



Cultural Literacy and Creative Competence: Pathways to Global Performance and Employability

¹Ayinmode, S. A. and ²Ajakaye, R. O.

¹Department of Creative Arts, College of Humanities, Tai Solarin Federal University of Education, Ijagun, Ogun State

²Department of Language, Arts and Social Science Education, Lagos State University, Ojo.

Corresponding email: ayinmodesa@tasued.edu.ng

Abstract

This paper examines cultural literacy and creative competence as twin pillars for global performance and employability, highlighting how individuals' ability to navigate initial cultural engagement and adapt to diverse cultural contexts drives personal, organisational, national, and international success. Grounded in Intercultural Competence Theory and Global Competence Theory, the study emphasises the role of knowledge, sensitivity, and interpretative capacity in managing multiple cultural systems. It argues that Creative Arts encompassing literature, drama, dance, music, visual and digital art, require not only technical skills but also cultural hybridity, negotiation of diverse specialisations, and the ability to decode historical and social contexts. Creative competence enables practitioners to transform the distinct criteria of each field into productions that resonate with global audiences, fostering innovation, professional value, and employability. Drawing on practicable examples such as the digitalisation of communal narratives, circulation of local and international artworks, and interdisciplinary creative collaborations, the study demonstrates how the integration of cultural literacy and creative competence strengthens personal growth, academic development, career readiness, and social innovation. Furthermore, Literature and Creative Arts extend beyond sub-field development to serve as flexible pathways for self-fulfilment, economic relevance, and sustainable career trajectories, positioning artists as self-reliant contributors to both local and global cultural economies. The findings suggest that embedding these competencies into curricula, professional training, and national cultural policies can enhance global performance while preserving cultural heritage, fostering civic engagement, and enabling sustainable employability. This study contributes to understanding how technical expertise, creative intelligence, and cultural awareness collectively drive global recognition and development. should make available necessary policies, infrastructural facilities and poultry equipment to the farmers.

Keywords: Cultural literacy, Creative competence, Global performance, Employability

1. Introduction

The most profound expressions of human experience through which individuals and communities convey their deepest moral convictions, spiritual beliefs, and cultural identities are deeply anchored in artistic forms such as literature, as well as the visual and performing arts. These art forms constitute the foundation upon which societies record, preserve, and reinterpret their collective values. Art remains a vital aspect of both the present and the future, as it documents human experience and provides a foundation for guiding future intentions. Ayinmode and Banjo (2024) contend that art is cultivated through experience, study, or observation, combining conscious skill with creative imagination, especially in the making of aesthetic objects.

The art field is the best way to encode and decode information on the tradition, nature, heritage, influences and relationships of a society. Oloidi (2010) stresses that art education is relevant to the provision

of employment and poverty chase from the society. In other words, learning and practising art is not only about creativity or aesthetics; it also has economic and social value. Art education equips individuals with practical and creative skills such as drawing, design, craft-making, photography, fashion, music, theatre, and media production that can be turned into income-generating activities. Thus, the integration of arts (Literature and Creative arts) into cultural literacy and creative competence has become indispensable for personal, academic, and professional development.

Apparently, literature and creative arts are closely related in undeniable styles; both are important to human experience. Blakeley and Surber (2023) assert that literature and creative art belong to a single broader artistic movement, as they express similar subject matters and central preoccupations. Since literary and artistic ideologies originate from the birth and innovative approach to culture and situations of the society in the finest styles. For instance, literature, as a mirror of society and a repository of cultural values, offers a rich platform for cultivating critical reading, interpretation, empathy, ethical and moral reasoning, and global awareness. It goes beyond being a collection of creative writings or intellectual values such as novels, prose, poetry, drama, stories, myths

Ayinmode, S. A. and Ajakaye, R. O., (2026). Cultural Literacy and Creative Competence: Pathways to Global Performance and Employability. *The Vocational and Applied Science Journal (VAS)*, vol. 20, no. 1, pp. 101-107.

©COVTEd Vol. 20, No. 1, June, 2026

among others that convey meanings deeper than mere utilitarian content, but a cultural tool that captures the essence of human existence across time and space. Through these creative forms, literature reflects the ways societies think, feel, and act, while also examining culture, identity, ethics, history, and language itself.

Literature embodies collective memory, preserves heritage, and challenges dominant ideologies that removes readers to experience diverse realities, deepening their understanding of different cultural perspectives. Literary works by Chinua Achebe, Wole Soyinka, Chimamanda Adichie, and Ngũgĩ wa Thiong'o, among others, not only entertain but educate readers about identity, colonialism, gender, and social change. By engaging with diverse literary experiences, individuals build cultural sensitivity, a defining skill for thriving in an increasingly interdependent global economy. Ahmed and Yousif (2015) agree that Literature Education is a means of reawakening the scope of cultural identity, intellectual growth and sharp perception of the world. Therefore, literature becomes a bridge that links intellectual reflection with practical cultural understanding. It is an independent company of art and vice versa. Both forms serve as commentaries on society.

In a different perspective, creative arts are appreciated more for their stretch to reality during expression (Gonzalez, 2017). It is an emotional healing and illustration of societal history. The creative arts curriculum integrates visual arts, drama, music, theatre, creative writing, media arts, history, criticism, and aesthetics, focusing primarily on how arts and culture can contribute to educating present and future generations in their quest for meaning (Iriwieri, 2009). It is a misconception that creative arts only rework existing materials and do not compose. In reality, each Creative Arts discipline relies on fundamental principles, and art can only occur when abstract and physical elements are harmoniously composed. For instance, through painting, photography, and graphics, artists creatively arrange visual elements to communicate meaning and evoke aesthetic response (Banjo, 2017).

Importantly, Creative Arts and Literature are part of the solid courses in the humanities. According to Vinci (cited in Rao, 2024), painting is poetry that is seen rather than felt and poetry is painting that is felt rather than seen. Also, recent periods feature graphic novels and comics where creative arts and literature merge with accomodating confident and unmatched propositions. Chan (2023) reports that few people see creative art as a hobby rather than a career. This mindset reflects a societal misconception that art lacks economic value or practical relevance compared to professions like medicine, law, or engineering. As a result, talented artists may not get adequate support or recognition; educational and funding opportunities for the arts may be limited; society may fail to harness the creative economy's potential, which actually generates employment and global influence (such as in music,

film, design, fashion, and media).

Therefore, the ability to understand, appreciate and interpret the symbols, idioms, narratives, values, and practices that define different communities is referred to as cultural literacy (Hirsch, Kett & Trefil, 2002). Cultural literacy includes not only knowledge of past literature, art, history, and symbols, but also understanding of everyday cultural practices, nonverbal communication, and belief structures. It is the knowledge that enables people to function effectively in diverse cultural settings. A culturally literate person can read between the lines of a text, a gesture, or a social situation. Such competence goes beyond language proficiency; it involves empathy, respect, and open-mindedness toward difference. Creative competence on the other hand, is the ability to use imagination, intuition, and critical thinking to solve problems or produce new ideas. Jumaniyazova (2024) agrees that creative competence can be nurtured via pedagogical methods such as creativity-based learning, multimedia, collaborative tasks, individual approaches among others. In professional terms, it involves adaptability, innovation, and a willingness to think beyond conventions.

Therefore, creative and literary professionals must achieve recognition both locally and internationally. Relevance in today's world is determined by the ability to bridge gaps through innovation and employability. Accordingly, global performance demands the capacity to refine and transform existing knowledge to address the evolving challenges of the world economy. This entails the negotiation of a career-oriented criterion to fit into the taste of another field without losing its primary purpose. In essence, varying qualifications can retain their peculiarities while also building up relevance to several other fields of life. Kote (2024) submits that cultural exchange is not only enriching but also an enriching cornerstone to the modern world. It involves sharing traditions, opinion and practices across set paces through cooperative discussions and in innovative intentions.

Rogers (2021) advises that awareness of the first culture and others orients human beings on the expected range of behaviours. Several specialisations of life need to be open-minded with a neutral sense of judgment towards other works examined. Precious (2024) finds out that Nigerian artists have demonstrated energy to national development of Nigeria. From the earliest experience of the African world, artistry and literature have been in existence but the inability of participants to take records of these memorable practices accounted to relative setbacks. The conflicts arising from the assumptive notions of interest or disinterest do need to be resolved; individuals and groups need cultural literacy and creative competence to earn global recognition, performance and employability from the course of the labour market in the 21st century.

Objectively, this paper therefore seeks (i) to examine how integrating cultural literacy and creative

competence enhances individuals' adaptability, innovation, and professional value in global contexts. (ii) to identify the extent to which these competencies influence personal growth, academic development, and career readiness. (iii) to evaluate how global performance and employability depend on technical expertise, creative competence, and cultural intelligence in a diverse world. As societies evolve, the ability to understand diverse cultures and apply creative skills to solve emerging challenges becomes indispensable for sustainable performance and employability. This paper therefore, establishes that cultural literacy and creative competence are vital instruments for achieving global relevance in an increasingly interconnected world.

2. Theoretical Framework

To establish the global relevance of cultural intelligence and creativity, this study synthesises intercultural competence theory and global competence theory. Intercultural competence theory was systematically articulated by Darla K. Deardorff, who developed a widely accepted model of intercultural competence in 2006. According to Deardorff as cited in Hang and Zhang, 2023, intercultural competence represents a continuous developmental process that individuals may pursue but cannot completely attain. In explaining the framework, Sobieraj (2012) describes it as the ability to maintain one's personal identity while understanding and engaging with foreign cultural contexts. Individuals involved in intercultural interaction do not necessarily lose their identities; rather, they retain their cultural foundations while relating meaningfully with others. Consequently, a culturally intelligent individual develops a sense of belonging within diverse cultural environments. This theoretical perspective is relevant to the present study because it demonstrates how local traditions can connect with global platforms. Since Literature and Creative Arts are rooted in cultural contexts and expressed through symbolic and narrative forms, cultural differences can be negotiated while still appealing to diverse global audiences.

From a complementary perspective, global competence theory represents a more recent conceptual development. According to Martinez and Inesta-Mena (2023), it is an emerging educational framework designed to address the demands of twenty-first-century society. The theory emphasizes the need for individuals to be dynamic, knowledgeable, and responsive in understanding and addressing global issues. Similarly, Chan (2021) describes global competence as the capacity to be aware of, understand, respect, and respond appropriately to international events and challenges. It therefore functions as an important tool for promoting shared human dignity and ensuring a sustainable global future. Within the context of this study, global competence theory expands the scope of creative competence beyond technical proficiency to include universally relevant skills required to address global challenges.

Collectively, these theories provide an operational foundation for understanding the productive relationship among cultural literacy, creative competence, and global recognition. They position the independent variables within a practical framework that supports the development of global citizenship and professional specialisation. In this way, the integration of cultural literacy and creative competence can contribute to twenty-first-century advancement in literature and creative practice by enabling individuals to respond effectively to contemporary global realities.

3. Literature Review

The Oxford Review (2024) explains cultural literacy as the ability to comprehend and communicate effectively across varying cultural standards. It entails the same condition of understanding how each cultural criterion affects our psychology of thoughts, decisions and actions. Through literature, participants are able to receive relevant details on countless cultural notions and then deliberate upon portrayed characters or creative case studies. In literary works, readers and audiences enjoy and interpret socio-cultural, economic and other issues through a high degree of receptivity fostered by literary thinking. Segal (2015) agrees that this is where competence in the contemporary world is built. This natural competency is gradually developed to study and utilise both strange and familiar social situations that one may encounter.

Westcombe (2025) explains that both literature and creativity belong to the broader category of art forms. Art forms are generally classified into three main groups: visual arts (such as drawing, painting, sculpture, graphics, textiles, photography, and film), performing arts (including drama, music, dance, costume design, set design, sound effects, and stage lighting), and literary arts (poetry, prose, and drama). Creative competence often operates at an unconscious level, as individuals cannot always fully explain the sources of their abilities. It involves the capacity to generate new products or ideas characterised by originality, technical skill, and problem-solving ability.

The description of global performance comes after competence. Creative performance is possibly reaching global appreciation when artistic works are being used in concrete situations, which is the manifestation of competence. The work becomes tangible and useful not only efficiency but also organised test. The result of development of competence is performance. Arifin, Mujahid and Suyuthi (2023) stresses that the result of competence development contributes to productivity, service, quality and change. When creative competence is operationalised, the product stands the test of employability and as the goals of the organisation extend, performance is strengthened and well-utilised to reach a proper chain of professional and national pursuits. Ogunnaike and Sonde (2019) advocate for the use of Literature-in-English as an instrument for achieving global sustainable development goals.

4. Literacy and Creative Pathways to Global Performance and Employability

Cultural literacy and creative performance have often been undervalued, limiting their recognition and economic potential despite their vast possibilities. Nevertheless, the role of creativity in fostering both personal growth and national development cannot be overemphasised. In this discussion, key areas illustrate how cultural literacy and creative competence enhance adaptability, innovation, and professional value in global contexts. These include the digitalisation of communal narratives, the synthesising of creative sub-fields, loaning and borrowing across artistic traditions, entrepreneurial and self-employment opportunities, and their contributions to social innovation and community development; all of which support academic development, career readiness, and employability in diverse and dynamic global environments.

5. Digitalisation of Communal Narratives

The digitalisation of communal narratives is a reliable style for a society to win captivating and payable employments. When natural events come to play in society, these events should be seen as realistic pieces for cultural heritage and state identification codes. These might be rituals, festivals, ceremonies and many others. Okoronkwo (2025a; 2025b) emphasises that digital databases would provide a critical remedy by offering tools to preserve, archive and share cultural pieces of information. Otherwise, all the beauties of culture would be unseen in the near future to urbanisation, globalisation and socio-political upheavals.

The limitations that might occur may be of low percentage since almost everyone has phones to record dialogues, rituals, activities, manuscripts, cultural protocols; this would in turn resurrect the cultural values with an immortal approach. In fact, museums may be digitalised with varying visitation payments for physical and digital. Recently, the Minister of Art, Culture, Tourism, and Creative Economy, Honourable Hannatu Musa Musawa, Esq., has launched the National Commission for Museums and Monuments (NCMM) Digital Museum, a first-of-its-kind initiative that reimagines how Nigeria reflects development alongside its rich cultural legacy.

Ultimately, experienced professionals will be engaged to sustain preservation efforts and expand existing initiatives that drive tourist attractions. Individuals, groups, and participants in these activities will channel their efforts toward excellence, recognising that art serves not only personal expression but also collective appreciation and global engagement.

6. Synthesising of Creative Sub-fields

This involves the professional merging of literary or creative sub-fields in order to achieve innovative outcomes. These innovations arise from the calculated analysis of ideas and developed concepts in order to create something entirely new. Although, artistic

elements may vary in form and expression, they are unified by the reflection of human experience, capturing both moments of progress and instances of adversity. This interplay of creativity and cultural context highlights the role of cultural literacy in interpreting the symbolic and narrative dimensions of art, while creative competence enables individuals to generate innovative expressions that resonate across diverse audiences. Such integration of cultural understanding and creative skill allows art to document human experience, inspire innovation, foster global awareness, and enhance professional growth and engagement in culturally dynamic environments.

Han (2024) admits that innovation is an unmatched tool for transformative changes in homes, companies, organisations, nations and states. For instance, literature has its stretch with narrations, dialogues and poetry but movements have been made to attach paintings or graphics to writings. There have been picture-generated write-ups as a new concept. When creative art is connected to literature, it comes from an experienced interplay of comprehension, analysis, evaluation, repetition and creation. These dynamics include transforming long prose into graphic novels or spoken word performances, digitalising art to overcome geographical limitations, and employing narrative or poetic styles to promote products or social impact initiatives. Such approaches create new creative fields that enhance artistic expression, engage previously underutilised talent, and generate opportunities for professional relevance and income.

7. Loaning and Borrowing of Arts

Loaning and borrowing of arts are an artistic strategy that can stimulate top-notch global performance and employability. This involves the circulation of African artworks while also engaging with creations from other countries. Nigeria can embrace foreign art while presenting its own works in ways that are both captivating and emulatable. Such exchanges enable the establishment of African arts schools abroad, where professionals in tie-and-dye, sculpture, raffia, and beadwork can share their expertise with international audiences and vice versa. This broadens the reach of Nigeria's rich artistic heritage and enhances global appreciation of its diverse artistry. Furthermore, artworks can be reimagined in innovative ways that attract institutions and companies for exhibitions, generating income, promoting cultural exchange, and providing wider access to artistic works. Patrons can showcase and profit from these productions while ensuring their preservation and integrity.

Importantly, Western stories can be rewritten to incorporate African perspectives, reactions, and cultural effects, serving as supplements to the original narratives. This approach allows for the development of updated editions that reflect evolving movements, ideas, and societal opinions, creating a dynamic dialogue between cultures. In this way, art functions as a continuous, observant, and interpretive journalistic record of the world, capturing the interplay of experiences, responses, and innovations across diverse

contexts. By merging creative reinterpretation with cultural literacy, such practices not only preserve heritage but also foster global understanding and engagement.

8. Entrepreneurial and Self-Employment Abilities

This represents the independent driving force of Creative Arts and Literature, as both fields have the potential to generate revenue either individually or collaboratively. Elements such as storytelling, creativity, imagination, and engagement with reality can be leveraged to produce goods and services that benefit individuals, organisations, and the wider economy. Moreover, artistic practice often requires a certain degree of privacy and autonomy, which fosters self-reliance and independence among creative practitioners, allowing them to develop unique expressions and professional competencies. Adeshina (2025) agrees that students of creative arts in Nigerian universities are empowered for digital and business skills.

Obviously, practising youths and relative experts can develop respective names for brands that would commercialise various sets of skills like dancing, designing, performance, scriptwriting, blogging, drawing, advertising, animation, fashion and many others. This approach has the potential to transform undergraduates, graduates, and professionals into economically responsible and productive contributors to the state. Okafor and Akinola (2022) assert that fine art and drama are not merely academic pursuits but also enduring economic forces. Consequently, these influential forms of artistic expression should be actively supported by higher institutions, as they foster self-employment and contribute to economic stability, positioning artists as both creators and drivers of sustainable economic activity.

9. Contribution to Social Innovation and Community Development

The Creative Arts and Literature have consistently contributed significantly to social innovation and development in Nigeria. They have raised awareness that informs the appropriate addressing of social issues, including inequality, favoritism, gender injustice, and other pressing national challenges, thereby positioning art as a critical tool for societal reflection and reform. For instance, works such as Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Wole Soyinka's *The Man Died* exemplify how literature can illuminate historical experiences, social struggles, and national identity, fostering critical reflection and dialogue within society. Similarly, events like the FESTAC '77 Festival in Nigeria integrate literature, drama, and visual arts to promote cultural pride, African identity, and continental unity. Such initiatives demonstrate the power of Creative Arts not only to preserve and celebrate cultural heritage but also to educate, inspire social cohesion, and cultivate a sense of shared responsibility among citizens, thereby contributing to national development and continental consciousness.

Thiong'o (1986) argues that expressing past experiences through creative media fosters social cohesion and collective well-being. For example, in a recent artistic event at Eko Hotel and Suites (October 2025), the Quramo Festival of Words featured a supra-narrative panel session in which renowned political and literary figures engaged audiences in discussions on the post-civil war period (1967–1970) and its contemporary implications. Such events demonstrate how literature and artistic expression can educate, preserve historical memory, and promote dialogue, encouraging reflection, unity, and informed participation in societal development. All of the examples discussed above contribute to strengthening cultural and social capital, promoting civic engagement, and empowering individuals to become self-reliant and entrepreneurs. They also cultivate critical thinking, cultural literacy, and emotional intelligence, equipping participants with the skills necessary to navigate complex social and professional environments. As a result, both citizens and international audiences are better prepared for employability, global opportunities, and the sustainable development of local communities.

10. Conclusion

This paper concludes that Creative Arts and Literature are inseparable fields that belong to the humanities. They are related to obvious fundamentals and developments found in their respective genres. These relationships illustrate how Creative Arts and Literature intersect and complement each other through various media such as dance, drama, painting, performance, cultural practices, technical skills, drawing, dressing, and more. Importantly, this synergy extends beyond artistic expression to function as a national movement that promotes global performance, job creation, and the sustainability of local communities. Interpretative intelligence acts as a bridge, reconciling minor differences and fostering cooperation among sub-fields, ensuring their survival and productive collaboration. This paper provides mechanisms for transforming artistic and literary pursuits into socially constructive and actionable initiatives, thereby enhancing societal well-being. Ultimately, the humanities serve as powerful forces that maintain continuous relevance and impact, benefiting individuals, organisations, communities, and the nation at large.

In conclusion, this paper recommends that educational institutions, cultural organisations, and policy makers actively integrate cultural literacy and creative competence into curricula and professional training programs. Doing so will enhance adaptability, innovation, and professional value in global contexts, while fostering personal growth, academic development, and career readiness. Governments and stakeholders should also support initiatives that facilitate the circulation of local and international artistic works, digitalisation of cultural content, and platforms for creative collaboration, as these strengthen global performance and employability. By

prioritising both technical expertise and creative-cultural intelligence, Nigeria can cultivate a workforce capable of contributing meaningfully to social innovation, cultural preservation, and sustainable national development.

Reference

- Adesina, A. O. (2020). Entrepreneurship education and self-reliance among students of creative arts in Nigerian universities. *Journal of Educational Research and Development*, 15(2), 45–58.
- Ahmed, A. & Yousif, B. (2015). The role of literature in enhancing creative writing from teachers' perspectives. *English Language and Literature Studies* 5(1):109-109
- Arifin, A., Mujahid, M. & Suyuthi, N. F. (2023). The effect of competency development and work creativity on employee performance. *Journal La Bisecoman* 4(5), 183-199
- Ayinmode, S. A. & Banjo, A. (2024). Creative proficiency and socio-economic benefits of the 21st century art education in the Nigerian society. *Journal of Studies in Humanities*, 14 (1), 20-33
- Banjo, A. (2017). *The Place of Imaginative Composition in Painting*. In N. Benedict and R. A. Emi (eds), *Teaching Creative Arts in Tertiary Institutions: A Book of Readings*. TASUED Press. pp. 85-91
- Blakeley, S., & Surber, K. (2023). Connecting art & literature: Overview and benefits. Study.com. Retrieved from <https://study.com/learn/lesson/connecting-art-literature>.
- Chan, C. K. Y. (2021). What is global competency? Holistic competency & virtue education. HKU Faculty of Education. Retrieved from <https://www.hku.hk/global-competence> on 10/07/2025
- Chan, E. (2023). Why Creative writing is underrated. Massive magazine. Retrieved from <https://www.massivemagazine.org.nz/articles/why-creative-writing-is-> on 10/07/2025
- Deardoff, D. K. (2006). Identification and assessment of intercultural competence as a student outcome of internationalisation. *Journal of Studies in International Education*. 10(3). 241-266.
- Han, S. (2024). Exploring the art of synthesis: where ideas converge and creativity flourishes. *Advanced Materials Science Research*, 7(2), 147-148
- Hang, Y. & Zhang, X. (2023). Intercultural competence developmental processes of University and college students as three types of transition: A systematic review. *International Journal of Intercultural Relations*, Retrieved from <https://www.sciencedirect.com/science/article/abs/pii/S0147176722001717> on 10/07/2025
- Hirsch, E. D.; Kett, J. F.; Trefil, J. S. (2002). *The new dictionary of cultural literacy* (3rd ed.). Houghton Mifflin Harcourt. ISBN 0-618-22647-8.
- Ikwuemesi, C. K. (2020). *The spirit in the mask: Aesthetics and metaphysics in African art*. University of Nigeria Press.
- Iriwieri, G.O. (2009). The implementation of the creative arts curriculum in secondary schools in Nigeria. *African Research Review: An International Multi-Disciplinary Journal*, Ethiopia, 3 (3), 342-358.
- Jumaniyazova, Z. A. (2024). Increasing creative competence of students and strengthening educational efficiency based on individual approach. *Web of Humanities: Journal of Social Science and Humanitarian Research*, 2(10), 60-68.
- Kote, R. (2024). *Cultural Exchange in Globalized World: Bridging Differences and Fostering Understanding*. Cultural Understanding. Retrieved from <https://raghuramakote.com/cultural-exchange/#> on 10/7/2025
- Martinez, M. B. & Inesta-Mena (2023). *Global competence and literary education: theoretical foundations and critical contributions*. Retrieved from <https://study.com/learn/lesson/connecting-art-literature.html/> on 10/07/2025
- Ogunnaike, M. J. & Sonde, S. O. (2019). Attaining the global sustainable development goals: Challenges for literature teaching and learning in Nigeria. *Journal for Sustainable Development in Africa* 21(3), 17-38.
- Okafor, U. A., & Akinola, T. (2022). literary creativity and entrepreneurship in the digital age: exploring new pathways for self-employment. *International Journal of Humanities and Innovation*, 5(3), 112–123.
- Okoronkwo, M. E. (2025a). Sacred spaces in matthean christianity and African traditional religion: A socio-historical and cultural comparative analysis. *International Journal of Arts, Communication and Pedagogy*, 4(1), 185-195.
- Okoronkwo, M. E. (2025b). Sacred spaces as eco-theological systems: A socio-historical and socio-rhetorical analysis of environmental stewardship in Nigerian African traditional religion. *Icheke Journal of the Faculty of Humanities* 4(2), 305-333
- Oloidi, O. (2010). Art and national development: The Nigerian perspective. *Nsukka Journal of the Humanities*, 18, 101–118.
- Oxford Review (2024). *Cultural Literacy- Definition and Explanation*. The OR Briefings. Retrieved from <https://oxford-review.com/the-oxford-review-dei-diversity-equity-and-inclusion-dictionary/cultural-literacy-definition-and-explanation/> on 10/07/2025
- Precious, A. O. (2025). *Cultural Significance of Nigerian Artists*. Deeds. Retrieved from <https://www.deedsmag.com/stories/cultural-significance-of-nigerian-artists> on 10/07/2025
- Rao, P. A. S. (2024). *The Intersection of Art and Literature: Exploring the Connections between Two Creative Forms*. Morjarto. Retrieved from <https://blog.morjarto.com/the-intersection-of-art->

- and-literature/ on 10/07/ 2025
- Rogers, C. (2021). *Why is Cultural Awareness Importance?* Evolve Communities. Retrieved from <https://www.evolve.com.au/why-is-cultural-awareness-important/> on 10/07/ 2025
- Segal, N. (2015). *From literature to cultural literacy*. University of London.
- Sobieraj, I. (2012). *Intercultural competencies and identity*. In K. Akademicka, Jagiellonian Cultural Studies Mobility of Cultures, Politeja, 20(1), pp 155-170.
- Thiong'o (1986). *Decolonising the mind: The politics of language in African literature*. James Currey.
- Westcombe, A. (2025). Performing the three main types of arts: Visual, performing and literary arts explained. Artistry education. Retrieved from <https://art-classes.co.uk/exploring-the-3-main-types-of-art-visual-performing-and-literary-arts-explained/> on 10/07/ 2025.