather than asset-based approach to diversity in education.

D.1.4. Education System and Institutional Landscape

Compulsory schooling runs from age 6 to 16, with a duty to remain in education or training to age 18 or a vocational qualification. The system comprises an integrated 0-6 cycle (early childhood and preschool), a first cycle (primary ages 6-11; lower secondary ages 11-14), and a second cycle of upper secondary education (ages 14-19) in three pathways: the academic Liceo, the Istituto Tecnico, and the Istituto Professionale, plus regional VET. Tertiary education includes universities, the AFAM system (higher arts, music, and dance education), and Higher Technical Institutes (ITS). The state holds exclusive competence for general educational rules; regions have concurrent power in education (European Commission, 2025c).

Curriculum analysis by Salvadori and Balloi (2025, D1.2) finds that performing arts are only marginally represented across the curriculum, with music predominant, theatre addressed through an extracurricular national plan and dance marginal. Dedicated arts pathways (Liceo Musicale e Coreutico, Liceo Artistico) begin only at age 14, although lower secondary schools with a music strand (percorsi a indirizzo musicale, formerly SMIM) offer structured instrumental tuition from age 11, raising concerns about educational poverty for children without prior structured arts access.

D.1.5. Cultural Participation and Infrastructure

Italy maintains one of the world's most extensive publicly supported cultural infrastructures, including the largest number of UNESCO World Heritage Sites globally, currently at 61 sites (UNESCO World Heritage Centre, n.d.). In 2025, the initial budget allocated to the Italian Ministry of Culture was approximately EUR 3.1 billion (Camera dei Deputati [Chamber of Deputies], 2025). The yearly budget of the Fondo Nazionale per le Septtacolo del Vivo couln't be traced for this report. Art Bonus private patronage contributions exceeded EUR 900 million cumulatively by April 2024 (Federculture, 2024). Major institutions include La Scala (Milan), Teatro San Carlo (Naples), and La Fenice (Venice). Cultural employment accounts for 3.5% of total employment (2023), recovered to pre-pandemic levels. Municipal cultural spending increased by 13% in 2022, with the strongest growth in the South, though North-South disparities in arts provision remain significant. Theatre and dance in schools are delivered largely through extracurricular external initiatives, creating uneven access particularly for disadvantaged communities (Salvadori & Balloi, 2026, D1.2).

D.1.6. Socio-Economic Context

Italy is the Eurozone's third largest economy, with GDP per capita of approximately US$40,230 in 2024 (World Bank, 2024a), below the European Union average for its 27 member states. GDP growth was 0.7% in 2024 with a forecast of 0.8% for 2026 (ISTAT, 2025b); overall unemployment was 5.3% (ISTAT, 2026a); inflation fell to 1.0% in 2024 from a 2022 peak of 8.2% (World Bank, 2024b). Italy received the EU's largest PNRR [Piano Nazionale di Ripresa e Resilienza] allocation (EUR 194.4 billion), a major investment in infrastructure, education, and digital transition (European Commission, n.d.-b). Income inequality in Italy, represented by a Gini coefficient of 34.3 (World Bank, 2023), remains above the OECD average; notably, the wealthiest 20% of the population earns 5.6 times more than the poorest 20% in 2021 (ISTAT, 2023). The North-South divide produces stark disparities in poverty, employment, and access to cultural infrastructure. Reflecting these structural labour market challenges, total Italian emigration peaked at 191,000 in 2024 with a 20% increase from the previous year before declining to 144,000 in 2025 (ISTAT, 2025a, 2026). Life expectancy is 83.4 years nationally (ISTAT, 2026b), approximately ten years lower for Roma and Sinti communities (European Union Agency for Fundamental Rights, 2022).

D.1.7. Policy Orientations Relevant to Cultural Literacy Education

Cultural policy continues to fund major institutions through Fondo Nazionale per lo Spettacolo dal Vivo and Art Bonus; the Piano Triennale delle Arti (2021) and the MI-MiC Protocollo di Intesa (2021) maintain arts-education coordination (Ministero della Cultura, 2021b). The National

Strategy for Roma and Sinti Equality 2021-2030 was adopted in 2022 (UNAR [Ufficio Nazionale Antidiscriminazioni Razziali], 2022) but criticised for inadequate implementation (Roma Civil Monitor, 2025a). The "differentiated autonomy" law (2024), although partially curtailed by Constitutional Court judgment no. 192/2024, risks widening the North-South divide in education provision (SVIMEZ [Association for the Industrial Development of Southern Italy], 2024).
Salvadori and Balloi (2025, D1.2) find that Italy consistently uses intercultural education rather than cultural literacy as the primary reference framework, emphasising students' intercultural competences while avoiding structural critique of the school system. A decolonial analysis (Salvadori & Balloi, 2026, D1.2) identifies persistent ethnocentric framing, folklorisation of minority cultural expressions, and a gap between progressive intercultural rhetoric and multicultural tokenism in practice.

D.2. Survey Results

This chapter covers the results of the comparative large-scale study of the *d@rts* project (WP 2) for Italy.[16] Section D.2.1 will give an overview of the sample, gender, age and the main art forms respondents are involved in professionally. The institutional contexts reported by the respondents are subject of Section D.2.2 encompassing formal and non-formal institutional contexts and the levels of education or age groups respondents worked with. Furthermore, it captures diversity, funding, workplace well-being and the importance of various art forms. Finally, Section D.2.3 will give an overview of the institutional and personal CLE effort.
View the Italy survey results on the CLE map here.[17]

D.2.1. Sample and Demographics

This subsection describes the individual characteristics of survey respondents in Italy. A total of *N* = 206 valid responses were included in the analysis. The vast majority of the sample identify as female (*n* = 161) while also including participants who identified as male (*n* = 39), non-binary (*n* = 1) or preferred not to say their gender (*n* = 4). In terms of age, the largest groups were respondents aged 50–59 (36%) and 40–49 (26%), while 3% were between 25 and 29 years old, 0% were under 25, 10% were between 30–39 years old and 24% were 60 or older. Regarding their highest level of formal education, respondents reported the following: *master's degree or professional degree* (66%, *n* = 135), *bachelor's degree (4-year college programme)* (12%, *n* = 24),

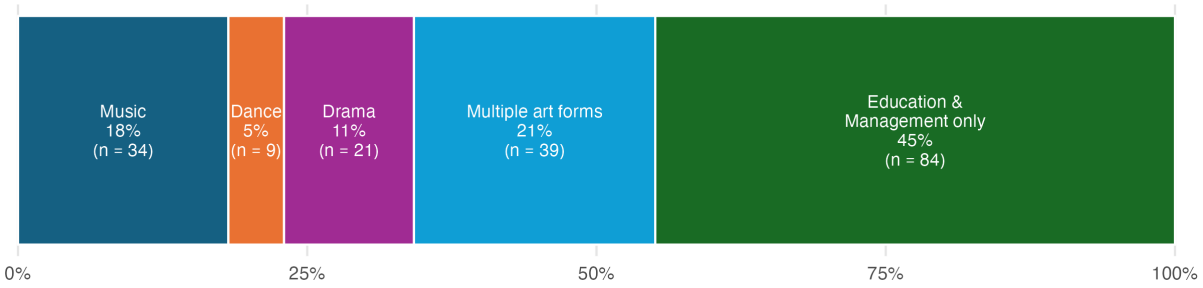
[16] Readers consulting more than one country chapter will notice recurring passages. The chapters were created from a shared set of text modules, which keeps the descriptions comparable; the figures and the values reported differ by country.
[17] Link to Italy survey results on the CLE map: https://www.researchcatalogue.net/view/4644930/4872632

high school graduate (12%, *n* = 24), *doctorate (Ph.D., Ed.D.)* (10%, *n* = 20), *associate's degree (2-year college programme)* (1%, *n* = 2), *did not complete high school* (0%, *n* = 1).

Respondents were asked to indicate their main art form (Figure 93). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines as well as *multiple art forms* for those working across disciplines, and *education & management only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

Figure 93

Main Art Form of Respondents (Italy)



Note. Where respondents reported a combination of an art form and a non-arts field (e.g., music and education), they were coded according to the art form. The category 'Multiple Art Forms' was assigned when respondents indicated two or more distinct art forms (e.g., music and dance) or described their work as interdisciplinary. Respondents who reported education or management as their main field and no art form were categorised as 'Education & Management only'.

D.2.2. Institutional Context

D.2.2.1. Educational Setting & Professional Role

This subsection summarises respondents' self-reported perceptions of the institutional contexts in which they work. These responses reflect individual perspectives, not independently verified institutional data.

In terms of educational setting, 74% of respondents (*n* = 152) reported working in formal education, while 25% (*n* = 51) worked in non-formal education contexts (Figure 94). Regarding their area of engagement, the largest group of respondents reported working in *urban to large town* areas (67%, *n* = 126), followed by *small town to rural* areas (33%, *n* = 63) (Figure 103). Figure 95 gives an overview of the professional roles of respondents who took part in the survey.

Figure 94

Educational Setting Respondents Worked In (Italy)

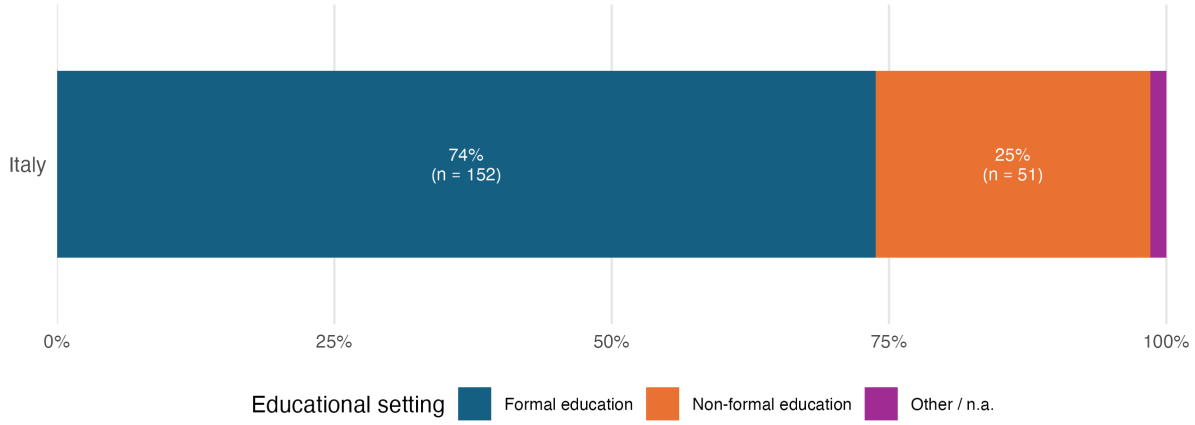
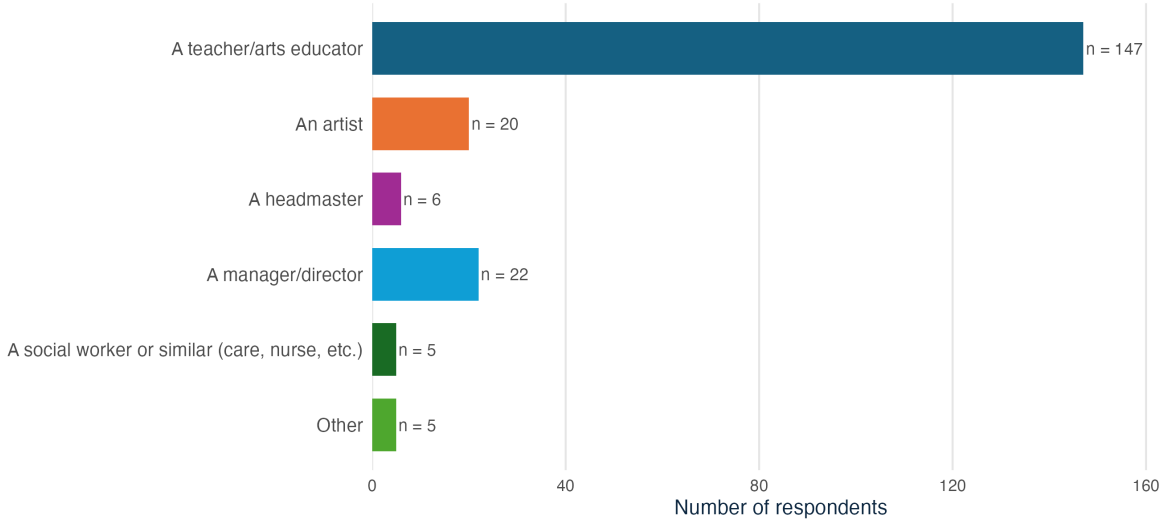


Figure 95

Professional Role of Respondents (Italy)

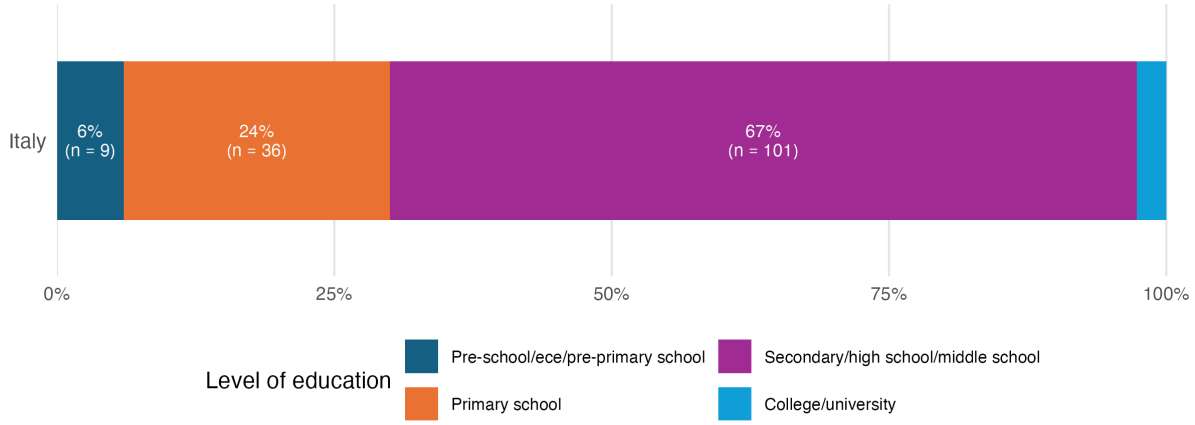


D.2.2.2. Educational Level (Formal) & Age Groups (Non-Formal)

In formal education, respondents worked across a range of educational levels (Figure 96), from pre-school education to college and university. Regarding school enrolment, respondents in formal education reported the following: 501-1000 (39%, *n* = 52), 101-500 (26%, *n* = 34), 1000-5000 (24%, *n* = 32), 0-100 (9%, *n* = 12), >5000 (2%, *n* = 2).

Figure 96

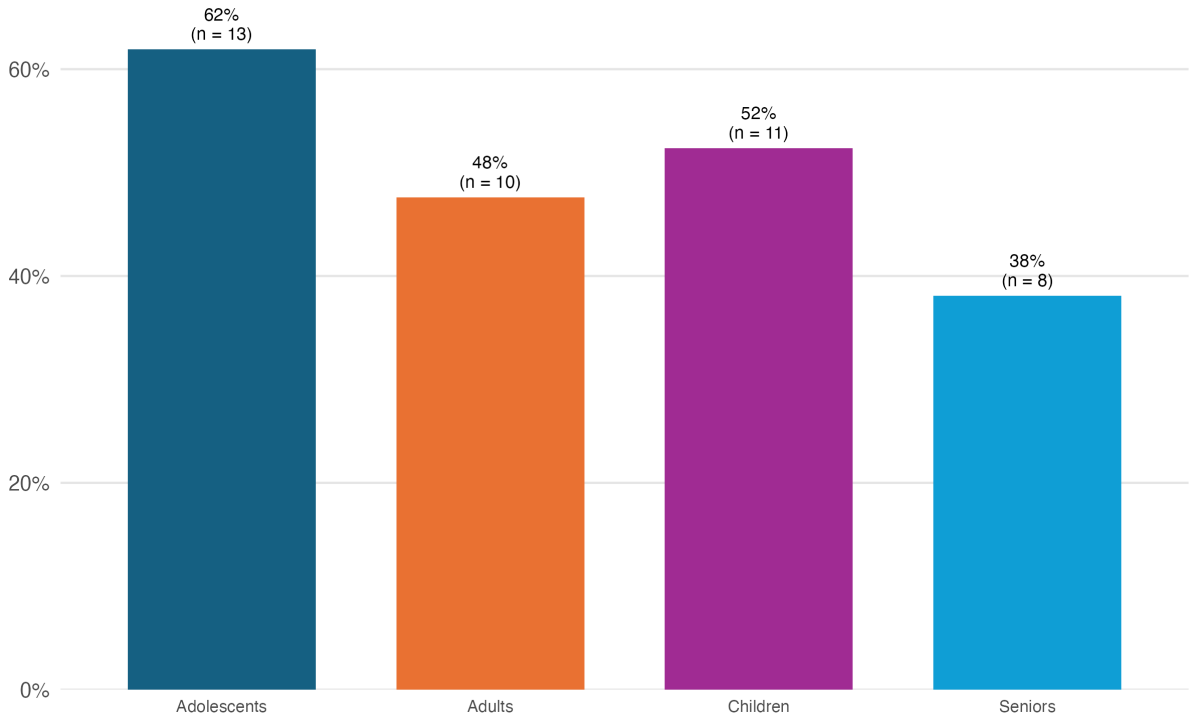
Level of Education Respondents Mostly Work With (Formal Education Only) (Italy)



Respondents working in the non-formal education sector were asked to indicate the main age groups they were working with (Figure 97).

Figure 97

Age Groups (Non-Formal Education) (Italy)



Note. Respondents could select multiple target groups. Percentages therefore do not sum to 100%.

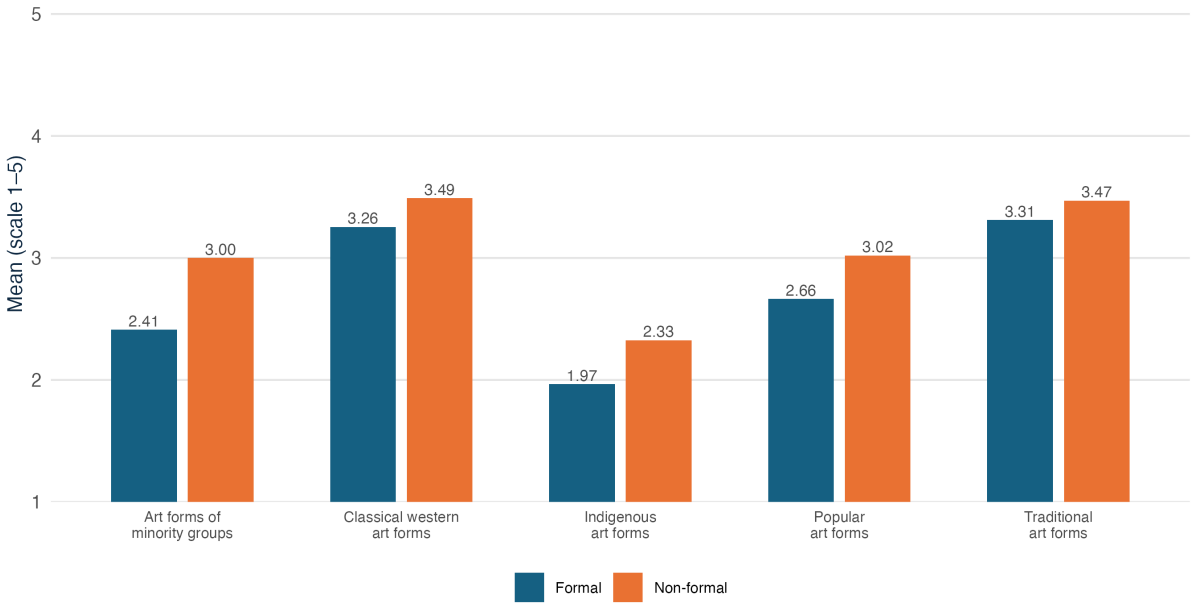
Regarding the number of participants reached per year, respondents in non-formal education reported the following: 101-500 (30%, *n* = 6), 0-100 (25%, *n* = 5), 501-1000 (25%, *n* = 5), >5000 (20%, *n* = 4). The survey also asked respondents in non-formal education whether participants had to pay to take part in their offers. The most frequent response was *no* (*n* = 15, 41%), followed by *sometimes* (*n* = 12, 32%).

D.2.2.3. Importance of Art Forms

The survey asked how important different art forms are, both within respondents' school or organisation (Figure 98) and in their own personal work (Figure 99). In Italy, traditional art forms were rated as the most important at the institutional level and Indigenous art forms as the least important. Alos, in the non-formal sector, also forms of minority groups play a significantly higher role than in the formal sector.

Figure 98

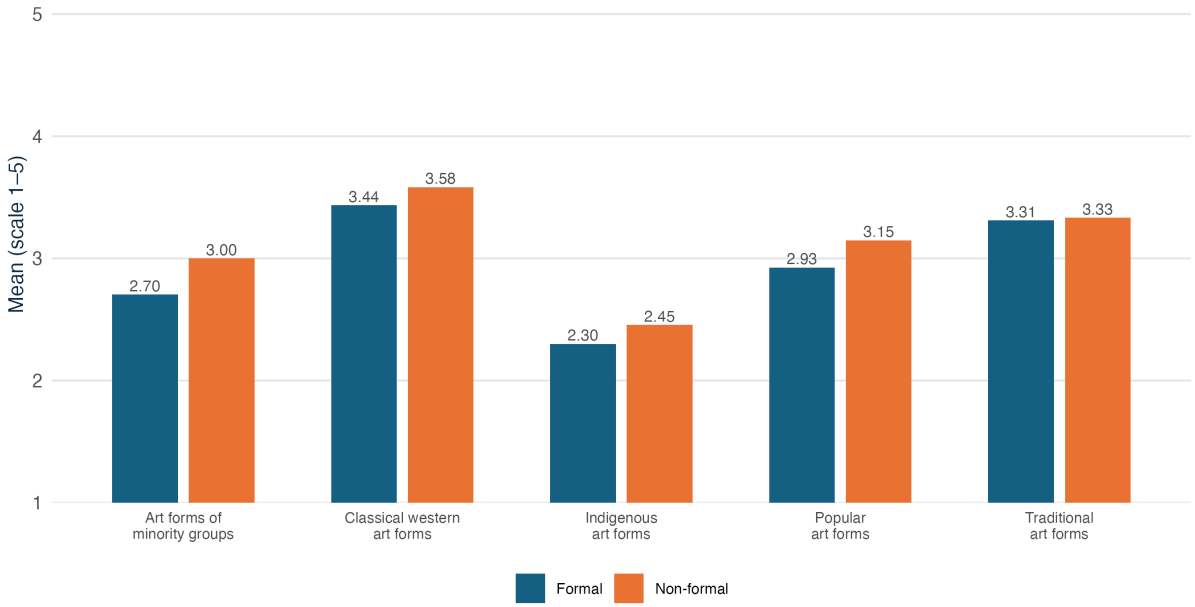
Importance of Art Forms in School/Organisation by Educational Setting



Note. Art forms were rated from 1 (not important at all) to 5 (very important). The item *Indigenous art forms* was specified as "Art forms of ethnolinguistic minorities (e.g. Ladin, Sardinian)." Responses per item and setting: *art forms of minority groups* (formal) *n* = 148, *classical western art forms* (formal) *n* = 149, *Indigenous art forms* (formal) *n* = 146, *popular art forms* (formal) *n* = 149, *traditional art forms* (formal) *n* = 151, *art forms of minority groups* (non-formal) *n* = 47, *classical western art forms* (non-formal) *n* = 49, *Indigenous art forms* (non-formal) *n* = 46, *popular art forms* (non-formal) *n* = 48, *traditional art forms* (non-formal) *n* = 49.

Figure 99

Importance of Art Forms in Personal Work by Educational Setting

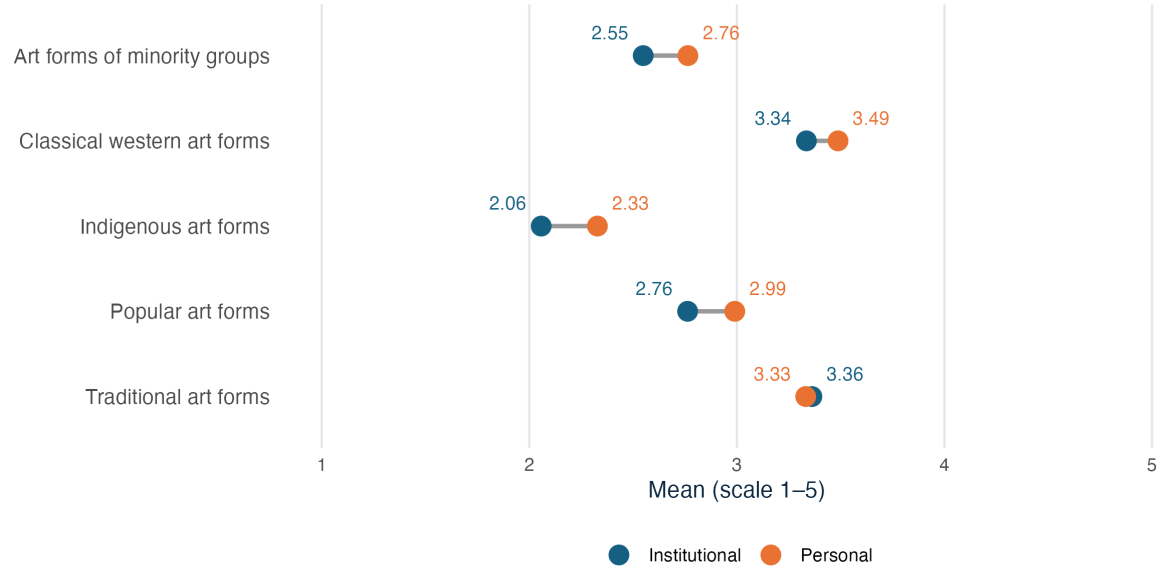


Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 145, *classical western art forms* (formal) *n* = 147, *Indigenous art forms* (formal) *n* = 147, *popular art forms* (formal) *n* = 148, *traditional art forms* (formal) *n* = 151, *art forms of minority groups* (non-formal) *n* = 48, *classical western art forms* (non-formal) *n* = 48, *Indigenous art forms* (non-formal) *n* = 44, *popular art forms* (non-formal) *n* = 47, *traditional art forms* (non-formal) *n* = 48.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work – a distinction that structures the analyses in Section D.2.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to most art forms than they perceived their institution to do, the exception being *traditional art forms*.

Figure 100

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Paired responses per item: *traditional art forms* $n = 202$, *classical western art forms* $n = 197$, *art forms of minority groups* $n = 195$, *popular art forms* $n = 198$, *Indigenous art forms* $n = 192$.

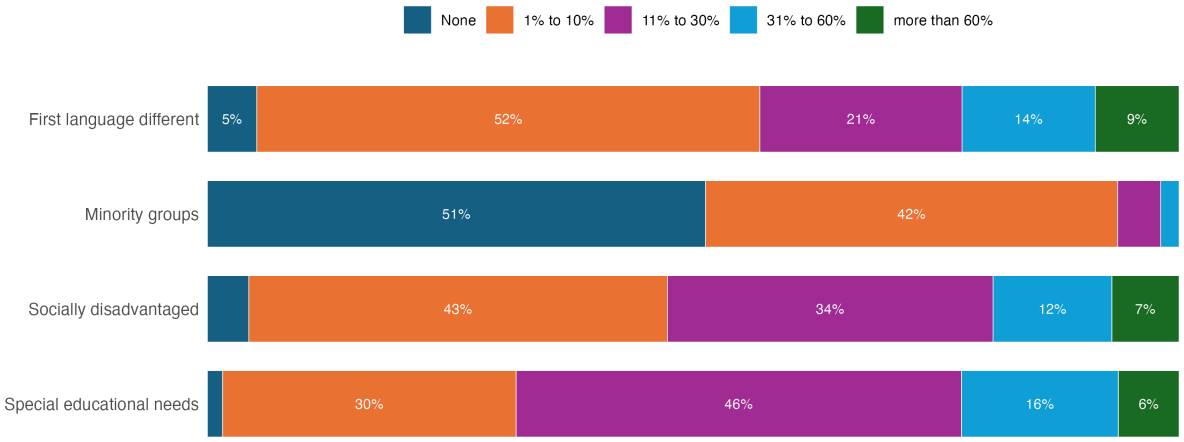
D.2.2.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they try to widen it, how their work is funded, and where geographically it takes place.

In terms of diversity in formal and non-formal education, most respondents reported working at least occasionally with each of the four under-served groups the survey inquired about (*people whose first language differs from the main language of the country they live in*, *minority groups*, *socially disadvantaged groups*, and *people with special educational needs*). Engagement was highest for *groups whose first language differs from the main language of the country*: 9% of respondents reported that they make up the largest share of the people they work with (Figure 101).

Figure 101

Diversity of Target Groups (Formal and Non-Formal Education) (Italy)



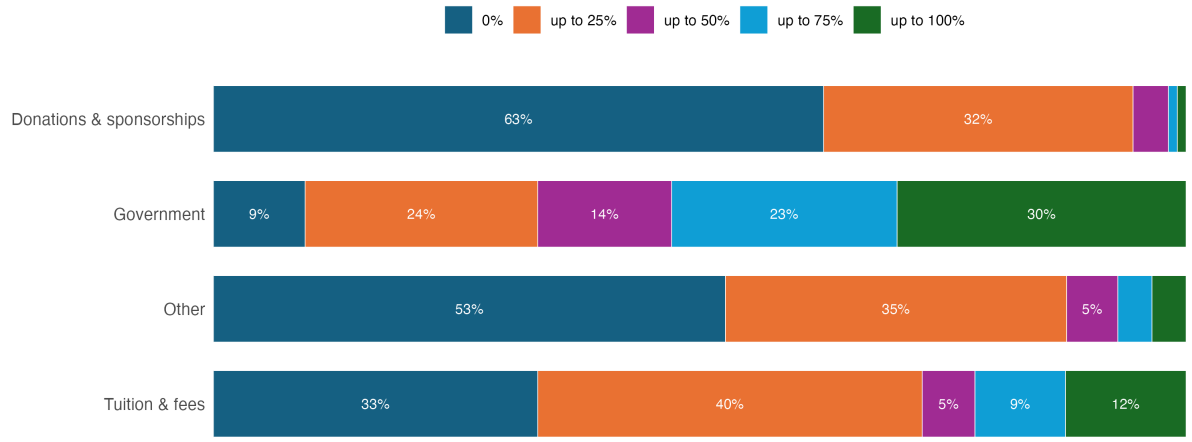
Note. Values below 5% are not labelled. Responses per item: first language different *n* = 197, special educational needs *n* = 192, socially disadvantaged *n* = 188, minority groups *n* = 158.

Respondents in non-formal education were also asked what they do to enlarge or diversify their target groups (this question was put to non-formal education respondents only). Among the 21 respondents who answered, the two most frequently reported efforts were *partnerships with schools or community groups* (*n* = 13) and *targeted marketing campaigns* (*n* = 7).

In terms of funding, government funding was the most substantial source of income in Italy, with 30% of respondents reporting that it covered the largest share of their budget (Figure 102). By contrast, little or no budget was derived from donations and sponsorships (63% reported none), tuition and fees (33% none), or other sources (53% none).

Figure 102

Funding Sources (Formal and Non-Formal Education) (Italy)



Note. Values below 5% are not labelled. Responses per item: *government* *n* = 138, *tuition & fees* *n* = 129, *donations & sponsorships* *n* = 110, *other* *n* = 57.

Figure 103 shows the geographic reach of respondents' work in Italy: 67% reported working mainly in urban to large-town areas, and the remainder in small-town to rural areas.

Figure 103

Geographical Reach (Italy)

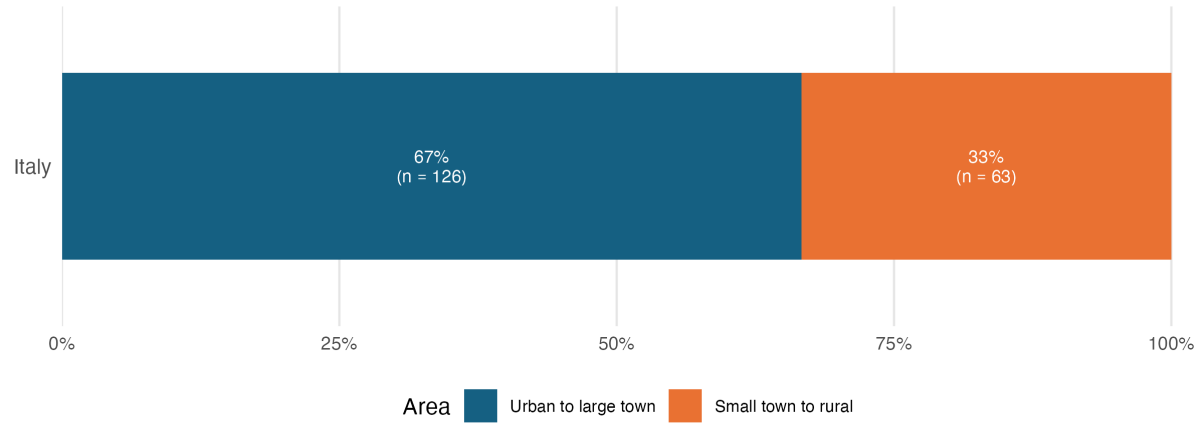
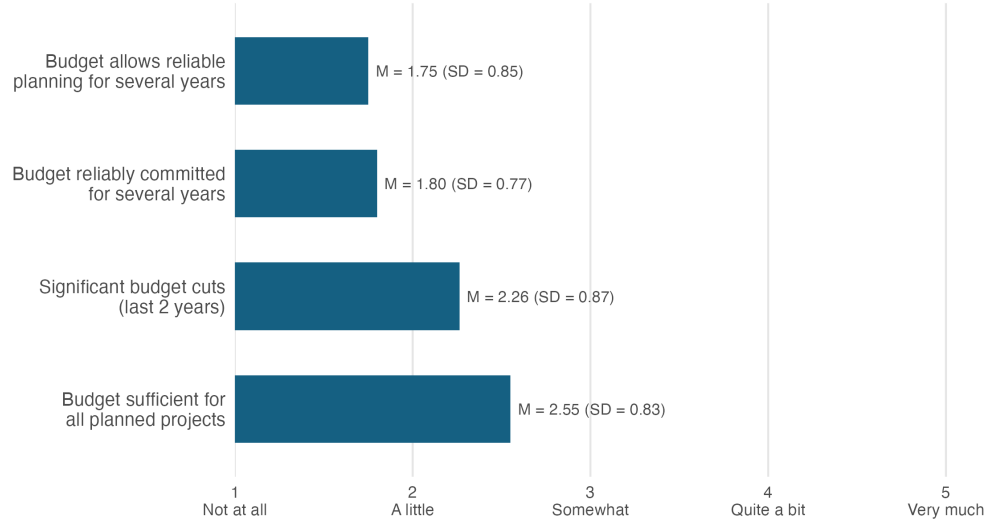


Figure 104 shows the financial situation of non-formal education institutions. These numbers should be considered with caution since the response numbers are very low.

Figure 104

Financial Situation of Institution (Non-Formal Education Only)



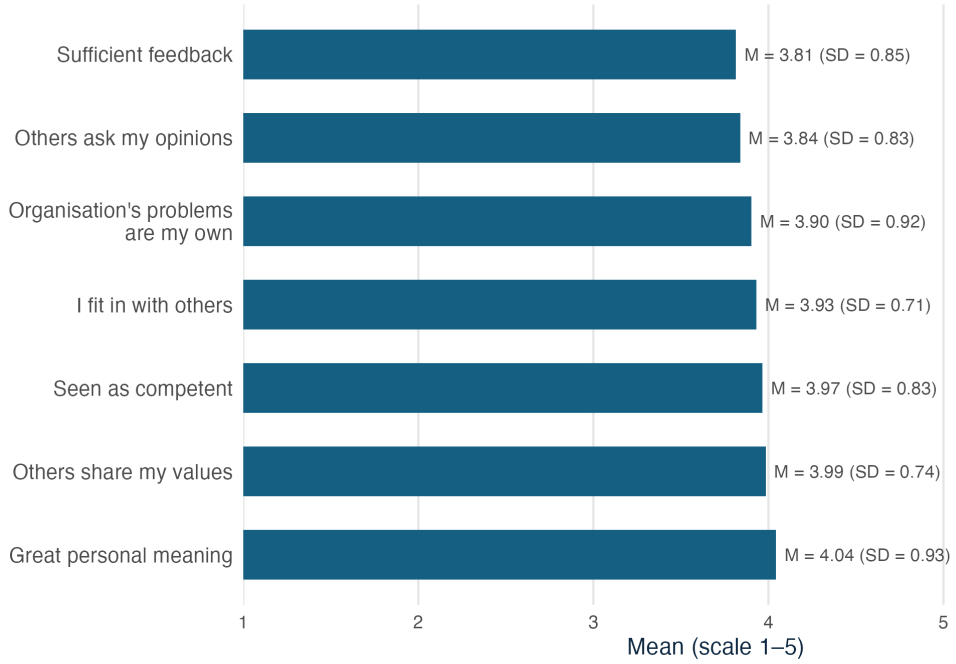
Note. Non-formal education respondents only. Responses per item: significant budget cuts $n = 19$, budget sufficient for all planned projects $n = 20$, budget reliably committed for several years $n = 20$, budget allows reliable planning for several years $n = 20$.

D.2.2.5. Workplace Well-being

Figure 105 summarises respondents' sense of *organisational belonging* in Italy. Agreement was highest for *finding great personal meaning in their work*. Furthermore, Figure 106 shows *basic psychological needs satisfaction* at work, which was rated most positively for *learning interesting new skills*.

Figure 105

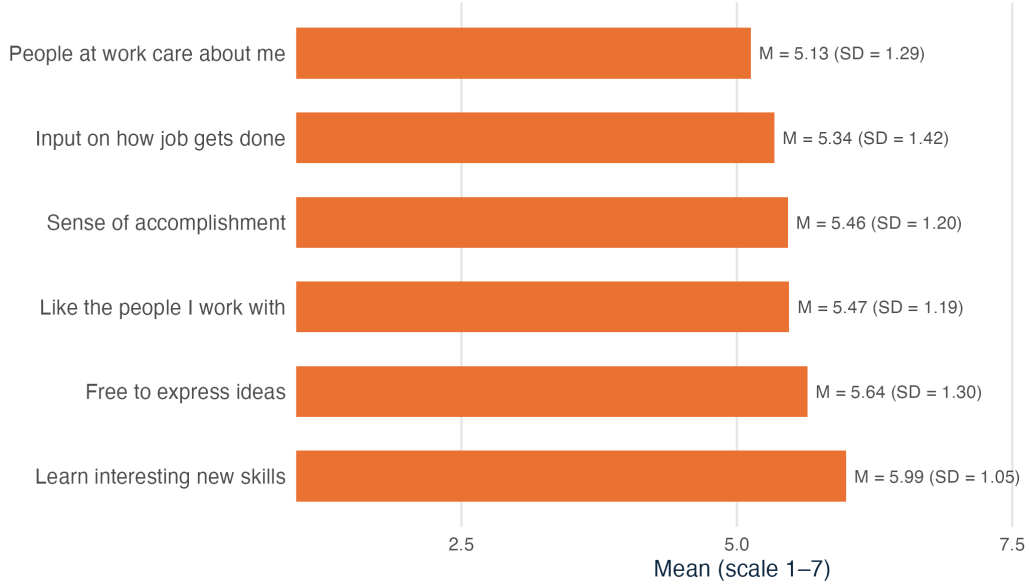
Organisational Belonging (Italy)



Note. Responses per item: I fit in with others *n* = 205, seen as competent *n* = 204, sufficient feedback *n* = 204, others share my values *n* = 205, others ask my opinions *n* = 204, organisation's problems are my own *n* = 205, great personal meaning *n* = 205.

Figure 106

Basic Psychological Needs Satisfaction (Italy)



Note. Responses per item: input on how job gets done n = 200, like the people I work with n = 200, free to express ideas n = 200, learn interesting new skills n = 200, sense of accomplishment n = 199, people at work care about me n = 199.

D.2.3. Cultural Literacy Education Effort (CLE Effort)

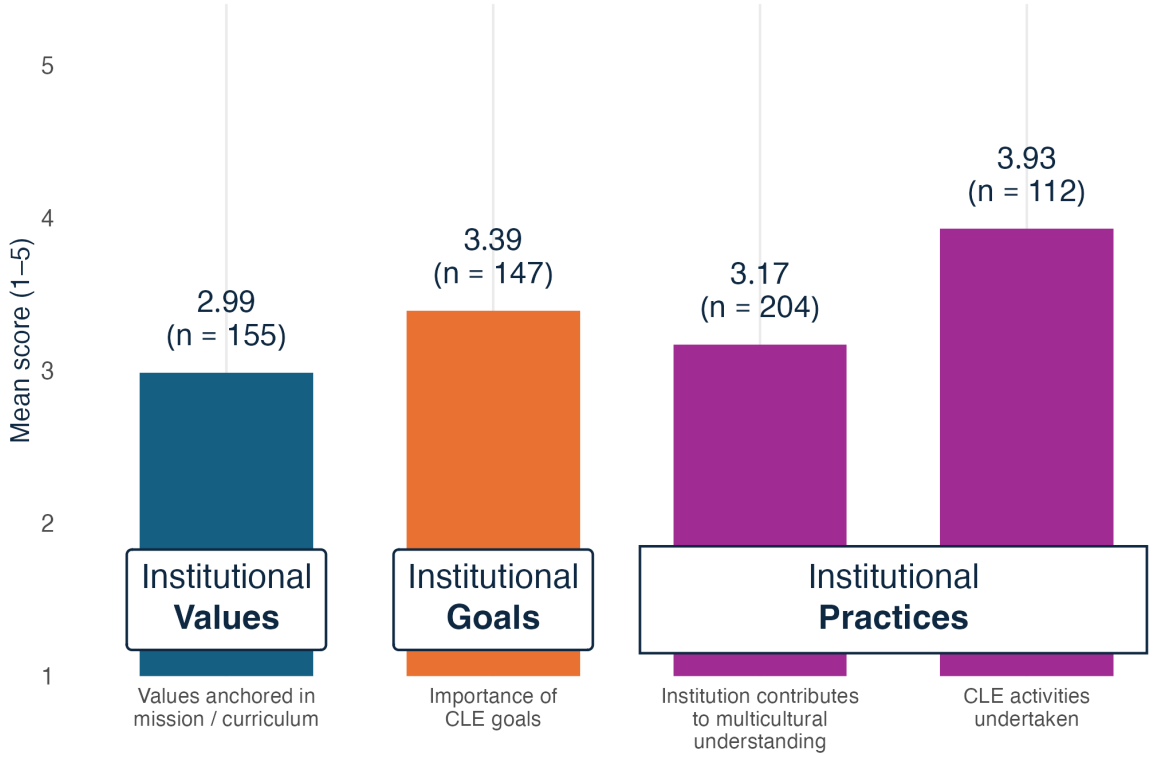
This section reports how much effort respondents and their institutions in Italy devote to cultural literacy education. The concept, its three dimensions – *values*, *goals* and *practices* – and the way the indicators were constructed are described in Section 3.6.1 and are not repeated here. Institutional and personal CLE effort draw on different item sets and are therefore not directly comparable with one another.

D.2.3.1. Dimensions of Institutional CLE Effort

Institutional CLE effort captures how strongly cultural literacy education is embedded in the organisations respondents work for. Figure 107 shows the average rating of each component across Italy respondents. All components except *values anchored in mission/curriculum* were rated above the midpoint of the 1–5 scale. The components differed noticeably (range 0.94 scale points): *CLE activities undertaken* received the highest rating (M = 3.93, SD = 1.02), and *values anchored in mission/curriculum* the lowest (M = 2.99, SD = 0.93).

Figure 107

Institutional CLE Effort: Overview of Components (Mean Across Italy Respondents)

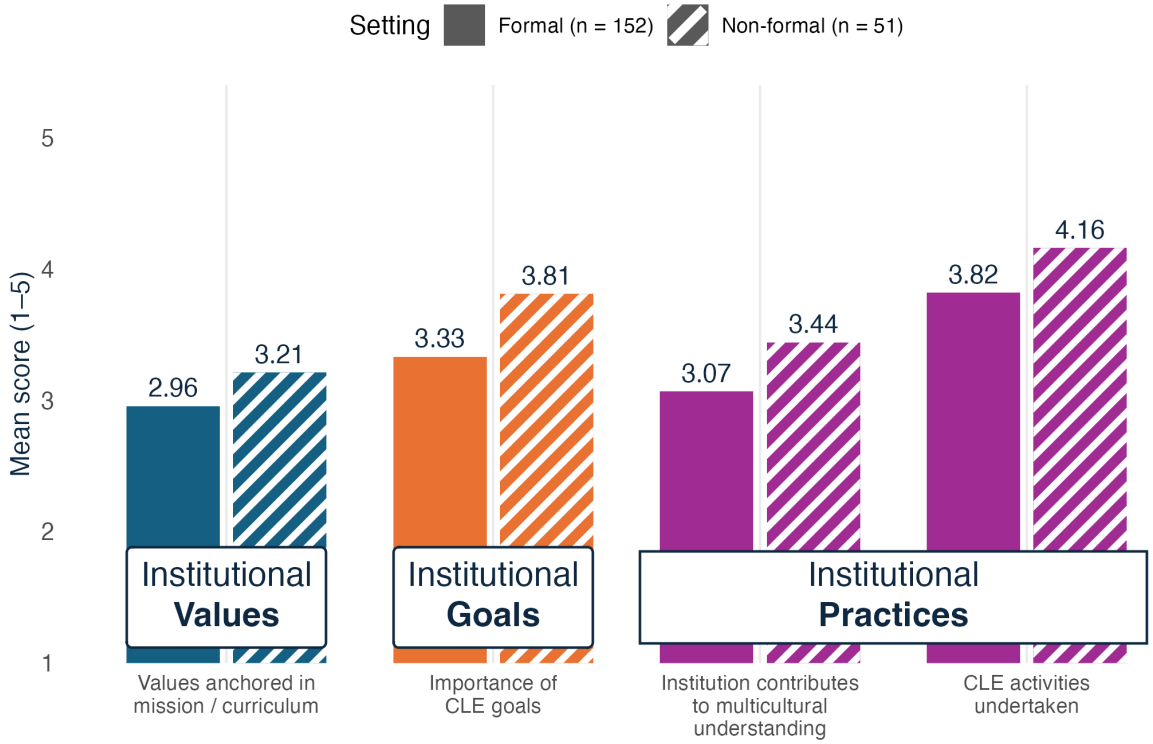


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 108 breaks these components down by educational setting. At the country level the two groups are small (formal n = 152, non-formal n = 51), so the comparison is shown descriptively only, and no significance tests are reported.

Figure 108

Institutional CLE Effort: Components by Educational Setting (Mean)

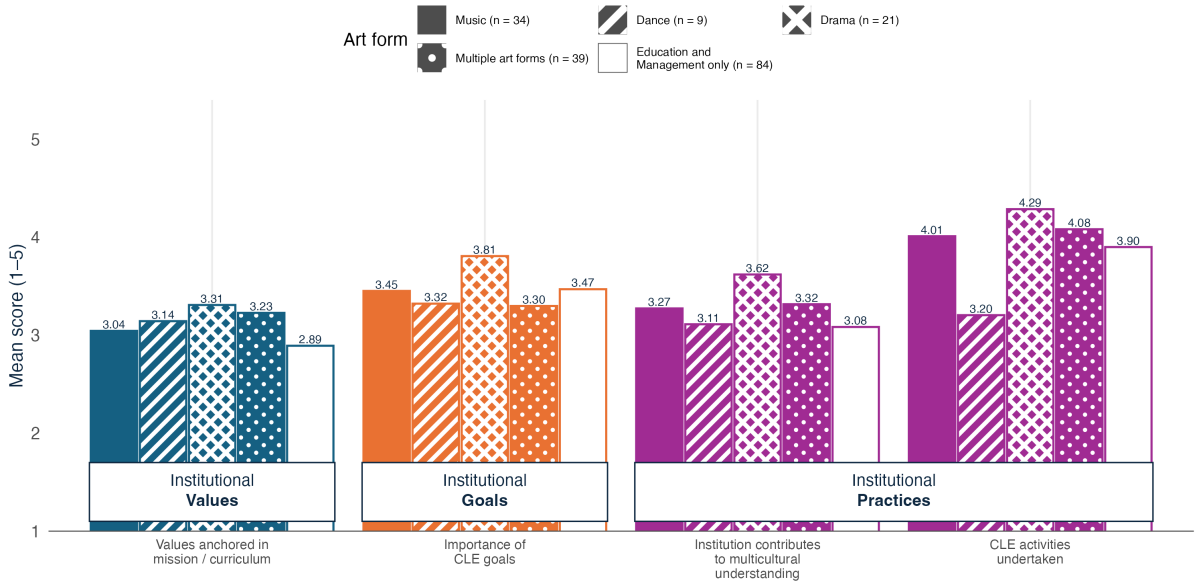


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 109 shows the same components broken down by respondents' main art form. Because each art-form group is small within a single country, these means are descriptive only and should be interpreted with caution. Group sizes range from $n = 9$ to $n = 84$.

Figure 109

Institutional CLE Effort: Components by Main Art Form (Mean)



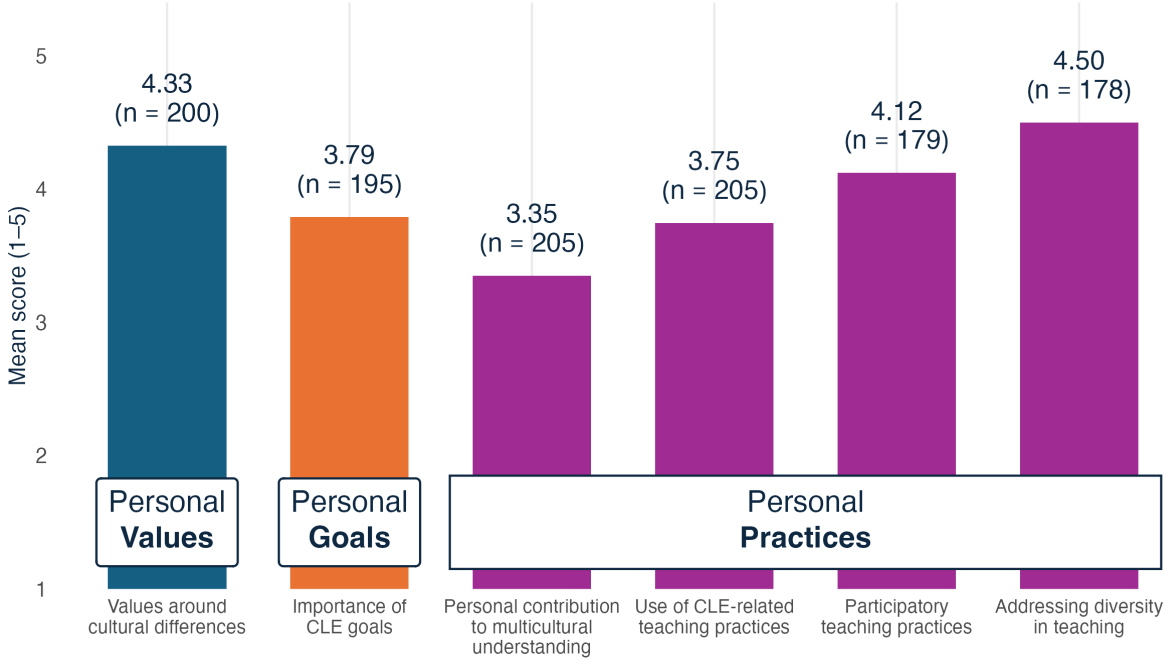
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

D.2.3.2. Dimensions of Personal CLE Effort

Personal CLE effort captures how strongly respondents themselves engage with cultural literacy education in their own work. Figure 110 reports the overall averages for Italy, and the following figures break them down by educational setting (Figure 111) and main art form (Figure 112). As noted above, these scores are not directly comparable with the institutional ones.

Figure 110

Personal CLE Effort: Overview of Components (Mean Across Italy Respondents)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

At the personal level, the highest-rated component in Italy was *addressing diversity in teaching* (M = 4.50, SD = 0.69) and the lowest was *personal contribution to multicultural understanding* (M = 3.35, SD = 0.89). All components were rated above the midpoint of the 1–5 scale, and averaged across them, personal CLE effort in Italy is above the overall sample (+0.18 scale points). Figure 111 shows the personal components by educational setting. As at the institutional level, the subgroup sizes are small (formal n = 152, non-formal n = 51), so the comparison is descriptive only.

Figure 111

Personal CLE Effort: Components by Educational Setting (Mean)

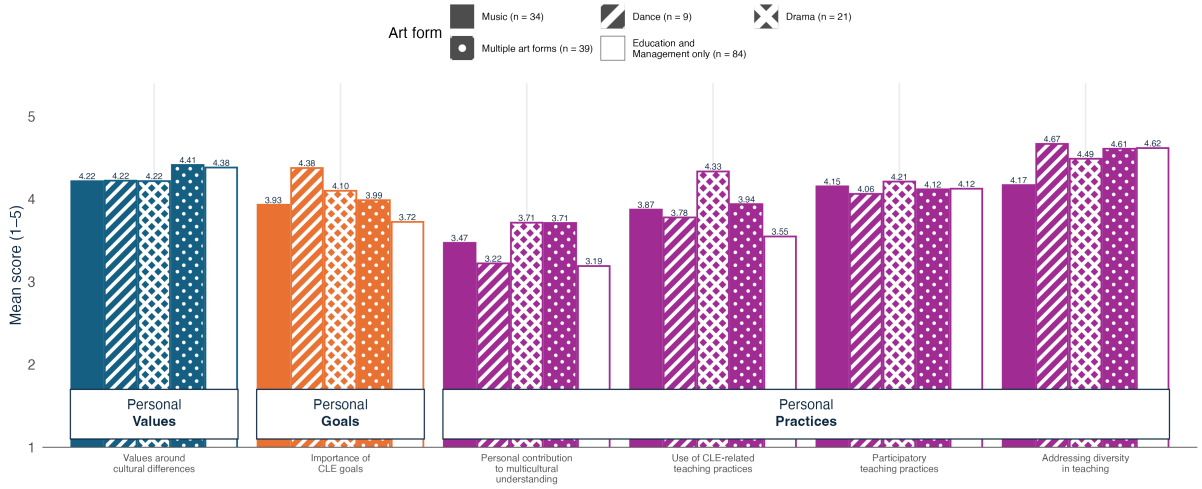


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Figure 112 shows the personal components by main art form; as with the institutional breakdown, the per-art-form groups are small, and the means are descriptive only. Group sizes range from $n = 9$ to $n = 84$.

Figure 112

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Comparing institutional and personal perceptions of CLE goal importance among Italy respondents (n = 142), the mean institutional rating was 3.39 and the mean personal rating was 3.79, yielding a gap of 0.41 (personal minus institutional).

D.2.4. Open Responses

Question 36 asked respondents whether the survey had left out something important related to their culture, community, history or identity. Those who answered yes were shown Question 37, an open field inviting them to say what was missing and to describe themselves, their background and their engagement in their own words. In Italy 19 respondents answered yes and wrote a response (9% of N = 206). Responses were given in Italian and were translated into English in anonymised form using AI translation (Copilot); original-language text is given alongside each quoted extract, and extracts are identified by an anonymised respondent code.

Italian responses focus on conceptual and structural limitations of the questionnaire, as well as missing recognition of personal, social, and disciplinary contexts.

Personal background and identity: A recurring theme is insufficient attention to personal background and identity, including social class and life history. One respondent held that their social background and gender, analysed socially, "make me the person I am" ("fanno di me la persona

che sono", IT01), and that insufficient attention to this in the questionnaire's design may leave its conclusions partial or unclear.

A second respondent added that "personal history is an integral part of who we are; personal motivations derive from it. Perhaps it would also be useful to know how long one has been in a given context" ("La storia personale e' parte integrante di ciascuno di noi, le motivazioni personali derivano da lì. Forse manca la parte da quanto tempo si e* in quel contesto.", IT02).

Definitions of art and arts education: Another major theme concerns definitions of art and arts education, with respondents questioning the conceptual scope:

> It might be important to clarify what we mean by 'arts education,' including whether it encompasses a range of preferences, interests and activities (such as play, ritual, and everyday aesthetic experience) that form the indispensable basis of art (cf. Dewey or Dissanayake), but which are often given little importance … (IT03)
>
> (Forse sarebbe importante intenderci su cosa intendiamo per ‚educazione artistica', se in questa rientrano tutte una serie di preferenze, interessi e attività (come il gioco, il rito, l'esperienza estetica quotidiana e via dicendo) che costituiscono la base imprescindibile dell'arte (cfr. Dewey o Dissanayake), ma a cui spesso viene data poca importanza e valore, soprattutto in un'ottica di continuum dalla primissima infanzia all'età adulta.)

This reflects a need for a broader understanding that includes everyday aesthetic practices.

Curricular constraints: Respondents also highlighted curricular constraints, especially in historically oriented systems: "The programme focuses on the history of Western art … leaving little room for present-day interculturality" ("Il programma verte sulla storia dell'arte occidentale quindi ho poco spazio per trattare l'interculturalità al presente", IT04). This underscores tensions between heritage-based curricula and contemporary intercultural aims.

Religious identity and institutional contexts: Further, there were calls to include religious identity ("the inclusion of teachers' religious identities", "Inclusione di identità religiose degli insegnanti", IT05) and to better account for diverse institutional contexts, such as adult education centres or non-standard schools: "You have not taken my school into account" ("Non avete preso in considerazione la mia scuola che è un Cpia", IT06).

Asymmetries in intercultural openness: Finally, some respondents pointed to asymmetries in intercultural openness, noting that intercultural exchange is not always reciprocal: "Students from other cultures are not always willing to accept ours" ("gli studenti appartenenti ad altre culture non sono sempre disposti ad accettare la nostra", IT07).

D.2.5. Country-specific interpretation of results

The following section interprets the country-specific survey results in light of the social, cultural and economic conditions outlined in the country profile (Section D.1). The findings reported in

the preceding sections are best understood as an image of the particular field of cultural literacy education which is shaped by these conditions. Italy's arts and cultural education landscape is school-centred and curriculum-anchored in governance, sustained by extensive publicly supported cultural and heritage infrastructures, and framed in policy terms not by cultural literacy but by intercultural education (educazione interculturale), a framework that, on the reading of Salvadori and Balloi (2026, D1.2), tends to cast minorities as vulnerable groups requiring protection rather than as bearers of cultural autonomy. Read against this backdrop, the Italian data are consistent with the structural profile, while exposing a gap between progressive intercultural rhetoric and its realisation in practice. Four interpretive threads follow, closing with an overall synthesis and a note on limitations.

D.2.5.1. A Formal, School-Centred Field

The most immediate way in which the sample mirrors the Italy's focus on formal education. 74% of respondents worked in formal settings (Figure 94), across the full span of school levels, and government funding was the single most substantial source of income (Figure 102). The fact that reaching more stakeholders in non-formal contexts to participate in the survey can be read as a sign for the absence of overarching, comprehensive structures representing and providing non-formal offerings of cultural literacy education. The sample also skews towards older and highly qualified respondents, with the largest age groups between 40 and 59, almost a quarter aged 60 or over, none under 25, and two-thirds holding a master's degree.

With respect to age, this composition reproduces the overall field of the teaching workforce in Italy, being one of the oldest in Europe (OECD, n.d.). Arts education is embedded principally in the school system, under a state that holds exclusive competence for general educational rules, with performing arts represented only marginally across the curriculum and music predominant, while theatre and dance are addressed largely through extracurricular external initiatives (Salvadori & Balloi, 2026, D1.2). Stakeholders who answered this survey are, in effect, mostly teachers within formal educational setting. Despite the importance that cultural literacy is attributed to foster social inclusion within scientific and political discourses around intercultural education and competence, the corresponding non-formal professional field doesn't seem to develop appropriately. The study likely overlooks a large number of actors in the informal sector who are difficult to reach through such surveys, but who might also play a significant role in cultural education.

At the same time, a third of respondents reported working mainly in small-town to rural areas (Figure 103), a reach that can be read against the North-South divide the profile identifies as Italy's defining structural inequality (ISTAT, 2025c; SVIMEZ, 2024). The survey does not resolve provision by region, but the combination of a school-anchored field and pronounced

geographical disparity means that the uniformity implied by national figures is unlikely to hold across a country where poverty risk in the South is more than three times that in the North-East (see D.1.3).

D.2.5.2. Intercultural Framing and the Marginality of Minority Cultures

The profile characterises Italy's approach to diversity as intercultural in name but deficit-oriented in practice, marked by persistent ethnocentric framing, the folklorisation of minority cultural expressions, and a distance between progressive rhetoric and multicultural tokenism (Salvadori & Balloi, 2026, D1.2). This pattern is also observable in the data on the importance attached to specific art forms.

At the institutional level, traditional art forms were rated the most important, and they were also the one category to which respondents did not attach greater personal than institutional importance (Figure 100). The picture for the remaining categories is more differentiated, and two points deserve emphasis. First, art forms of minority groups were accorded comparatively high importance, particularly in the non-formal sector (Figures 98 and 99); engagement with minority cultural expression thus appears to be more present in less institutionalised settings than a focus on formal provision alone would suggest. Second, the category labelled "Indigenous art forms" received the lowest ratings (Figure 98), but this result must be read with caution, because the term "Indigenous" does not map neatly onto the Italian context. It was operationalised here as the art forms of ethnolinguistic minorities such as Ladin and Sardinian (which might also overlap with the notion of “traditional”), whereas groups such as Sinti and Roma are more adequately understood as marginalised minorities. The low rating therefore reflects the ambiguity of the category at least as much as the actual standing of the practices it was meant to capture. The ambiguity of these labels will be discussed in Chapter 5.

Taken together, these patterns point less to a straightforwardly ethnocentric orientation than to a field in which traditional forms are somehow institutionalised, while attention to minority cultural expression is real but concentrated in the non-formal sector. That sector is represented in the survey only by small subsamples, and the still less institutionalised informal sphere is not adequately captured by this study – so the weight given to minority forms outside formal institutions is likely to be understated here.

The personal CLE measures can be interpreted in a similar way: The highest-rated personal component was addressing diversity in teaching (M = 4.50), while the lowest was personal contribution to multicultural understanding (M = 3.35; Figure 110). Respondents thus see themselves as strongly engaged in managing diversity within their offerings or classrooms which is consistent with the diversity work reported for first-language-minority pupils (Figure 101). Diversity seems

to be handled rather as accommodation of vulnerable learners rather than as reciprocal cultural exchange, just as Salvadori and Balloi (2025, D1.2) describe. The open responses show the same limit from the practitioners' view: the observation that a curriculum built on "the history of Western art" leaves "little room for present-day interculturality" (IT04), and the remark that intercultural openness is not always reciprocal (IT07), reveal the tension between heritage-based curricula and contemporary intercultural aims where the survey statistics and thus support the statistic results.

D.2.5.3. Activity Without Institutional Anchoring

Italy's institutional CLE effort profile shows widely divergent components: CLE activities undertaken by institutions received the highest rating (M = 3.93), whereas values anchored in mission and curriculum received the lowest and were the only component to fall below the midpoint of the scale (M = 2.99; Figure 107). Cultural literacy effort, in other words, is observable, but it is not officially codified in the institutions' mindsets. However, this would be important, since the work of individuals is generally supported by the institutional environment (see transnational report): where the guiding concept is absent from official mission and curriculum, the practice that corresponds to it will appear as activity without anchoring. Moreover, this does not promote institutional development toward more CLE.

On the individual level, similar observations can be made: Personal CLE effort stood somewhat above the overall sample, and on the paired comparison of CLE goal importance respondents rated the personal perspective (M = 3.79) well above the institutional one (M = 3.39), a gap of 0.40 scale points. Taken together, the lower institutional anchoring and the higher personal commitment indicate that cultural literacy education in Italy is carried more by the convictions of individual educators or artists (and possibly a lot in informal surroundings) than by the formally anchored priorities of their institutions.

D.2.5.4. Public Funding, Heritage and Structural Constraint

The socio-economic profile describes a system of dense public cultural funding operating alongside an obvious geographical inequality and the risk that "differentiated autonomy" will widen the North-South gap in provision (Camera dei Deputati, 2025; Federculture, 2024; SVIMEZ, 2024). Both the reliance and its limits appear in the data. Government funding was the dominant income source, while very little budget derived from donations and sponsorships (63% reported none) or tuition and fees (Figure 102), describing a field financed overwhelmingly from the public purse with a thin private base. At the same time, the budget available to institutions is evidently often insufficient and rarely committed over the long term, with a substantial share of non-formal respondents reporting budget cuts and only limited multi-year security (Figure 104). This

statement contrasts the fact that the cultural sector is a highly relevant economic factor all over Italy which generates high returns for public and private sectors.
Given the structural divides, cultural education as a field with little diversified income and a heritage-weighted orientation is exposed both to fiscal pressure and to the uneven geographical distribution that extracurricular, externally delivered arts provision is known to produce for disadvantaged communities (Salvadori & Balloi, 2026, D1.2).

D.2.6. Summary

Read as a whole, and against the country profile, the Italian results describe a rather school-centred, publicly funded and heritage-oriented field of cultural literacy education defined by three tensions. First, cultural literacy is practised more than it is codified: activity is comparatively high while anchoring in institutional mission and curriculum is low, and individual educators' commitment runs ahead of their institutions' stated priorities. Second, diversity is engaged rather as the accommodation of vulnerable learners within an ethnocentric, heritage-weighted frame, so that the living cultures of recognised minorities are valued least even as classroom diversity work is valued most. Third, the very public infrastructure that sustains the field also orients it towards canonical heritage and leaves it structurally exposed across a country of deep geographical inequality. The respondents' own calls for a broader conception of art, one that admits everyday aesthetic experience (IT03), personal history and social class (IT01, IT02), and non-standard institutional contexts such as adult education centres (IT06), can be seen as requests to loosen the school-and-heritage-centred frame.

D.2.6.1. Limitations

Several constraints qualify this interpretation. The subgroup analyses by educational setting and main art form rest on small cell sizes: the non-formal group in particular is small (n = 51), and several non-formal items drew very few responses; they are reported descriptively, without significance testing. The country-level comparisons are therefore indicative rather than confirmatory. All measures are self-reported perceptions rather than independently verified institutional data. The sample is weighted towards older, highly qualified, formally employed and school-based respondents, under-representing younger practitioners, the non-formal sector, and dance and theatre, consistent with their marginal curricular status. Finally, the institutional and personal CLE measures draw on different item sets and are not directly comparable with one another, so the person–institution gap should be read as a difference in emphasis rather than a strict metric equivalence.

E. Norway

E.1. Country Profile

E.1.1. Languages in Education and Public Life

Norway has two co-equal official written standards, Bokmål (used by approximately 85–87% of the population) and Nynorsk (approximately 10–12%), both mandated in public communications under the Language Act (2022). Sámi languages carry official co-status in a defined Sámi administrative area; Northern Sámi has approximately 15,000 speakers, Lule Sámi around 500, and Southern Sámi around 300 (Sámediggi, 2024). Norwegian Sign Language was granted official status in 2022. In formal education, Norwegian (Bokmål or Nynorsk) is the default medium of instruction; Sámi-medium schooling is a legal entitlement for Sámi pupils regardless of location (with teaching outside the core Sámi districts often provided through distance-learning arrangements), with approximately 2,700 pupils in Sámi-language instruction in 2022–23 (Statistics Norway, 2026c). Tuition in Kven or Finnish as a school subject is available in designated northern municipalities. Pupils with immigrant backgrounds are entitled to intensified Norwegian tuition and, where numbers permit, mother-tongue support, though availability varies widely. The Kven language gained national minority language status in 2005; Norway's five legally recognised national minorities — Kvens/Norwegian Finns, Jews, Forest Finns, Roma, and Romani/Tater people — are entitled to linguistic and cultural support under Norway's ratification of the Framework Convention for the Protection of National Minorities and the European Charter for Regional or Minority Languages, with policy set out in the National Minorities White Paper (Meld. St. 12, 2020–2021). The Norwegian Truth and Reconciliation Commission (Sannhets- og forsoningskommisjonen, 2023) documented the severe impact of historical assimilation (fornorskning) policies on Sámi and Kven language transmission and called for reinvigorated revitalisation efforts.

E.1.2. Linguistic Diversity and Lived Multilingualism

As of 1 January 2026, Norway's population of 5,627,400 includes 987,120 immigrants (17.54%) and a further 238,507 Norwegian-born persons with two immigrant parents (4.2%), giving a combined immigrant-background share of approximately 21.8% (Statistics Norway, 2026a). The largest immigrant groups originate from Poland (111,740), Ukraine (85,461), Lithuania (43,065), Syria (42,040), and Sweden (37,732). Geographic concentration is pronounced: Oslo has an immigrant-background share of approximately 35%, while many rural municipalities remain nearly monolingual. Key community languages include Polish, Somali, Arabic, Tigrinya, Spanish, and Vietnamese. In schools, Sámi languages and cultures carry mandatory curriculum recognition,

and the Sámi music curriculum incorporates joik and Sámi musical heritage as core content (Utdanningsdirektoratet, 2020a). In the cultural sector, non-governmental organisations such as the intercultural productions of *Stiftelsen Fargespill* – a foundation creating intercultural performing arts productions with children from diverse backgrounds – and the diversity-focused ethical guidelines of DansiT, represent notable grassroots models for multilingual cultural practice. Norwegian cultural policy frameworks, however, tend to rely on formal institutional channels, and the D1.2 analysis identifies a need for more flexible, grassroots-level approaches to reach multilingual and marginalised communities effectively (Knigge & Mortimer, 2026, D1.2).

E.1.3. Key Population Groups and Structural Inequalities

Norway's population includes the Indigenous Sámi (estimated 50,000–65,000 in Norway, self-identification based), five legally recognised national minorities, and a large and heterogeneous immigrant-background population (21.7% combined) encompassing EEA labour migrants, refugees, and family-reunion migrants. Despite Norway's overall status as one of the world's most equal societies, significant structural inequalities persist along ethnic and immigrant-background lines. Immigrants are substantially over-represented among recipients of means-tested social assistance (*økonomisk sosialhjelp*); this pattern is driven largely by recently arrived refugees in the integration phase, who have typically not yet accrued entitlements to national insurance (*folketrygd*) benefits (Statistics Norway, 2026d). Norwegian-born persons with immigrant parents experience higher rates of unemployment and poverty than the majority population, a pattern linked partly to discrimination in hiring and housing. Roma face some of the most severe marginalisation, including precarious housing and limited educational access (Meld. St. 12, 2020–2021). The Sámi population continues to experience the consequences of historical assimilation policies recognised by the 2023 Truth and Reconciliation Commission. Cultural participation is positively correlated with income and educational attainment, negatively correlated with immigrant background, and geographically skewed towards urban centres. Norwegian policies assume that broad access to cultural activities will generate inclusion, but the D1.2 analysis notes that mechanisms to ensure equitable benefit for marginalised groups remain underspecified (Knigge & Mortimer, 2026, D1.2).

E.1.4. Education System and Institutional Landscape

The Norwegian education system is centrally regulated but municipally administered. Compulsory schooling (*grunnskole*) spans grades 1–10 (ages 6–16), divided into lower primary (grades 1–7) and lower secondary (grades 8–10, *ungdomsskole*). Upper secondary education (grades 11–13, *videregående skole*) is a statutory entitlement offering academic and vocational pathways.

Early childhood education (*barnehage*) is near-universal from age 1–2, supported by subsidised fees and a statutory right to a place from age 1. After-school care (*skolefritidsordning, SFO* and a*ktivitetsskolen, AKS*) serves grades 1–4. The 2020 *Fagfornyelsen* curriculum reform reorganised all subject curricula around core competencies and three cross-curricular themes: democracy and citizenship, sustainable development, and public health and life skills. Music is the only performing arts subject independently timetabled throughout all ten years of compulsory schooling, with a curriculum encompassing Norwegian folk music, Sámi music (including joik), and diverse cultural traditions (Utdanningsdirektoratet, 2020b). Drama and dance are not independent compulsory subjects at primary and lower secondary level, appearing instead as cross-curricular methods. In upper secondary education, Music, Dance and Drama is a specialist programme with dedicated curricula across all three performing arts disciplines. Schools of Music and Performing Arts (*kulturskole*) are legally mandated non-formal educational institutions owned by municipalities (Knigge & Mortimer, 2026, D1.2).

E.1.5. Cultural Participation and Infrastructure

Norway invests substantially in publicly funded culture: total public cultural expenditure in 2024 was NOK 46.2 billion (approximately EUR 4 billion) across national, regional, and municipal levels (Statistics Norway, 2024). Arts Council Norway (*Kulturrådet*) administers the Norwegian Cultural Fund, disbursing approximately EUR 140 million annually. The flagship programme for cultural literacy in schools is the Cultural Rucksack (*Den Kulturelle Skolesekken, DKS*), which provides all pupils from primary through upper secondary with professional-quality arts experiences across music, theatre, visual arts, literature, and cultural heritage, administered by *Kulturtanken* (Meld. St. 8, 2007–2008; Kulturtanken, 2021). The Culture Act (Kultur- og likestillingsdepartementet, 2007) establishes the statutory responsibility of public authorities to promote cultural access for all citizens. Non-formal cultural education is delivered primarily through Schools of Music and Performing Arts (*kulturskole*), covering all municipalities, with a 2022 diversity strategy framing them as bridge-builders in local communities (Norsk Kulturskoleråd, 2022), and a new Framework Plan in draft consultation in 2024 emphasising inclusive access regardless of socioeconomic background (Norsk Kulturskoleråd, 2024). The White Paper Experience, Create, Share (Meld. St. 18, 2020–2021) articulates the government's child and youth arts strategy, emphasising participation and creation as rights. Despite these investments, cultural participation remains unequally distributed by income, educational attainment, immigrant background, and geography (Bufdir, 2024).

E.1.6. Socio-Economic Context

Norway is one of the world's wealthiest countries, with a GDP per capita of approximately EUR 80,189 in 2024 (World Bank, n.d.-b), sustained by petroleum revenues managed through the Government Pension Fund Global and a comprehensive Nordic welfare state. Unemployment has remained low (2–3% in 2023–2024), healthcare and education are universally provided, and social security is extensive. Inflation peaked at approximately 5.9% in 2022–23 but has since moderated. The Gini coefficient of 0.248 (Statistics Norway, 2026b) places Norway among the most equal OECD nations. However, child poverty affects approximately 10% of all children but nearly 40% of children in immigrant-background families (Bufdir, 2024; Eika & Langørgen, 2025), with direct consequences for cultural participation. The *kulturskole* parental-fee model can create access barriers for lower-income families, and cultural infrastructure remains concentrated in Oslo and major urban centres, creating geographic inequalities in arts education opportunities. The cultural and creative industries employ approximately 93,000 persons and contribute approximately 3% of GDP (Gjermshusengen, 2025).

E.1.7. Policy Orientations Relevant to Cultural Literacy Education

Norwegian cultural and educational policy is anchored in a strong welfare-state commitment to equality of access and democratic participation in cultural life. The Education Act (Ministry of Education and Research, 2024), the 2020 *Fagfornyelsen* curriculum reform (with its cross-curricular themes including democracy and citizenship), and the White Paper The Power of Culture (Meld. St. 8, 2018–2019) collectively frame arts and culture as resources for inclusive social cohesion and intercultural understanding. The White Paper Experience, Create, Share (Meld. St. 18, 2020–2021) and the DKS programme operationalise children's cultural rights nationally. The National Minorities White Paper (Meld. St. 12, 2020–2021) and Samediggi's Truth and Reconciliation briefing (2024) address Indigenous and national minority cultural rights. Several key tensions characterise this landscape. First, there is a structural gap between formally acknowledged cultural rights and the practical mechanisms for enabling marginalised groups to participate on their own terms. Second, concepts such as 'cultural literacy', 'social cohesion', and 'intercultural competence' are largely implicit in policy. The D1.2 analysis notes that this leads to varied interpretations and inconsistent implementation (Knigge & Mortimer, 2026, D1.2). Furthermore, there is limited explicit articulation of how performing arts education contributes to intercultural competence. Consequently, the analysis identifies a clear need for targeted initiatives, educator capacity building, and explicit policy guidelines to systematically leverage the performing arts for cultural literacy and social cohesion in a rapidly diversifying society.

E.2. Survey Results Norway

This chapter covers the results of the comparative large-scale study of the *d@rts* project (WP 2) for Norway.[18] Section E.2.1 will give an overview of the sample, gender, age and the main art forms respondents are involved in professionally. The institutional contexts reported by the respondents are subject of Section E.2.2 encompassing formal and non-formal institutional contexts and the levels of education or age groups respondents worked with. Furthermore, it captures diversity, funding, workplace well-being and the importance of various art forms. Finally, Section E.2.3 will give an overview of the institutional and personal CLE effort.
View the Norway survey results on the CLE map here.[19]

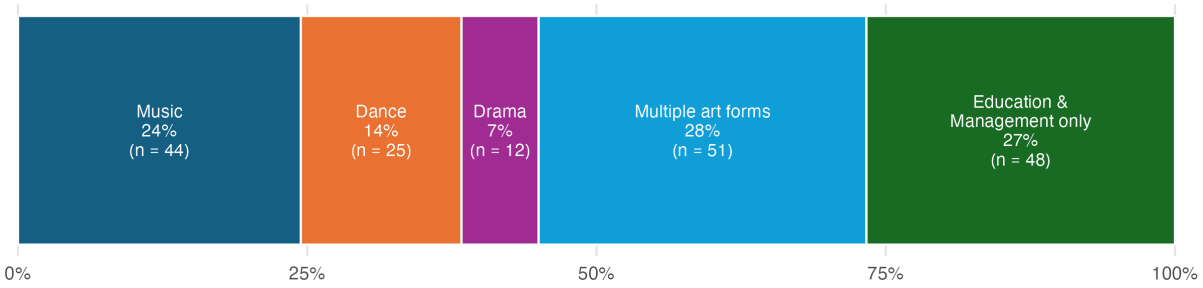
E.2.1. Sample and Demographics

This subsection describes the individual characteristics of survey respondents in Norway. A total of *N* = 182 valid responses were included in the analysis. The vast majority of the sample identify as female (*n* = 150) while also including participants who identified as male (*n* = 27), non-binary (*n* = 3) or preferred not to say their gender (*n* = 1). In terms of age, the largest groups were respondents aged 50–59 (43%) and 40–49 (24%), while 3% were between 25 and 29 years old, 0% were under 25, 9% were between 30 and 39, and 20% were 60 or older. Regarding their highest level of formal education, respondents reported the following: *bachelor's degree (4-year college programme)* (49%, *n* = 87), *master's degree or professional degree* (39%, *n* = 70), *doctorate (Ph.D., Ed.D.)* (7%, *n* = 13), *associate's degree (2-year college programme)* (2%, *n* = 4), *high school graduate* (2%, *n* = 4).
Respondents were asked to indicate their main art form (Figure 113). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines as well as *multiple art forms* for those working across disciplines, and *education & management only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

[18] Readers consulting more than one country chapter will notice recurring passages. The chapters were created from a shared set of text modules, which keeps the descriptions comparable; the figures and the values reported differ by country.
[19] Link to the Norway survey results on the CLE map: https://www.researchcatalogue.net/view/4644930/4877394

Figure 113

Main Art Form of Respondents (Norway)



Note. Where respondents reported a combination of an art form and a non-arts field (e.g., music and education), they were coded according to the art form. The category 'Multiple Art Forms' was assigned when respondents indicated two or more distinct art forms (e.g., music and dance) or described their work as interdisciplinary. Respondents who reported education or management as their main field and no art form were categorised as 'Education & Management only'.

E.2.2. Institutional Context

E.2.2.1. Educational Setting & Professional Role

This subsection summarises respondents' self-reported perceptions of the institutional contexts in which they work. These responses reflect individual perspectives, not independently verified institutional data.

In terms of educational setting, 77% of respondents (n = 141) reported working in formal education, while 20% (n = 36) worked in non-formal education contexts (Figure 114). Regarding their area of engagement, the largest group of respondents reported working in *urban to large town* areas (66%, n = 107), followed by *small town to rural* areas (34%, n = 55) (Figure 123). Figure 115 gives an overview of the professional roles of respondents who took part in the survey.

Figure 114

Educational Setting Respondents Worked In (Norway)

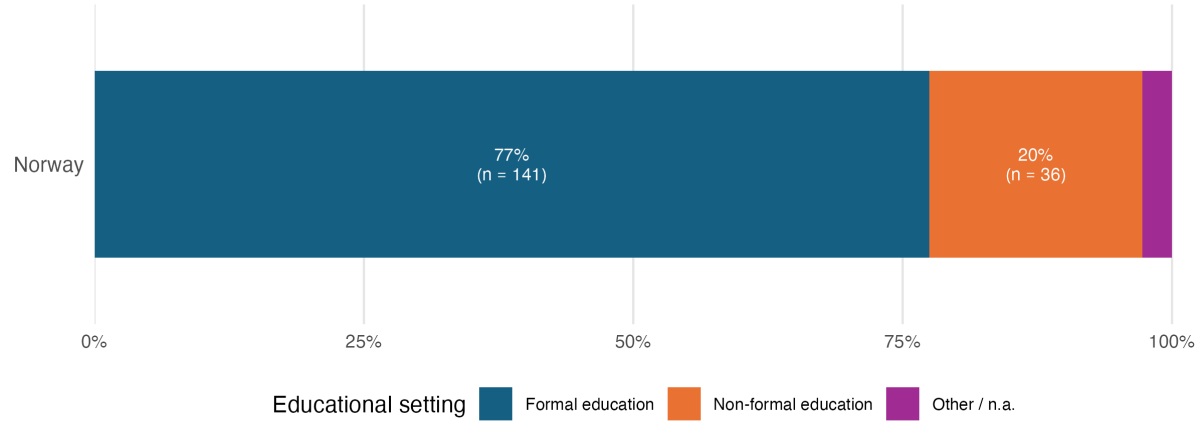
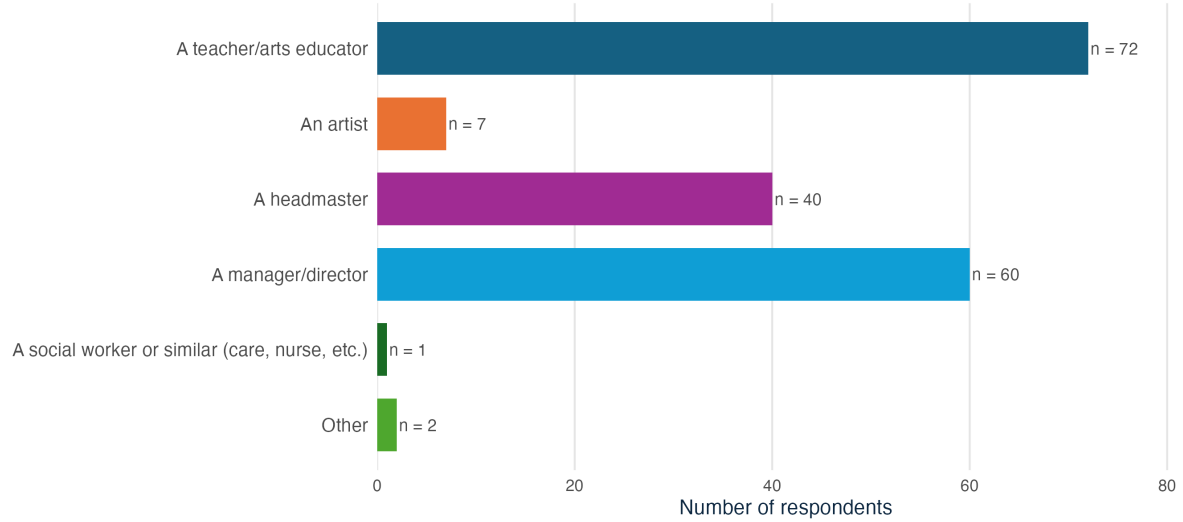


Figure 115

Professional Role of Respondents (Norway)

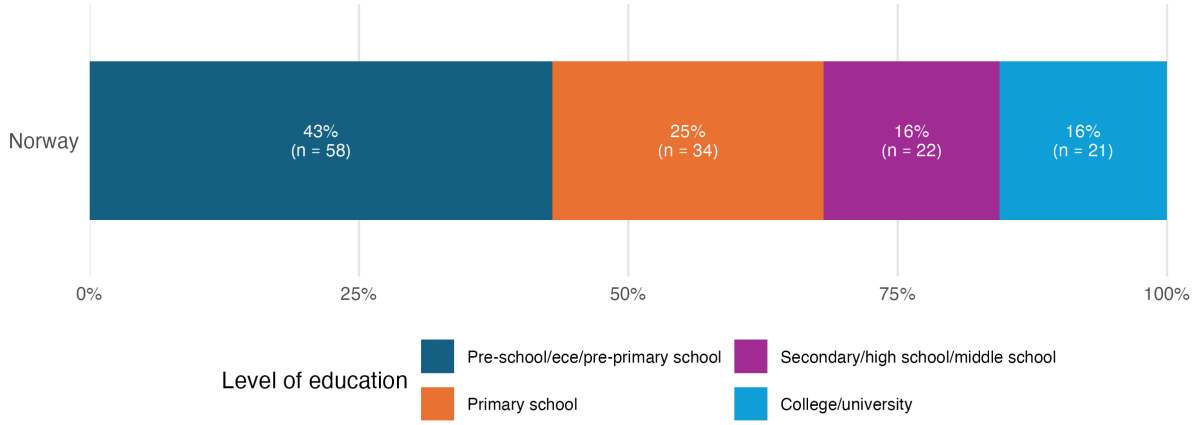


E.2.2.2. Educational Level (Formal) & Age Groups (Non-Formal)

In formal education, respondents worked across a range of educational levels (Figure 116), from pre-school education to college and university. Regarding school enrolment, respondents in formal education reported the following: 0-100 (56%, *n* = 62), 101-500 (30%, *n* = 33), 1000-5000 (9%, *n* = 10), 501-1000 (3%, *n* = 3), >5000 (3%, *n* = 3).

Figure 116

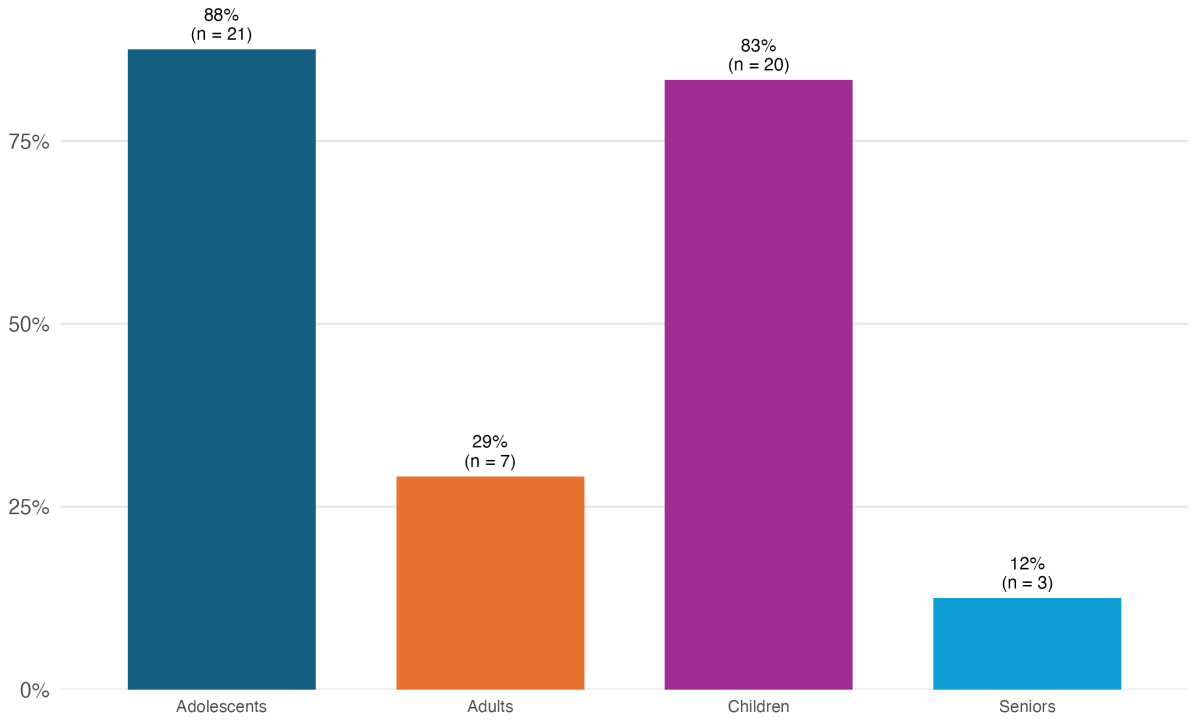
Level of Education Respondents Mostly Work With (Formal Education Only) (Norway)



Respondents working in the non-formal education sector were asked to indicate the main age groups they were working with (Figure 117).

Figure 117

Age Groups (Non-Formal Education) (Norway)



Note. Respondents could select multiple target groups. Percentages therefore do not sum to 100%.

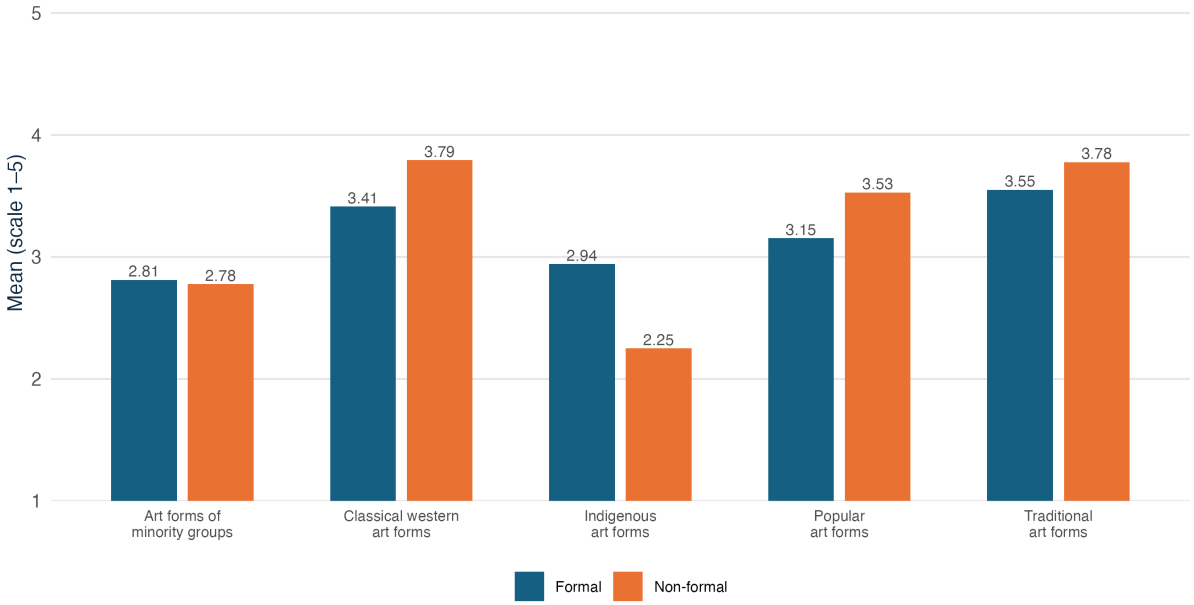
Regarding the number of participants reached per year, respondents in non-formal education reported the following: 101-500 (42%, *n* = 8), 501-1000 (26%, *n* = 5), 0-100 (16%, *n* = 3), 1000-5000 (11%, *n* = 2), >5000 (5%, *n* = 1). The survey also asked respondents in non-formal education whether participants had to pay to take part in their offers. The most frequent response was *yes* (*n* = 19, 68%), followed by *sometimes* (*n* = 5, 18%).

E.2.2.3. Importance of Art Forms

The survey asked how important different art forms are, both within respondents' school or organisation (Figure 118) and in their own personal work (Figure 119). In Norway, traditional art forms were rated as the most important at the institutional level and Indigenous art forms as the least important.

Figure 118

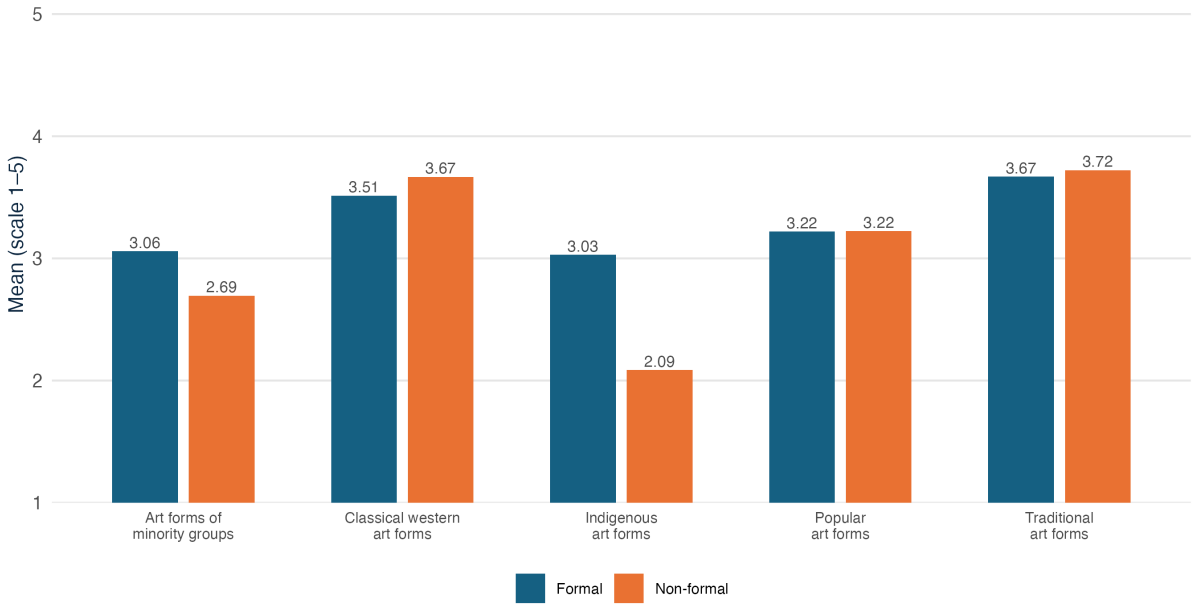
Importance of Art Forms in School/Organisation by Educational Setting



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 138, *classical western art forms* (formal) *n* = 138, *Indigenous art forms* (formal) *n* = 138, *popular art forms* (formal) *n* = 137, *traditional art forms* (formal) *n* = 140, *art forms of minority groups* (non-formal) *n* = 36, *classical western art forms* (non-formal) *n* = 34, *Indigenous art forms* (non-formal) *n* = 36, *popular art forms* (non-formal) *n* = 36, *traditional art forms* (non-formal) *n* = 36.

Figure 119

Importance of Art Forms in Personal Work by Educational Setting

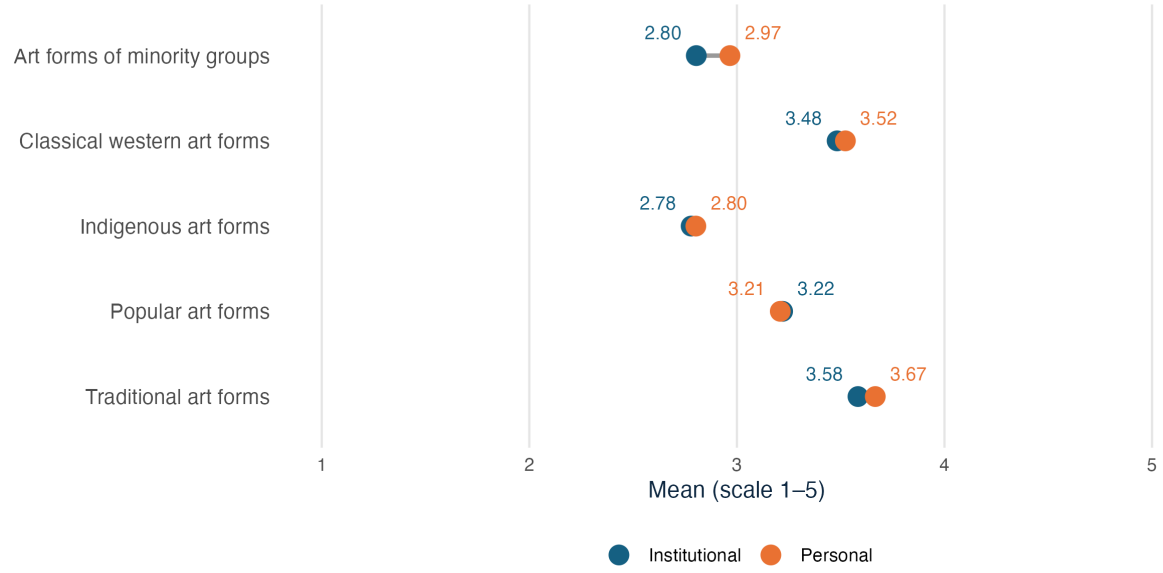


Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 138, *classical western art forms* (formal) *n* = 138, *Indigenous art forms* (formal) *n* = 137, *popular art forms* (formal) *n* = 137, *traditional art forms* (formal) *n* = 139, *art forms of minority groups* (non-formal) *n* = 36, *classical western art forms* (non-formal) *n* = 36, *Indigenous art forms* (non-formal) *n* = 35, *popular art forms* (non-formal) *n* = 36, *traditional art forms* (non-formal) *n* = 36.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work – a distinction that structures the analyses in Section E.2.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to most art forms than they perceived their institution to do, the exception being *popular art forms*.

Figure 120

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Paired responses per item: *traditional art forms* $n = 180$, *classical western art forms* $n = 176$, *art forms of minority groups* $n = 179$, *popular art forms* $n = 177$, *Indigenous art forms* $n = 177$.

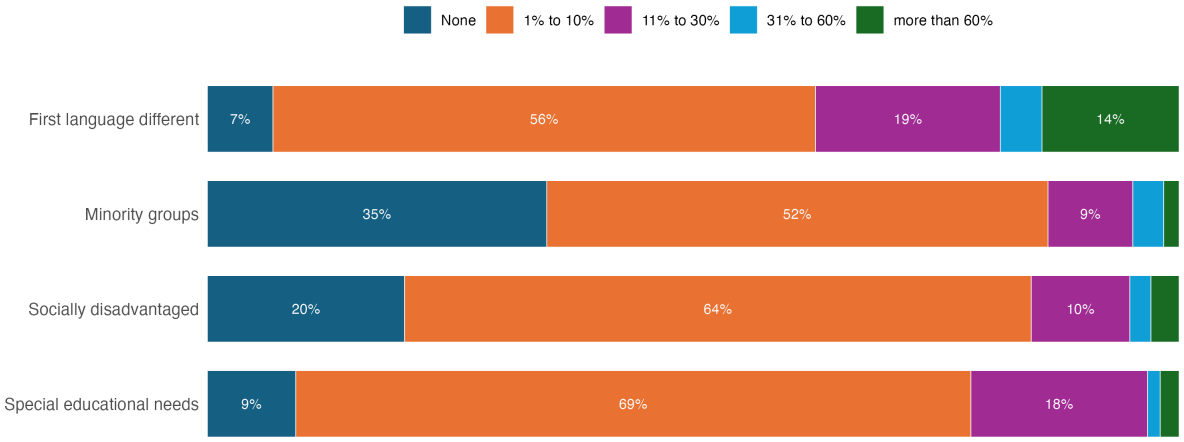
E.2.2.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they try to widen it, how their work is funded, and where geographically it takes place.

In terms of diversity in formal and non-formal education, most respondents reported working at least occasionally with each of the four under-served groups the survey inquired about (*people whose first language differs from the main language of the country they live in*, *minority groups*, *socially disadvantaged groups*, and *people with special educational needs*). Engagement was highest for *groups whose first language differs from the main language of the country*: 14% of respondents reported that they make up the largest share of the people they work with (Figure 121).

Figure 121

Diversity of Target Groups (Formal and Non-Formal Education) (Norway)



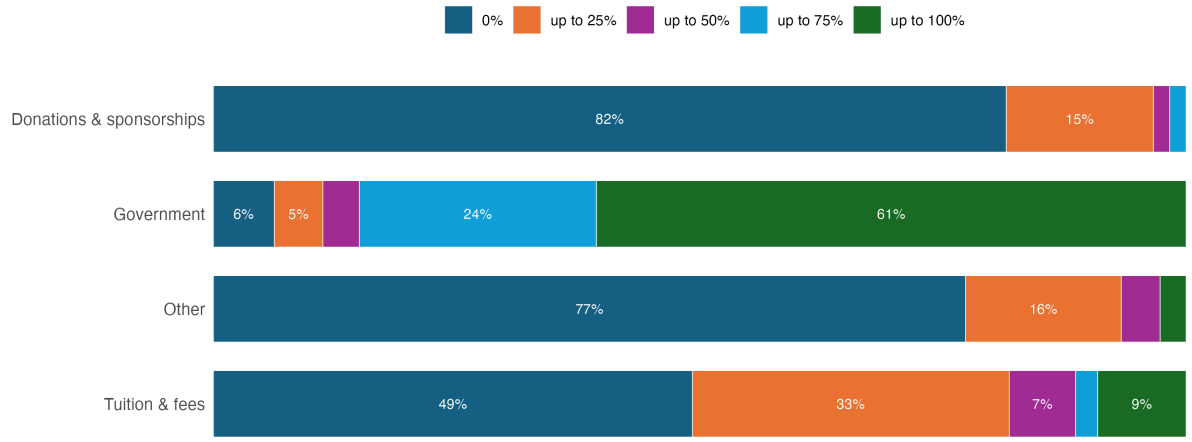
Note. Values below 5% are not labelled. Responses per item: first language different *n* = 163, special educational needs *n* = 154, socially disadvantaged *n* = 138, minority groups *n* = 126.

Respondents in non-formal education were also asked what they do to enlarge or diversify their target groups (this question was put to non-formal education respondents only). Among the 24 respondents who answered, the two most frequently reported efforts were *partnerships with schools or community groups* (*n* = 14) and *targeted marketing campaigns* (*n* = 12).

In terms of funding, government funding was the most substantial funding source in Norway, with 61% of respondents reporting that it covered the largest share of their budget (Figure 122). By contrast, little or no budget was derived from donations and sponsorships (82% reported none), tuition and fees (49% none), or other sources (77% none).

Figure 122

Funding Sources (Formal and Non-Formal Education) (Norway)



Note. Values below 5% are not labelled. Responses per item: *government* n = 160, *tuition & fees* n = 132, *donations & sponsorships* n = 119, *other* n = 75.

Figure 123 shows the geographic reach of respondents' work in Norway: 66% reported working mainly in urban to large-town areas, and the remainder in small-town to rural areas.

Figure 123

Geographical Reach (Norway)

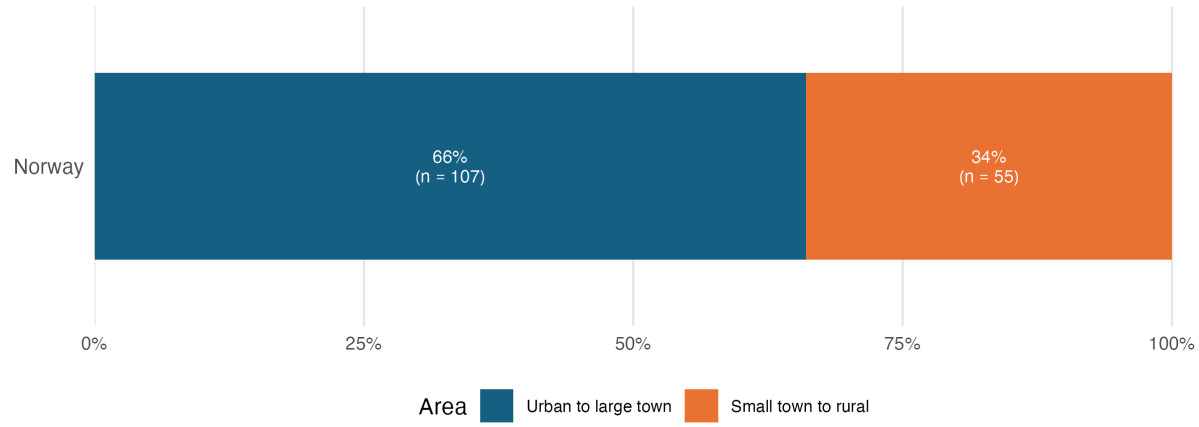
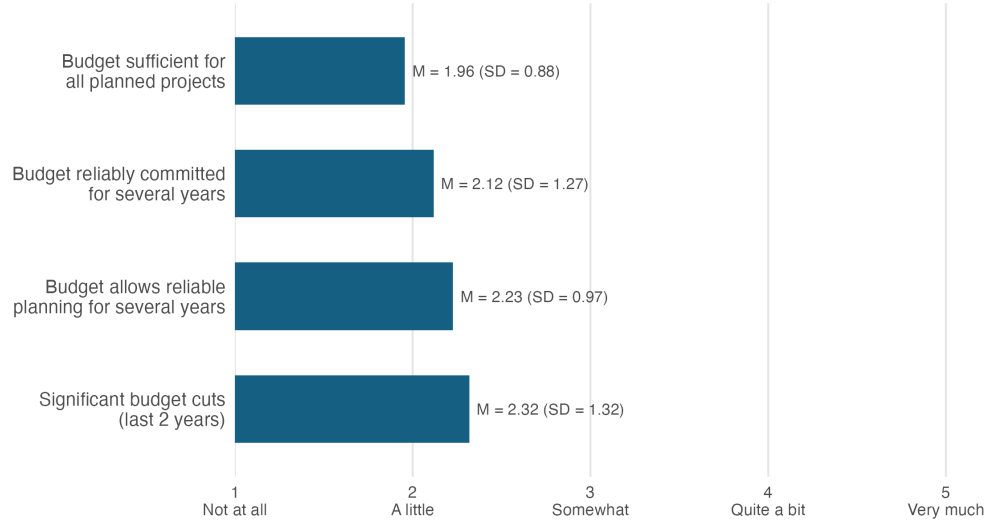


Figure 124 shows the financial situation of non-formal education institutions. These numbers should be considered with caution since the response numbers are very low.

Funded by the European Union

Figure 124

Financial Situation of Institution (Non-Formal Education Only)



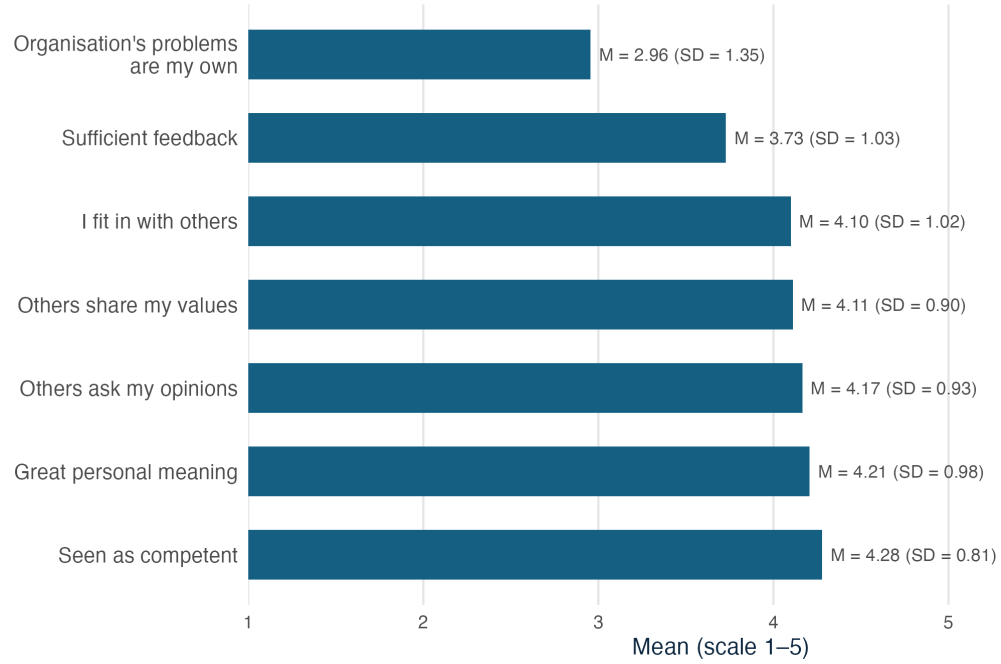
Note. Non-formal education respondents only. Responses per item: significant budget cuts n = 22, budget sufficient for all planned projects n = 23, budget reliably committed for several years n = 17, budget allows reliable planning for several years n = 22.

E.2.2.5. Workplace Well-being

Figure 125 summarises respondents' sense of *organisational belonging* in Norway. Agreement was highest for *being seen as competent*. Furthermore, Figure 126 shows *basic psychological needs satisfaction* at work, which was rated most positively for *liking the people they work with*.

Figure 125

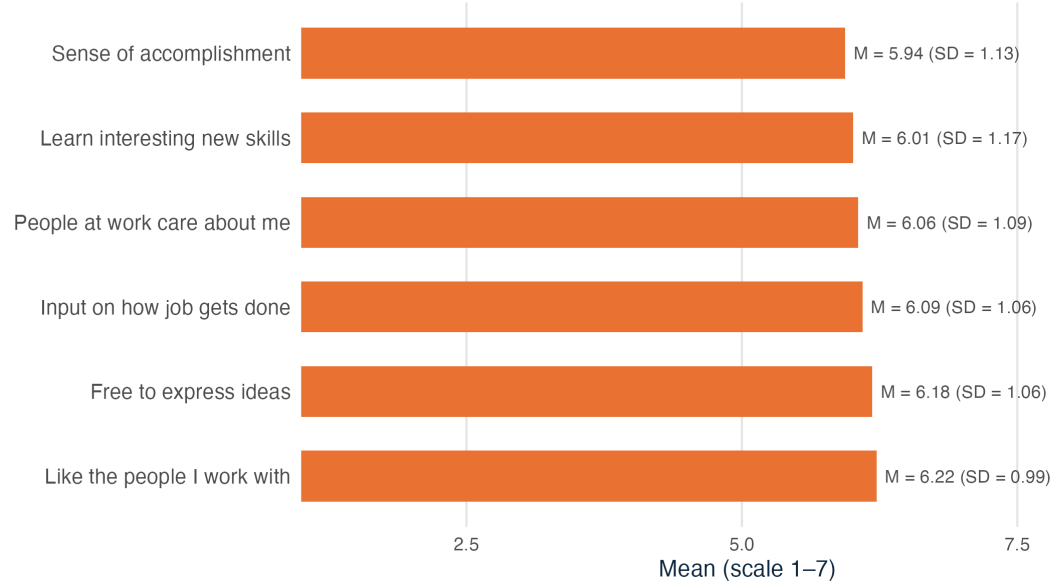
Organisational Belonging (Norway)



Note. Responses per item: I fit in with others *n* = 181, seen as competent *n* = 180, sufficient feedback *n* = 180, others share my values *n* = 180, others ask my opinions *n* = 181, organisation's problems are my own *n* = 180, great personal meaning *n* = 179.

Figure 126

Basic Psychological Needs Satisfaction (Norway)



Funded by the European Union

Note. Responses per item: input on how job gets done n = 180, like the people I work with n = 180, free to express ideas n = 180, learn interesting new skills n = 180, sense of accomplishment n = 180, people at work care about me n = 180.

E.2.3. Cultural Literacy Education Effort (CLE Effort)

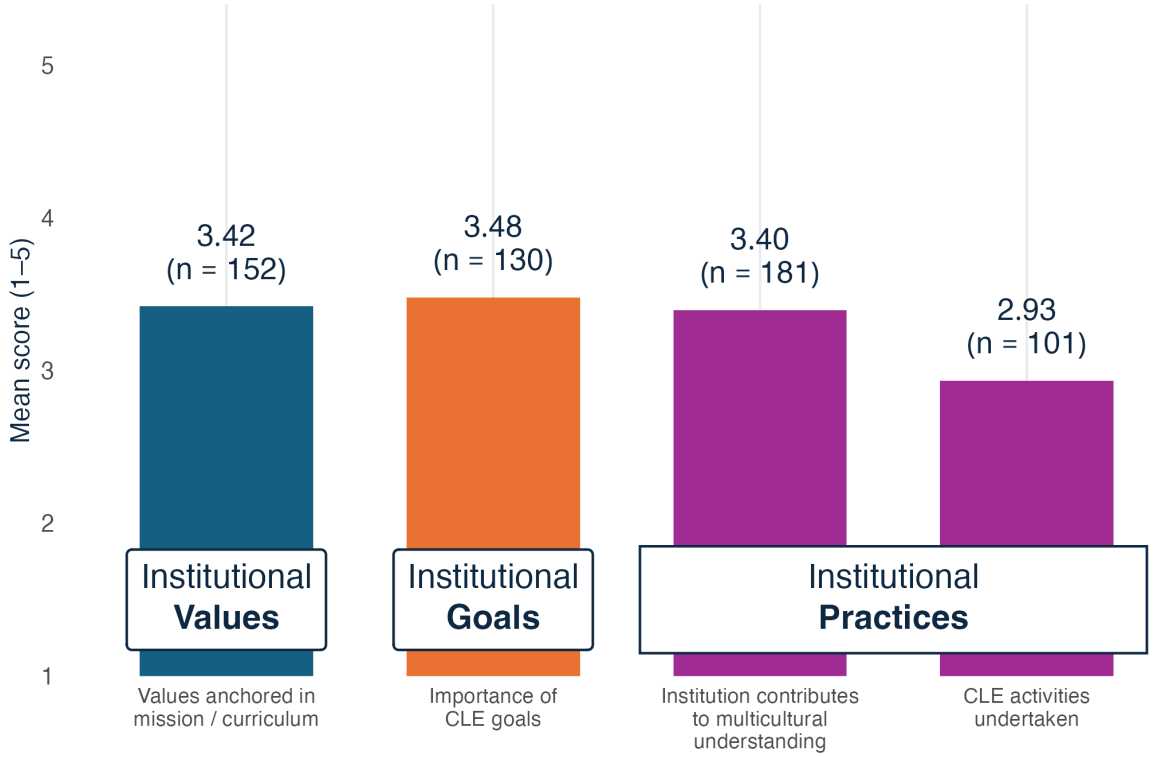
This section reports how much effort respondents and their institutions in Norway devote to cultural literacy education. The concept, its three dimensions – *values*, *goals* and *practices* – and the way the indicators were constructed are described in Section 3.6.1 and are not repeated here. Institutional and personal CLE effort draw on different item sets and are therefore not directly comparable with one another.

E.2.3.1. Dimensions of Institutional CLE Effort

Institutional CLE effort captures how strongly cultural literacy education is embedded in the organisations respondents work for. Figure 127 shows the average rating of each component across Norway respondents. All components except *CLE activities undertaken* were rated above the midpoint of the 1–5 scale. The components differed noticeably (range 0.54 scale points): *importance of CLE goals* received the highest rating (M = 3.48, SD = 0.86), and *CLE activities undertaken* the lowest (M = 2.93, SD = 1.13).

Figure 127

Institutional CLE Effort: Overview of Components (Mean Across Norway Respondents)

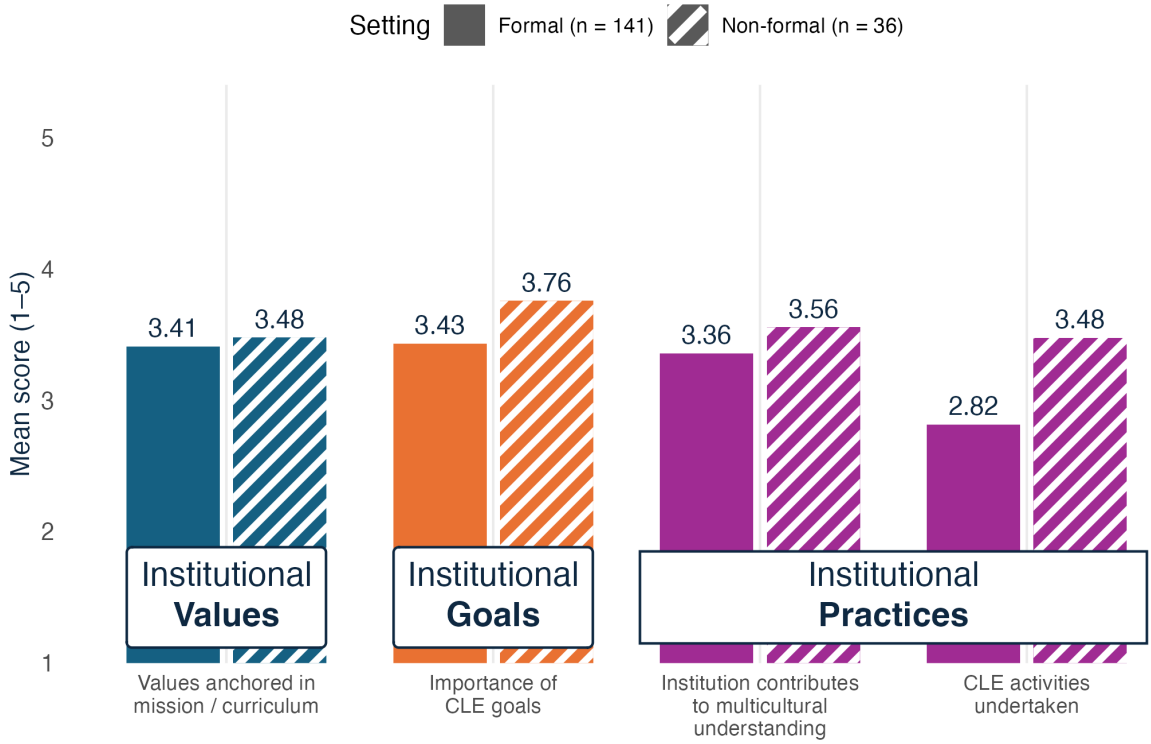


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 128 breaks these components down by educational setting. At the country level the two groups are small (formal n = 141, non-formal n = 36), so the comparison is shown descriptively only, and no significance tests are reported.

Figure 128

Institutional CLE Effort: Components by Educational Setting (Mean)

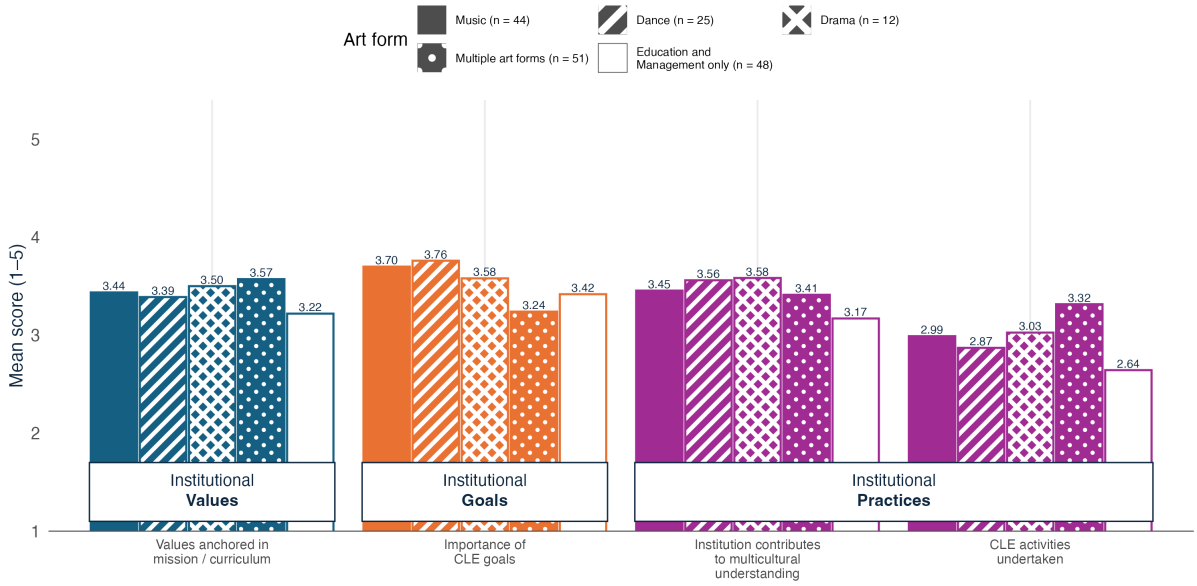


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 129 shows the same components broken down by respondents' main art form. Because each art-form group is small within a single country, these means are descriptive only and should be interpreted with caution. Group sizes range from $n = 12$ to $n = 51$.

Figure 129

Institutional CLE Effort: Components by Main Art Form (Mean)



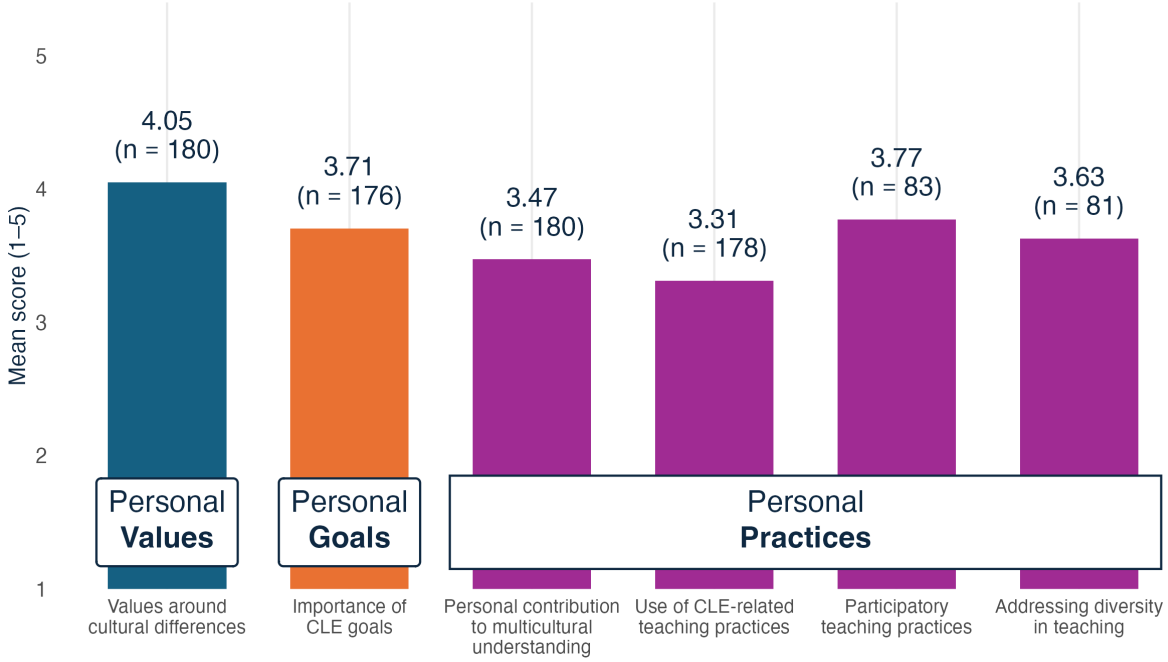
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

E.2.3.2. Dimensions of Personal CLE Effort

Personal CLE effort captures how strongly respondents themselves engage with cultural literacy education in their own work. Figure 130 reports the overall averages for Norway, and the following figures break them down by educational setting (Figure 131) and main art form (Figure 132). As noted above, these scores are not directly comparable with the institutional ones.

Figure 130

Personal CLE Effort: Overview of Components (Mean Across Norway Respondents)

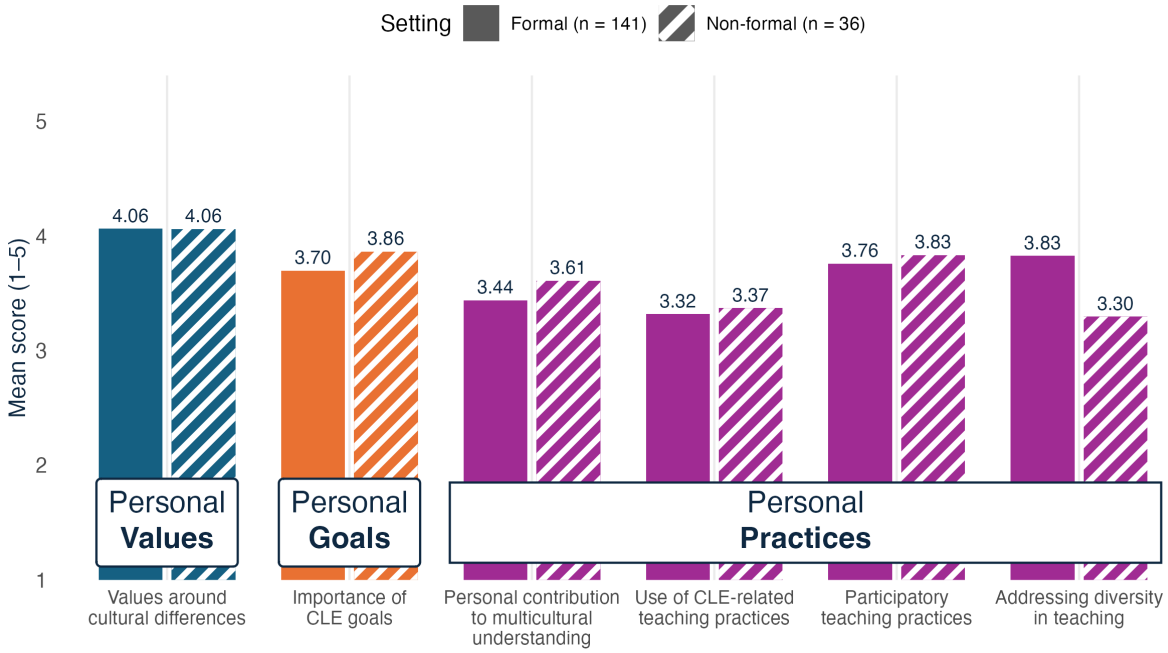


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

At the personal level, the highest-rated component in Norway was *values around cultural differences* (M = 4.05, SD = 0.77) and the lowest was *use of CLE-related teaching practices* (M = 3.31, SD = 0.85). All components were rated above the midpoint of the 1–5 scale, and averaged across them, personal CLE effort in Norway is below the overall sample (-0.14 scale points). Figure 131 shows the personal components by educational setting. As at the institutional level, the subgroup sizes are small (formal n = 141, non-formal n = 36), so the comparison is descriptive only.

Figure 131

Personal CLE Effort: Components by Educational Setting (Mean)



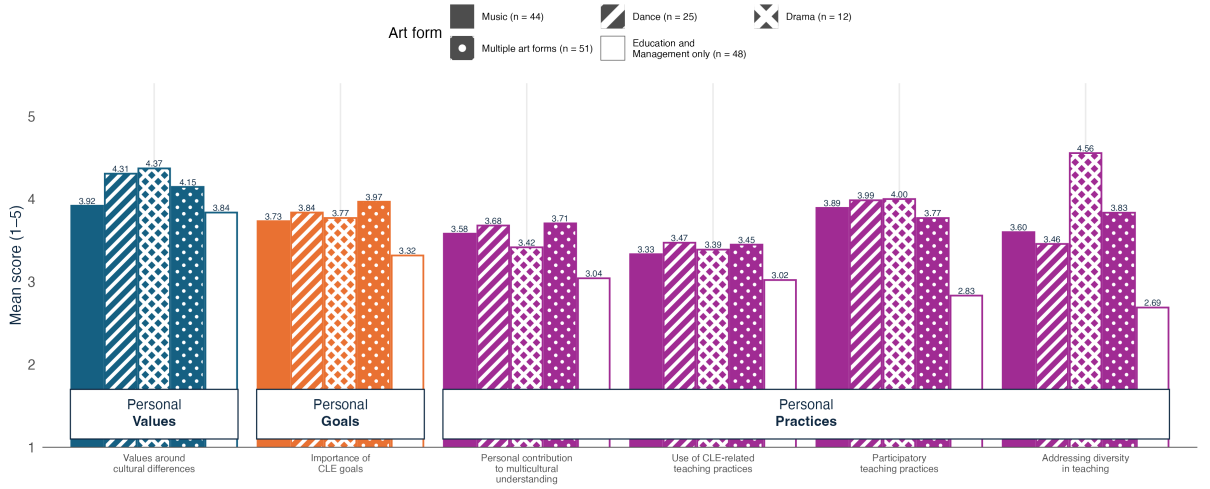
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Figure 132 shows the personal components by main art form; as with the institutional breakdown, the per-art-form groups are small, and the means are descriptive only. Group sizes range from $n = 12$ to $n = 51$.

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Figure 132

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Comparing institutional and personal perceptions of CLE goal importance among Norway respondents (n = 128), the mean institutional rating was 3.48 and the mean personal rating was 3.86, yielding a gap of 0.38 (personal minus institutional).

E.2.4. Open Responses

Question 36 asked respondents whether the survey had left out something important related to their culture, community, history or identity. Those who answered yes were shown Question 37, an open field inviting them to say what was missing and to describe themselves, their background and their engagement in their own words. In Norway 18 respondents answered yes and wrote a response (10% of N = 182). Responses were given in Norwegian and were translated into English in anonymised form using AI translation (Copilot); original-language text is given alongside each quoted extract, and extracts are identified by an anonymised respondent code. The Norwegian responses highlight questions of identity, pedagogical meaning-making, and critique of the survey's conceptual framing, while also highlighting limitations in the survey's ability to capture these aspects.

Positionality and layered identities: A central theme concerns positionality, internal distinctions of minorities and layered identities. One respondent wrote that "my Sámi identity I feel is accommodated, but my Kven identity (national minorities) becomes harder to identify" ("Min

samiske identitet føler jeg er ivaretatt, men min kvenske (nasjonale minoriteter) blir vanskeligere å identifisere", NO01). Another, describing themselves as multicultural, believed this gave them "a more inclusive and diverse perspective in teaching than colleagues" ("et mer inkluderende og mangfoldig perspektiv i undervisningen enn kolleger", NO02).

Critique of the survey structure: Another major theme relates to critique of the survey structure, especially its perceived reductiveness and lack of nuance. Several respondents described the questions as overly simplified: "I also think that the questions are overly dualistic and force answers in an unnuanced direction" ("Jeg synes for øvrig at spørsmålene er i overkant dualistiske, og tvinger svar i unyansert retning", NO03). Similarly, contextual mismatch was highlighted, particularly in early childhood education (NO04).

Pedagogical processes and the developmental role of the arts: A further theme concerns missing attention to pedagogical processes and the developmental role of arts. Respondents argued that the survey overlooked creative processes and their impact on learning: "Missing are questions about how developmental creative and artistic work is – how students become aware in processes" ("Savner spørsmål om hvor utviklende kreativ og skapende arbeide er – hvordan elevene bevisstgjøres i prosesser", NO05).

Well-being and learning: In addition, the broader role of arts in well-being and learning was emphasised:

> Life mastery and health! My experience shows that by physically shaping, for example in clay, students achieve a form of concentration where they get a break from all external and internal 'noise', of a social character, worries and anxiety. (NO06)
>
> (Livsmestring og helse! Min erfaring tilsier at gjennom å fysisk kunne forme f.eks. i leire oppnår elevene en type konsentrasjon hvor de får en pause fra all ytre og indre «støy», av sosial karakter, bekymringer og engstelse.)

Some responses also pointed to the importance of environmental and relational dimensions of culture: "The importance of people's proximity to and contact with animals and nature for their art and culture" ("Betydningen av menneskenes nærhet til og kontakt med dyr og natur for deres kunst og kultur", NO07).

The position of arts education: Finally, structural concerns about the position of arts education were articulated, particularly its perceived decline: "Unfortunately, I see that singing and music are losing ground in education in the sector" ("Dessverre ser jeg at sang og musikk er på vikende front i utdanningen til sektoren", NO08).

E.2.5. Country-Specific Interpretation of Results

The following section interprets the country-specific survey results in light of the social, cultural and economic conditions outlined in the country profile (Section E.1). Norway's arts and cultural education landscape is centrally regulated but municipally administered, near-universally publicly financed, and organised around a statutory commitment to equality of access (Knigge & Mortimer, 2026, D1.2). Read against this backdrop, the survey results are consistent with the structural profile in several respects. The interpretation below draws out four such aspects and closes with an overall synthesis and a note on limitations.

E.2.5.1. A Formal and Early-Years-Weighted Sample

The composition of the Norwegian sample differs from some other participating countries: 77% of respondents worked in formal education and 20% in non-formal settings (Section E.2.2.1). Within formal education, 43% worked at pre-school/ECEC level and a further 25% at primary level (Figure 116), so roughly two thirds of the formal sample worked with children below secondary school age. 100 of 182 respondents reported working as a headmaster (n = 40) or as a manager or director (n = 60). The institutional ratings are therefore to a large extent leaders' or managers'/directors' assessments of their own institutions rather than independent observations of them. In the cross-countries analysis (Section 4.1), respondents working at pre-school/ECEC level reported the lowest institutional CLE effort of any educational level and the Norwegian data descriptively support this pattern. Whether the pattern reflects a weaker institutional anchoring of cultural literacy education in the early years cannot be settled with these data.

Music was the largest single art form in the sample (24%, n = 44), ahead of dance (14%) and drama (7%), with a further 28% working across multiple art forms (Figure 113) – which corresponds to the profile's observation that music is the only performing arts subject independently timetabled throughout all ten years of compulsory schooling, while drama and dance appear as cross-curricular methods rather than as subjects (Knigge & Mortimer, 2026, D1.2). The sample composition should accordingly be read as a joint product of outreach and system structure, and not as a picture of the Norwegian cultural education sector as a whole.

E.2.5.2. Diversity: Language and National Minorities

Some respondents reported working with each of the four under-served groups surveyed, but in most cases these groups make up only a small part of the people they work with: for all four, the most frequent response was 1% to 10% (between 52% and 70% of respondents; Figure 121). At the institutional level, art forms of minority groups (M = 2.81 formal, M = 2.78 non-formal) and Indigenous art forms (e.g., Sámi art; M = 2.94 formal, M = 2.25 non-formal) were rated the least important of the five art forms, while traditional art forms were rated the most important (Figure 118).

Furthermore, there appear to be inconsistencies in how terms related to diversity were understood, particularly those referring to minority and Indigenous groups and art forms. The question on target groups asked about members of minority groups, specified for Norway as "Roma people, Sámi, etc.", while the art-form item asked about the importance of Indigenous art forms, specified as "Sámi art". Several respondents described the questions as insufficiently nuanced: "I also think that the questions are overly dualistic and force answers in an unnuanced direction" ("Jeg synes for øvrig at spørsmålene er i overkant dualistiske, og tvinger svar i unyansert retning", NO03). One respondent pointed to the difficulty this creates: "my Sámi identity I feel is accommodated, but my Kven identity (national minorities) becomes harder to identify" (NO01). Everyday use of these terms may also differ from their legal definitions, and it is therefore not possible to determine from the data which understanding individual respondents applied.

E.2.5.3. The Gap Between Personal Commitment and Institutional Embedding

As in most participating countries, individual engagement was rated higher than perceived institutional engagement. This is consistent with the profile's finding that concepts such as cultural literacy, social cohesion and intercultural competence remain largely implicit in Norwegian policy and that there is limited explicit articulation of how performing arts education contributes to intercultural competence (Knigge & Mortimer, 2026, D1.2). Where a commitment is affirmed in policy without being specified as a task, its translation into activity is likely to depend on individual practitioners.

E.2.5.4. Public Funding and Fees

Norway's cultural sector is substantially publicly financed, with total public cultural expenditure of approximately NOK 46.2 billion in 2024 across national, regional and municipal levels (Statistics Norway, 2024; see Section E.1). The survey data reflect this: 61% report that public funding covers more than three quarters of their budget while 82% reported no income from donations and sponsorships and 49% none from tuition and fees (Figure 122).

Among respondents in non-formal education, 68% reported that participants have to pay to take part in their offers and a further 18% that they sometimes do (Section E.2.2.2). The profile notes that the kulturskole parental-fee model can create access barriers for lower-income families, and that while child poverty affects approximately 10% of all children in Norway, it affects nearly 40% of children in immigrant-background families (see section E.1 [country profile]).

E.2.6. Summary

Read as a whole, and against the profile in Section E.1, the Norwegian results describe a publicly financed field of cultural literacy education with two defining features.

- The sample is weighted towards leadership roles, formal education and the early years: 55% of respondents work as headmasters, managers or directors, 77% in formal education, and 43% of those at pre-school/ECEC level. The institutional ratings are therefore largely leaders' or managers'/directors' assessments of their own institutions, and the results describe only a part of the Norwegian field rather than that field as a whole.
- The early-years sector is the largest single group in the sample. Whether the comparatively low institutional CLE effort observed for this level across the full sample reflects a weaker anchoring of cultural literacy education in the early years, or an instrument developed with other pedagogical contexts in mind, cannot be settled with these data. The CLE effort scores should be read with this in mind.

E.2.6.1. Limitations

Several constraints qualify this interpretation. The non-formal subgroup is small (n = 36). All subgroup comparisons are reported descriptively, without significance testing, and the figures on the financial situation of non-formal institutions rest on 17 to 23 responses and are not interpreted here. Furthermore, the survey's categories for minority groups and Indigenous art forms overlap in the Norwegian version, which limits what can be concluded from the corresponding ratings. All measures are self-reported perceptions of institutional and personal contexts rather than independently verified data. Furthermore, the sample is not representative of the Norwegian field.

F. Serbia

F.1. Country Profile

F.1.1. Education and Public Life

Serbian is the sole official national language of the Republic of Serbia, spoken natively by 84.4% of the population and written in both Cyrillic (constitutionally designated) and Latin scripts (Statistical Office of the Republic of Serbia, 2023). A tiered system of minority language recognition gives co-official status at provincial or municipal level to languages spoken by sufficiently large local communities: in the Autonomous Province of Vojvodina, five minority languages

(Hungarian, Slovak, Romanian, Croatian, and Rusyn) hold co-official provincial status alongside Serbian, while Bosnian and Albanian are co-official in relevant municipalities in the south and southwest. Serbian is the primary medium of instruction throughout the formal education system, but minority communities hold a legal right to mother-tongue schooling in up to fifteen languages, with variation in provision by region. Formal foreign language instruction is an integral part of the Serbian education system, with students beginning their first foreign language in Grade 1 (at age 7) and a second in Grade 5 (at age 11) (Filipović & Djurić, 2021), and explicitly incorporates intercultural and sociocultural competencies, making language learning a key vehicle for cross-cultural engagement, though primarily through textual rather than performative approaches (Pravdić et al., 2026, D1.2).

F.1.2. Linguistic Diversity and Lived Multilingualism

Vojvodina is Serbia's principal zone of institutionalised multilingualism, shaped by its history as a Pannonian crossroads, with Hungarians constituting 10.48% of the provincial population and smaller communities of Slovaks, Croats, Romanians, and Rusyns maintaining well-resourced cultural and educational institutions (Statistical Office of the Republic of Serbia, 2023). At the national level, the four largest minority mother tongues after Serbian are Hungarian (2.6%), Bosnian (2.2%), Romani (1.2%), and Albanian (1.0%). The Romani language occupies a structurally ambivalent position: likely the most widely spoken undercounted minority language in Serbia, it enjoys the weakest institutional support of any recognised tongue, and Roma cultural heritage, particularly music, dance, and performance, is rarely integrated into formal school curricula or mainstream cultural institutions, despite its centrality to Roma identity (Pravdić et al., 2026, D1.2). The Sandžak region in southwestern Serbia constitutes a further zone of lived multilingualism, where Bosniak communities sustain Bosnian language, Islamic cultural institutions, and a distinct regional identity; internal migration from peripheral regions to Belgrade has also diversified urban linguistic environments, though without formal multilingual infrastructure.

F.1.3. Key Population Groups and Structural Inequalities

Serbia's resident population was 6,647,003 at the time of the 2022 Census, declining significantly from 7.5 million in 2002 due to low fertility (1.63 children per woman), negative net migration of approximately 12,000 per year, and population ageing (Statistical Office of the Republic of Serbia, 2023). The population is 80.6% ethnic Serb, with Hungarians (2.8%), Bosniaks (2.3%), Roma (1.9%, likely undercounted), Albanians (0.9%), and several other recognised minorities (Statistical Office of the Republic of Serbia, 2023). Structural inequality is most severe for the Roma

community, where 80% are at risk of poverty (European Union Agency for Fundamental Rights [FRA], 2022), only 28% of Roma children progress to secondary education (Statistical Office of the Republic of Serbia & UNICEF, 2020), and employment rates lag far behind national averages, especially for Roma women. Additional inequalities include a gender employment gap of 11.5 percentage points (Eurostat, 2026b), pronounced regional disparities between the Belgrade metropolitan region and southern and eastern Serbia, and a national at-risk-of-poverty rate of 19.7% in 2024 that disproportionately affects women, children, Roma, and rural populations, amounting to approximately 1.3 million people living at risk of poverty (Eurostat, 2026a).

F.1.4. Education System and Institutional Landscape

Serbia's education system runs from voluntary early childhood education and care (ECEC, six months to six years) through a mandatory pre-school preparation year and eight years of compulsory primary and lower secondary schooling (grades 1–8, ages 6–15), followed by non-compulsory four-year gymnasiums, vocational schools, and specialised arts schools at upper secondary level (European Commission, 2026). A 2017 curriculum reform introduced cross-curricular competencies including communication, cooperation, and civic engagement (Maghnouj et al., 2020), providing a potential entry point for cultural literacy education, though implementation has been inconsistent. Arts provision in the formal system is strongest at the pre-primary stage, where the ECEC framework integrates visual art, drama, music, movement, and dance as vehicles for cultural awareness, inclusive community-building, and the development of positive cultural identity (Pravdić et al., 2026, D1.2); this integration diminishes significantly in primary school, where Music Education and Visual Arts are compulsory but drama and dance are marginal outside specialised institutions. Cultural literacy is not recognised as a concept in any Serbian curriculum document, and performing arts remain largely absent from policy frameworks for general education, with the specialist arts school sector functioning as a selective elite track rather than a system-wide resource (Pravdić et al., 2026, D1.2).

F.1.5. Cultural Participation and Infrastructure

Serbia's public cultural infrastructure includes major national institutions in Belgrade (National Theatre, Philharmonic, National Museum, National Library) and Novi Sad (Serbian National Theatre), alongside a dense network of municipal cultural centres (*dom kulture*), which are a legacy of the socialist-era requirement that each municipality should maintain such a facility. Despite this institutional breadth, the Ministry of Culture's budget represents less than 0.67% of state expenditure (Serbian Monitor, 2025), and an additional 4% was cut from the Ministry's 2025 allocation; as D1.2 notes, Serbia's cultural budget has never reached even 1% of the total

government budget (Pravdić et al., 2026, D1.2). Community cultural participation is notably vibrant, particularly in Vojvodina, where approximately 250,000 amateurs participate in 1,800 arts organisations (SUSAV Serbia, 2019, as cited in Pravdić et al., 2026, D1.2). The non-formal sector, including Kulturanova, CZKD, Heartefact Fund, Stanica Service for Contemporary Dance, and the NKSS, plays a disproportionately important role in arts and cultural literacy education, particularly for marginalised communities. However, this sector operates in structural precarity due to reliance on EU and international project funding, with weak integration into the formal education system (Pravdić et al., 2026, D1.2).

F.1.6. Socio-Economic Context

Serbia's nominal GDP reached approximately USD 89 billion in 2024, with GDP per capita of approximately USD 12,276 and average real GDP growth of 2.9% per year over the preceding decade; growth slowed to an estimated 2.0% in 2025 amid domestic political instability (FocusEconomics, 2024; World Bank, 2025). Unemployment stood at 7.2% in 2024 (World Bank, 2026a), while youth unemployment remained at 21.4%, nearly three times the adult rate (World Bank, 2026b). Distributional inequality is significant: the at-risk-of-poverty rate was 19.7% in 2024, with Roma communities, women, rural populations, and those in southern and eastern Serbia experiencing the most severe deprivation (Eurostat, 2026a; FRA, 2022). The political crisis triggered by the November 2024 Novi Sad tragedy[20] further dampened the investment climate, with net FDI falling approximately 67.5% in early 2025 compared to the previous year (Atlantic Council, 2026). Persistent brain drain (net emigration of approximately 12,000 per year) (Statistical Office of the Republic of Serbia, 2023), the chronically underfunded cultural sector, and the structural dependence of arts education NGOs on international project funding collectively constrain Serbia's capacity to develop a broad, equitable cultural literacy (education) infrastructure (Pravdić et al., 2026).

F.1.7. Policy Orientations Relevant to Cultural Literacy Education

Serbia's principal cultural and educational policy frameworks (Culture Strategy 2020–2029, Education Strategy until 2030, Law on Culture (2021), and Law on National Councils of National Minorities) collectively affirm principles of intercultural dialogue, social inclusion, identity plurality, and minority rights (Government of the Republic of Serbia, 2020, 2021, 2022). However, the concept of "cultural literacy" is absent from official discourse, and performing arts are rarely

[20] The collapse of the Novi Sad railway station canopy on 1 November 2024, killing 16 people, evolved into a broad anti-corruption civic mobilisation.

connected to social policy goals in operational terms (Pravdić et al., 2026, D1.2). The most significant current policy context is the sustained student-led protest movement, sparked by the collapse of the Novi Sad railway station canopy on 1 November 2024. The persistence of the movement through 2025 has put questions of democratic accountability, institutional integrity, and civic education at the centre of public debate; the European Commission's 2025 Progress Report adopted its harshest language to date on Serbia's democratic health (European Commission, 2025d; European Western Balkans, 2025). A persistent tension between the well-crafted inclusion language of strategy documents and the absence of adequate implementation mechanisms and funding characterises the current landscape, with the independent civil society sector filling critical gaps in cultural literacy education despite structural precarity, a challenge that D1.2 identifies as requiring systemic policy reform rather than continued reliance on project-based interventions (Pravdić et al., 2026, D1.2).

F.2. Survey Results

This chapter covers the results of the comparative large-scale study of the *d@rts* project (WP 2) for Serbia.[21] Section F.2.1 will give an overview of the sample, gender, age and the main art forms respondents are involved in professionally. The institutional contexts reported by the respondents are subject of Section F.2.2 encompassing formal and non-formal institutional contexts and the levels of education or age groups respondents worked with. Furthermore, it captures diversity, funding, workplace well-being and the importance of various art forms. Finally, Section F.2.3 will give an overview of the institutional and personal CLE effort.
View the Serbia survey results on the CLE map here.[22]

F.2.1. Sample and Demographics

This subsection describes the individual characteristics of survey respondents in Serbia. A total of $N = 104$ valid responses were included in the analysis. The vast majority of the sample identify as female ($n = 80$) while also including participants who identified as male ($n = 24$). In terms of age, the largest groups were respondents aged 40–49 (39%) and 50–59 (38%), while 12% were between 30–39, 2% were between 25 and 29 years old, 10% were 60 or older, and 0% were under 25. Regarding their highest level of formal education, respondents reported the following: *master's degree or professional degree* (58%, $n = 59$), *bachelor's degree (4-year college*

[21] Readers consulting more than one country chapter will notice recurring passages. The chapters were created from a shared set of text modules, which keeps the descriptions comparable; the figures and the values reported differ by country.

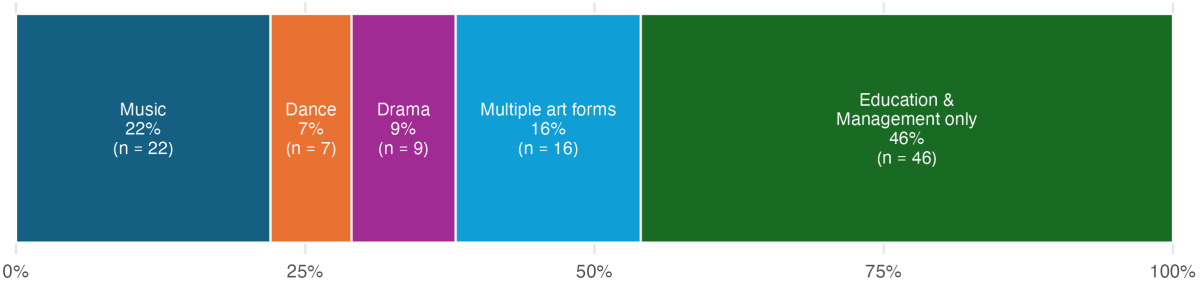
[22] Link to Serbia survey results on CLE map: https://www.researchcatalogue.net/view/4644930/4877552

programme) (33%, *n* = 34), *associate's degree (2-year college programme)* (6%, *n* = 6), *doctorate (Ph.D., Ed.D.)* (3%, *n* = 3).

Respondents were asked to indicate their main art form (Figure 133). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines as well as *multiple art forms* for those working across disciplines, and *education & management only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

Figure 133

Main Art Form of Respondents (Serbia)



Note. Where respondents reported a combination of an art form and a non-arts field (e.g., music and education), they were coded according to the art form. The category 'Multiple Art Forms' was assigned when respondents indicated two or more distinct art forms (e.g., music and dance) or described their work as interdisciplinary. Respondents who reported education or management as their main field and no art form were categorised as 'Education & Management only'.

F.2.2. Institutional Context

F.2.2.1. Educational Setting & Professional Role

This subsection summarises respondents' self-reported perceptions of the institutional contexts in which they work. These responses reflect individual perspectives, not independently verified institutional data.

In terms of educational setting, 78% of respondents (*n* = 81) reported working in formal education, while 20% (*n* = 21) worked in non-formal education contexts (Figure 134). Regarding their area of engagement, the largest group of respondents reported working in *urban to large town* areas (57%, *n* = 58), followed by *small town to rural* areas (43%, *n* = 44) (Figure 143). Figure 135 gives an overview of the professional roles of respondents who took part in the survey.

Figure 134

Educational Setting Respondents Worked In (Serbia)

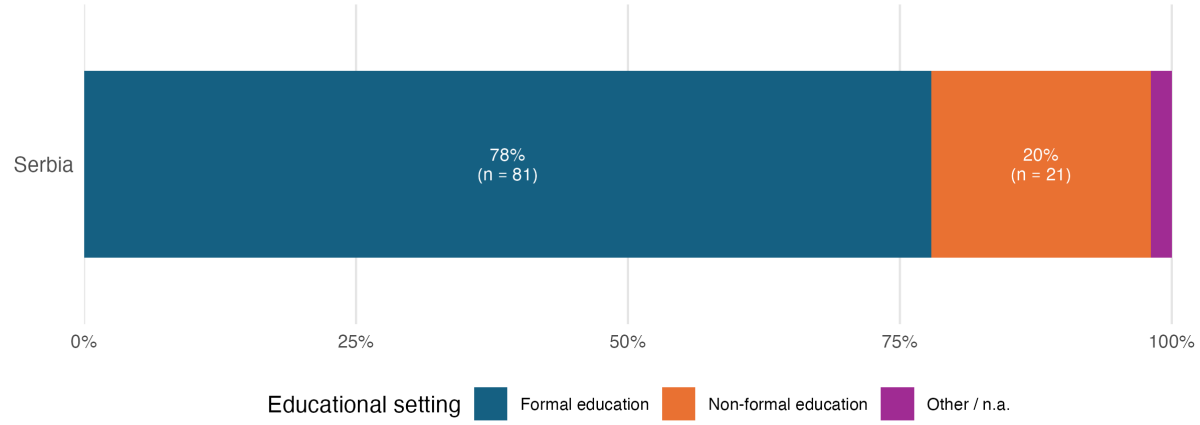
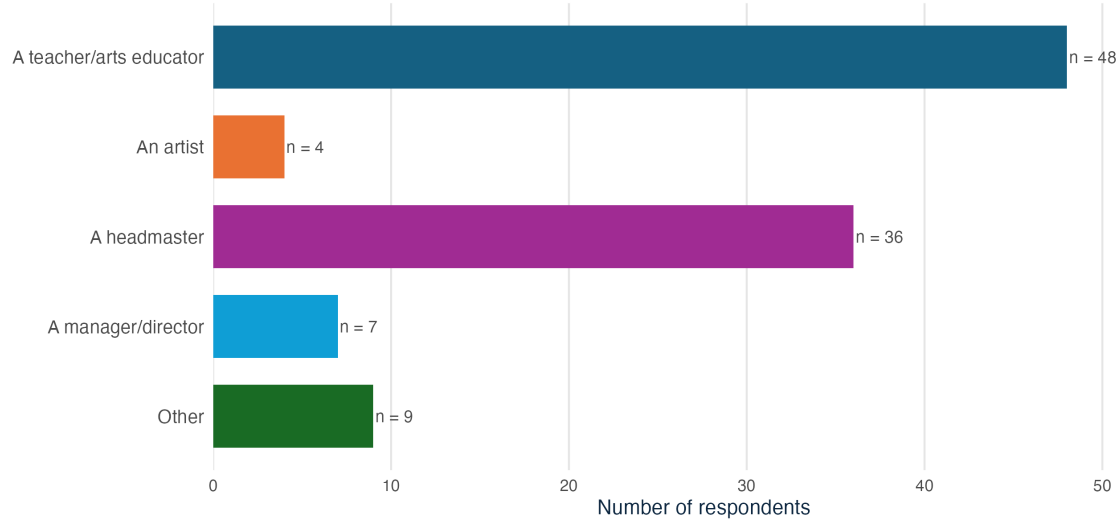


Figure 135

Professional Role of Respondents (Serbia)



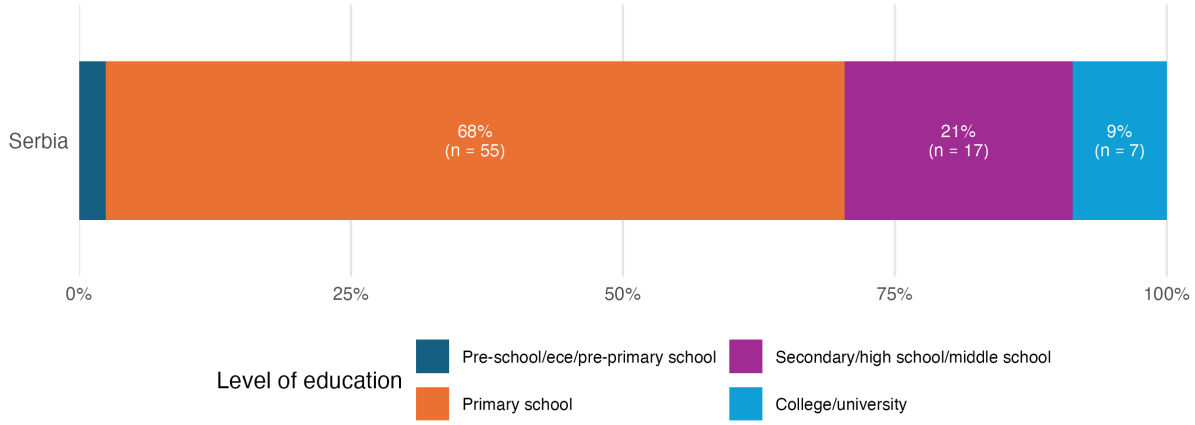
F.2.2.2. Educational Level (Formal) & Age Groups (Non-Formal)

In formal education, respondents worked across a range of educational levels (Figure 136), from pre-school education to college and university. Regarding school enrolment, respondents in formal education reported the following: 101-500 (41%, *n* = 29), 501-1000 (37%, *n* = 26), 0-100 (16%, *n* = 11), 1000-5000 (6%, *n* = 4).

Funded by the European Union

Figure 136

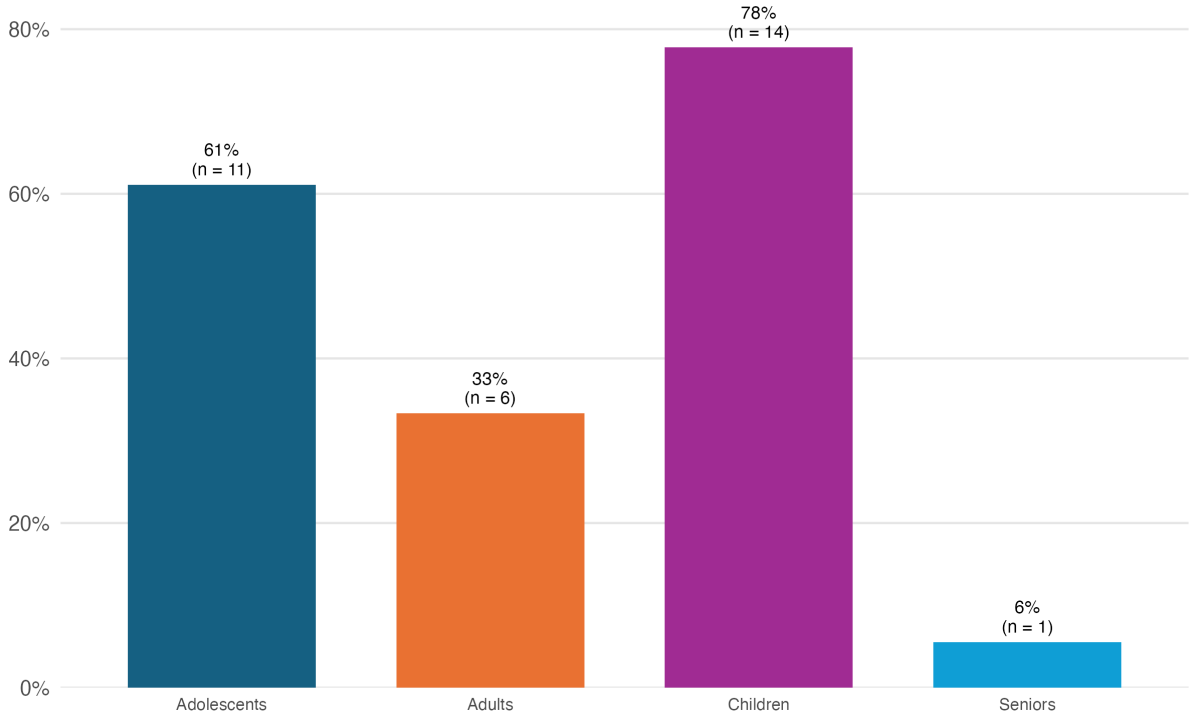
Level of Education Respondents Mostly Work With (Formal Education Only) (Serbia)



Respondents working in the non-formal education sector were asked to indicate the main age groups they were working with (Figure 137).

Figure 137

Age Groups (Non-Formal Education) (Serbia)



Note. Respondents could select multiple target groups. Percentages therefore do not sum to 100%.

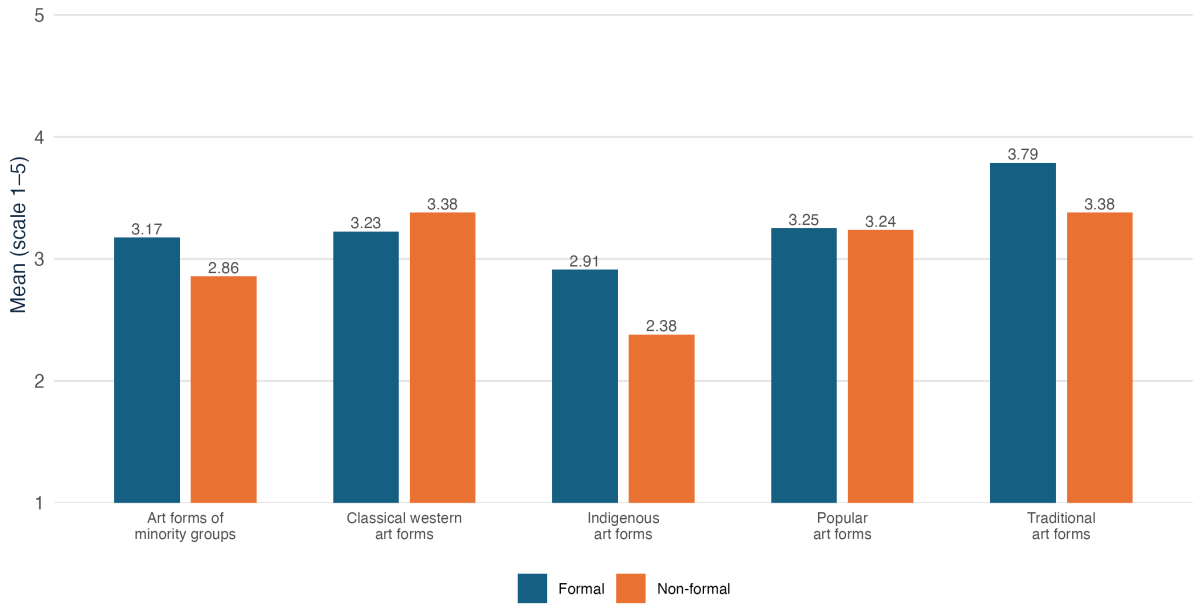
Regarding the number of participants reached per year, respondents in non-formal education reported the following: 101-500 (39%, *n* = 7), 0-100 (28%, *n* = 5), 501-1000 (17%, *n* = 3), 1000-5000 (11%, *n* = 2), >5000 (6%, *n* = 1). The survey also asked respondents in non-formal education whether participants had to pay to take part in their offers. The most frequent response was "no" (*n* = 11, 52%), followed by "Yes" (*n* = 6, 29%) and "Sometimes" *(n* = 4, 19%).

F.2.2.3. Importance of Art Forms

The survey asked how important different art forms are, both within respondents' school or organisation (Figure 138) and in their own personal work (Figure 139). In Serbia, traditional art forms were rated as the most important at the institutional level and Indigenous art forms as the least important.

Figure 138

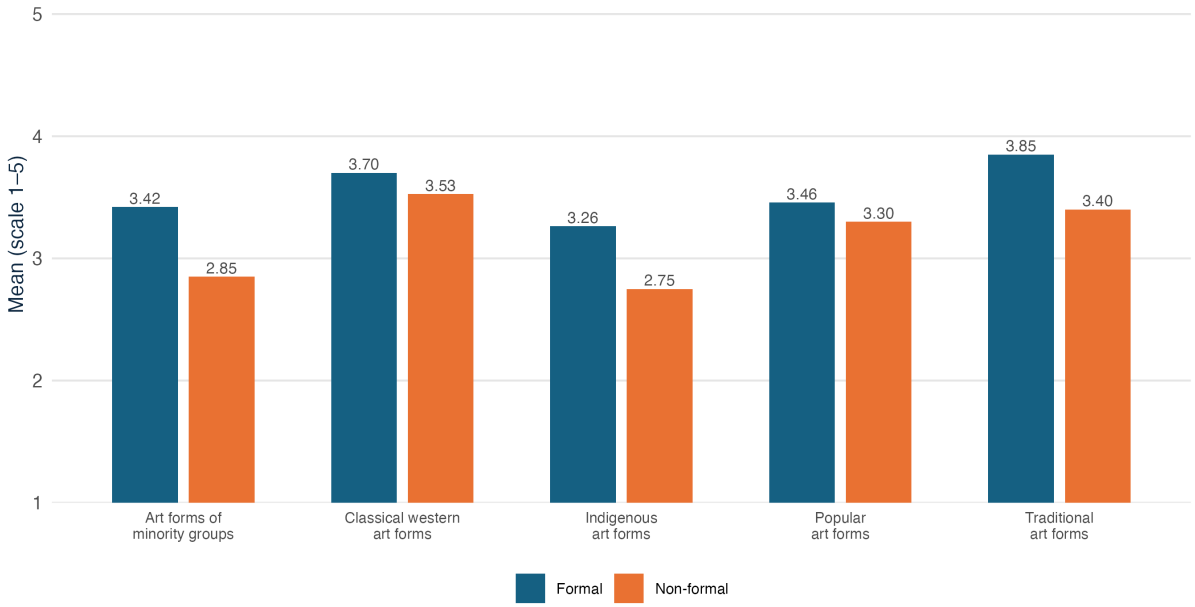
Importance of Art Forms in School/Organisation by Educational Setting



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 80, *classical western art forms* (formal) *n* = 80, *Indigenous art forms* (formal) *n* = 80, *popular art forms* (formal) *n* = 79, *traditional art forms* (formal) *n* = 80, *art forms of minority groups* (non-formal) *n* = 21, *classical western art forms* (non-formal) *n* = 21, *Indigenous art forms* (non-formal) *n* = 21, *popular art forms* (non-formal) *n* = 21, *traditional art forms* (non-formal) *n* = 21.

Figure 139

Importance of Art Forms in Personal Work by Educational Setting

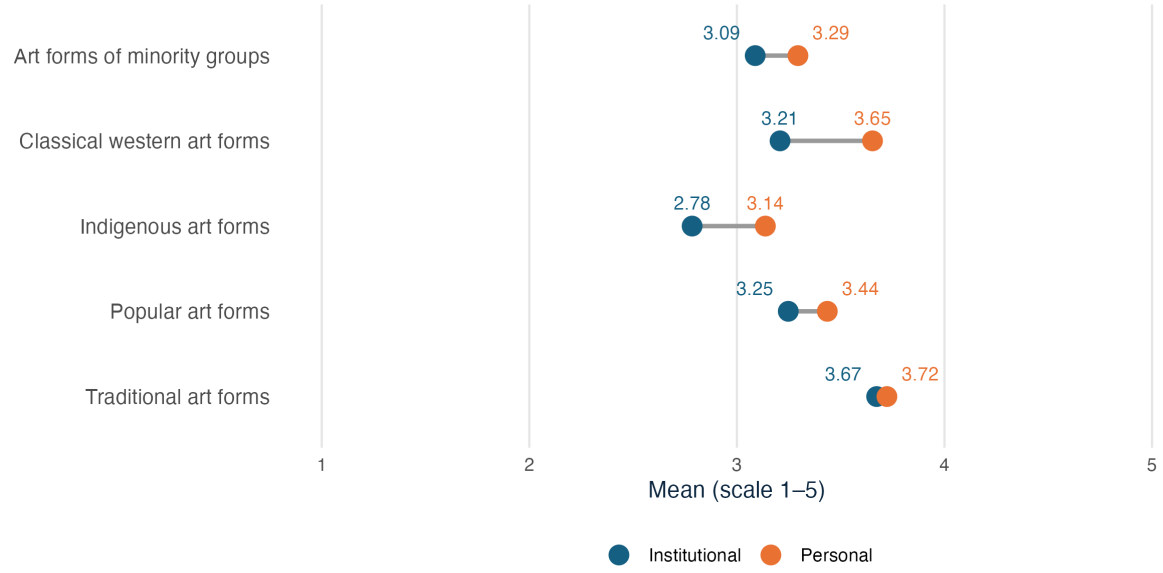


Note. Art forms were rated from 1 (not important at all) to 5 (very important). Responses per item and setting: *art forms of minority groups* (formal) *n* = 81, *classical western art forms* (formal) *n* = 80, *Indigenous art forms* (formal) *n* = 80, *popular art forms* (formal) *n* = 81, *traditional art forms* (formal) *n* = 80, *art forms of minority groups* (non-formal) *n* = 20, *classical western art forms* (non-formal) *n* = 19, *Indigenous art forms* (non-formal) *n* = 20, *popular art forms* (non-formal) *n* = 20, *traditional art forms* (non-formal) *n* = 20.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work – a distinction that structures the analyses in Section F.2.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to every art form than they perceived their institution to do.

Figure 140

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). Paired responses per item: *traditional art forms* $n = 101$, *classical western art forms* $n = 101$, *art forms of minority groups* $n = 102$, *popular art forms* $n = 101$, *Indigenous art forms* $n = 102$.

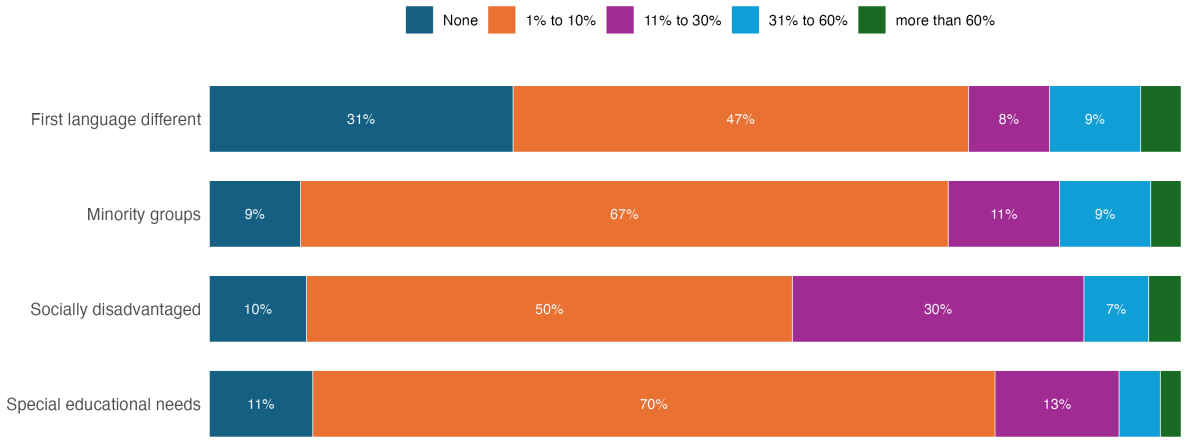
F.2.2.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they try to widen it, how their work is funded, and where geographically it takes place.

In terms of diversity in formal and non-formal education, most respondents reported working at least occasionally with each of the four under-served groups the survey inquired about (*people whose first language differs from the main language of the country they live in*, *minority groups*, *socially disadvantaged groups*, and *people with special educational needs*). Engagement was highest for *groups whose first language differs from the main language of the country*: 4% of respondents reported that they make up the largest share of the people they work with (Figure 141).

Figure 141

Diversity of Target Groups (Formal and Non-Formal Education) (Serbia)



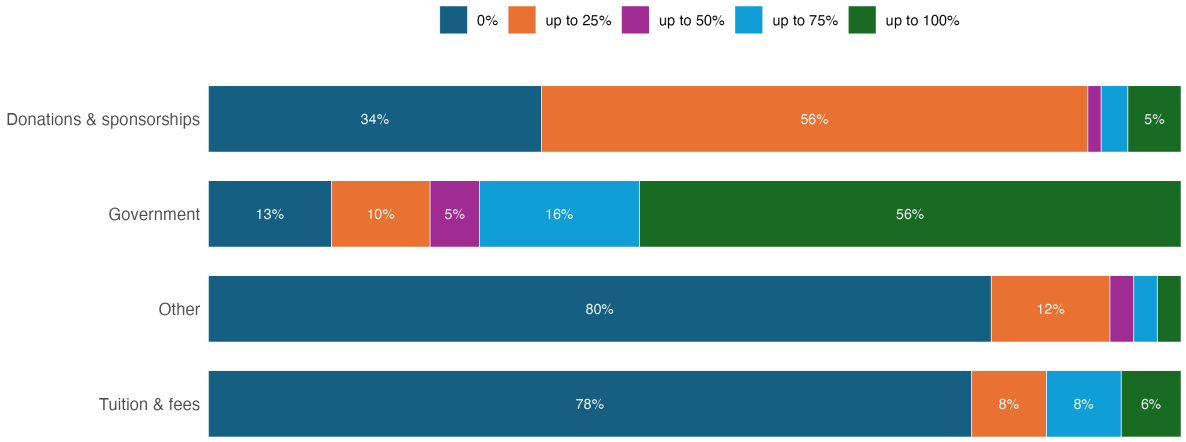
Note. Values below 5% are not labelled. Responses per item: first language different *n* = 96, special educational needs *n* = 94, socially disadvantaged *n* = 90, minority groups *n* = 96.

Respondents in non-formal education were also asked what they do to enlarge or diversify their target groups (this question was put to non-formal education respondents only). Among the 18 respondents who answered, the two most frequently reported efforts were *targeted marketing campaigns* (*n* = 11) and *partnerships with schools or community groups* (*n* = 8).

In terms of funding, government funding was the most substantial source of income in Serbia, with 56% of respondents reporting that it covered the largest share of their budget (Figure 142). By contrast, little or no budget was derived from donations and sponsorships (34% reported none), tuition and fees (78% none), or other sources (80% none).

Figure 142

Funding Sources (Formal and Non-Formal Education) (Serbia)



Note. Values below 5% are not labelled. Responses per item: *government* $n = 79$, *tuition & fees* $n = 65$, *donations & sponsorships* $n = 73$, *other* $n = 41$.

Figure 143 shows the geographic reach of respondents' work in Serbia: 57% reported working mainly in urban to large-town areas, and the remainder in small-town to rural areas.

Figure 143

Geographical Reach (Serbia)

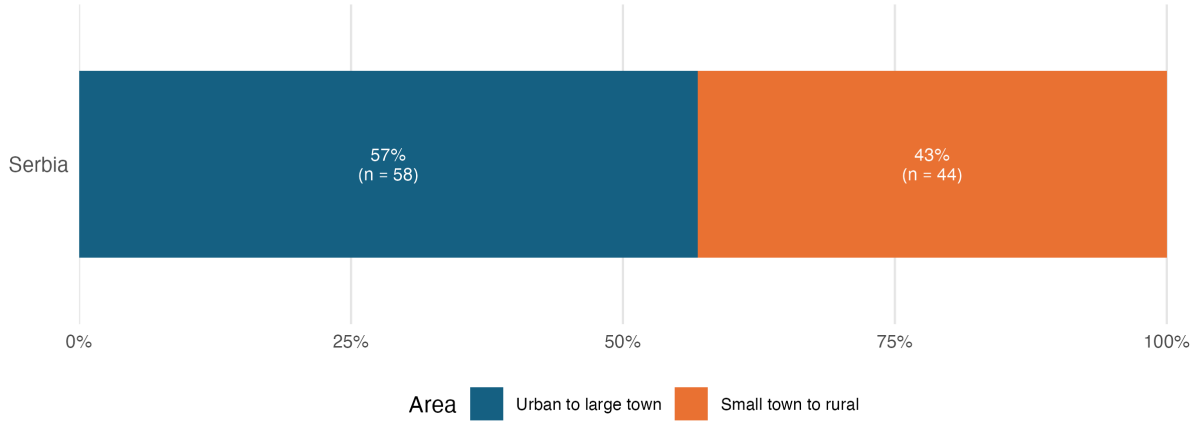
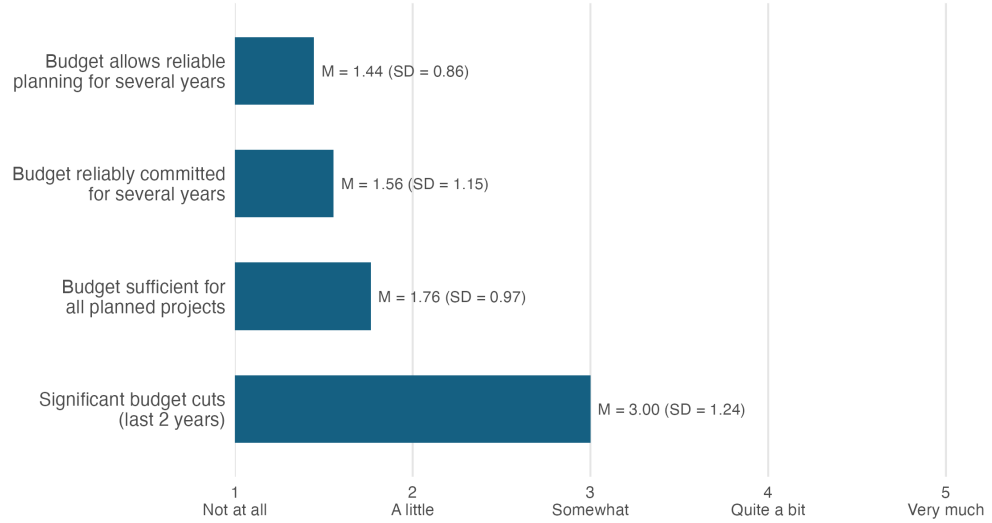


Figure 144 shows the financial situation of non-formal education institutions. These numbers should be considered with caution since the response numbers are very low.

Funded by the European Union

Figure 144

Financial Situation of Institution (Non-Formal Education Only)



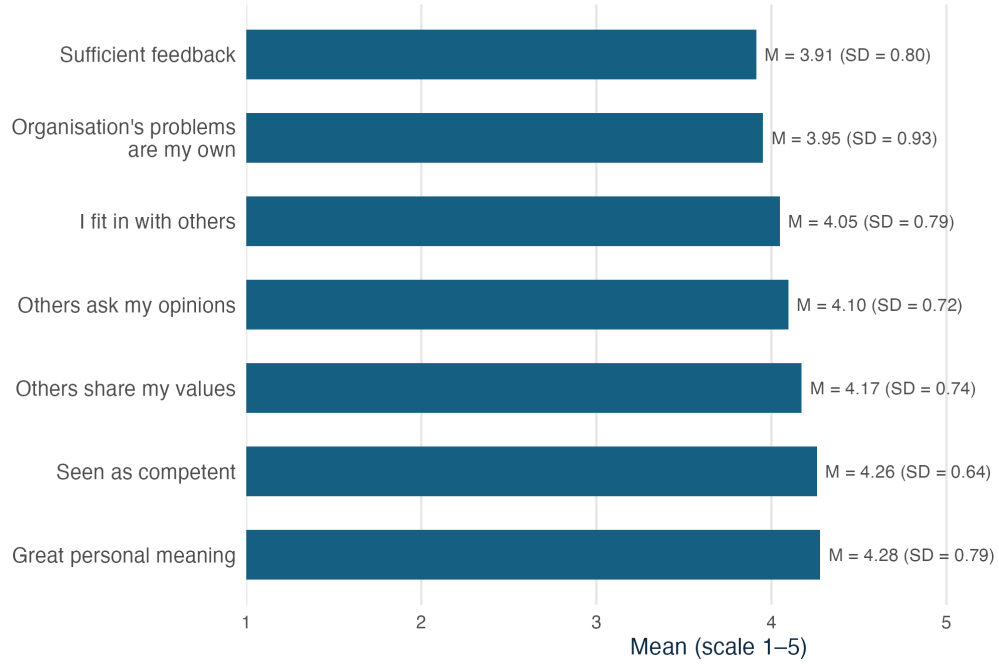
Note. Non-formal education respondents only. Responses per item: significant budget cuts n = 18, budget sufficient for all planned projects n = 17, budget reliably committed for several years n = 18, budget allows reliable planning for several years n = 18.

F.2.2.5. Workplace Well-being

Figure 145 summarises respondents' sense of *organisational belonging* in Serbia. Agreement was highest for *finding great personal meaning in their work*. Furthermore, Figure 146 shows *basic psychological needs satisfaction* at work, which was rated most positively for *being free to express ideas*.

Figure 145

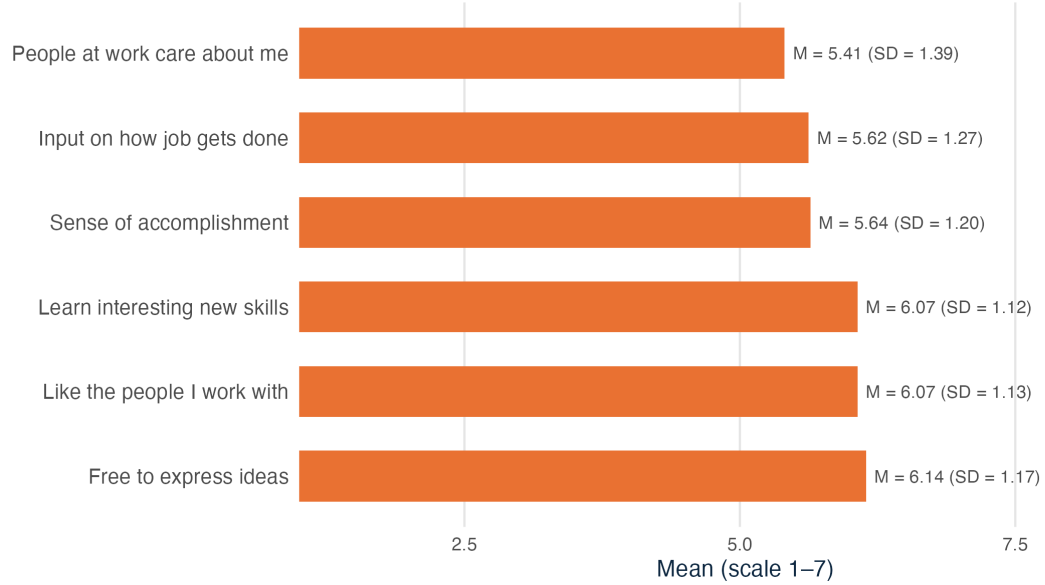
Organisational Belonging (Serbia)



Note. Responses per item: I fit in with others *n* = 104, seen as competent *n* = 104, sufficient feedback *n* = 104, others share my values *n* = 104, others ask my opinions *n* = 104, organisation's problems are my own *n* = 104, great personal meaning *n* = 104.

Figure 146

Basic Psychological Needs Satisfaction (Serbia)



Funded by the European Union

Note. Responses per item: input on how job gets done n = 104, like the people I work with n = 104, free to express ideas n = 104, learn interesting new skills n = 104, sense of accomplishment n = 103, people at work care about me n = 101.

F.2.3. Cultural Literacy Education Effort (CLE Effort)

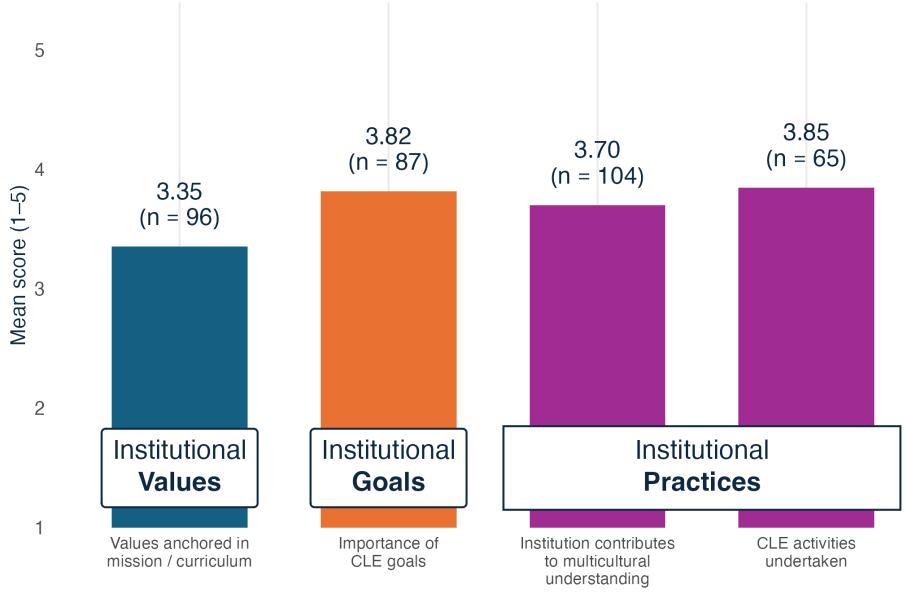
This section reports how much effort respondents and their institutions in Serbia devote to cultural literacy education. The concept, its three dimensions – *values*, *goals* and *practices* – and the way the indicators were constructed are described in Section 3.6.1 and are not repeated here. Institutional and personal CLE effort draw on different item sets and are therefore not directly comparable with one another.

F.2.3.1. Dimensions of Institutional CLE Effort

Institutional CLE effort captures how strongly cultural literacy education is embedded in the organisations respondents work for. Figure 147 shows the average rating of each component across Serbia respondents. All components were rated above the midpoint of the 1–5 scale. The components differed noticeably (range 0.49 scale points): two components were rated at a similarly high level, and *values anchored in mission/curriculum* the lowest (M = 3.35, SD = 0.81).

Figure 147

Institutional CLE Effort: Overview of Components (Mean Across Serbia Respondents)



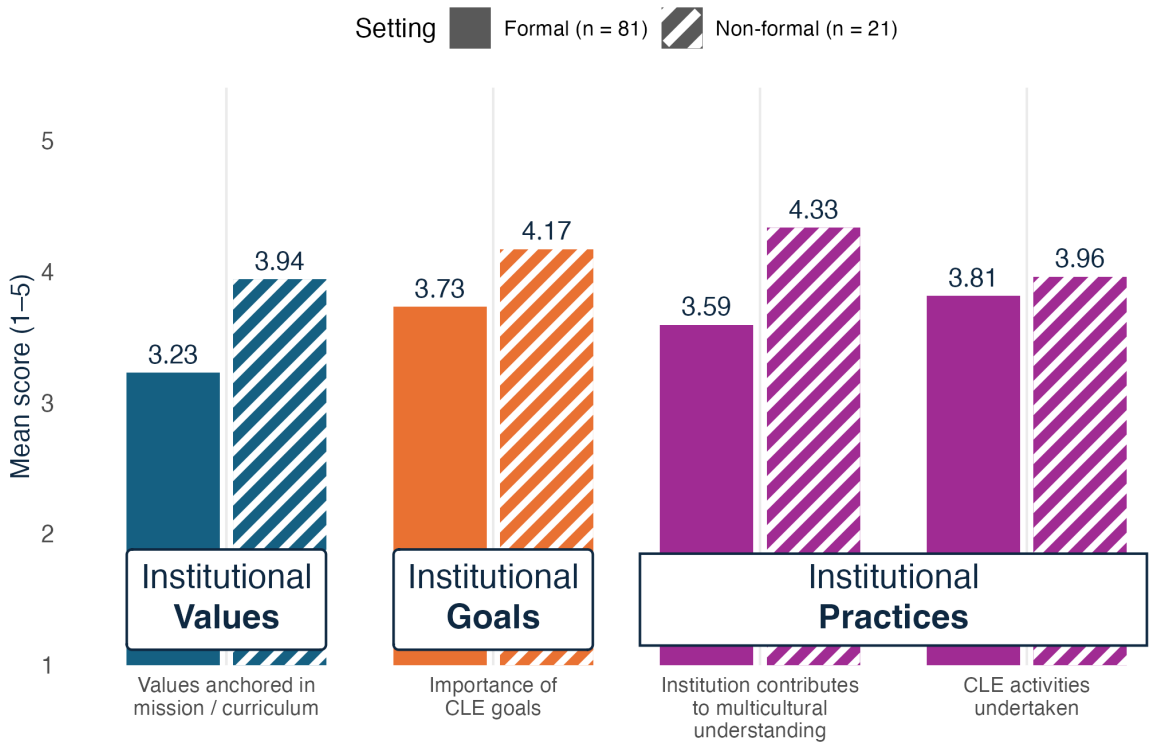
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and

perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 148 breaks these components down by educational setting. At the country level the two groups are small (formal $n = 81$, non-formal $n = 21$), so the comparison is shown descriptively only, and no significance tests are reported.

Figure 148

Institutional CLE Effort: Components by Educational Setting (Mean)

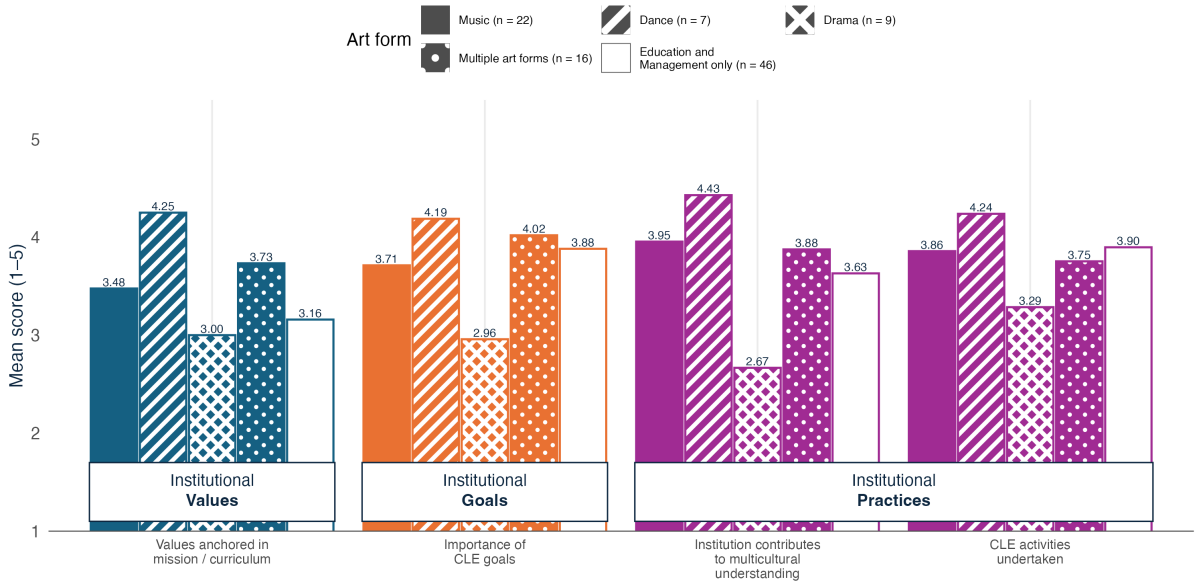


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 149 shows the same components broken down by respondents' main art form. Because each art-form group is small within a single country, these means are descriptive only and should be interpreted with caution. Group sizes range from $n = 7$ to $n = 46$.

Figure 149

Institutional CLE Effort: Components by Main Art Form (Mean)



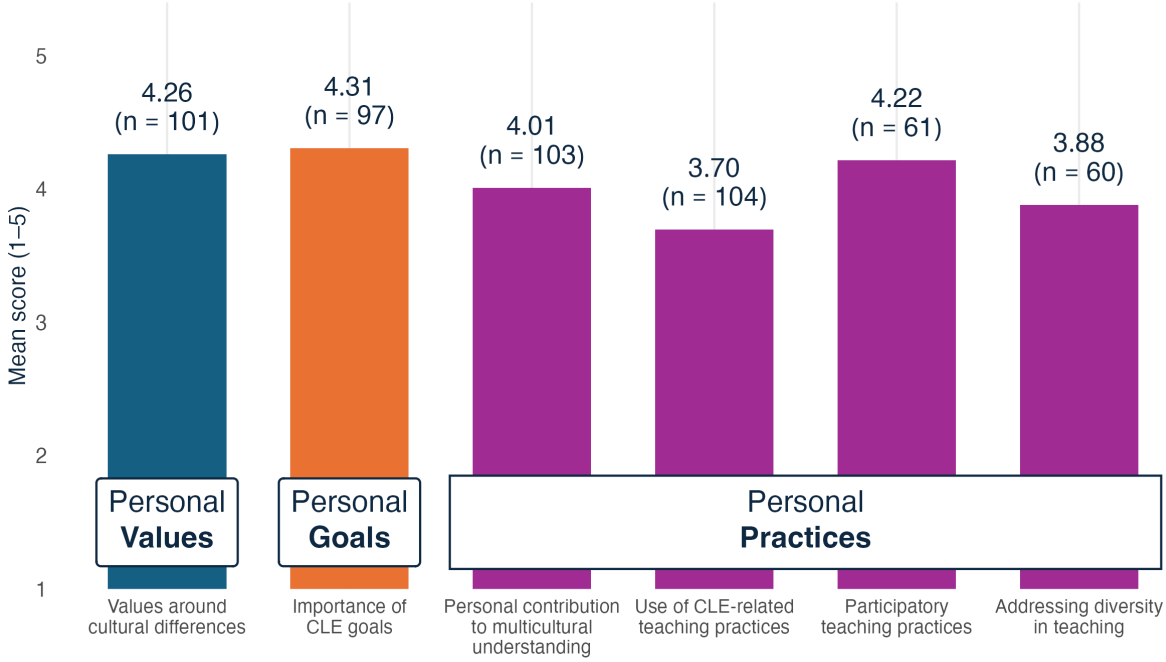
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

F.2.3.2. Dimensions of Personal CLE Effort

Personal CLE effort captures how strongly respondents themselves engage with cultural literacy education in their own work. Figure 150 reports the overall averages for Serbia, and the following figures break them down by educational setting (Figure 151) and main art form (Figure 152). As noted above, these scores are not directly comparable with the institutional ones.

Figure 150

Personal CLE Effort: Overview of Components (Mean Across Serbia Respondents)

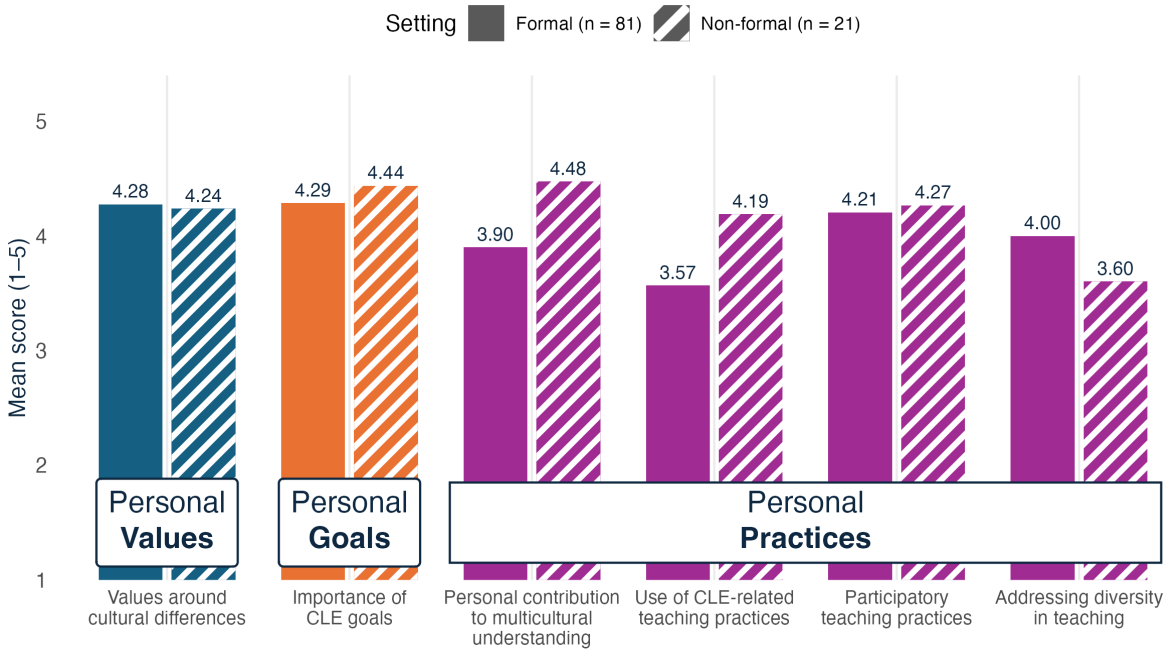


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

At the personal level, the highest-rated component in Serbia was *importance of CLE goals* (M = 4.31, SD = 0.63) and the lowest was *use of CLE-related teaching practices* (M = 3.70, SD = 0.83). All components were rated above the midpoint of the 1–5 scale, and averaged across them, personal CLE effort in Serbia is above the overall sample (+0.27 scale points). Figure 151 shows the personal components by educational setting. As at the institutional level, the subgroup sizes are small (formal n = 81, non-formal n = 21), so the comparison is descriptive only.

Figure 151

Personal CLE Effort: Components by Educational Setting (Mean)

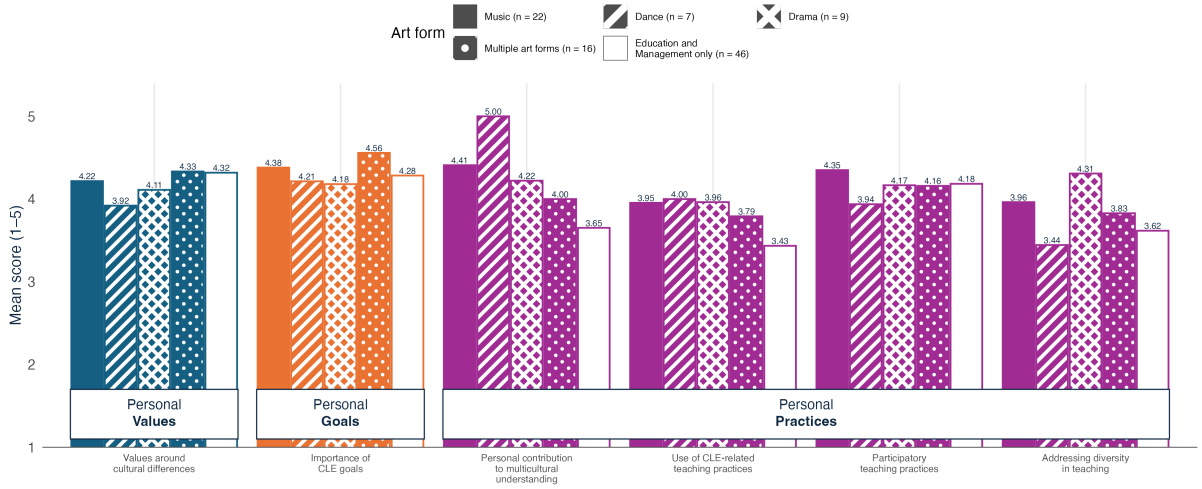


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Figure 152 shows the personal components by main art form; as with the institutional breakdown, the per-art-form groups are small, and the means are descriptive only. Group sizes range from $n = 7$ to $n = 46$.

Figure 152

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Values around cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Comparing institutional and personal perceptions of CLE goal importance among Serbia respondents (n = 82), the mean institutional rating was 3.80 and the mean personal rating was 4.36, yielding a gap of 0.55 (personal minus institutional).

F.2.4. Open Responses

Question 36 asked respondents whether the survey had left out something important related to their culture, community, history or identity. Those who answered yes were shown Question 37, an open field inviting them to say what was missing and to describe themselves, their background and their engagement in their own words. In Serbia 5 respondents answered yes and wrote a response (5% of N = 104). Responses were given in Serbian and were translated into English in anonymised form using AI translation (Copilot); original-language text is given alongside each quoted extract, and extracts are identified by an anonymised respondent code. Given the small number of responses, the themes below indicate individual perspectives rather than patterns in the Serbian sample.

The Serbian responses foreground practical, structural, and conceptual gaps in the survey, with particular emphasis on outcomes, inclusion, and complexity of cultural diversity. The Serbian data emphasise the need to capture practical realities, multidimensional diversity, and the role of language, while highlighting structural limitations of the questionnaire format.

Concrete outcomes of arts education: A key theme concerns missing attention to concrete outcomes of arts education. One respondent explicitly noted the absence of questions addressing measurable or observable effects:

> Questions about concrete outcomes of artistic activities are missing (changes in behaviour, empathy, student cooperation), as well as about barriers in practice (time, resources, support from administration). (RS01)
>
> (Smatram da su u upitniku izostavljena pitanja o konkretnim ishodima umetničkih aktivnosti (promene u ponašanju, empatiji, saradnji učenika), kao i o preprekama u praksi (vreme, resursi, podrška uprave).)

Language and inclusion: Another major theme concerns language and inclusion, with explicit calls to address linguistic diversity (RS01) and "where is Cyrillic?" ("**где је ћирилица**?", RS02). The same respondent also highlighted the absence of questions addressing conflict and discrimination, and situations of conflict or discrimination and ways of resolving them ("o situacijama konflikta ili diskriminacije i načinima njihovog rešavanja", RS01).

The multidimensional nature of culture: At the conceptual level, Serbian responses emphasise the multidimensional nature of culture, challenging ethnically narrow approaches: "Interculturality does not refer only to an ethnic criterion" and "there is a complex map of cultural and subcultural differences" ("Interkulturalnost se ne odnosi samo na etnički kriterijum … postoji složena mapa kulturnih i subkulturnih različitosti", RS03).

Survey structure: The survey structure itself was also strongly criticised, particularly its rigidity and lack of flexibility: "it is not possible to choose only one answer in the initial questions" ("nije moguće odabrati samo jedan odgovor na prva pitanja", RS03) and "the survey is too extensive and chaotic. Clarity and simplicity should always be valued" ("Anketa je preobimna i haotična. Uvek cenić jasnocu i jednostavnost.", RS04).

F.2.5. Country-Specific Interpretation of Results

Serbia's arts and cultural education landscape is school-anchored in its formal provision yet operates in a system where *cultural literacy* is absent as a policy concept, where performing arts are largely outside general-education frameworks, and where a vibrant but precarious civil-society sector carries much of the substantive work with marginalised communities (Pravdić et al., 2026, D1.2). It is also a landscape under acute fiscal and political strain: a culture budget that has never reached one per cent of state spending, and a sustained political crisis following the November 2024 Novi Sad tragedy (Serbian Monitor, 2025; European Commission, 2025d). Read against this backdrop, the Serbian data are consistent with the structural profile, and they bring the field's funding insecurity into sharp relief. Four interpretive threads follow, closing with a summary and

a note on limitations. As the Serbian sample is small (*N* = 104), all readings below are indicative rather than confirmatory.

F.2.5.1. A School-Anchored Field in a System Without "Cultural Literacy"

78% of the respondents worked in formal settings (Figure 134), across the span of school levels, and the sample skews towards older and highly qualified respondents, with the two largest age groups between 40 and 59, almost none under 30, and more than nine in ten holding a bachelor's or master's degree. This composition reproduces the field the country profile describes: an arts education located principally in schools, in a system where cultural literacy is not recognised in any curriculum document, where performing arts remain largely absent from general-education policy, and where the specialist arts-school sector functions as a selective elite track rather than a system-wide resource (Pravdić et al., 2026, D1.2). That arts provision is strongest at the pre-primary stage and thins thereafter is consistent with a respondent body drawn from formal institutions in which drama and dance are marginal outside specialist schools.

At the same time, 43% of the respondents reported working mainly in small-town to rural areas (Figure 143), a notably high share that should be read against the pronounced regional disparities the profile identifies between the Belgrade metropolitan region and southern and eastern Serbia (Eurostat, 2026a).

F.2.5.2. Heritage Valuation and the Marginality of Minority Cultures

The profile describes a policy landscape whose strategy documents affirm intercultural dialogue, identity plurality and minority rights, but in which the concept is rarely operationalised, and in which Roma cultural heritage is rarely integrated into formal curricula or mainstream institutions despite the community's size (Pravdić et al., 2026, D1.2). This asymmetry is directly legible in the data on the importance attached to art forms. At the institutional level, traditional art forms were rated the most important and Indigenous art forms the least important (Figure 138). A field that most values inherited artistic practices and least values the living expressions of its recognised minorities is displaying, in survey form, the gap the profile draws between well-crafted inclusion rhetoric and its realisation in practice. The low reported engagement with minority and first-language-minority participants (Figure 141) points in the same direction.

The open responses, though few and individual rather than representative, name the same limit from the practitioners' side. The insistence that "interculturality does not refer only to an ethnic criterion" and that there exists "a complex map of cultural and subcultural differences" (RS03), the pointed question "where is Cyrillic?" (RS02), and the call to address situations of conflict and discrimination (RS01) all press for a fuller, more plural and more practically grounded conception of culture than needs to be taken into account.

F.2.5.3. Practice Ahead of Policy

A consistent feature across the CLE measures is that individual engagement runs well ahead of institutional embedding. At the institutional level, values anchored in mission and curriculum were the lowest-rated component (*M* = 3.35; Figure 147). At the personal level, by contrast, the importance of CLE goals was the highest-rated component (*M* = 4.31), personal CLE effort stood above the overall sample, and on the paired comparison of CLE goal importance respondents rated the personal perspective (*M* = 4.36) far above the institutional one (*M* = 3.80), a gap of 0.55 scale points. Respondents also attached greater personal than institutional importance to every art form without exception (Figure 140). This pattern reflects a system in which cultural literacy is absent from official discourse yet practised by committed individuals: where the guiding concept is not codified in institutional mission or curriculum, it is the convictions of educators and the independent civil-society sector that carry it (Pravdić et al., 2026, D1.2). That the lowest personal component was the use of CLE-related teaching practices (*M* = 3.70) fits this reading: commitment to the goals of cultural literacy outpaces the availability of established practices through which to enact them.

F.2.5.4. Funding Dependence and Budget Insecurity

In terms of budget safety, the survey data confirm what the country profile already suggests: government funding was overwhelmingly the dominant income source, with 56% of respondents reporting that it covered the largest share of their budget, while private and self-generated income was negligible. 78% reported no income from tuition and fees, 80% none from other sources, and 34% none from donations and sponsorships (Figure 142). CLE thus is a field financed almost entirely from the public purse, with virtually no diversified base to fall back on. The financial-situation indicators for non-formal institutions (Figure 144) extend the picture into the dimension of security rather than source: they point to limited budget stability (exposure to cuts, weak multi-year commitment, and little capacity for reliable forward planning), although the very small number of non-formal respondents means these indicators must be treated with caution.

This combination of dependence and insecurity is not incidental. Serbia's culture budget represents less than 0.67% of state expenditure, was cut by a further 4% in 2025, and has never reached even one per cent of the total; the non-formal sector that does the most inclusive work operates in structural precarity because it relies on EU and international project funding, weakly integrated into the formal system (Serbian Monitor, 2025; Pravdić et al., 2026, D1.2). The wider economic and political context, including brain drain, chronically constrained public finances, and a post-November-2024 crisis in which net foreign direct investment fell by roughly two-thirds, further highlights the exposure (Atlantic Council, 2026; European Commission, 2025d). Taken

together, heavy public dependence and low budget security describe a field whose capacity to sustain, let alone expand, equitable cultural literacy provision is structurally constrained: not because commitment is lacking, as the CLE measures show it is not, but because the financial foundation beneath that commitment is both narrow and insecure.

F.2.6. Summary

Read as a whole, and against the country profile, the Serbian results describe a publicly dependent and fiscally strained field of cultural literacy education defined by three tensions. First, cultural literacy is practised more than it is recognised: individual commitment to its goals is high while institutional and curricular anchoring is comparatively low, and the concept itself has no place in national policy. Second, diversity is affirmed more than it is enacted, with inherited and canonical forms valued most and the living cultures of recognised minorities (Roma culture above all) valued least, exactly the rhetoric-versus-implementation gap the profile identifies. Third, and most acutely, the field rests on a single, shrinking public funding source with almost no diversified or securely committed base, so that stakeholders evidently willing to carry cultural literacy education do so on a financial foundation that is both narrow and insecure. The respondents' own calls for attention to concrete outcomes and practical barriers of time, resources and administrative support (RS01) read as requests to close this gap between commitment and the conditions needed to sustain it.

F.2.6.1. Limitations

Several constraints qualify this interpretation. The Serbian sample is small (N = 104), and the subgroup analyses by educational setting and main art form rest on very small cells (the non-formal group in particular (n = 21), and the financial-situation items on as few as eighteen respondents), so all comparisons are reported descriptively, without significance testing. Only five respondents answered the open question, so those themes indicate individual perspectives rather than patterns in the sample. All measures are self-reported perceptions rather than independently verified institutional data, and the sample is weighted towards older, highly qualified, formally employed and school-based respondents, under-representing younger practitioners, the non-formal sector, and dance and theatre. Finally, the institutional and personal CLE measures draw on different item sets and are not directly comparable with one another, so the person–institution gap should be read as a difference in emphasis rather than a strict metric equivalence.

G. Uganda

G.1. Country Profile

G.1.1. Languages in Education and Public Life

English has been Uganda's sole official language since independence in 1962, as enshrined in Article 6(1) of the Constitution (Republic of Uganda, 1995), and functions as the language of government, the judiciary, formal commerce, and all national examinations. Kiswahili became Uganda's second official language following the amendment of Article 6 of the Constitution of the Republic of Uganda, 1995, by the Constitution (Amendment) Act, 2005 (Republic of Uganda, 2005). However, it is yet to be operationalised. Uganda's 2007 curriculum reform provided for the use of local languages as the medium of instruction from Primary 1 to Primary 3, with English becoming the language of instruction from Primary 4 onwards. The reform aimed to improve literacy and learning while strengthening children's connection to indigenous cultures. Its implementation, however, faced challenges, particularly the limited availability and delayed distribution of teaching and learning materials in local languages, as well as mixed responses from parents and communities (UNICEF, 2017, p. 2). More recently, the 2025 Early Childhood Care and Education (ECCE) Policy, which covers children from birth to six years, requires ECCE providers to communicate with children in a "familiar language" during classroom learning, play-based learning, and other aspects of ECCE provision (Ministry of Education and Sports, 2025, p. 6). Nannyonga-Tamusuza (2026, D1.2) notes that all formal cultural policies are published exclusively in English, restricting access for large segments of the intended beneficiary population and replicating the colonial linguistic hierarchy they nominally seek to overcome.

G.1.2. Linguistic Diversity and Lived Multilingualism

Uganda has 56 languages in active use drawn from five language families – Bantu (approximately 65% of the population, dominant in the centre, south, and west), Nilotic (north and northeast), Central Sudanic (northwest), Kuliak (northeast), and Ugandan Sign Language – making it one of the most linguistically diverse countries in sub-Saharan Africa (Ethnologue, n.d.). The 2024 census recorded 45,905,417 people belonging to 65 constitutionally recognised first nations, with the Baganda (16.9%), Banyankole (9.5%), Basoga (8.4%), and Bakiga (6.9%) as the four largest groups (UBOS, 2024). Kampala functions as Uganda's capital city and the country's major multilingual hub, and Uganda's approximately 1.95 million refugees (as of October 2025) – the largest refugee population in Africa (UNHCR & OPM, 2025) – add further linguistic dimensions, particularly in northern and southwestern settlements. Kiswahili is offered as an optional subject in

secondary schools. Additionally, Kiswahili, Luganda, Lusoga, Runyakitara, and other local languages are offered at the university level, for instance at Makerere University. At the primary level, local languages are included in the lower primary curricula but are absent from formal examinations once students pass the transitional phase and shift to English as the primary medium of instruction. Community radio, civil society organisations, and schools remain key spaces in which indigenous languages gain public visibility. Additionally, these languages find expression in everyday settings such as homes and marketplaces, as well as in more unstructured spaces like cultural gatherings, sports galas, and political rallies.

G.1.3. Key Population Groups and Structural Inequalities

Uganda's 2024 census recorded 45,905,417 residents, with a youthful structure – 50.5% under the age of 17, a median age of 16.2 years, and a total fertility rate of approximately 5 children per woman – making Uganda one of the world's fastest-growing populations (UBOS, 2024). The population is 51% female, drawn from 65 indigenous communities, with the Baganda, Banyankole, Basoga, Bakiga, and Iteso accounting for approximately 46% of the total (Republic of Uganda, 1995/2005; Seidl, 2021). Christian denominations account for over 81.7% of the population and Islam for approximately 13.2% (UBOS, 2024). Structural inequalities are multidimensional and regionally pronounced: 20.3% of the population lived below the national poverty line in 2019/20 (UBOS, 2021), rising to 23.4% in rural areas; multidimensional poverty affected 42.1% nationally and 50.2% in rural areas (UBOS, 2022). The Gini coefficient stands at 42.7 (World Bank, n.d.-g). Gender disparities in education are acute – only 27% of girls reach upper secondary and 4% tertiary education (Ngoobi et al., 2026). The Batwa and Benet communities continue to experience marginalisation in cultural, political, and economic and educational programmes of governments and the private sector (UOBDU et al., 2015; Ministry of Education and Sports, 2020; Amnesty International, 2021). All formal cultural policies are in English, constituting an additional structural barrier to engagement for communities who predominantly use local languages (Nannyonga-Tamusuza, 2026, D1.2).

G.1.4. Education System and Institutional Landscape

Uganda's formal education system follows a 7-4-2-3+ structure – seven years of primary, four years of lower secondary (leading to the Uganda Certificate of Education, UCE), two years of upper secondary (leading to the Uganda Advanced Certificate of Education, UACE), and a minimum of three years of tertiary education – governed by the Ministry of Education and Sports and the National Curriculum Development Centre (NCDC). The landscape of Ugandan education was transformed by two landmark reforms: the introduction of Universal Primary Education (UPE)

in 1997 and Universal Secondary Education (USE) in 2007. By eliminating tuition fees, these initiatives catalysed a massive surge in enrolment, with primary student numbers skyrocketing from 2 million in 1986 to more than 10.8 million by 2019 (UNICEF, 2024). The recently introduced competency-based lower secondary curriculum represents a significant reform direction. However, investment in teachers, classrooms and school funding has not kept pace with the surge in student numbers, and this has compromised the quality of education (UNESCO, 2026). Performing arts – music, dance, and drama – are present in both primary (Creative Arts and Physical Education) and lower secondary curricula (Performing Arts Syllabus). Primary arts curricula integrate indigenous folk songs alongside Western music theory, though formal assessment privileges the latter (Mabingo, 2026, D1.2). Mabingo (2026, D1.2) analyses how both curricula integrate indigenous arts traditions alongside Western artistic practices, navigating the ongoing tension between decolonial aspiration and curriculum systems shaped by four decades of Western pedagogical dominance. Tertiary performing arts education is offered at Makerere University, Kyambogo University, Kabale University, University of Kisubi, and African Music School.

G.1.5. Cultural Participation and Infrastructure

The Uganda National Cultural Centre (UNCC), established by Act of Parliament in 1959, is Uganda's primary state-funded cultural institution, comprising the National Theatre and Nommo Gallery in Kampala. Chronic underfunding has severely constrained its mandate, with renovation and expansion priorities remaining unfunded. The sector's structural underfunding is stark: arts and culture contribute an estimated EUR 530 million (3% of GDP) annually, yet public cultural spending in fiscal year 2024/25 amounted to only approximately EUR 2.2 million — 0.016% of the Ministry of Gender, Labour, and Social Development's budget (CfCA, 2025). Beyond the UNCC, Uganda’s cultural landscape is shaped by a network of traditional kingdoms and institutions formally recognised under the Institution of Traditional or Cultural Leaders Act (2011). Under this framework, recognised leaders receive state-funded benefits like a vehicle, educational support for their children, and funeral provisions. However, these benefits are provided on the strict condition that the leaders remain non-partisan and refrain from active politics. Beyond state provision, Uganda’s foundational cultural infrastructure is deeply rooted in long-standing indigenous communities of practice. Alongside these traditional networks, several formal institutions and civil society organisations also play a vital role in the contemporary cultural landscape. Prominent examples include the Ndere Cultural Centre, the Kampala International Theatre Festival, the Cross-Cultural Foundation of Uganda (CCFU), the Njabala Foundation, the African Writers Trust, and the Tebere Arts Foundation. NGOs play an especially critical role in humanitarian

settings: Nannyonga-Tamusuza (2026, D1.2) documents Sina Loketa and Artolution as examples of organisations functioning as de facto cultural policymakers for refugee communities in northern Uganda, providing performing arts education in contexts entirely absent from formal state frameworks.

G.1.6. Socio-Economic Context

Uganda is a low-income country with a GDP per capita of approximately EUR 995 in 2024 (World Bank, n.d.-e). The economy has sustained real GDP growth averaging 6.7% annually between 1990 and 2015, though COVID-19 disruptions, regional inflation, and the fiscal pressures of hosting refugees have moderated recent growth trajectories. Agriculture dominates employment, with the informal economy generating approximately 72% of businesses and 51% of GDP. Furthermore, informal employment accounts for more than 80% of all employment (International Labour Organization [ILO], 2021). Future oil revenues from the Albertine Graben represent a potential but still unrealised transformational prospect. The Gini coefficient of 42.7 (World Bank, n.d.-g) reflects moderate-to-high income inequality, with sharp urban-rural and regional disparities: multidimensional poverty stands at 50.2% in rural areas versus 19.7% in urban areas (UBOS, 2022). The Fourth National Development Plan (National Planning Authority, 2025) commits to developing creative economy infrastructure and improving access to financing for cultural and creative industries, but the gulf between policy commitment and budget allocation — particularly the near-absence of dedicated cultural funding — remains the defining challenge for the sector (CfCA, 2025).

G.1.7. Policy Orientations Relevant to Cultural Literacy Education

Uganda's policy framework for cultural literacy education rests on the 1995 Constitution, the Uganda National Culture Policy (2006), the Fourth National Development Plan (National Planning Authority, 2025), the Stage Plays and Public Entertainments Rules (2019), and the National Intellectual Property Policy (2019), and the revised Copyright and Neighbouring Rights Act (2026). The Culture Policy advocates for integrating performing arts into educational curricula and cultural festivals, and formally recognises community musicians as cultural educators (Ministry of Gender, Labour, and Social Development, 2006, Sections 7.6–8). The Culture Policy was reviewed in 2019, but the revision has remained in draft, so the 2006 version is still the operative document (Nannyonga-Tamusuza, 2026, D1.2). The Fourth National Development Plan positions creative industries as contributors to socio-economic development and commits to investments in infrastructure and talent development (National Planning Authority, 2025). However, the central

policy debate is the tension between these decolonial aspirations and the colonial legal and linguistic frameworks that persist in formal governance (Nannyonga-Tamusuza, 2026, D1.2). The policies are formulated through exclusive systems, processes and structures manned by elites, which diminished the agency of the local communities (Mabingo, 2026, D1.2). Nannyonga-Tamusuza (2026, D1.2) notes that the roles, responsibilities and privileges these frameworks set out are neither widely known nor uniformly interpreted, and that they would need to be readily accessible to their intended beneficiaries for communities to benefit from them. The Stage Plays Rules' English-language requirements and script pre-approval systems risk suppressing the improvisatory and oral dimensions of indigenous arts (Stage Plays and Public Entertainments Rules, 2019). While formal curricula have privileged Western music, dance, and theatre for over four decades (Mabingo, 2026, D1.2). The de facto cultural policy role of NGOs and community-based organisations – and the recognition of oral traditions and proverbs as legitimate educational frameworks – constitute distinctive features of Uganda's cultural policy landscape (Nannyonga-Tamusuza, 2026, D1.2), challenging literacy-centric definitions of policy and education that have historically marginalised indigenous knowledge systems.

G.2. Survey Results

This chapter presents the results of the comparative large-scale study of the *d@rts* project (WP 2) in Uganda.[23] Section G.2.1 opens with in-depth interviews conducted with Ugandan arts practitioners, whose accounts frame the chapter and carry through into the sections that follow. Section G.2.2 will provide an overview of the sample, gender, age, and the main art forms in which respondents are professionally involved. The institutional contexts reported by the respondents are the subject of Section G.2.3, which encompasses formal and non-formal institutional contexts and the levels of education or age groups with which respondents worked. Furthermore, it captures diversity, funding, workplace well-being, and the importance of various art forms. Finally, Section G.2.4 provides an overview of the institutional and personal CLE efforts. Section G.2.5 reports the open responses, and Section G.2.6 interprets the results in light of the country profile. View the Uganda survey results on the CLE map here.[24]

[23] Readers consulting more than one country chapter will notice recurring passages. The chapters were created from a shared set of text modules, which keeps the descriptions comparable; the figures and the values reported differ by country.

[24] Link to Uganda survey results on the CLE map: https://www.researchcatalogue.net/view/4644930/4871956

G.2.1. In-depth Interviews with Arts Practitioners

In Uganda, three in-depth interviews with community arts practitioners were conducted in February and March 2026, using questions adapted from the questionnaire. Drawing on decolonial perspectives, as discussed in Section 3.9, key themes emerging from the interviews are reported here as a distinct body of evidence sitting alongside the survey results. The interviews offer some depth and situated meaning that the survey may not capture, helping to frame how the quantitative data may be understood. First, the interviewees are briefly introduced, followed by the discussion of four key themes.

G.2.1.1. Interviewee Introductions

Interviewee 1

Interviewee 1 is a community musician and school music teacher who works across both formal and non–formal settings in central Uganda, and is completing postgraduate study in community music for development. Originally from Northern Uganda, they came to the music education space through their ability to play endingidi (a one–stringed tube fiddle) and describe the arts as the route that moved them from an expected trade into higher education. Alongside classroom teaching in secondary and primary schools, they run a free community arts programme. Their work is shaped by an ethic of giving back and of ensuring that cultural knowledge is passed on.

Interviewee 2

Interviewee 2 is a professor of music with fifty years of teaching across secondary schools and universities and holds a doctorate in composition. Their specialism spans both Western art music and Ugandan ethnic music. They describe Ugandan ethnic music as a source of personal identity and a resource for composition. Their interview draws on their lifelong commitment to the discipline and the institutional conditions in which they taught.

Interviewee 3

Interviewee 3 is an early–career brass and woodwind teacher who works across several institutions, including a Roman Catholic seminary, and who performs alongside their teaching. They acquired their specialism with little local provision, drawing on online mentorship from a musician based abroad. They now work to carry Ugandan cultural material through a Western instrumental form. Their work navigates the challenge of sustaining engagement with Indigenous music among younger students who may resist it.

G.2.1.2. Interview Themes

Cultural literacy education carried personally rather than institutionally

A consistent thread across the three interviews is a personal commitment to CLE effort that is sustained with little institutional support. Interviewee 1 personally funds a free community arts programme and describes the need to make sure the knowledge he holds is left behind so that there is continuity. Interviewee 2 taught ethnic music across five decades within an administration that, in his account, did not know what the subject required and did not ask those who were teaching. Interviewee 3 acquired specialist expertise with little local provision:

> I had to learn things, but without the proper technique. It would take you longer because there is an easier way to do it, but you choose to do it your way because you don't know the easier way. So, I had to really go deep into certain things by myself, research about everything, and have to relate and just go by what I was seeing professionals do. (Interviewee 3)

Across the interviews, CLE effort is enacted primarily at the personal level. The constraints the practitioners describe may be structural rather than dispositional, as when Interviewee 1 observes that the Ministry of Education's strictness determines what a teacher may teach.

Differing accounts of tradition and change

Across the three interviews, cultural forms appear as hybrid and changing, though the practitioners locate this hybridity in different processes. Interviewee 2 traces it to an inherited colonial curriculum, weighted around 60% towards Western music and 40% towards ethnic music, and difficult to teach beyond because so little of the ethnic material was written down. Interviewee 1, in contrast, locates hybridity in migration and language contact, and reflects on how their own language has shifted:

> It cannot be done exactly how it was done earlier or in 100 years ago. […] So people have added so many movements, but still it's called traditional. […] It's a little bit hard now because so many things are fused within. Even the languages now are no longer. Now for us, what is said, if you say I speak the traditional language, you may find that I can't speak the same language fluently. Because I've spent some years here, now my language has been, I think it has become even hybrid a little bit because there is some element of Luganda in it. (Interviewee 1)

Interviewee 3, again differently, enacts hybridity as a deliberate pedagogical choice, arranging Indigenous repertoire for a Western ensemble:

> I'm still having a hard time because now what I try to do is bring up those Kiganda songs, traditional Kiganda songs, and incorporate them into the brass setting. Maybe because

> you also know in brass we have the bass drum, […] now I try to bring up those songs, put them there and then try to arrange them. (Interviewee 3)

These are distinct processes – colonial inheritance, contact and migration, and deliberate adaptation – that highlight different ideas about hybridity. Each distinct process locates change at a different point: in what was imposed, in what has been absorbed, and in what is being chosen. Across the three, however, they respond to the questionnaire's own caution that understandings of 'traditional' art forms vary across contexts.

Indigenous arts under intergenerational pressure

Social pressure against Indigenous music recurs across the two generations represented in the interviews, though it takes a different form in each. Interviewee 2 recalls a long–standing reluctance among students to be associated with ethnic music:

> There are a few students you have, they have that kind of pressure where people just don't like … to be associated with ethnic music. And then they don't put much attention to it, the attention that would be due to it for somebody to come out properly. (Interviewee 2)

Interviewee 3 describes how, among the students he teaches now, he can find Indigenous instruments 'loco' and come to despise the ones they play. Interviewee 2 connects the reluctance he describes to the erosion of the apprenticeship system through which ethnic music was once learned, and to its displacement as popular forms drew interest away: "But in the past, and in an ethnic setting, people used to learn music by going to those who knew" (Interviewee 2).

> You work with somebody who already knows it. You work with him. You could go where he practices music, say in an ensemble at weddings and so on, and practice. That system actually is also, you know, gradually faded away because of the introduction of, you know, popular music, whatever, and people getting disinterested in ethnic music. (Interviewee 2)

In response, the practitioners describe approaches that are dialogical rather than remedial. This includes, for example, instruction in learners' home languages to build trust and the involvement of community elders as teachers. "An elder in the community, sometimes we also involve them. We invite them, they come and give that class to the people that we are teaching" (Interviewee 1).

Dialogue as a shared practice

The practices the interviewees describe are closely aligned to the project's conception of cultural literacy as dialogic, including learners positioned as sources of cultural knowledge, meaning co–

constructed across difference, and dialogue treated as a primary site of learning. Across the three interviews, this takes a recurring form in which the person who holds a piece of cultural or linguistic knowledge leads, and the teacher steps back. Interviewee 1 has a student lead a song from their own region; Interviewee 3 explains to a peer who may use whichever language serves them; and Interviewee 2 asks students to present their own cultural experience and then examines the group on it.

However, this dialogic work is not always recognized by practitioners as such. When asked directly about intercultural education, Interviewee 2, who had built cross–cultural exchange into assessment design across a long career, responded: "I don't think I've done that myself. Could be I've done it unconsciously" (Interviewee 2).

The gap between the practice and the vocabulary is important for the country-specific report. The survey asks about cultural literacy in the project's own terms, and where practitioners do not recognize their work in those terms, the instrument may under-record what is in fact being done. This is worth holding in view across the sections below, particularly given the size of the Ugandan sample.

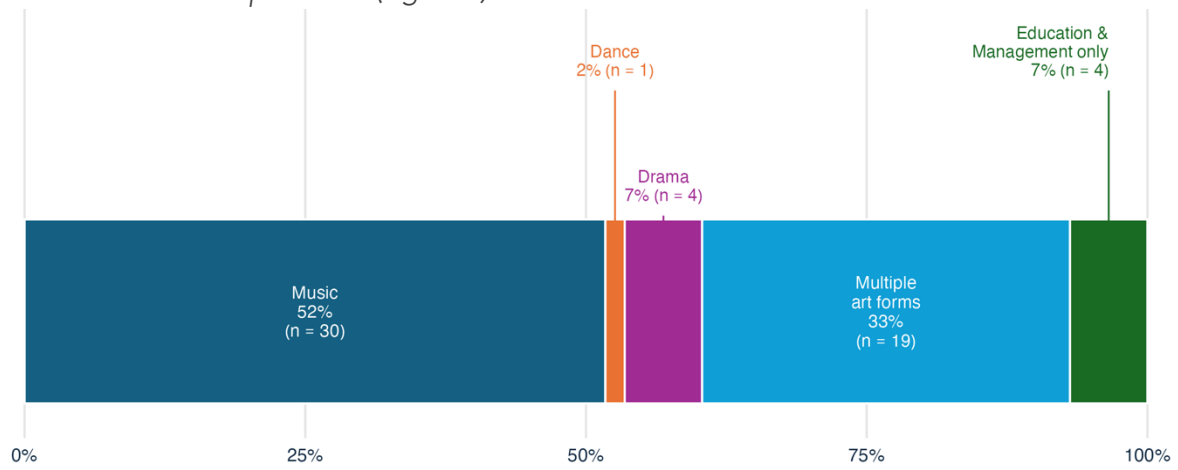
G.2.2. Sample and Demographics

This subsection describes the individual characteristics of survey respondents in Uganda. A total of $N = 61$ valid responses were included in the analysis. The majority of the sample identified as male ($n = 36$), with participants who identified as female ($n = 25$). In terms of age, the largest groups were respondents aged under 25 (70%) and 25–29 (12%), while 12% were between 30–39 years old, 7% between 40–49, and 0% were 50 or older. Regarding their highest level of formal education, respondents reported the following: *high school graduate* (69%, $n = 42$), *bachelor's degree (4–year college programme)* (21%, $n = 13$), *associate's degree (2–year college programme)* (3%, $n = 2$), *doctorate (Ph.D., Ed.D.)* (3%, $n = 2$), *master's degree or professional degree* (3%, $n = 2$).

Respondents were asked to indicate their main art form (Figure 153). The sample covers five areas: *music*, *dance*, and *drama* as distinct disciplines; *multiple art forms* for those working across disciplines; and *education & management, only* for respondents whose work centres on educational or managerial functions rather than a specific art form.

Figure 153

Main Art Form of Respondents (Uganda)



Note. Where respondents reported a combination of an art form and a non–arts field (e.g., music and education), they were coded according to the art form. The category 'Multiple Art Forms' was assigned when respondents indicated two or more distinct art forms (e.g., music and dance) or described their work as interdisciplinary. Respondents who reported education or management as their main field and no art form were categorized as 'Education & Management only'.

G.2.3. Institutional Context

G.2.3.1. Educational Setting & Professional Role

This subsection summarises respondents' self–reported perceptions of the institutional contexts in which they work. These responses reflect individual perspectives, not independently verified institutional data.

In terms of educational setting, 67% of respondents (*n* = 41) reported working in formal education, while 30% (*n* = 18) worked in non–formal education contexts (Figure 154). Regarding their area of engagement, the largest group of respondents reported working in *urban to large-town* areas (80%, *n* = 44), followed by *small-town to rural* areas (20%, *n* = 11) (Figure 163). Figure 155 provides an overview of the professional roles of respondents who participated in the survey.

Figure 154

Educational Setting Respondents Worked In (Uganda)

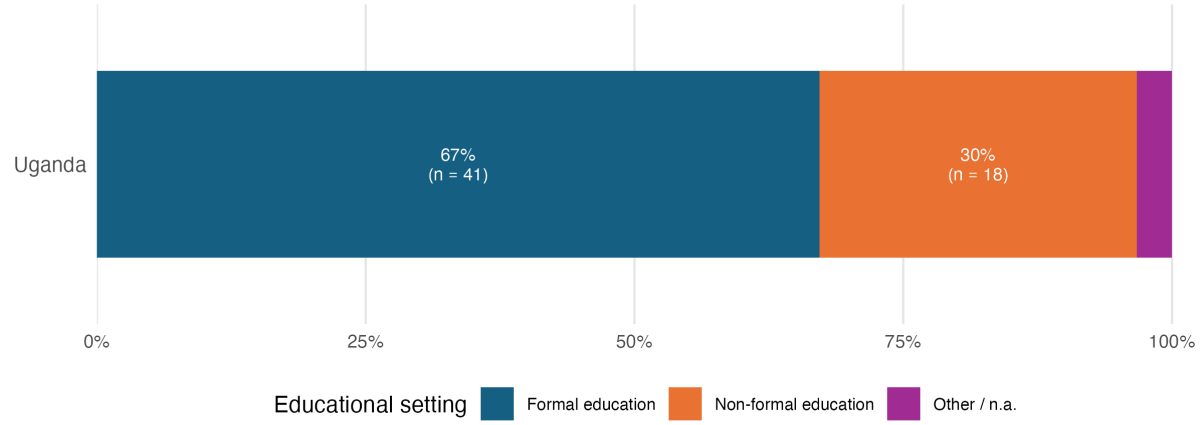
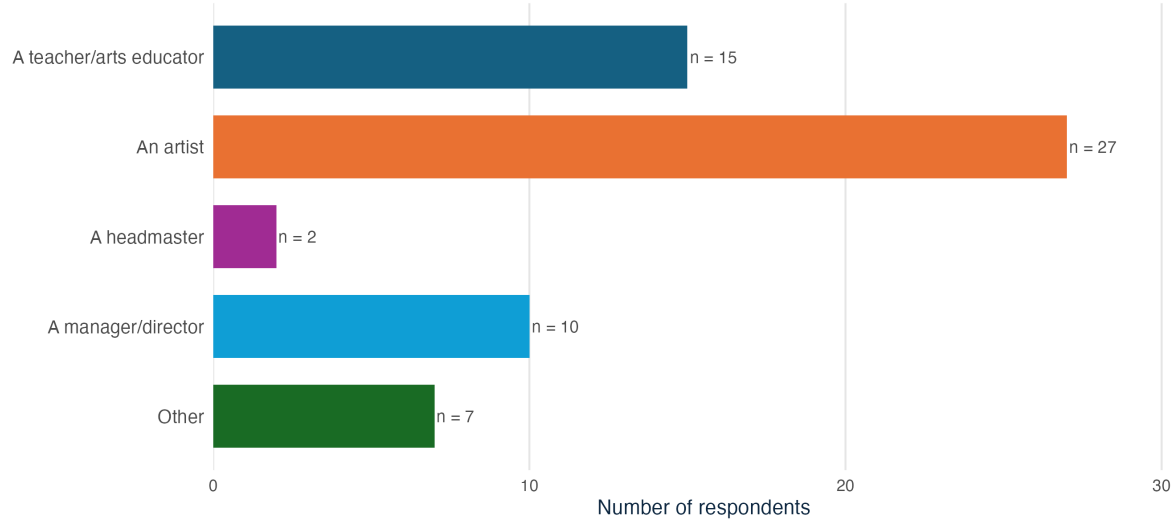


Figure 155

Professional Role of Respondents (Uganda)



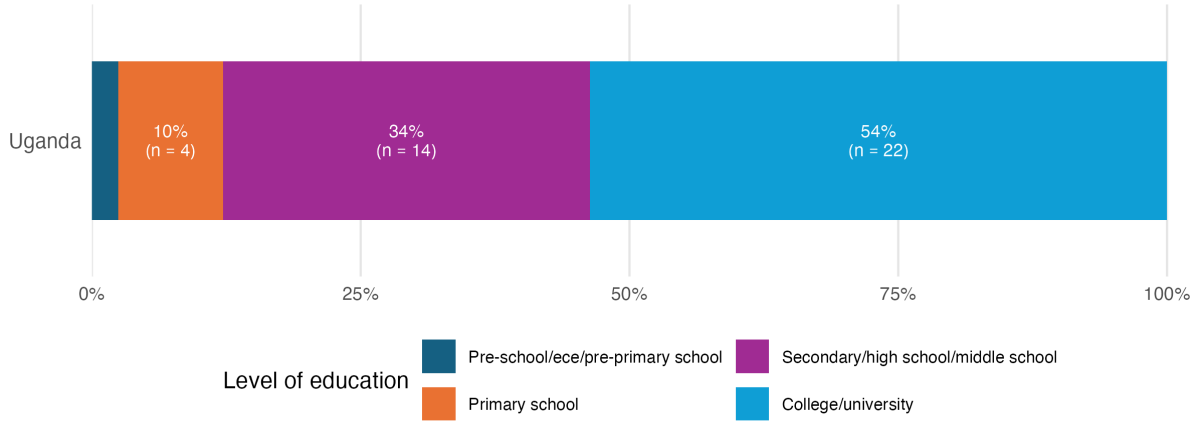
Note. Respondents could select multiple professional roles. Counts, therefore, exceed the total number of respondents.

G.2.3.2. Educational Level (Formal) & Age Groups (Non–Formal)

In formal education, respondents worked across a range of educational levels (Figure 156), from pre–school education to college and university. Regarding school enrolment, respondents in formal education reported the following: 0–100 (47%, *n* = 14), 101–500 (33%, *n* = 10), 501–1000 (10%, *n* = 3), >5000 (7%, *n* = 2), 1000–5000 (3%, *n* = 1).

Figure 156

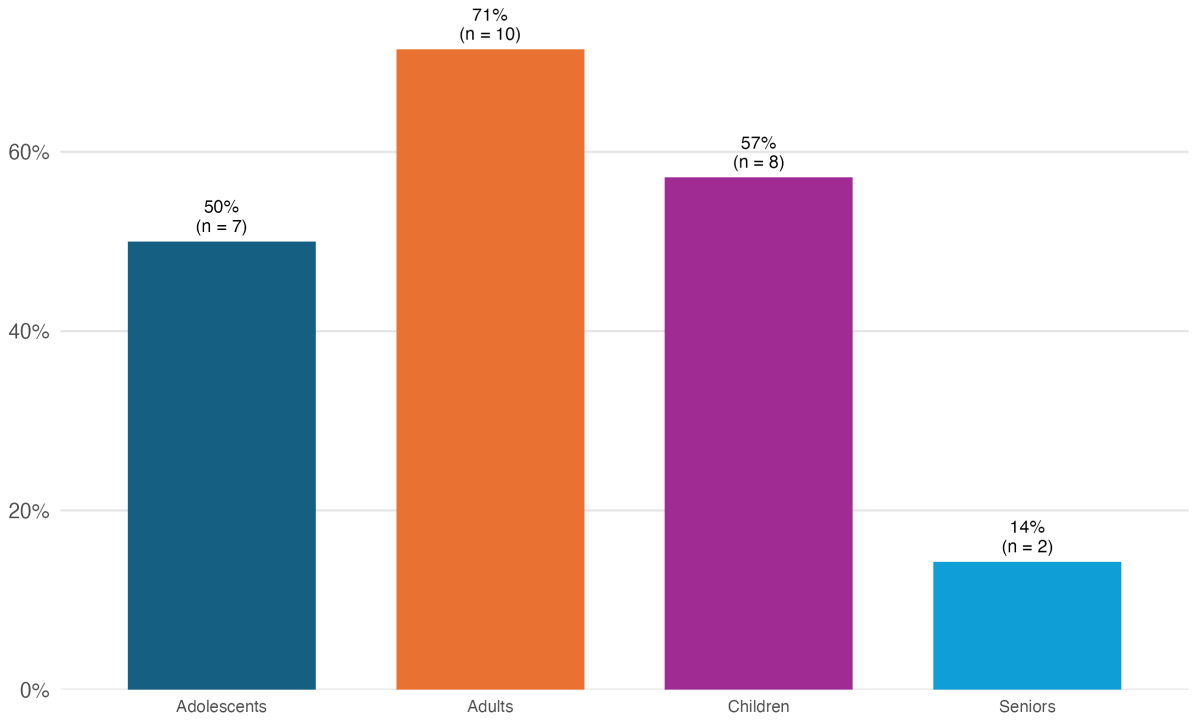
Level of Education Respondents Mostly Work With (Formal Education Only) (Uganda)



Respondents working in the non–formal education sector were asked to indicate the main age groups they were working with (Figure 157).

Figure 157

Age Groups (Non–Formal Education) (Uganda)



Note. Respondents could select multiple target groups. Percentages, therefore, do not sum to 100%.

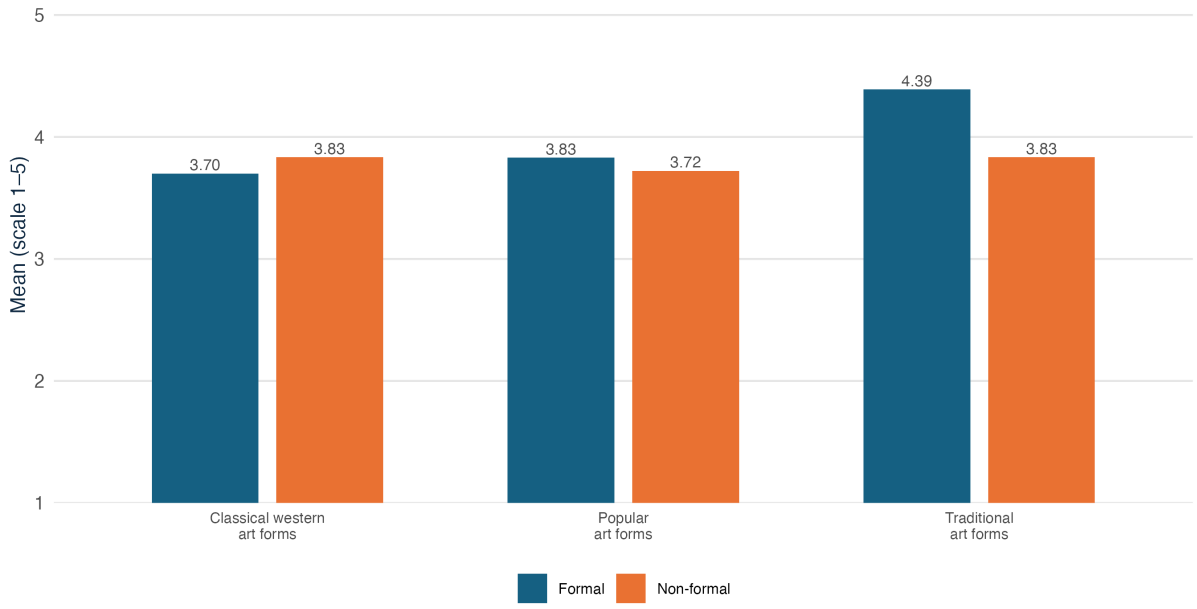
Regarding the number of participants reached per year, respondents in non–formal education reported the following: 0–100 (50%, *n* = 5), 101–500 (30%, *n* = 3), 501–1000 (20%, *n* = 2). The survey also asked respondents in non–formal education whether participants had to pay to take part in their offers. The most frequent response was *sometimes* (*n* = 6, 38%), followed by *yes* (*n* = 5, 31%).

G.2.3.3. Importance of Art Forms

The survey asked how important different art forms are, both within respondents' school or organisation (Figure 158) and in their own personal work (Figure 159). In Uganda, traditional art forms were rated the most important at the institutional level, while classical Western art forms were rated the least important.

Figure 158

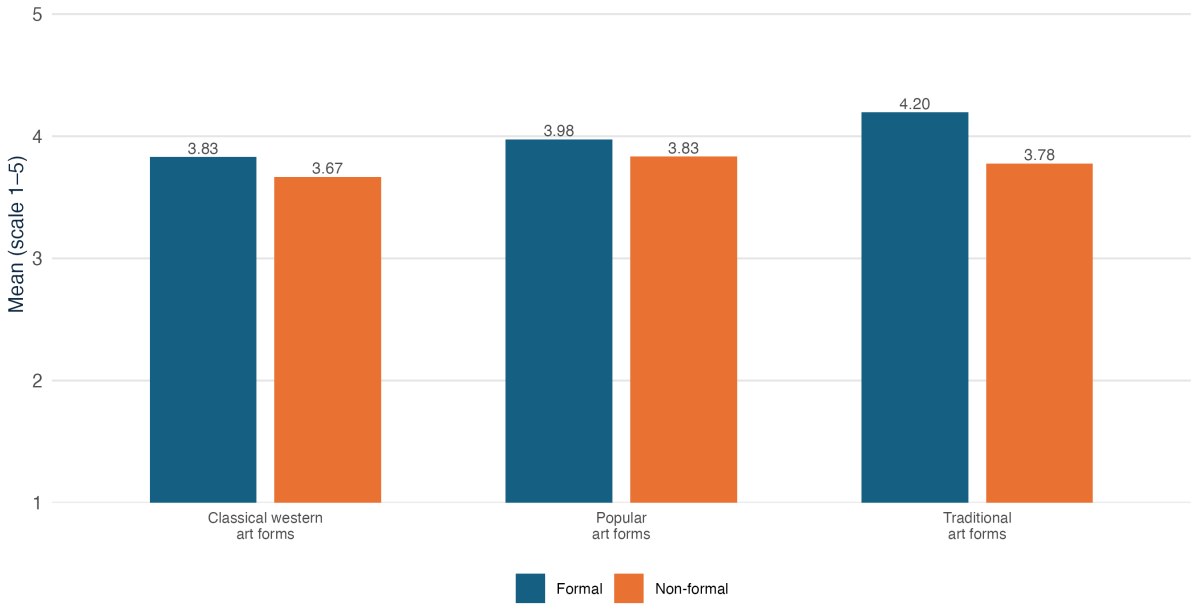
Importance of Art Forms in School/Organisation by Educational Setting



Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* was not administered in this country. Responses per item and setting: *classical western art forms* (formal) *n* = 40, *popular art forms* (formal) *n* = 41, *traditional art forms* (formal) *n* = 41, *classical western art forms* (non–formal) *n* = 18, *popular art forms* (non–formal) *n* = 18, *traditional art forms* (non–formal) *n* = 18.

Figure 159

Importance of Art Forms in Personal Work by Educational Setting



Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* were not administered in this country. Responses per item and setting: *classical western art forms* (formal) *n* = 41, *popular art forms* (formal) *n* = 40, *traditional art forms* (formal) *n* = 41, *classical western art forms* (non–formal) *n* = 18, *popular art forms* (non–formal) *n* = 18, *traditional art forms* (non–formal) *n* = 18.

The ranking in Figures 158 and 159, with traditional forms highest and classical Western forms lowest, describes what respondents report at present. Interviewee 2, who began teaching in the 1970s, describes a curriculum weighted in the opposite direction:

> It's quite challenging to tell you exactly the experiences. Secondary schools were mainly following the music teaching curriculum left behind by the colonialists, with a few modifications. About 60% was Western music and about 40% was ethnic music. And there was a problem of teaching ethnic music in the sense that there is very little that is written on ethnic music. To teach it properly, I had to move around, you know, use my personal experience and ask colleagues, read a few things that have been written, and be able to help the students. (Interviewee 2)

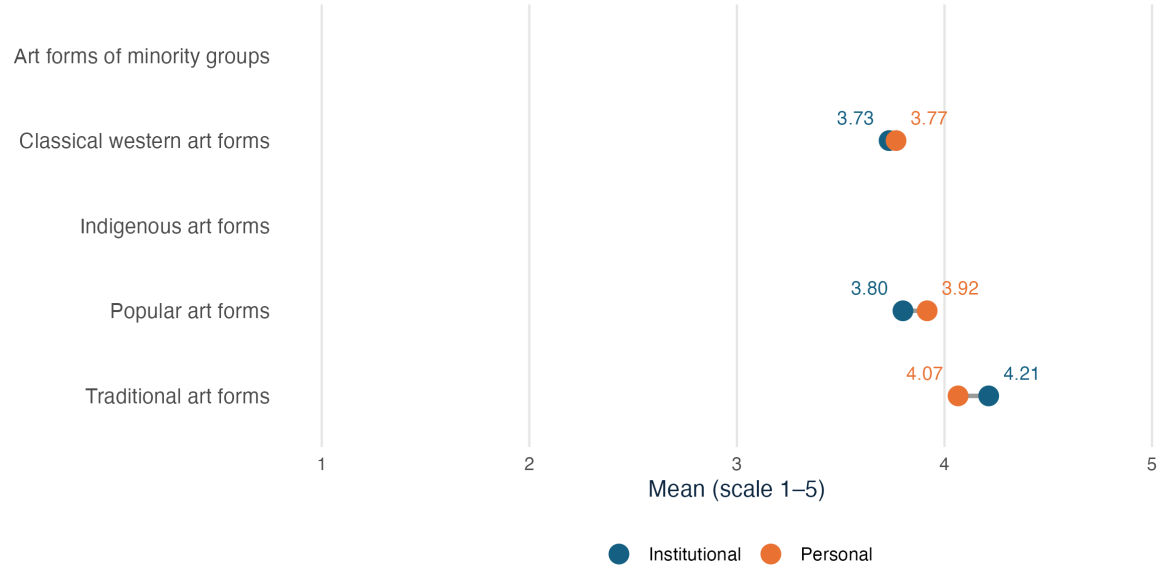
It is important to consider that, while the survey records the importance respondents attach to traditional art forms at present, Interviewee 2 describes the curriculum within which that importance was established. Interviewee 2 taught for several decades within a curriculum he describes as left behind by the colonialists and weighted towards Western music. However, his account also suggests a limit to what that change has meant in practice: traditional art forms may

now be rated as most important institutionally, yet there is very little written material from which to teach ethnic music.

The importance of art forms was rated twice, once for the respondents' institution and once for their own work – a distinction that structures the analyses in Section G.2.3. Comparing the two perspectives, respondents tended to attach slightly greater personal importance to most art forms than they perceived their institution to do, the exceptions being *traditional art forms*.

Figure 160

Importance of Art Forms: Institutional vs. Personal Perception (Dumbbell Chart)



Note. Art forms were rated from 1 (not important at all) to 5 (very important). *Indigenous art forms* and *art forms of minority groups* were not administered in this country. Paired responses per item: *traditional art forms* $n = 61$, *classical western art forms* $n = 60$, *popular art forms* $n = 60$.

Respondents attached slightly greater personal than institutional importance to classical Western and popular art forms, while traditional art forms were rated slightly higher institutionally, at 4.21 against 4.07. The interviews describe what personal commitment to traditional art forms involves in practice. Interviewee 2 describes ethnic music as a source of personal identity:

> Personally, when I sit in a traditional ensemble, people are playing and listening. The technique and the sound they bring out make me feel very good. And I would like to see that one retained or developed further. The culture continues, you know. Not static as such, but there are a number of improvements that come with it, all positive and enriching the culture. […] It's something that actually gives me my own identity. Loving the Kiganda music for that matter, practicing it and all that, it makes me feel good. I feel very proud of it. (Interviewee 2)

Interviewee 3 describes the same commitment meeting resistance:

> Now, I realized you did ask me about the cultural concept of the music. Because now I'm having a hard time asking my students to incorporate Kiganda music and their own cultural music that their grandfathers grew up on into the music they are learning today. And it's becoming a very hard time because now they find that that's loco. That's loco. Gen Z are the students we are teaching. So even the students that play those instruments, they come to start to, they despise them. (Interviewee 3)

Across both interviews, traditional art forms are present, but the dispositions towards them, particularly among students, vary. The survey did not ask about students' dispositions towards traditional art forms, and whether these bear on how practitioners rate the importance of those forms in their own work is not something these data can settle.

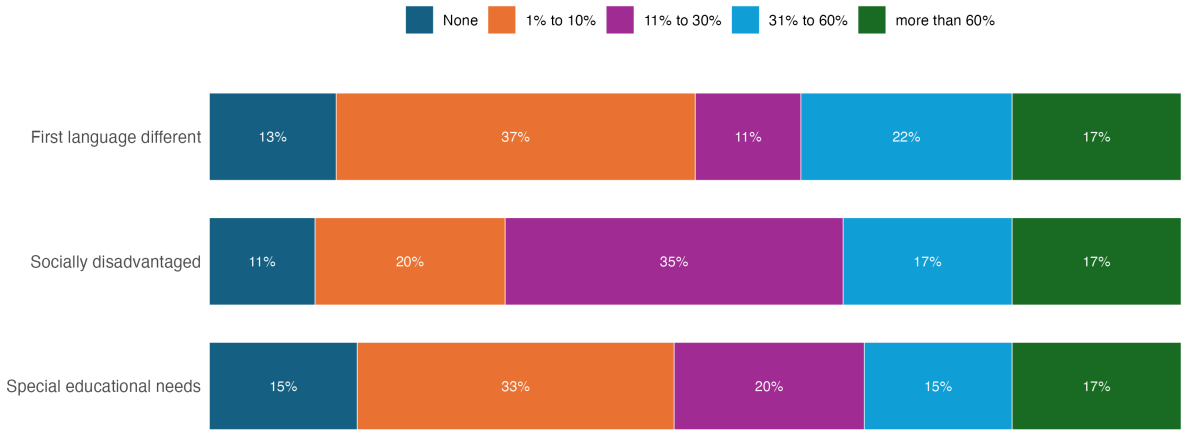
G.2.3.4. Diversity, Funding and Geographic Reach

This subsection looks at the broader context of respondents' work: the diversity of the groups they reach and how they seek to broaden it, how their work is funded, and where geographically it takes place.

Regarding diversity in formal and non–formal education, most respondents reported working at least occasionally with each of the three underserved groups the survey inquired about (*people whose first language differs from the main language of the country they live in*, *socially disadvantaged groups*, and *people with special educational needs*). Engagement was highest among *groups whose first language differs from the country's main language*: 17% of respondents reported that they make up the largest share of the people they work with (Figure 161).

Figure 161

Diversity of Target Groups (Formal and Non–Formal Education) (Uganda)



Note. Values below 5% are not labeled. Responses per item: first language different *n* = 46, special educational needs *n* = 46, socially disadvantaged *n* = 46.

Interviewee 3 explains that he incorporates several languages to help students understand particular points, while noting that English remains the common language for most of them:

> It helps the students to connect so much better with the teacher because if they know that they can speak their local language with you, then there is a way they sort of like open up to you so much better than other teachers who get so restricted to English. So, they start to understand you much better. (Interviewee 3)

Figure 161 records how often respondents work with students whose first language differs, though not what form that engagement takes, which may be worth considering when interpreting the results.

Interviewee 1 describes a different arrangement, in which linguistic authority is transferred to the student who holds it:

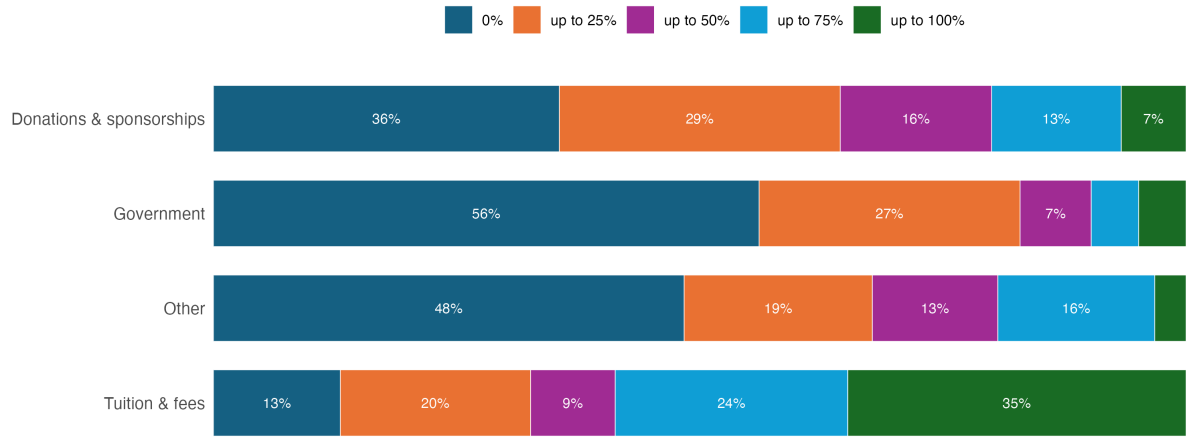
> We always thought if there's an area that you're not so fluent in and you're not so sure and there's that student whom that he or she can deliver. So, you spot that person, and then they work with you as you guide the entire rehearsal. Because if I want a song from Western Uganda, I will get someone from that side to lead it. So, we'll pick that person to lead. Then for us, these others, will be taught the words; how they're supposed to pronounce. (Interviewee 1)

Respondents in non–formal education were also asked what they do to expand or diversify their target groups (this question was asked only of non–formal education respondents). Among the 14 respondents, the two most frequently reported efforts were *targeted marketing campaigns* (*n* = 10) and *partnerships with schools or community groups* (*n* = 6).

In terms of funding, tuition and fees were the most substantial source of income in Uganda, with only 13% of respondents reporting no income from this source and 35% reporting that it covered up to 100% of their budget (Figure 162). By contrast, little or no budget was derived from government funding (56% reported none), other sources (48% none), or donations and sponsorships (36% none).

Figure 162

Funding Sources (Formal and Non–Formal Education) (Uganda)



Note. Values below 5% are not labelled. Responses per item: *government* n = 41, *tuition & fees* n = 46, *donations & sponsorships* n = 45, *other* n = 31.

The funding results in Figure 162 are described from the inside by all three practitioners. Interviewee 1 funds his community program himself, and frames this as reciprocity rather than as a shortfall:

> Yeah, this community music program is always privately funded by individuals. For example, if I have the interest of imparting the knowledge onto people in the community, if I have some energy to fund it, because I'm one person who grew up through the organizations where we give back to the community, how do we give back to the community? If you were helped at a time when you were not able to, how can you also help others who cannot afford higher education or study? So, in most cases, we give back to the community. (Interviewee 1)

What the Figure records as an absence of external funding is here a reciprocation by an individual who was himself supported earlier. Asked why he is able to invite community elders to teach in the community programme but not in a school, he describes payment as the obstacle:

> When it comes to that [bringing an elder to teach in the school], of course, when it comes to an institutional setting, the person would expect funding for that. And you find that

> the school may not be able to pay. As I told you, now they have made it too expensive. And most schools in Uganda are no longer schools that used to do music. But now that they have made it a performing art, it has become too expensive. Because now for you to be able to have a performing art as a subject, you must have three teachers. (Interviewee 1)

Interviewee 2 describes the same movement inside a university and dates it. For roughly the first thirty years of his career, the university gave students money towards their instruments:

> Yeah, they were given money in the first, say, about 30 years to buy instruments, to buy equipment. The problem was that they would not use that money to buy the instruments. Or they would buy cheap instruments to save something that they can use for something else. (Interviewee 2)

He describes that arrangement contracting later in his career:

> Money became a problem when the administration faced problems of, I want to say, the government reducing some of the funds. […] later on, the university introduced privately sponsored courses. […] In one year, about 5 scholarships are awarded to government students. And then the rest, about 20 to 40 students, have to privately sponsor themselves. […] some students don't have money to first of all pay the fees, then buy the equipment for themselves, find a way to decide, even have time to practice. (Interviewee 2)

The fees those students pay appear in Figure 162 as institutional income (tuition and fees). What Interviewee 2 describes alongside them are financial challenges students might face when funding fees and equipment, as well as the time to practice, which can impact who may be able to take part in activities.

Interviewee 3 describes a further distinction that the funding items do not capture. Asked why the school chose a brass band, he says he cannot tell why, but that he wants to think of it from a financial perspective: when the band plays at ceremonies outside the school, the school is paid, receiving around 4 million UGX and sometimes 2.5 to 3 million, and during the third term, the band performs almost every weekend. Put to him that this does not benefit the students, he agrees, and describes what they receive instead:

> Yeah, that's not to benefit the students. That's to benefit the school. So the students benefit from the skill when I teach them. Yes, they gain from that, more like a teacher would come in class and teach them chemistry, teach them physics, and yeah, they gain from the knowledge, acquiring knowledge. (Interviewee 3)

The income the band generates does not fall under a category in the funding items, which ask respondents about the sources supporting their work. Here, the students can be a source of institutional income, while what returns to them takes the form of skills.

Figure 163 shows the geographic reach of respondents' work in Uganda: 80% reported working mainly in urban to large–town areas, and the remainder in small–town to rural areas.

Figure 163

Geographical Reach (Uganda)

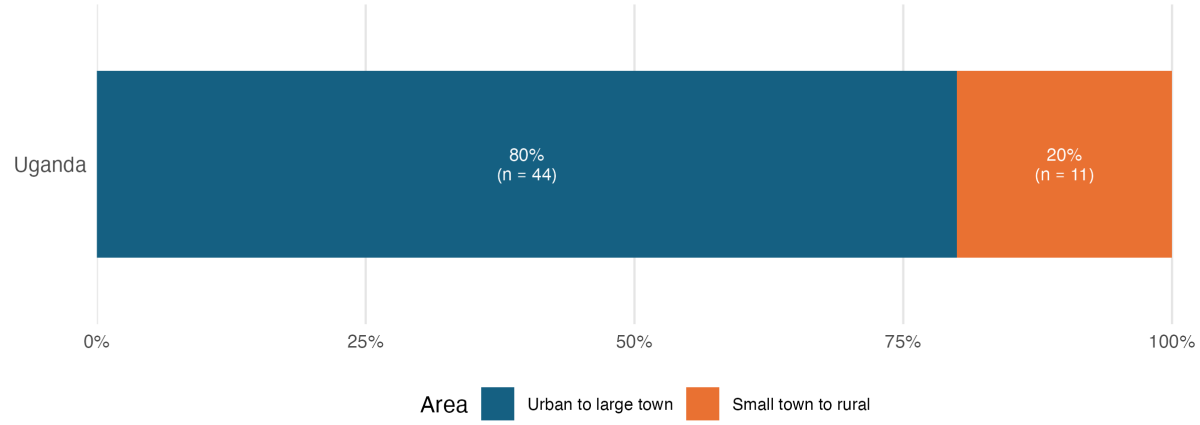
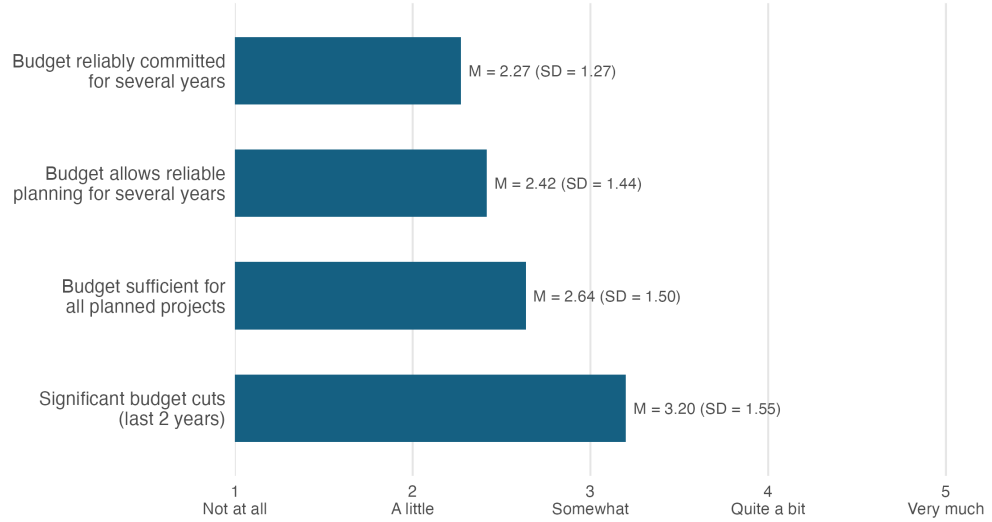


Figure 164 shows the financial situation of non–formal education institutions. These numbers should be considered with caution since the response numbers are very low.

Figure 164

Financial Situation of Institution (Non–Formal Education Only)



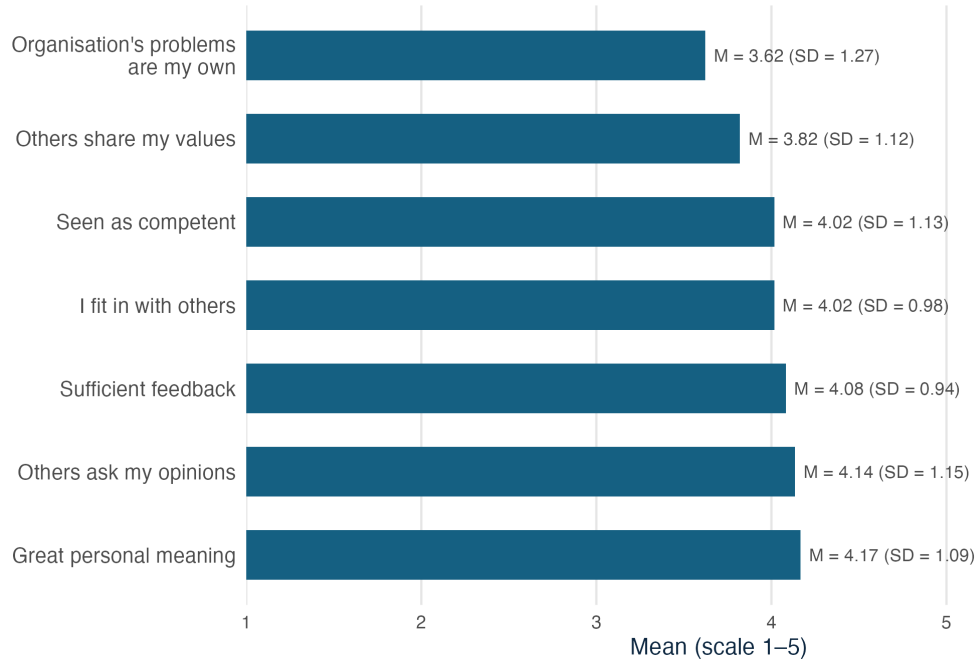
Note. Non–formal education respondents only. Responses per item: significant budget cuts n = 10, budget sufficient for all planned projects n = 11, budget reliably committed for several years n = 11, budget allows reliable planning for several years n = 12.

G.2.3.5. Workplace Well-being

Figure 165 summarises respondents' sense of *organisational belonging* in Uganda. Agreement was highest for *finding great personal meaning in their work*. Furthermore, Figure 166 shows *basic psychological needs satisfaction* at work, which was rated most positively for *learning interesting new skills*.

Figure 165

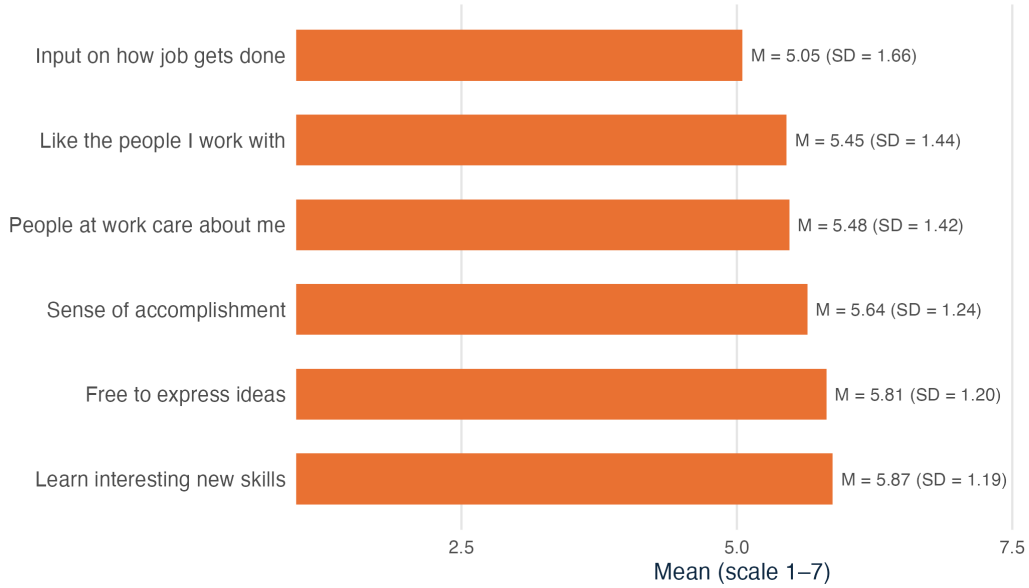
Organisational Belonging (Uganda)



Note. Responses per item: I fit in with others *n* = 60, seen as competent *n* = 61, sufficient feedback *n* = 61, others share my values *n* = 61, others ask my opinions *n* = 59, organisation's problems are my own *n* = 61, great personal meaning *n* = 60.

Figure 166

Basic Psychological Needs Satisfaction (Uganda)



Note. Responses per item: input on how job gets done n = 60, like the people I work with n = 60, free to express ideas n = 59, learn interesting new skills n = 61, sense of accomplishment n = 61, people at work care about me n = 61.

Agreement was highest for finding *great personal meaning* in work (M = 4.17). Interviewee 2 describes that meaning as something that arrives late. Former students look back and call, some send airtime or money, and one told him that they are what they are because of him:

> Now, those ones who are in their music careers, they look back, and they call. Okay, some of them even are very appreciative. They send in either airtime, or sometimes they give you some money just because they are very happy about it. They even go so far as to like my own children. Somebody finds somebody who says, Yeah, this guy treated us very well. We are what we are because of him, therefore. (Interviewee 2)

Interviewee 2 also describes an administration that did not know what the subject required and did not ask those who taught it, and adds that the problem is still ongoing. In Figure 166, *input on how the job gets done* was the lowest-rated item (M = 5.05), which is closer to his account:

> On top of the administration. Most of the time, the administration didn't know what music was required. And they did not even have the guts or the audacity to ask those who are teaching what their needs are and then try to attend to them. I think that problem is still going on. (Interviewee 2)

G.2.4. Cultural Literacy Education Effort (CLE Effort)

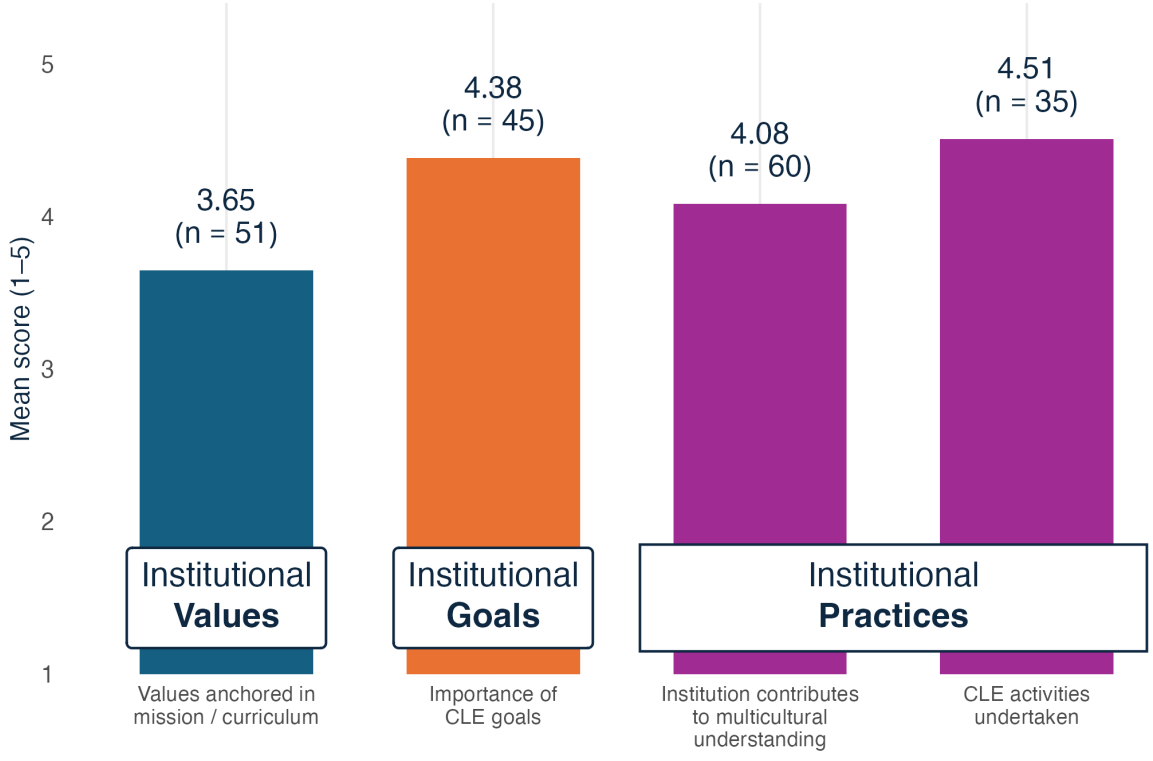
This section reports the extent of effort that respondents and their institutions in Uganda devote to cultural literacy education. The concept, its three dimensions – *values*, *goals,* and *practices* – and the way the indicators were constructed are described in Section 3.6.1 and are not repeated here. Institutional and personal CLE efforts draw on different item sets and are therefore not directly comparable.

G.2.4.1. Dimensions of Institutional CLE Effort

Institutional CLE effort captures how strongly cultural literacy education is embedded in the organisations respondents work for. Figure 167 shows the average rating of each component across Uganda respondents. All components were rated above the midpoint of the 1–5 scale. The components differed noticeably (range 0.86 scale points): *CLE activities undertaken* received the highest rating (M = 4.51, SD = 0.91), and *values anchored in mission/curriculum* the lowest (M = 3.65, SD = 0.89).

Figure 167

Institutional CLE Effort: Overview of Components (Mean Across Uganda Respondents)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* were originally scored 0–1 and rescaled to 1–5 for comparability.

Within institutional CLE efforts, values anchored in mission or curriculum were the lowest-rated component. Interviewee 1 locates the limits on institutional anchoring outside the institution itself, and distinguishes two registers within his own practice:

> Of course, when it came to teaching, we could use what the Uganda Ministry of Education has provided, the guidelines that the teachers have to follow. But when it comes to the arts, where we are not only looking at the strictness of the education system or the one given by the Ministry of Education, that's when we bring together people with different talents and different cultural backgrounds to engage, and then we learn from one another. But when it comes to strictness from the Ministry of Education, you have to follow what the Ministry of Education wants you to teach a student. (Interviewee 1)

On this account, the lower values score is not straightforwardly an institutional failing. The curriculum is set elsewhere, and the cultural literacy work takes place in a space that it does not specify. Interviewee 2 describes the same displacement in the school timetable:

> Sometimes the timetabling was funny. There are a number of times when it would not be put on the school timetable. And we would have to find time to teach outside the school timetable. Yet the subject had many components, even more than English. So, it was a problem to fit in. (Interviewee 2)

The interviews, however, also support the possibility that CLE effort is implemented institutionally. Interviewee 2 describes a curriculum in which it is specified and assessed:

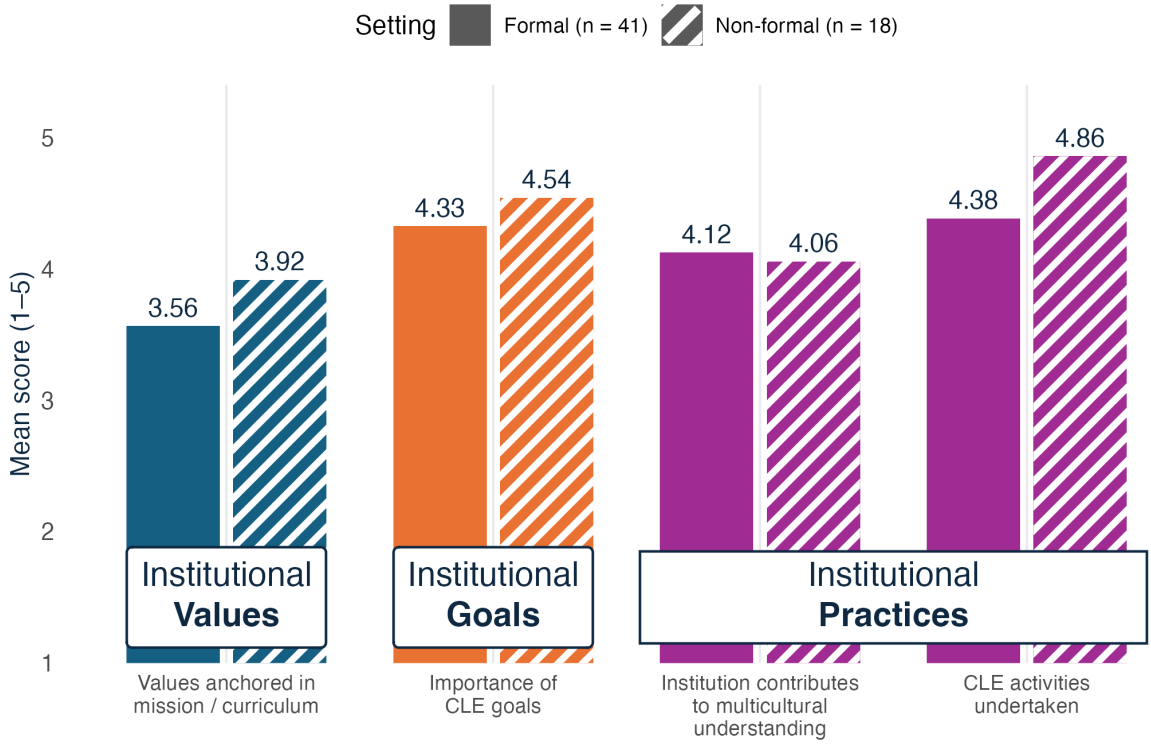
> That's why the students actually, for somebody to really understand or be sure that somebody has the techniques or has mastered the music, the curriculum says it. One, there must be a project to write ethnic music in a single style. There must be a project on writing Western music. There must be a research project, a bit of ethnology, for the students. There is a project where students have to go and do an internship, you know. (Interviewee 2)

Where anchoring values are institutionally practiced, they appear to operate through assessment requirements rather than mission statements.

Figure 168 breaks these components down by educational setting. At the country level the two groups are small (formal $n = 41$, non–formal $n = 18$), so the comparison is shown descriptively only, and no significance tests are reported.

Figure 168

Institutional CLE Effort: Components by Educational Setting (Mean)

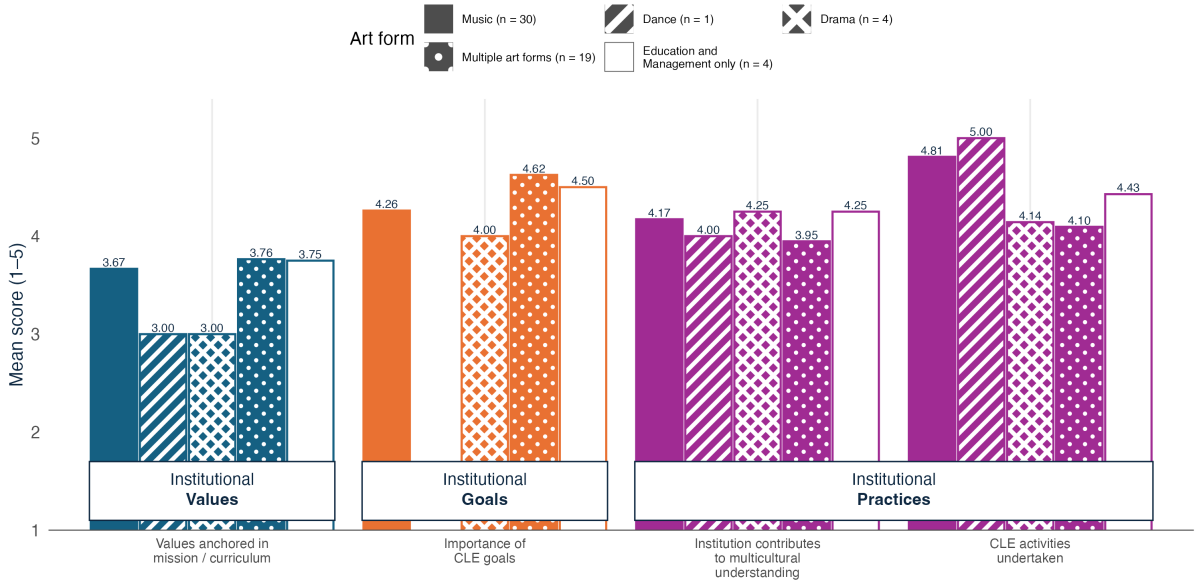


Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* was originally scored 0–1 and rescaled to 1–5 for comparability.

Figure 169 shows the same components broken down by respondents' main art form. Because each art–form group is small within a single country, these means are descriptive only and should be interpreted with caution. Group sizes range from $n = 1$ to $n = 30$.

Figure 169

Institutional CLE Effort: Components by Main Art Form (Mean)



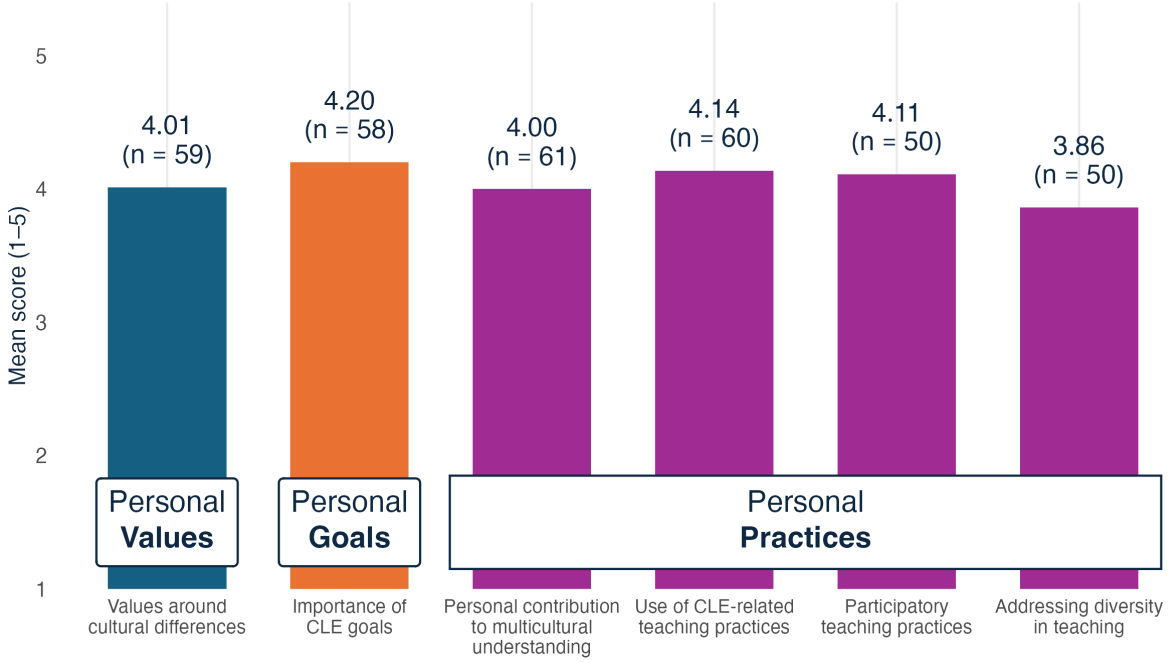
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (importance, curricular coverage, and perceived contribution). *CLE activities undertaken* were originally scored 0–1 and rescaled to 1–5 for comparability.

G.2.4.2. Dimensions of Personal CLE Effort

Personal CLE effort reflects how strongly respondents engage with cultural literacy education in their work. Figure 170 reports the overall averages for Uganda, and the following figures break them down by educational setting (Figure 171) and main art form (Figure 172). As noted above, these scores are not directly comparable with the institutional ones.

Figure 170

Personal CLE Effort: Overview of Components (Mean Across Uganda Respondents)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Items on cultural differences* and *diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

At the personal level, the highest–rated component in Uganda was the *importance of CLE goals* (M = 4.20, SD = 0.87), and the lowest was *addressing diversity in teaching* (M = 3.86, SD = 1.17). All components were rated above the midpoint of the 1–5 scale, and averaged across them, personal CLE effort in Uganda is above the overall sample (+0.26 scale points). Interviewee 1 describes what that effort involves for him, and frames transmission as something he carries personally:

> Sometimes it's a sacrifice. You say, I'm going to do this to have people survive, some kids that have talents, but they don't have somewhere where they can practice their talents, and also impact this knowledge that I have. Because if I have the knowledge and I'm the only one with it, when I'm not there, it is gone. So, we really find a way of making sure this knowledge is left behind at a time when we are not there so that we have continuity. (Interviewee 1)

Figure 171 shows the personal components by educational setting. At the institutional level, the subgroup sizes are small (formal n = 41, non–formal n = 18), so the comparison is descriptive only.

When asked directly about intercultural education, Interviewee 2 declined the description: "That one is difficult for me. Intercultural education. […] I don't think I've done that myself. Could be I've done it unconsciously" (Interviewee 2).

However, elsewhere in the same interview, he describes precisely that practice, and the effect it had on him:

> One, I had to understand a bit of their social experiences for me to be able to teach them. Thinking and writing in their own ethnic cultures. And that was very good for me. But also, because there were diverse classes, they would learn from each other's cultures when they gave presentations. And then they would exchange ideas, enriching one another. I was also getting enriched. Actually, that's what has made me be able to speak a little bit of most of the Ugandan languages because of supervising and trying to teach them writing in their own ethnic music cultures. (Interviewee 2)

The distance here is between the practice and the vocabulary rather than between intention and action, and this bears on how the lowest-rated component should be read: a low self-rating in addressing diversity may reflect unfamiliarity with the term rather than an absence of the work.

The other two interviews describe dialogic practice in more familiar terms. Interviewee 1 treats the classroom as a place where students hold knowledge that the teacher does not:

> Yes, because this is a learning environment where we give people the opportunity to really exercise what, if someone knows something and wants to teach others, we don't limit that. So, we allow someone who has maybe come with something new that maybe our team, because the children are from different backgrounds, for example, we have students maybe from the north, from western Uganda, maybe from central, and then the southern part of Uganda. So, when these people meet, at least you find that someone would be having a different, unique talent or something that the others don't know. (Interviewee 1)

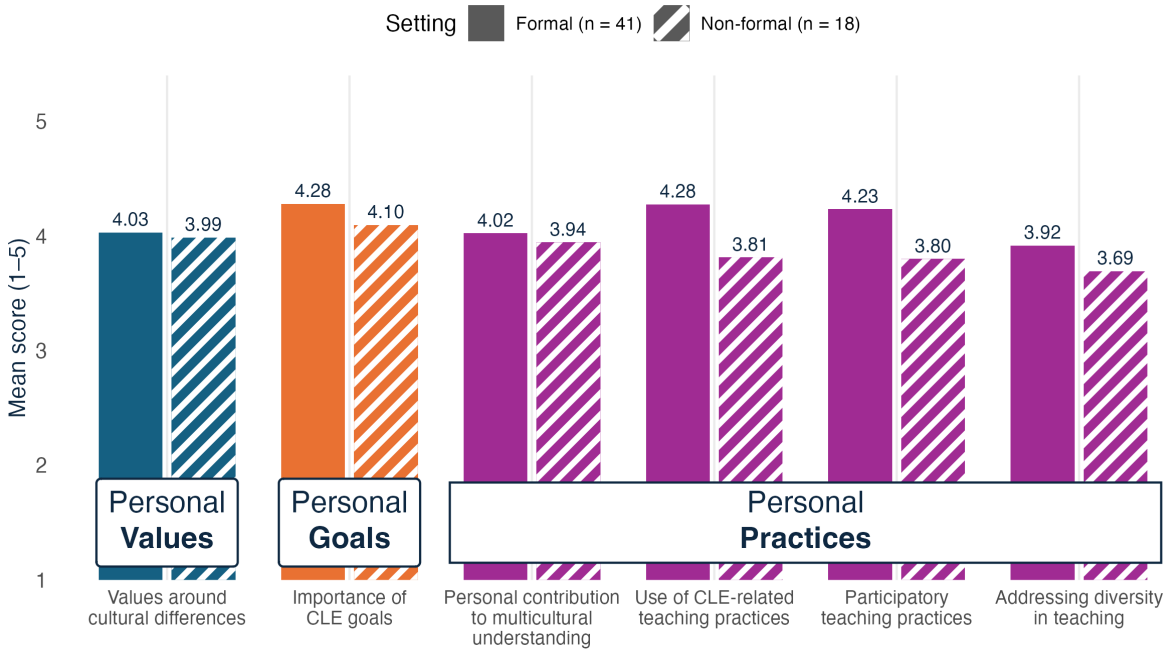
Interviewee 3 discusses the same principle in an example of navigating differences:

> But then what I came to understand is when you leave the students, when there's a student who has understood and a student who has not yet understood, and I've explained it over and over again, I ask the student to come and explain it. (Interviewee 3)

Asked whether such a student may use any language, he added that they may use any language and any expression they want, because when an explanation comes from a fellow student, the two understand each other much better.

Figure 171

Personal CLE Effort: Components by Educational Setting (Mean)



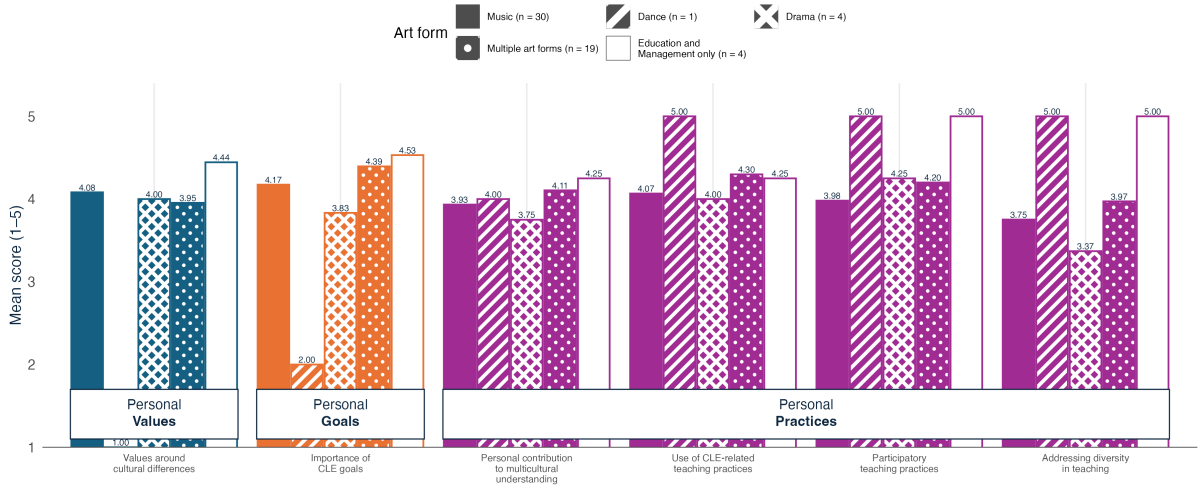
Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Items on cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Figure 172 shows the personal components by main art form; as with the institutional breakdown, the per–art–form groups are small, and the means are descriptive only. Group sizes range from $n = 1$ to $n = 30$.

Funded by the European Union

Figure 172

Personal CLE Effort: Components by Main Art Form (Mean)



Note. All components are shown on a common 1–5 metric, with higher values indicating greater CLE effort. The underlying items used different response formats (agreement, importance, extent, and frequency). *Items on cultural differences* and *addressing diversity in teaching* were originally scored 1–4 and rescaled to 1–5 for comparability.

Comparing institutional and personal perceptions of the importance of CLE goals among Ugandan respondents (n = 43), the mean institutional rating was 4.37, and the mean personal rating was 4.38, yielding a gap of 0.01 (personal minus institutional).

The institutional and personal means are almost the same, and a difference of this size is unlikely to be meaningful. As with Figure 160, this aggregate may conceal opposed individual positions, and the interviews describe a wider divergence between what practitioners pursue and what their institutions underwrite. Interviewee 2 describes one way in which the two can converge:

> My teaching was in the latter, forcing them to do that. Each would discuss his or her own cultural experience related to the topic I have given or the subject I want. And then I would ask questions on that in the examinations. Now, because they never expected where the question would come from, they would automatically have to learn all that has been presented in what? In class or in the discussions? (Interviewee 2)

Interviewee 2 describes how a personal commitment can be carried into the formal requirements of a course: students had to engage with one another's cultural experiences because he set examination questions on them. This requirement falls on students rather than the organization, and may hold only as long as the practitioner continues to set the assessment. This may suggest that the closeness of the institutional and personal ratings reflects the effort that individuals sustain within institutional structures.

G.2.5. Open Responses

Question 36 asked respondents whether the survey had omitted anything important related to their culture, community, history, or identity. Those who answered yes were shown Question 37, an open field inviting them to say what was missing and to describe themselves, their background, and their engagement in their own words. In Uganda, 4 respondents answered yes and wrote a response (6.5% of $N = 61$). Responses were given in English and are reproduced without translation; an anonymized respondent code identifies extracts. Given the small number of responses, the themes below indicate individual perspectives rather than patterns in the Ugandan sample.

The Ugandan responses, although fewer in number, provide important insights into community dynamics, cultural norms, and ambivalent perspectives on diversity.

Community engagement and social cohesion: A central theme concerns the importance of these in education, with one respondent finding it "worth engaging more with my students in community affairs because this strengthens the student community bond" (UG01).

Culturally embedded norms: Another significant theme relates to culturally embedded norms and gendered expectations within artistic practices:

> In my country and culture, there are stereotypes – dances like ballet and contemporary are seen as belonging to Western cultures, and it is believed that boys do not dance. Therefore, it is rare to find boys in a dance studio. (UG02)

Education systems and cultural status: Respondents also pointed to the broader relationship between education systems and cultural status: "How has the education system in my country affected the cultural status of my community?" (UG03).

Ambivalent effects of diversity: Cultural diversity was also described as having both positive and negative dimensions: "Cultural diversity may lead to open–mindedness and the development of empathy, but it can also create division due to negative mindsets that have existed in certain cultures for generations" (UG04).

Overall, the Ugandan data highlight the importance of community context, cultural norms, and the ambivalent effects of diversity, providing a perspective that foregrounds lived social dynamics in cultural education.

G.2.6. Country-Specific Interpretation of Results

The following section interprets the country-specific survey results and interviews in light of the social, cultural, and economic conditions outlined in the country profile (Section G.1). Two features of that profile shape the reading offered here. The first is what the profile identifies as Uganda's central policy debate, the tension between decolonial aspirations in cultural and

curricular policy and the colonial legal and linguistic frameworks that persist in formal governance (Mabingo, 2026, D1.2; Nannyonga-Tamusuza, 2026, D1.2). The second is a gap between stated policy commitment and budget allocation, which the profile describes as the defining challenge for the sector. Arts and culture contribute an estimated 3% of GDP, while public cultural spending stands at 0.016% of the responsible ministry's budget (CfCA, 2025). The three in-depth interviews reported in section G.2.1 are drawn on alongside the survey data throughout.

G.2.6.1. A Formal and Urban Field Concentrated Above the Primary Level

Respondents were concentrated in formal education, urban areas, and above the primary level. Two-thirds of respondents (67%) worked in formal education, and 80% lived in urban to large-town areas (Figures 154 and 163); 70% were under 25, and 69% reported a high school qualification as their highest level of formal education. Artist was the most frequently selected professional role, ahead of teacher or arts educator (Figure 155). Just over half identified music as their main art form, and a further third worked across multiple art forms (Figure 153), which may reflect the perception of disciplines such as music and dance as integrated into Ugandan and Indigenous practices (Mabingo, 2026, D1.2).

Within formal education, 54% of respondents worked at the college or university level and 34% at the secondary level, while 10% (*n*=4) reported working in primary schools (Figure 156). The profile locates the performing arts in the primary Creative Arts and Physical Education curriculum and the lower secondary Performing Arts Syllabus, alongside tertiary provision at several universities (Mabingo, 2026, D1.2), so one of the two school levels at which the arts hold curricular status is represented here by only a small number of respondents. The sample comprised 36 men and 25 women, drawn largely from secondary and tertiary settings. It might be expected to show, given that 27% of girls reach upper secondary education and 4% reach tertiary education (Ngoobi et al., 2026).

When considering what the survey does not reach, the profile describes a foundational cultural infrastructure rooted in long-standing indigenous communities of practice, provision delivered by non-governmental organisations acting as de facto cultural policymakers in northern refugee settlements, an informal economy accounting for more than 80% of all employment, and multidimensional poverty at 50.2% in rural areas against 19.7% in urban areas (Nannyonga-Tamusuza, 2026, D1.2; ILO, 2021; UBOS, 2022). An instrument that asks respondents about their school or organization and is distributed through institutional networks may capture little of this. The results, therefore, describe a formal, urban, and institutionally located segment of a wider field.

G.2.6.2. Traditional Art Forms and the Shifting Meaning of Tradition

Traditional art forms were rated the most important at the institutional level, with the difference concentrated in formal education, where they were rated 4.39 against 3.83 in non-formal settings (Figure 158). Traditional art forms were also the one category to which respondents attached slightly greater institutional than personal importance (Figure 160). Indigenous art forms and those of minority groups were not administered in Uganda, so the comparison is based on three categories.

Set against the country profile, this ranking marks a reversal of what the formal system long carried. Mabingo (2026, D1.2) describes curricula that integrate indigenous arts traditions alongside Western practices while navigating four decades of Western pedagogical dominance, and notes that indigenous forms have only recently entered the curriculum proper, having previously been treated as extracurricular. Interviewee 2 describes a secondary curriculum inherited from colonization and weighted towards Western music, taught with very little written material available on ethnic music. One of the open responses poses the same question from the respondent's perspective, asking how Uganda's education system has affected their community's cultural status (UG03).

However, the interviews describe traditional art forms as a category in motion. Interviewee 1 observes that a form cannot be performed now as it was a century ago, and that movements have been added while the name is retained. Interviewee 3 arranges Kiganda songs for a brass ensemble as a deliberate pedagogical choice. Alongside this, both describe students who resist association with ethnic music, with Interviewee 3 reporting that some students who play Indigenous instruments come to despise them. The profile records a related pressure in policy, in that the Stage Plays and Public Entertainments Rules impose English-language requirements and script pre-approval that risk suppressing the improvisatory and oral dimensions of indigenous arts (Nannyonga-Tamusuza, 2026, D1.2). What institutions rate as important, what the term names, and what younger generations take up may each be moving separately.

G.2.6.3. Cultural Literacy Education Carried Personally Rather Than Institutionally

Within institutional CLE efforts, *CLE activities* received the highest rating (M = 4.51), while *values anchored in mission or curriculum* received the lowest (M = 3.65, Figure 167). The gap is not straightforwardly a measure of institutional indifference. The Uganda National Culture Policy advocates integrating the performing arts into curricula and formally recognizes community musicians as cultural educators (Ministry of Gender, Labor, and Social Development, 2006), thereby documenting commitment at the national level. What the low anchoring rating may register is

the absence of the means to carry it into an individual school or organization. The profile describes an enrolment surge following the introduction of Universal Primary and Secondary Education that outpaced the resources available to support it (UNICEF, 2024). The lack of support and resources is evident in Interviewee 2's narrative, where he describes the subject being left off the timetable. Hence, it had to be taught outside of it, and university pianos were left untuned for years at a time. Personal CLE effort in Uganda averaged above the overall sample (+0.26 scale points), which is consistent with a field in which individuals carry out the work.

G.2.6.4. Skill and Knowledge as Currency

In terms of funding, the provision reported here is sustained by participants rather than by the state. Tuition and fees were the dominant source of income across the sample as a whole, with only 13% of respondents reporting none from this source, 35% reporting that it covered up to 100% of their budget, and 56% reporting no government funding at all (Figure 162). The item was put to respondents in both settings and is not broken down by setting. However, among respondents in non-formal education, 31% reported that participants must pay to take part, and a further 38% that they sometimes must. This is the local form of the distance between policy commitment and budget allocation noted above.

In considering how this arrangement came about, Interviewee 2 provides its history. He describes a university that, for the first thirty years of his career, gave students a fixed sum towards their instruments, and a later period in which government sponsorship narrowed to about five scholarships per intake, leaving twenty to forty students to sponsor themselves. The profile describes an enrolment surge following Universal Primary and Secondary Education that outran the resources available to support it (UNICEF, 2024), and his account may describe the tertiary counterpart of the same pressure. The fees these students pay are recorded in Figure 162 as institutional income. However, Interview 2's emphasis falls on what the fees do not cover: students also have to buy their own equipment and find time to practice, and, on this account, some are not able to. Set against a country in which 20.3% of the population lived below the national poverty line, and multidimensional poverty affected 42.1% nationally (UBOS, 2021, 2022), provision financed principally by those who take part may carry a threshold. However, the survey asks practitioners about their institutions, so it records where the funding comes from rather than who can access it.

Alternatively, what the practitioners describe passing between them is knowledge. Interviewee 1 frames transmission as a personal responsibility because knowledge held by one person is lost when that person is absent, and he invites community elders to teach the groups he works with. Interviewee 3 describes a school brass band performing at ceremonies for fees the school retains,

while what returns to the students takes the form of skill. UG01, in the survey open responses, describes something similar from within a school, finding it worthwhile to engage students in community affairs because this strengthens the bond between them and the community. The survey records something of this only once. Among the non-formal respondents, asked what they do to widen their target groups, partnerships with schools or community groups were the second most frequent answer (n = 6, Figure reported in Section G.2.3.4).

This is close to what the profile treats as distinctive in Uganda's cultural policy landscape, in that oral traditions and proverbs are recognized as legitimate educational frameworks and the foundational cultural infrastructure is rooted in indigenous communities of practice (Nannyonga-Tamusuza, 2026, D1.2). Interviewee 2 describes the apprenticeship system through which ethnic music was once learned, in which a learner worked alongside someone who already knew the repertoire, and notes that this system has faded as popular forms drew interest away. CLE effort in these accounts operates as knowledge preservation and exchange. *CLE activities undertaken* were the highest-rated institutional component (M = 4.51, n = 35) and were higher again in non-formal settings (4.86 versus 4.38, Figure 168). What the instrument cannot show is what passes between people when it does, since its measures of resources are framed around budget sources. The funding items, framed around budget sources, are not positioned to record the value of that kind.

G.2.6.5. Linguistic Plurality as an Ordinary Condition

Uganda has 56 languages in active use across five language families (Ethnologue, n.d.). English has been the sole official language since 1962, and local-language instruction is prescribed only from Primary 1 to Primary 3 in rural schools, with urban schools using English throughout (Republic of Uganda, 1995; UNICEF, 2017). Engagement was highest among people whose first language differs from the country's main language. The distribution is uneven, with 13% of respondents reporting no such students and 37% reporting that they make up between 1% and 10% of those they work with (Figure 161). Read as asking about a first language other than English, the item would describe almost every learner in the country, so respondents appear to have read it differently.

What the item does not record is what it means to work across languages. Interviewee 3 explains that English is the common language of his classrooms, while he draws on the local languages he himself speaks. Interviewee 1 describes handing the lead to a student from the relevant region so that the group can learn the words and pronunciation from a peer. In both accounts, the person holding the knowledge leads, and the teacher steps back, which closely aligns with the dialogic conception of cultural literacy that the project works with.

Interviewee 2 works in much the same way while declining the description. Asked directly about intercultural education, he acknowledges that he does not think he has done it himself, having, earlier in the same interview, a course design in which students presented their own cultural experiences and were examined on them. *Addressing diversity in teaching* was the lowest-rated personal component (*M* = 3.86, Figure 170), and a low rating there may register unfamiliarity with the project's vocabulary as much as absence of the practice.

Engagement with socially disadvantaged groups was also widely reported (Figure 161), which is consistent with the profile's account of poverty, displacement, and gender disparity. Two of the four open responses describe how difference is met in practice. UG02 describes an expectation in which certain dance forms are seen as belonging to Western cultures and boys are not expected to dance, and UG04 describes cultural diversity as capable of producing open-mindedness and empathy while also creating division.

G.2.7. Summary

Read as a whole and against the country profile, the Ugandan results describe a formal, urban field of cultural literacy education with three defining features. First, traditional art forms hold the highest institutional standing of the three forms surveyed, while the resources and student dispositions on which teaching them depends appear thin, and the category itself is described as in motion. Second, commitment to cultural literacy education is recorded at the national level, while the means to implement it in a particular school or organization are largely absent, so the work is carried by individuals and sustained through fees, reciprocity, and the exchange of knowledge and skill. Third, linguistic plurality is the ordinary condition of the Ugandan classroom rather than an attribute of a particular underserved group, and the practitioners describe meeting it by handing authority to whoever holds the knowledge.

These features sit within the tension that the profile identifies as Uganda's central policy debate. The survey asks about cultural literacy in English, using a framework developed elsewhere, in a setting where the profile treats English-language policy instruments and literacy-centric definitions of education as part of what has marginalized indigenous knowledge systems. Whether the Ugandan CLE scores record the extent of the work, or the availability of a language in which to claim it, cannot be settled with these data.

G.2.7.1. Limitations

Several country-specific constraints qualify this country-specific interpretation. The Ugandan sample is small (*N* = 61), the non-formal group smaller still (*n* = 18), and several non-formal items rest on 10 to 12 responses, so all subgroup comparisons are reported descriptively, without

significance testing, and are indicative rather than confirmatory. The sample was reached through purposive sampling and partner networks and is weighted towards urban areas, towards secondary and tertiary settings, and towards institutionally located respondents. *Indigenous art forms* and *those of minority groups* were not administered in Uganda, so the art form results cannot speak to the distinctions those items carry elsewhere in the broader WP2 study. Only four respondents completed the open-field section, and those extracts reflect individual perspectives rather than patterns in the sample. The three interviews are with men working principally in music, so dance, drama, women practitioners, and northern and rural provision are not represented. The survey was administered in English, which is an official language and the medium of instruction in most of these settings, though the first language of a few respondents. Where the vocabulary of cultural literacy did not translate readily, the instrument may have under-recorded work that was, in fact, being done. All measures are self-reported perceptions rather than independently verified data, and the institutional and personal CLE measures draw on different item sets and are not directly comparable.

5. Cross-Country Comparison and Discussion of Findings

5.1. Comparative Interpretation of Results

The following chapter offers a comparative interpretation of the survey findings across all seven partner countries, drawing together the results of the whole sample (Section 4.1) with the country-specific interpretations (Section 4.2). Throughout, the findings are best understood not as a representative measurement of national workforces (the purposive sampling strategy precludes that; Section 3.4), but as an image of a particular field, cultural literacy education, as it is shaped by the distinct cultural, social, political and economic conditions of the seven countries. It is worth recalling at the outset that the instrument measures CLE effort – what institutions and individuals attach importance to and enact – and not what learners or participants gain; the interpretation stays within that limit throughout.

The chapter is organised around nine overarching themes that emerge across all the countries: (1) the conditions under which the comparison itself is meaningful; (2) where cultural literacy education takes place; (3) the gap between personal and institutional effort; (4) the development of institutional CLE effort as a collective competence; (5) the predominance of traditional and Western art forms; (6) the position of minority and Indigenous cultures; (7) the financial precarity

of the field; (8) the relationship between CLE effort and wider social conditions; and (9) a concluding decolonial reflection on the limits of a quantitative comparative approach.

5.2. Comparing Cultural Literacy Education Effort Across Countries

Any cross-country comparison must begin with what the project understands cultural literacy to be. In our framework, cultural literacy is not a body of knowledge about cultures but a dialogic practice: a process of cultural meaning-making in which the gaps and frictions between participants' perspectives are themselves the site of negotiation (Maine et al., 2019). This conception has a direct methodological consequence. As societies are multicultural in different ways, and as cultural practices are embedded in daily life with different weight and meaning in each country, arts education is not comparable across contexts in any straightforward sense, neither in terms of specific practices nor in terms of content. What can be compared is cultural literacy education effort as we have operationalised it through the goals practitioners and institutions pursue, the practices they employ, and the values they bring to their work. These dimensions are defined independently of any specific cultural practice or art domain, and the composite indicators (Section 3.6.1) should therefore be read as summaries of that effort and never as measures of how "culturally literate" a given society or community is.

Two qualifications keep the comparisons that follow within defensible bounds. First, measuring effort rather than outcomes is a deliberate choice that declines to impose a fixed standard of what cultural literacy should look like across different educational traditions; it does not, however, make the measure value-neutral. An effort indicator assumes that more effort is preferable, and its item set defines what counts as relevant practice in the first place. Second, and relatedly, the instrument fixes the categories through which respondents describe their work, so the comparison registers only what those categories admit. Both points are taken up again in Sections 5.9 and 6.3. With these aspects in view, the composite indicators must be interpreted with cautiousness, the substantive meaning of the effort remaining situated in each context.

5.3. Formal or Non-Formal: Where Cultural Literacy Education Takes Place

Across all the countries, the analyses show that cultural literacy education effort is, in most places, slightly higher in non-formal than in formal contexts. At the whole-sample level, respondents in non-formal settings rated every institutional component higher than their formally employed counterparts, and the composite institutional indicator was slightly higher for non-formal than for formal institutions (M = 68.5 vs. 58.9). The gap was widest on the two practice-related components (perceived contribution to multicultural understanding and the range of CLE activities

undertaken) which suggests that non-formal settings not only value cultural literacy education more but also translate that commitment into concrete practice more consistently. In the formal sector, which in this study is overwhelmingly the school, teaching practices, goals and values appear more strongly oriented towards rather established models of cultural literacy education with dialogic practice still rather to be developed (see also Mäkinen et al., 2026, D1.2). The country profiles bear this out from different starting points, from Germany's largely non-formal, community-anchored field to the school-centred systems of Italy and Serbia, where cultural literacy is barely codified in formal curricula at all.

The under-representation of informally engaged practitioners, noted repeatedly in the country chapters, is not a marginal gap but a structural limit on what the survey can see. It almost certainly leads the data to understate the extent of cultural literacy education in precisely those settings where, on a dialogic understanding, it may be most fully realised. This limit is not only practical but conceptual, and Section 5.9 returns to it: an instrument built around institutional and educational categories may simply not register cultural practice carried on outside them.

Indeed, the very term "education" may be part of the problem, assuming that cultural literacy is something "taught" within organised settings, whereas much of the practice this report is concerned with is simply lived or passed on, mediated and enacted in everyday contexts that lie beyond any educational institution.

5.4. The Personal–Institutional Gap

Across the whole sample, respondents rated the importance of cultural literacy goals significantly higher for their own work than for their institutions': a difference of 0.41 scale points on an identical item set, with a medium effect size ($t(927) = 18.71$, $p < .001$, $d = 0.61$; Figure 26). The same directionality can be observed for every chapter, reaching its widest point in the Serbian sample. Individuals, in short, place more weight on cultural literacy education than they perceive their institutions to do.

At the institutional level a complementary observation can be made: perceived institutional CLE goals were the highest-rated component while values anchored in the formal mission or curriculum were the lowest ($M = 3.55$ vs. 3.21), indicating that perceived commitment runs ahead of formal codification, and concrete activity slightly behind it.

From this, a perspective on institutional development arises: Individual commitment to cultural literacy education is evidently available; what rather seems to lag is the institutional structure that would sustain and amplify it. How that structure might be understood, and developed, is the subject of the next section.

5.5. Developing Institutional Cle Effort as a Collective Competence

In a separate strand of the d@rts project (WP 5), cultural literacy education is conceived as a collective competence – a shared capacity held and enacted by an organisation. This collective competence is shaped through external regulative competences (such as EU or national regulations), normative competences (such as internal strategies and curricula) and cultural-cognitive competences that enact the regulative and normative competences in the daily routines, practices and mindsets of the groups, communities and individuals within the organisation (Nokkala et al., 2024). Read through that lens, it becomes clear that the development of CLE effort, especially in institutional contexts, needs to be developed by taking complementing measures in all the three nested dimensions of competence.

The personal–institutional gap we observe across all the countries gives reason to suppose that genuinely strengthening the cultural-policy and institutional framework conditions – so that they take up and support individual commitment while responding to the socio-cultural needs of institutions and regions – could markedly advance cultural literacy education.

Two further aspects of the results are consistent with this framing, though neither is conclusive: The individual perception of one's own contribution to multicultural understanding is highly correlated with institutional CLE ($r = .63$, $p < .001$). Furthermore, the analysis of workplace well-being (Section 4.1.3.7) found that personal CLE effort was, across countries, moderately correlated with the three domains of the *basic psychological needs satisfaction at work* scale, while the correlations between institutional CLE effort and the scale was higher on all three domains. The highest correlation ($r = .34$, $p < .001$) was found between institutional CLE and relatedness. These associations are correlational and cross-sectional, and no causal direction can be inferred; but they are at least consistent with the idea that the institutional dimension of cultural literacy education rests on relational, collective conditions rather than on individual motivation alone.

Second, the CLE component that scored lowest at the institutional level was the anchoring of cultural literacy in mission and curriculum (Section 4.1.3.1), the formal expression of a shared institutional commitment.

Taken together, and without over-reading a single cross-sectional dataset, the two observations point in the same direction. Developing institutional CLE effort is likely to be a matter of building the shared conditions – belonging and professional community, explicit and collectively held goals, and anchoring in mission and curriculum – under which a dialogic orientation can become a property of the organisation rather than of the particular people who happen to staff it. On this reading, closing the personal–institutional gap is a task of institutional development, pursued through internal communication, recognition and continuing professional development as much

as through curricular or policy reform. The data support this as a plausible orientation rather than a demonstrated mechanism, and it would need longitudinal or intervention-based designs to further investigate this in the future.

5.6. The Predominance of Traditional and Western Art Forms

Taking the institutional and personal ratings together, classical Western art forms were among the most highly valued forms in almost every participating country, Aotearoa New Zealand being the clearest exception. Their standing was most pronounced in Germany and Italy – though their popular and traditional forms respectively were rated almost as highly – while their comparable weight even in Uganda, a post-colonial context, is a point the decolonial reflection in Section 5.10 returns to.

The consideration of Indigenous and/or traditional art forms differs strongly across the countries and has to be read against the backdrop of each country's specific socio-cultural background. Additionally, the term "traditional" is understood differently across countries (see Glossary); what counts as traditional in Uganda, Norway, Aotearoa New Zealand, Finland, Germany, Italy or Serbia is not the same object. Also, definitions of what counts as "Indigenous" culture or knowledge are inconsistent across scientific and public discourses (Onyancha, 2024) which means that we cannot be sure about respondents' ideas in the moment of answering the questionnaire. With that restriction in mind, the results nonetheless support what the project's own curriculum analysis already observed (Mäkinen et al, 2026, D1.2), which is a leaning towards classical Western art forms while all other art forms play – with exceptions – minor roles.

Also here, we observe a gap between personal and institutional importance given to the different art forms: this gap was largest for the art forms of minority groups and for Indigenous art forms (Figure 12). In other words, individual practitioners assign these art forms more importance than they perceive their institutions to do. The high overall standing of classical western art forms is thus not primarily an expression of practitioners' indifference; it is more plausibly a feature of institutional and curricular priorities that individual practitioners, to a degree, already work against.

5.7. Minorities and Indigenous Communities: Acknowledgement Without Realisation

Consistent with this, engagement with minority and Indigenous communities was low across the whole sample. Minority groups were the least-served of the four under-served groups the survey

asked about, with 34% of respondents reporting that they never work with them, and for all four groups the most common response was that they made up only a small share of those reached (Figure 13). Non-formal engagement with Indigenous communities was largely confined to Italy and Norway, and work with immigrant or refugee communities was most prominent in Germany (Figure 14), patterns that reflect the differing social and cultural compositions of the countries. These patterns hold for contexts in which Indigenous communities are minorities, which cannot be assumed everywhere: for example, in Uganda, where the population is made up of 65 indigenous communities (Republic of Uganda, 1995/2005; Section G.1)

That so few respondents work with these communities is only partly a sampling matter. It also reflects a substantive finding that is most prominent in Italy: while diverse cultural practice is widely acknowledged at the level of institutional rhetoric, its institutional realisation remains weak. The question this raises is whether the cultural practices of all communities in each society are recognised in their own right and with their own cultural autonomy, or whether they are approached through a deficit lens – as the cultures of vulnerable groups to be accommodated rather than as full participants in cultural meaning-making.

It should be added that a low count is itself partly an artefact of the instrument: practitioners from these Indigenous communities or minorities were explicitly targeted in the sampling but responded in very small numbers, and those whose ways of transmitting cultural meaning fall outside the survey's categories may not appear in the data at all – a point Section 5.10 develops as a question of epistemic justice.

5.8. Financial Insecurity and the Precarity of the Non-Formal Sector

Financial security is a precondition for sustaining cultural literacy education offers, particularly in the non-formal sector, and here the findings are unambiguous. Among non-formal respondents, all four indicators of institutional financial security fell below the midpoint of the scale, and the most strongly endorsed statement of all concerned significant budget cuts over the past two years (M = 2.67; Figure 16). Budget safety, in other words, is low across the board and across countries. This sits in paradoxical tension with the importance that policymakers rhetorically attach to cultural literacy: the very non-formal sector that reports a high cultural literacy education effort, and that carries much of the work with under-served communities, operates under the most precarious conditions.

This survey finding converges with what emerged from the project's earlier stakeholder work. Across the stakeholder workshops, the eDelphi exercise and the interviews that informed the assessment framework, conditions rather than artistic content were the dominant concern, with

low status for the arts, insecure funding, absent space and short project cycles recurring across all seven countries. The convergence of these independent strands strengthens confidence that precarity is a structural feature of the field rather than an artefact of any single instrument.

Given the importance widely attached to cultural literacy education as a resource for more inclusive and cohesive societies, it is striking that the funding underpinning it should be so limited and so insecure. The funding structure itself goes some way towards explaining this precarity. State funding is the most substantial income source across the sample, with 42% of respondents reporting it covering up to the entirety of their budget, while donations, tuition and other sources contribute little or nothing for most (Figure 15). Yet public money reaches the two sectors on very different terms: the formal sector is funded comparatively reliably, whereas the non-formal sector must assemble its budget in far less secure ways, frequently through time-limited, call-driven project funding. That mechanism carries a built-in contradiction. Calls change quickly and often foreground shifting thematic priorities, whereas the reality of the work requires developing offers over time and building relationships with new target groups – processes that, often including institutional change, cannot be completed within a few months. Ensuring budget safety, in a way that respects the temporality of the work, is accordingly among the most concrete structural conditions on which the field's capacity depends.

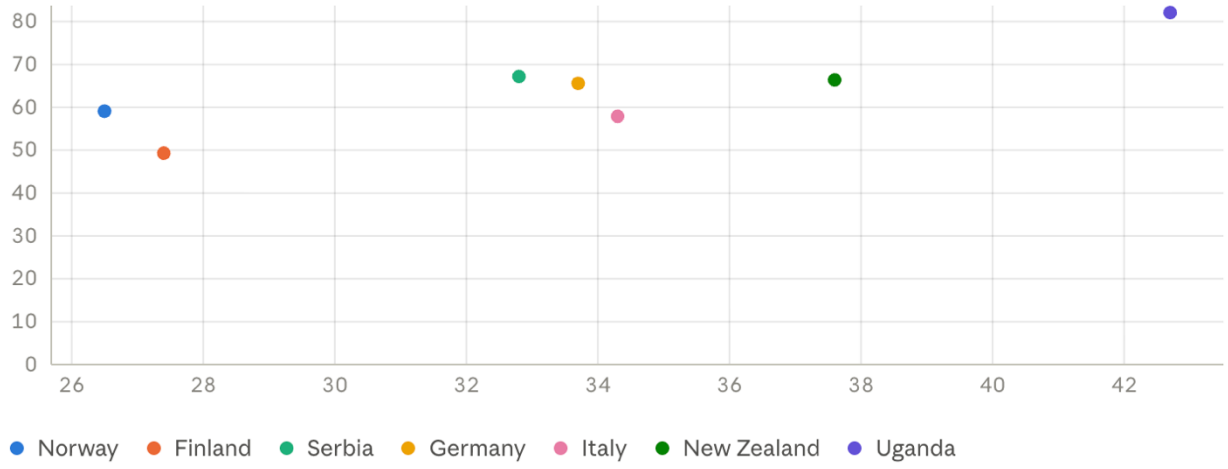
5.9. Cultural Literacy Education and Social Conditions

A more tentative pattern links cultural literacy education effort to wider social and economic conditions: countries with higher income inequality and lower GDP per capita tended to report a slightly higher cultural literacy education effort, with Uganda scoring highest and Finland lowest on the institutional composite (M = 81.5 vs. 50.9; Figure 173), and Finland lowest again on the personal composite. No claim of causality is possible from cross-sectional, non-representative data, and part of the country gap reflects differences in sample composition rather than the countries as such (Section 4.1.3.4). The association is nonetheless worth registering and interpreting cautiously. Several readings are plausible. In contexts of greater material constraint or sharper social division, cultural literacy education may be mobilised more explicitly as an instrument of social cohesion and inclusion, raising reported effort. Conversely, wealthier and more egalitarian societies may be better able to afford not to foreground cultural literacy education in this way, directing resources instead towards the cultivation of particular art forms – artistic excellence, canonical repertoires, established institutions – rather than towards cultural literacy as a vehicle of inclusion. On this reading a lower reported effort would reflect not weaker cultural provision but a different, less inclusion-driven set of priorities that greater material security makes

possible. These possibilities are not mutually exclusive. Disentangling and further investigating them would be a task for future research.

Figure 173

Institutional Gini Coefficient (x) vs. CLE effort (x)



5.10. Decolonial Reflections and the Limits of Comparison

A comparative reading of the country-specific results finally turns back on its own categories. Standardised cross-national surveys risk imposing assumptions about culture, arts and education that are typically shaped by dominant, Western or majority perspectives onto plural and situated understandings (Kallio, 2020; Kerner, 2018; Smith, 2021). A methodological reflection on these matters has already been undertaken in Section 3.9. Several of the report's core terms illustrate the difficulties mentioned there.

"Traditional", "Indigenous", "minority", the "main language" of a country, and indeed "cultural literacy" and "cultural literacy education" themselves, do not map cleanly onto the realities they are meant to capture. In every country, different and maybe different epistemes exist around the main topic of this study.

The question about the main language presupposes a link between dominant language and dominant culture that is itself contestable and is especially fraught where the dominant language is a colonial inheritance, as English is in Uganda. "Cultural literacy" is, moreover, a term drawn from the Horizon Europe call rather than from the professional vocabularies of the partner countries: across the project's stakeholders' work it was largely absent, and in Aotearoa New Zealand participants questioned "literacy" as a framing at all, preferring the language of engagement, participation and culturally sustaining pedagogy (Section A.2). The word "education" likewise

carries an assumption that arts learning happens mainly within institutions – an assumption that the low visibility of informal practice in these data (Section 4.1.2.1) should make us hold lightly.

The art form categories carry a similar colonial history to the main-language question. In Uganda, the proximity of classical Western forms to popular and traditional ones (Section 5.6) may reflect in part the colonial inheritance of formal arts education (Mabingo, 2026, D1.2), while in Aotearoa New Zealand the high institutional standing of Indigenous art forms can be linked to curricular obligations under Te Tiriti o Waitangi (Buck & Foster-Sproull, 2026, D1.2). In both, the categories "classical Western", "traditional" and "Indigenous" take their meaning from these histories, which a single list of art forms applied across countries cannot fully register.

These are not objections to be answered once and set aside but limits that persist in the results. Following Fricker's (2007) account of hermeneutical injustice, practitioners whose engagement, or whose ways of passing on cultural meaning, fall outside the survey's categories may be unable to make that engagement legible within it, and may therefore not appear in the study at all; the low counts for minority and Indigenous engagement (Section 4.1.2.4) should be read partly in this light. What an instrument does not see is not the same as what does not exist. This is why the project did not rest on the survey alone: each country's statistics are read against a detailed country profile and against qualitative open responses, and in Aotearoa New Zealand a Talanoa group discussion (Vaioleti, 2006) and in Uganda in-depth interviews allowed participation on terms closer to participants' own practices, accepting some loss of standardisation in exchange. On this understanding, the decolonial commitment does not end with the instrument but extends into how data are contextualised, interpreted and reported, and into granting those who contributed a say over the account given of their work (Hayward et al., 2021; Kallio, 2020).

Two further cautions follow. There is an unresolved tension in the aims of cultural literacy education itself, between preserving cultures and traditions and fostering open engagement with diversity and dialogue; how both can be pursued at the same time is a question that needs further attention. Any comparison of this kind inevitably sets an agenda by which, and whose, questions it places at the centre (Kerner, 2018). Kerner's response, an "epistemic modesty" that gives up the ambition of a single universal frame in favour of inter-contextual dialogue, is the spirit in which the dimensions above are offered: as a cautious interpretation of a limited dataset, held together with an awareness of what a dialogic understanding of cultural literacy implies about the limits of measuring it. It is hardly possible to draw a single, fully consistent picture of cultural literacy education across seven countries. But that is less a failure of the study than a finding in its own right.

6. Conclusion

The comparative survey of the d@rts project, carried out in five European and two non-European countries, aimed to investigate the implementation of CLE at an institutional level. Across all seven countries, markedly different political, socio-cultural, and economic conditions shape the contexts in which cultural literacy education takes place. At the same time, the study had to account for the fact that, within these contexts, different epistemes coexist regarding what culture, cultural literacy, and education mean in the first place. This gave rise to conceptual and methodological challenges in designing and conducting the study.

Our definition of cultural literacy as a dialogic practice, combined with a decolonial research approach, made it possible to capture cultural literacy education effort, understood as the goals, values, and practices that aim to promote cultural literacy as a dialogic practice in order to foster multicultural understanding and inclusion. On a methodological level, decolonial reflections informed the entire research process.

The findings reported here are based on a quantitative study that employed the Cultural Literacy Assessment Framework developed in d@rts (WP5). The framework itself was constructed through a participatory design process that incorporated voices from the field of cultural literacy education. Quantitative analyses were embedded in analyses of each country's specific political, cultural, and economic context, and the results chapters were validated with stakeholders from each country.

Taken together, this complex, participatory research design and the extensive stakeholder involvement that underpinned it yield findings that are both contextually grounded and internationally comparable. Beyond their scholarly contribution, the results offer actionable insights for policymakers and practitioners seeking to strengthen cultural literacy education as a driver of social cohesion and inclusion.

6.1. Implications for Policy Makers

- Frame cultural literacy in policy language as a dialogic, collective practice – a way of relating across difference – rather than as knowledge about cultures. This allows policy to work with a fluid conception of culture: where cultural identities are treated as "fluid and pluralistic" (Maine et al., 2019, p. 384) rather than as stable properties of bounded groups.
- Acknowledge the plurality of epistemes about what culture and cultural literacy mean.

- Secure multi-year, reliable funding especially for the non-formal sector, which reports the highest cultural literacy education effort yet operates on the most precarious budgets.
- Move away from short-cycle, theme-shifting project calls that conflict with the long-term, relational nature of cultural literacy work.
- Rebalance evaluation criteria towards processes rather than products, and towards the depth of dialogue rather than only the diversity count of participants.
- Fund the self-determined participation and leadership of minority and Indigenous communities themselves, rather than provision designed for them from outside.
- Guard against deficit framings that accommodate minority cultures as vulnerable, and instead recognise their cultural heritages, epistemic autonomy and cultural self-determination.
- Recognise and resource informal arts education and the diverse cultural heritages it sustains, which this study suggests to be substantial yet structurally invisible.

6.2. Implications for Institutions

- Close the personal–institutional gap by embedding cultural literacy in mission and curriculum, where it currently rates lowest.
- Support committed individuals with internal communication, recognition, and continuing professional development, not curricular reform alone.
- Develop formal-sector pedagogy from a knowledge-based model towards dialogic, participatory practice.
- Translate stated goals into concrete, sustained activity, which currently lags behind commitment in principle.
- Raise the standing of minority and Indigenous art forms and cultural heritages, which individual practitioners already value more highly than their institutions do.
- Build durable partnerships with schools and communities rather than relying on one-off, campaign-driven outreach.
- Bring members of the communities served into the design and leadership of cultural literacy offers, sharing authority rather than consulting after the fact.
- Treat cultural literacy as a collective institutional competence – a shared capacity distributed across the organisation – rather than a burden carried by isolated committed individuals.

6.3. Limitations

Specific limitations have been noted throughout this report, alongside the analyses to which they pertain; here we draw together the most predominant ones. First, cultural literacy education as the very object of study is understood differently across the participating countries. Divergent definitions and epistemes of what culture and cultural literacy mean are not merely a measurement problem but a substantive streak of the field. This sets limits to how far a single research instrument can capture the phenomenon uniformly. Second, the limited statistical comparability of the CLE indicators across countries is not only a methodological artefact but follows directly from the theoretical construct itself: because cultural literacy is understood differently across epistemic contexts, full measurement invariance cannot be assumed, and a lack of scalar invariance is an expected property of a genuinely context-sensitive construct rather than a mere shortcoming of the instrument. Cross-national mean comparisons should therefore be interpreted with corresponding caution. We therefore encourage institutions and practitioners to use the instrument for self-evaluation rather than for comparison. This is set out in more detail in the forthcoming D5.1. Third, the sample underrepresents parts of the non-formal sector and most probably captures informal contexts, including those of Indigenous communities, only in a limited way.
Three further limitations concern the nature of the data. First, the CLE effort reported here rests on self-report by institutions and practitioners. On a normatively charged topic such as cultural literacy education, stated commitment to principles may exceed actual practice through social desirability. Second, the sample is subject to self-selection: respondents who engage with a survey on cultural literacy are likely to be already invested in the topic, which probably biases the average reported effort upward.

6.4. Directions for Future Work

Future research should treat the epistemic differences encountered here as objects of study in their own right rather than as variance to be eliminated, developing instruments and designs that are responsive to divergent understandings of cultural literacy instead of imposing a single frame. This includes advancing measures that can capture the collective and relational dimensions of cultural literacy rather than reducing it to individual-level scores. Methodologically, the participatory and decolonial approach taken in d@rts should be extended, with deeper involvement of minority and Indigenous communities not only as respondents but as co-designers and co-analysts. Finally, dedicated, context-sensitive work is needed to reach the non-formal and informal sectors that this study could only partially represent also within the scope of a large-scale study.,

so that the cultural literacy education effort located there becomes visible and researchable on its own terms.

Future research should complement the perspective of those who provide CLE with the perspectives of their target groups. Bringing these voices into the design in their own right is not only a matter of completeness but a direct consequence of the project's dialogic and decolonial commitments, in which cultural literacy is enacted between people rather than delivered to them. This is best pursued in combination with longitudinal designs that trace how CLE effort develops over time and how it takes shape as a collective competence, and that move beyond documenting effort towards genuine impact studies examining whether and how cultural literacy education fosters social cohesion and inclusion.

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Use of generative AI

Generative AI (Claude, Anthropic) was used to support the workflow of some statistical analyses: to draft and revise R code, to edit passages of text, and to check the results chapter for internal consistency and conformity with APA style. The first drafts of the results chapter were produced from an R Markdown source document in which the analysis code and the reporting text are held together, so that every figure, table and statistic in the text is generated directly from the survey data when the document is compiled. All code was executed by the authors on their own machines. In addition, generative AI was used throughout the report to check language correctness, spelling and grammar, and to suggest alternative phrasing for style; all such suggestions were reviewed by the authors.

Generative AI was used in three further ways in the preparation of this deliverable. First, it supported desk research for the country profiles, by locating and summarising publicly available sources on national education systems, cultural policy, demographics and socio-economic context. This was step was also supported by Gemini. All sources were retrieved, read and verified by the authors. Second, it supported the interpretation of the country-specific results by proposing readings that relate the findings to the country profiles. These suggestions served as a starting point and were substantially rewritten by the authors. Third, the open-text responses were translated from the original languages into English using AI translation (Copilot) after they had been anonymised; the original-language wording is reproduced alongside each quoted extract so that readers can check the translation.

The assistant worked only on material that contains no personal data. All analyses were specified and verified by the authors, all interpretations were reviewed, revised and approved by them, and the authors take full responsibility for the content of this deliverable.

Appendices

I Research Instruments

I.I Questionnaire

Welcome to the d@rts questionnaire!

dialoguing@rts (d@rts) explores how performing arts (music, drama/theatre, dance) can promote understanding between cultures and help build communities. This is what we call "Cultural literacy education" (CLE). We are looking for insights from professionals in the fields of art, culture, and education to better understand the importance of arts education for today's societies. As part of the project, we are conducting a survey in each participating country. This survey will take 10-15 minutes to complete.

Thank you for sharing your experiences with us!

View participant data protection and privacy information here.

Participant Consent

- ☐ I have obtained sufficient information about the study. I have understood the information I have obtained and want to participate in the study.

Background Information

Before we start our questionnaire, please tell us something about yourself and about your work/engagement in the arts.

1. **Choose your main professional activity. I work...** *(Select one)*
   - ☐ In a formal setting (i.e. a school, university)
   - ☐ In a semi-formal setting (i.e. a music school or a theatre)
   - ☐ In a non-formal setting (i.e. youth club)
   - ☐ Independently in diverse settings
   - ☐ Other (please specify)

2. **What level of education do you mostly work with?** *(Select one)*

*Only answer this question if question 1 'Choose your main professional activity. I work...' was answered with 'In a **formal setting** (i.e. a school, university)'.*

- ☐ Pre-school/ece/pre-primary school
- ☐ Primary school
- ☐ Secondary/high school/middle school
- ☐ College/university

3. What best describes your role in your main professional engagement? I am… *(Select one)*
   - ☐ A teacher/arts educator
   - ☐ An artist
   - ☐ A headmaster/principal
   - ☐ A manager/director
   - ☐ A social worker or similar (care, nurse, etc.)
   - ☐ Other (please specify)

4. Which of these describes you? *(Select one)*
   - ☐ Female
   - ☐ Male
   - ☐ Non-binary
   - ☐ Prefer not to say

5. How old are you? *(Select one)*
   - ☐ Under 25
   - ☐ 25-29
   - ☐ 30-39
   - ☐ 40-49
   - ☐ 50-59
   - ☐ 60 or more

6. What is the highest level of formal education you have completed? *(Select one)*
   - ☐ Did not complete high school
   - ☐ High school graduate
   - ☐ Associate's degree (2-year college program)
   - ☐ Bachelor's degree (4-year college program)
   - ☐ Master's degree or professional degree (MD, DDS, lawyer, minister)
   - ☐ Doctorate (Ph.D., Ed.D.)

7. During your college or university education, what was your major or main area(s) of study?

You can select up to two main areas.

- ☐ Dance
- ☐ Drama/Theatre
- ☐ Music
- ☐ Education and pedagogy (general)
- ☐ Management/Administration
- ☐ Interdisciplinary arts
- ☐ Other (please specify)
- ☐ Not applicable

8. What is your main interest area(s) now? You can select up to two main areas.

- ☐ Dance
- ☐ Drama/Theatre
- ☐ Music
- ☐ Education and pedagogy (general)
- ☐ Management/Administration
- ☐ Interdisciplinary arts
- ☐ Other (please specify)

9. How long have you been involved in the field of arts and/or arts education as a part of your work? *(Select one)*

- ☐ < 5 years
- ☐ 5-10 years
- ☐ 10-20 years
- ☐ 20 years

10. In which country are you currently pursuing your work/arts engagement? *(Select one)*

- ☐ Aotearoa New Zealand
- ☐ Finland
- ☐ Germany
- ☐ Italy
- ☐ Norway
- ☐ Serbia

- ☐ Uganda
- ☐ Other

11. In which area of Italy do you live/work? *(Select one)*

This question is only included in the Italy questionnaire.

- ☐ Nord (North)
- ☐ Centro (Centre)
- ☐ Sud (South)
- ☐ Isole (Islands)

Institutional or other context of your engagement in arts education

Tell us more about your actual context of engagement in arts education. Think of your main context of activity.

12. Name your primary target group(s). *(You can select multiple options if applicable.)*

*Only answer this question if the earlier question 'Choose your main professional activity. I work...' was answered with 'In a **semi-formal setting** (i.e. a music school or a theatre) or In a **non-formal setting** (i.e. youth club)'.'*

- ☐ Children (e.g. preschool or primary school age)
- ☐ Adolescents (e.g. secondary school age)
- ☐ Adults (e.g. university students, working professionals)
- ☐ Seniors (e.g. retirees or older adults)
- ☐ Socio-economically disadvantaged groups
- ☐ Immigrant or refugee communities
- ☐ Indigenous communities
- ☐ Other (please specify)

13. What is the total enrollment of students in your school or institution?

Only answer this question if the earlier question 'Choose your main professional activity. I work...' was answered with 'In a formal setting (i.e. a school, university)'.

- ☐ 0-100
- ☐ 101-500

- ☐ 501 - 1000
- ☐ 1000 - 5000
- ☐ > 5000
- ☐ Don't know

14. Number of participants reached by educational/participatory offers of your institution per year.

*Only answer this question if the earlier question 'Choose your main professional activity. I work...' was answered with 'In a **semi-formal setting** (i.e. a music school or a theatre) or In a **non-formal setting** (i.e. youth club)'.*

- ☐ 0-100
- ☐ 101-500
- ☐ 501 - 1000
- ☐ 1000 - 5000
- ☐ > 5000
- ☐ Don't know

15. What percentage of your students/target groups have the following characteristics?

	Don't know	None	1% to 10%	11% to 30%	31% to 60%	More than 60%
First language different from <country's language>						
Special (educational) needs						
Socially disadvantaged backgrounds						
Members of minority groups (like <country specific examples>)						

16. Do participants have to pay to take part in your offers?

*Only answer this question if the earlier question 'Choose your main professional activity. I work...' was answered with 'In a **semi-formal setting** (i.e. a music school or a theatre) or In a **non-formal setting** (i.e. youth club) or **Independently** in diverse settings'.*

- ☐ Yes
- ☐ Sometimes

- ☐ No
- ☐ Don't know

17. Does your organization undertake any efforts to enlarge or diversify your target groups?

*Only answer this question if the earlier question 'Choose your main professional activity. I work...' was answered with 'In a **semi-formal setting** (i.e. a music school or a theatre) or In a **non-formal setting** (i.e. youth club)'.*
You can select multiple options if applicable.

- ☐ Yes, through targeted marketing campaigns (e.g. social media, local advertisements, or outreach events)
- ☐ Yes, by forming partnerships with schools, community groups, or other organizations
- ☐ Yes, by offering financial support or scholarships to underserved groups
- ☐ Yes, by creating inclusive or culturally specific programs to attract diverse groups
- ☐ Yes, in other ways
- ☐ No
- ☐ Don't know

18. About what percentage of your total funding for a typical (school) year comes from the following sources?

	Don't know	0%	Up to 25%	Up to 50%	Up to 75%	Up to 100%
Government (includes local, state and federal or EU)						
Tuition, student fees or school charges paid privately						
Benefactors, donations, bequests, sponsorships, parent or guardian fundraising						
Other						

19. Which best describes the immediate area in which your engagement takes place?

*Only answer this question if the earlier question 'Choose your main professional activity. I work...' was answered with 'In a **formal setting** (i.e. a school, university) or In a **semi-formal setting** (i.e. a*

music school or a theatre) or In a ***non-formal setting*** *(i.e. youth club) or* ***Independently*** *in diverse settings'.*

- ☐ Urban–Densely populated
- ☐ Suburban–On fringe or outskirts of urban area
- ☐ Medium size city or large town
- ☐ Small town or village
- ☐ Remote rural

20. How much do the following statements apply to your institution?

	Don't know	Not at all	A little	Some-what	Quite a bit	Very much
Our/my institution has experienced significant budget cuts during the last 2 years.						
Our budget is sufficient to realize all the projects we are planning.						
Our budget is reliably committed for several years.						
Our budget allows us to plan reliably for several years.						

Performing Arts and Cultural Literacy Education

21. How important are the following forms of art in your school/organisation?

***Note:** Understandings of different art forms may vary across cultural and national contexts. In d@rts, we refer to *traditional* art forms as those rooted in the long-standing cultural practices of a particular place or community—these may differ significantly between countries. Please respond based on how these terms are understood in your own context.

	Not at all	Slightly important	Moderately important	Important	Very important
Traditional* art forms					
Classical western arts forms					
Art forms of minority groups					
Popular art forms					

Indigenous arts forms such as <country specific art forms>					

22. How important are the following forms of art in your individual work/engagement?

***Note:** Understandings of different art forms may vary across cultural and national contexts. In d@rts, we refer to *traditional* art forms as those rooted in the long-standing cultural practices of a particular place or community—these may differ significantly between countries. Please respond based on how these terms are understood in your own context.

	Not at all	Slightly important	Moderately important	Important	Very important
Traditional* art forms					
Classical western arts forms					
Art forms of minority groups					
Popular art forms					
Indigenous arts forms such as <country specific art forms>					

23. How important are the following ideas and goals in your school/organization?

*Only answer this question if the earlier question 'Choose your main professional activity. I work…' was answered with 'In a **formal setting** (i.e. a school, university) or In a **semi-formal setting** (i.e. a music school or a theatre) or In a **non-formal setting** (i.e. youth club).*

	Don't know	Not at all	Slightly important	Moderately important	Important	Very Important
Promoting intercultural knowledge, understanding and awareness through the arts						
Fostering inclusion and participation for diverse communities						
Expanding arts access to rural and/or marginalized areas/communities						
Incorporating indigenous and/or traditional art forms into arts education						

Enhancing artistic skill and technique						
Addressing social/community issues through arts engagement						
Protecting the cultural and historical heritage of a given local community						
Promoting wellbeing through cultural education/artistic activities						

24. How important are the following ideas and goals <u>in your individual work/engagement</u>?

	Not at all	Slightly important	Moderately important	Important	Very important
Promoting intercultural knowledge, understanding and awareness through the arts					
Fostering inclusion and participation for diverse communities					
Expanding arts access to rural and/or marginalized areas/communities					
Incorporating indigenous and/or traditional art forms into arts education					
Enhancing artistic skill and technique					
Addressing social/community issues through arts engagement					
Protecting the cultural and historical heritage of a given local community					
Promoting wellbeing through cultural education/artistic activities					

25. Are any of the above ideas and goals included in any form of curriculum/mission statement of your school/organisation?

*Only answer this question the earlier question 'Choose your main professional activity. I work…' was answered with 'In a **formal setting** (i.e. a school, university) or In a **semi-formal setting** (i.e. a music school or a theatre) or In a **non-formal setting** (i.e. youth club).*

- ☐ Don't know
- ☐ None of them
- ☐ Few of them
- ☐ Some of them
- ☐ Most of them
- ☐ All of them

26. In your opinion, does <u>your school/organisation</u> contribute to multicultural understanding through its activities in the context of arts education?
    - ☐ Not at all
    - ☐ A little
    - ☐ Somewhat
    - ☐ Mostly
    - ☐ Absolutely

27. In your opinion, does <u>your personal work/engagement</u> in the arts contribute to multicultural understanding?
    - ☐ Not at all
    - ☐ A little
    - ☐ Somewhat
    - ☐ Mostly
    - ☐ Absolutely

28. We are interested in hearing about your community at work. How much do you agree with the following statements?

	Never true	Rarely true	Some-times true	Often true	Always true
I feel like I fit in with other people in my organisation.					
People I work with in my organisation see me as a competent person.					
I receive sufficient feedback about my work/engagement.					

There are others in my school/organization who share my values.					
Others in my organisation ask for my ideas or opinions about different matters.					
I really feel as if my school's/organisation's problems are my own.					
This school/organisation has a great deal of personal meaning for me.					

29. During the last 12 months, has your school or institution undertaken any of the following activities?

a. Teacher training activities/staff training activities to work with people/students from diverse backgrounds (e.g. methods to differentiate instruction and to value students' diversity; inclusion of diverse cultural components/contents)

- ☐ Don't know
- ☐ No
- ☐ Yes

b. Teacher training activities/staff training activities on the promotion of students' tolerance towards diversity (e.g. dealing with negative feelings towards different cultural, language, or ethnic group, towards gender, economic and social differences)

- ☐ Don't know
- ☐ No
- ☐ Yes

30. During the last 12 months, has your school/institution undertaken any of the following activities in the field of the arts and culture?

	Don't know	No	Yes
Cooperation with local authorities in cultural projects.			
Cooperation with different cultural groups/communities in order to enhance intercultural dialogue.			
Activities aimed at protecting the cultural and historical heritage within the local community.			
Activities aimed at developing students'/participants' knowledge and understanding of different cultures.			
Multicultural/intercultural activities within the local community.			

Cultural activities for underprivileged people or groups.			
Interdisciplinary art projects in cooperation with external partners.			

31. To what extent are the following practices implemented in your work?

	Never	Rarely	Sometimes	Often	Always
Individual tuition					
Group/classroom activities					
Collaborative/co-constructive and process-oriented approaches					
Use performing arts to build diverse cultural understandings					
Encourage reflection on worldviews and arts practices					

32. How often do you include the following practices in your work?

*Only answer this question if the earlier question 'What **best** describes your role in your **main** professional engagement? I am…' was answered with 'A **teacher/arts educator** or An **artist** or A **social worker or similar** (care, nurse, etc.) or **Other** (please specify)'.*

	Never	Rarely	Sometimes	Often	Always
I involve participants/students in decision-making.					
I engage participants/students to interact with each other.					
I encourage participants to take part in choosing activities.					
I plan activities according to students'/participants' feedback.					
I plan activities according to students'/participants' cultural background.					

33. During classes/activities, differences among students/participants can be addressed in various ways. To what extent do you undertake the following activities?

*Only answer this question if the earlier question 'What **best** describes your role in your **main** professional engagement? I am…' was answered with 'A **teacher/arts educator** or An **artist** or A **social worker or similar** (care, nurse, etc.) or **Other** (please specify)'.*

	Not at all	To a small extent	To a moderate extent	To a large extent
I discuss cultural differences with students/participants.				
I encourage students/participants to understand different points of view in discussions/activities.				
I ask students/participants to explore different cultural perspectives.				
I encourage students/participants from different backgrounds to work together (e.g. in group works, peer learning activities).				

34. Students/participants attending your school/organization can have different cultural and ethnic backgrounds. This may have different implications for teaching and learning. How much do you agree with the following statements?

	Strongly disagree	Disagree	Agree	Strongly agree
Cultural and ethnic differences among participants are an important resource for teaching.				
Cultural and ethnic differences among participants strengthen participants' sense of empathy.				
Cultural and ethnic differences among participants promote participants' civic-mindedness.				

35. Think of the school/organization where you are mostly engaged in arts education. Indicate how true each of the following statements is for you given your experiences.

	Not at all	Hardly true	Slightly true	Somewhat true	Mostly true	Very true	Completely true
I feel like I can make a lot of inputs to deciding how my job gets done.							
I really like the people I work with.							

I am free to express my ideas and opinions on the job.							
I have been able to learn interesting new skills on my job.							
Most days I feel a sense of accomplishment from working.							
People at work care about me.							

36. Do you feel that we have left out something important related to your culture, community, history, or identity?
    - ☐ Yes
    - ☐ No

37. If yes, what did we miss? You can use the following field to tell us more about yourself, your background and your engagement in your own words. Thank you!

If answered yes above, write comments below:

Thank you for completing the questionnaire!

We sincerely appreciate you taking the time to complete our questionnaire. Your responses are valuable and will contribute meaningfully to our research.

By sharing your insights, you are helping us better understand and support how performing arts education fosters multicultural understandings and inclusive communities. Your voice matters, and we're grateful for your contribution.

If you would like to learn more or be involved further in the dialoguing@rts project, such as taking part in an online discussion or interview, please follow this link to provide your contact details.

Alternatively, you can contact us at dialoguingarts@nord.no.

To thank you for your participation, we'd like to offer you a free downloadable resource, **Dialoguing@rts Icebreakers: Activities for Enhancing Intercultural Dialogue**. You can download it here.

Stay up to date with the project at dialoguingarts.eu.

I.II Interview Questions

WP2 Interview Questions

The following interview questions have been adapted from the WP2 questionnaire. The questions were used for interviews with arts practitioners in Uganda.

Introduction (Q1-15)

1. Please introduce yourself, and share a bit about your engagement with arts/arts education.
2. How long have you working with arts and/or arts education?

Contextual Information (Q16-20)

3. Can you share about the community and/or area you practice in? Who exactly do you work with?
4. How might you or your organisation try to involve a range of people?
5. Can you describe how participation in your classes/programmes/work is funded– for example, whether people usually pay fees, where most of your funding comes from, and how stable or sufficient the budget feels?

Importance of art forms (Q21–22)

6. How important are different kinds of art forms in your personal engagement and/or organisation? Such as traditional music and/or dance, classical western music and/or dance, popular music and/or dance, and drama and/or comedy.

Goals and values (Q23–24, 25)

7. *Refer to the boxes (*Table 2 Interview Visualisation Uganda (Question 7) *at the end of the questionnaire with different goals and values (an option is to cut them out and use them interactively):* Here you see some possible goals and values that could be important in your own and/or your organisation's engagement in the arts. Please have a look at them. What specifically speaks to you and why?
8. Are any of these ideas and goals part of your organisation's curriculum or mission statement?

Contribution to social cohesion (Q26–27)

9. In your opinion, how much does your organisation's activities, and your own personal engagement in the arts, contribute to togetherness and connection in your community and beyond? Could you give an example?
10. Can you provide a rating from 1 to 5, and explain your rating. For example, 1=My personal engagement (and/or organization) does not contribute to togetherness, and 5=My personal engagement (and/or organization) always contributes to togetherness.

Teaching and facilitation practices (Q31–33, 34)

11. We would like to have a closer look at your practice. How do you usually work with participants/students?
12. How do participant's/student's backgrounds – such as language, ethnicity, or community – influence your teaching and learning processes?
13. When it comes to sharing, how often do you share cultural practices with other communities and/or connect communities with each other?

Organisational activities (Q29–30) - for those working in formal/semi-formal context

14. In the past year, has your organisation/school taken part in any activities or partnerships related to arts and culture — for example, training for staff, working with local groups, or community projects? Can you give an example?

Workplace experience and belonging (Q28 & Q35) - for those working in formal/semi-formal context

15. How would you describe your experience of being part of your organisation – for example, feeling a sense of belonging, having your ideas heard, or being supported?

Other comments

16. After this interview, is there anything important you would like to share about your engagement in arts and/or arts education.

Table 2 *Interview Visualisation Uganda (Question 7)*

Promoting intercultural knowledge, understanding and awareness through the arts	Fostering inclusion and participation for diverse communities
Expanding arts access to rural and/or marginalized areas/communities	Incorporating Indigenous and/or traditional art forms into arts education
Enhancing artistic skill and technique	Addressing social/community issues through arts engagement
Protecting the cultural and historical heritage of a given local community	Promoting wellbeing through cultural education/artistic activities

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III Technical Report

The technical report to this study has been published under:
https://zenodo.org/records/23031304

IV Additional Tables

Table IV 1

The Three Dimensions of CLE Effort and Their Corresponding Components (Sets of Items)

	Institutional Level	Personal Level
Values	cle5.a	cle12
Goals	cle3	cle4
Practices	cle6.a	cle7.a
	cle8	cle9
		cle10
		cle11

Note. See Technical Report (Appendix III) for further information.

Table IV 2

Item-Level Adaptations Across the Country Versions

Item	Base / master wording	Country	Adaptation
Main professional activity (rbinf1)	Formal (a school, university) / semi-formal (a music school or a theatre) / non-formal (youth club)	Uganda	Setting examples localised: formal (a school, music school, university or similar), semi-formal (a performing troupe/band), non-formal (informal activities around music, dance and/or drama)
Level of formal education (edu)	US-style categories (high school … doctorate)	Norway	Recoded 1–7; adds "beyond high school, not university/college"
Level of formal education (edu)	(as above)	Finland	Adds "specialised vocational qualification", "vocational college degree"
Level of formal education (edu)	(as above)	Uganda	Recoded to Ugandan qualifications: "Did not complete primary school", "O-Level/A-Level", "Diploma"
Region of residence (binf7)	Additional question	Italy	Nord / Centro / Sud / Isole (Italy-only item)
Indigenous communities (rinst1.7)	Indigenous communities	Italy	Ethno-linguistic minorities
Indigenous communities (rinst1.7)	Indigenous communities	Germany / Uganda	Not used

First language different from the dominant language (rinst4.a)	First language different from <language of instruction>	Germany	Mother tongue differs from the language of instruction
Members of minority groups (inst4.d)	Member of minority groups (like <examples>)	Uganda	Not used
Members of minority groups (inst4.d)	Member of minority groups (like <examples>)	Germany	Regional minorities (e.g. Sorbs, German, Sinti and Roma, Frisians, Danes)
Traditional / Classical western / Popular art forms (cle1.a, b, d / cle2.a, b, d)	Traditional/Classical western/Popular art forms	Uganda	"Art forms" replaced with "music and/or dance"
Art forms of minority groups (cle1.c / cle2.c)	Art forms of minority groups	Uganda	Not used
Indigenous art forms such as <country-specific examples> (cle1.e / cle2.e)	Indigenous art forms such as <country-specific examples>	Aotearoa New Zealand	kapa haka, waiata, whakairo, raranga
Indigenous art forms such as <country-specific examples> (cle1.e / cle2.e)	Indigenous art forms such as <country-specific examples>	Germany	Not used
Indigenous art forms such as <country-specific examples> (cle1.e / cle2.e)	Indigenous art forms such as <country-specific examples>	Italy	Art forms of ethno-linguistic minorities (e.g. Ladin, Sardinian)
Indigenous art forms such as <country-specific examples> (cle1.e / cle2.e)	Indigenous art forms such as <country-specific examples>	Uganda	Not used
Drama and/or comedy (cle1.f / cle2.f)	Additional item	Uganda	Drama and/or comedy (Used in Uganda only)

Table IV 3

Placeholder Items Requiring Country-Specific Values

Item/Variable	Country	Country adaptation
"What percentage of your students/target group/participants …" (inst4.a)		
First language different from <country's language>	Aotearoa New Zealand	Country's dominant language
	Finland	Finnish/Swedish
	Germany	The language of instruction
	Italy	Italian
	Norway	Norwegian
	Serbia	Native language other than Serbian
	Uganda	Country's dominant language
inst4.d — "What percentage of your students/target group/participants …"		
Member of minority groups (like <country-specific examples>)	Aotearoa New Zealand	Members of Indigenous (Māori) and/or minority groups (such as Pasifika communities, etc.)
	Finland	Roma, Sámi, etc.
	Germany	Regional minorities (e.g. Sorbs, German Sinti and Roma, Frisians, Danes)
	Italy	Roma and Sinti
	Norway	Roma people, Sámi, etc.
	Serbia	Roma, Hungarians, Bosniaks, Vlachs
	Uganda	Not used
cle1.e / cle2.e — "Importance of the following art forms … (a) in your school/organisation; (b) in your individual work"		
Indigenous art forms such as <country-specific examples>	Aotearoa New Zealand	kapa haka, waiata (song), whakairo (carving), raranga (weaving)
	Finland	Sámi art
	Germany	Not used
	Italy	Art forms of ethno-linguistic minorities (e.g. Ladin, Sardinian)
	Norway	Sámi art
	Serbia	Indigenous artistic forms of minority groups (such as Hungarian, Roma, and Bosniak traditions).
	Uganda	Not used

Table IV 4

Direct-Invitation Sample by Country and Context

Context	FI	DE	IT	NZ	NO	RS	UG	Total
Formal	341	n/a*	7,740	2,978	8,215	1,977	281	21,532
Non-/informal	92	209	143	938	140	120*	18	1,660
Total	433	209	7,883	3,916	8,355	2,097	299	23,192

*Note: *Exact figures for the formal sector in Germany and the non-/informal sector in Serbia are not available, as authority-provided and onward-distribution lists were used to broaden reach; actual reach in these countries was therefore higher than the directly identified sample.*

Table IV 5

Completed Responses by Country

Country	NZ	FI	DE	IT	NO	RS	UG	Other	Total
Responses	206	488	196	206	182	104	61	19	1,462

Table IV 6

Differences in Institutional CLE Effort Components Between Formal and Non-Formal Education Settings (Welch's t-Tests)

Component	*t*	*df*	*p*	*d*
Values anchored in mission/curriculum	-6.49	259.8	< .001	-0.52
Importance of CLE goals	-6.74	366.8	< .001	-0.44
Institutional contribution to multicultural understanding	-6.74	642.2	< .001	-0.41
CLE activities undertaken	-5.94	451.2	< .001	-0.45

Table IV 7

Differences in Institutional CLE Effort Across Main Art Forms (One-Way ANOVAs)

Component	*F*	*df*	*p*	η^2
Values anchored in mission/curriculum	7.00	4, 1087	< .001	.025
Importance of CLE goals	0.93	4, 932	.446	.004
Institutional contribution to multicultural understanding	6.41	4, 1380	< .001	.018
CLE activities undertaken	2.89	4, 730	.022	.016

Table IV 8

Differences in Personal CLE Effort Between Formal and Non-Formal Education Settings (Welch's t-Tests)

Component	*t*	*df*	*p*	*d*
Values around cultural differences	1.73	576.5	.084	0.11
Importance of CLE goals	-5.03	797.9	< .001	-0.28
Personal contribution to multicultural understanding	-5.48	668.4	< .001	-0.33
Use of CLE-related teaching practices	-5.29	577.4	< .001	-0.34
Participatory teaching practices	-0.04	390.2	.970	-0.00
Addressing diversity in teaching	1.76	411.5	.079	0.13

Table IV 9

Differences in Personal CLE Effort Across Main Art Forms (One-Way ANOVAs)

Component	*F*	*df*	*p*	η^2
Values around cultural differences	3.11	4, 1347	.015	.009
Importance of CLE goals	11.93	4, 1322	< .001	.035
Personal contribution to multicultural understanding	14.51	4, 1383	< .001	.040
Use of CLE-related teaching practices	13.69	4, 1369	< .001	.038
Participatory teaching practices	0.63	4, 1035	.642	.002
Addressing diversity in teaching	3.06	4, 1026	.016	.012

Table IV 10

Significant Games-Howell Post-Hoc Comparisons of Institutional CLE Effort Between Countries

Comparison	***p***
Aotearoa NZ vs. Finland	< .001
Aotearoa NZ vs. Uganda	< .001
Finland vs. Germany	< .001
Finland vs. Italy	.030
Finland vs. Norway	.007
Finland vs. Serbia	< .001
Finland vs. Uganda	< .001
Germany vs. Uganda	< .001
Italy vs. Uganda	< .001
Norway vs. Uganda	< .001
Serbia vs. Uganda	.005

Table IV 11

Significant Games-Howell Post-Hoc Comparisons of Personal CLE Effort Between Countries

Comparison	***p***
Aotearoa NZ vs. Finland	< .001
Aotearoa NZ vs. Germany	.010
Aotearoa NZ vs. Norway	.039
Finland vs. Germany	.014
Finland vs. Italy	< .001
Finland vs. Serbia	< .001
Germany vs. Serbia	.048

V CLE Maps

The CLE Map is a digital exposition of the survey findings, hosted on the Research Catalogue. It comprises an overview page covering all seven partner countries, an interactive map, and a page for each country presenting its profile and results, with a downloadable two-page brief. The exposition draws on the material reported here and is intended for readers who wish to move between countries rather than read the report in sequence.

CLE Map homepage: https://www.researchcatalogue.net/view/4644930/4859064

Country pages:
Aotearoa New Zealand: https://www.researchcatalogue.net/view/4644930/4857599

Finland: https://www.researchcatalogue.net/view/4644930/4877203

Germany: https://www.researchcatalogue.net/view/4644930/4858399

Italy: https://www.researchcatalogue.net/view/4644930/4872632

Norway: https://www.researchcatalogue.net/view/4644930/4877394

Serbia: https://www.researchcatalogue.net/view/4644930/4877552

Uganda: https://www.researchcatalogue.net/view/4644930/4871956

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