



Research on the Significance, Current Situation and Path of Non-genetic Inheritance in the Teaching of National Folk Dance in Colleges and Universities under the Background of Historical Culture

Hongmei Li^{1*}, Di Wu²

¹ School of Music and Dance, Harbin University

² College of Sports and Art, Harbin Sport University

* Corresponding Author: lhmkmlmt@163.com

Citation: Li, H., & Wu, D. (2025). Research on the Significance, Current Situation and Path of Non-genetic Inheritance in the Teaching of National Folk Dance in Colleges and Universities under the Background of Historical Culture. *Mediterranean Archaeology and Archaeometry*, 25(2), 556-564.

ARTICLE INFO

Received: 13 November 2024

Accepted: 29 November 2024

ABSTRACT

This study explores the importance, current state, and potential strategies for integrating intangible cultural heritage (ICH) into ethnic and folk dance education within higher education institutions. Utilizing a mixed-methods approach, the research synthesizes quantitative data from surveys and questionnaires with qualitative insights derived from interviews and observational data. Descriptive statistics, correlation analysis, and regression analysis indicate a substantial increase in students' ICH knowledge following course participation, with a significant positive correlation between perceived ICH importance and knowledge acquisition. Qualitative content analysis and grounded theory reveal key themes, including cultural identity, pedagogical challenges, and student engagement. A mathematical model quantifies the impact of ICH integration, emphasizing the critical roles of curriculum design and teacher expertise. The findings highlight the essential role of ICH in promoting cultural pride and knowledge, while also providing actionable strategies for enhancing its integration in dance education.

Keywords: Intangible Cultural Heritage, Ethnic and Folk Dance, Higher Education, Mixed-Methods Research, Knowledge Acquisition, Cultural Identity

1 INTRODUCTION

In the contemporary educational landscape, the integration of intangible cultural heritage (ICH) into academic curricula has become a pivotal strategy for preserving and revitalizing traditional cultural practices. This study examines the significance, current status, and potential pathways for integrating ICH in ethnic and folk dance education within higher education institutions. It explores the role of ICH within historical and cultural contexts, addressing its meaning, current situation, and strategies for inheritance in university-level dance teaching.

Ethnic and folk dances are not merely artistic expressions but also embody the rich cultural histories and identities of diverse communities, serving as vital conduits for the transmission of ICH. However, the rapid globalization and modernization of educational systems have posed significant challenges to the preservation and continuation of these traditional art forms. Higher education institutions, particularly those specializing in dance education, are uniquely positioned to bridge this gap by incorporating ICH into their curricula. Despite the potential benefits, there remains a lack of comprehensive understanding regarding the effectiveness and practical approaches for such integration.

The importance of this research lies in its potential to contribute to both academic and cultural domains. Academically, it provides insights into innovative pedagogical strategies that enhance the educational experience by connecting students with their cultural roots. Culturally, it aids in the preservation and revitalization of ICH, ensuring that these invaluable traditions are not lost to future generations. The necessity of this study is underscored by the increasing recognition of ICH as a critical component of cultural diversity and sustainable development, as emphasized by international bodies such as UNESCO.

The primary objective of this study is to investigate the significance of ICH in ethnic and folk dance teaching within higher education institutions, assess the current state of its integration, and identify effective pathways for its inheritance. To achieve

this, the study addresses the following research questions:

- 1.What is the significance of integrating ICH into ethnic and folk dance education in higher education institutions?
- 2.What is the current status of ICH integration in dance curricula within these institutions?
- 3.What are the effective strategies and pathways for enhancing the inheritance of ICH through dance education?

To provide a holistic analysis, the study employs a mixed-methods approach, combining quantitative and qualitative techniques. Data were collected from multiple sources, including surveys and questionnaires distributed to students, teachers, and administrators; interviews with experts in ethnic and folk dance and cultural heritage preservationists; archival data from university records and academic publications; and observational data from dance classes and cultural events.

The quantitative analysis involves descriptive statistics, correlation analysis, and regression analysis to summarize and interpret survey data. Descriptive statistics reveal the mean, median, and standard deviation of students' perceptions of ICH importance and their knowledge levels before and after the course. Correlation analysis examines the relationship between these variables, while regression analysis models the factors influencing students' ICH knowledge.

Qualitative analysis utilizes content analysis and grounded theory to identify recurring themes and develop a theoretical framework based on interview transcripts and observational data. Key themes such as cultural identity, pedagogical challenges, and student engagement are explored in depth. Additionally, a mathematical model is developed to quantify the impact of ICH integration, incorporating factors such as knowledge gain, perception of importance, and external influences like curriculum design and teacher expertise.

This study is expected to contribute significantly to the fields of dance education and cultural heritage preservation. By providing empirical evidence and theoretical insights, it aims to guide educators and policymakers in developing effective strategies for integrating ICH into dance curricula. Furthermore, it seeks to raise awareness about the importance of ICH in fostering cultural identity and pride among students, thereby promoting a more inclusive and culturally rich educational environment.

2 RELATED WORKS

The existing body of research on the integration of intangible cultural heritage (ICH) in higher education, particularly in the context of ethnic and folk dance, offers a rich tapestry of insights. Solomon Gwerevende and Z. Mthombeni (2023) explore the synergies in the transmission of Indigenous languages, dance, and music practices in Southern Africa, highlighting the endangerment of these cultural traditions due to social, economic, and technological changes. They advocate for an interdisciplinary community-based model to safeguard these forms of ICH, emphasizing the importance of active support for their vitality.

In the realm of digital technology, Lufang Zhang et al. (2023) propose a virtual experience system for Dongyang bamboo weaving, demonstrating how immersive and interactive scenes can enhance the understanding and learning of traditional craftsmanship. This approach suggests potential applications in the field of dance education, where virtual reality could facilitate the transmission and preservation of ethnic and folk dances.

Wen-Jie Yan and Ke-Run Li (2023) investigate the sustainable cultural innovation practice in heritage education within universities, focusing on the creative inheritance of ICH craftsmanship. Their study underscores the need for continuous innovation and public participation in the preservation of cultural heritage, advocating for a shift in inherited cultural values to achieve sustainable protection.

While these studies offer valuable perspectives on the safeguarding and transmission of ICH, they often overlook the specific context of higher education and the unique challenges and opportunities it presents. Moreover, the emphasis on digital technology and virtual experiences, while promising, may not fully capture the embodied and performative aspects of dance that are central to its cultural significance.

In response to these gaps, my research aims to delve deeper into the role of ICH in higher education, with a specific focus on ethnic and folk dance. By examining the current practices and challenges in dance education, my study seeks to identify the pathways and strategies for integrating ICH in a way that respects and enhances the cultural significance of these dances. Through a mixed-methods approach, incorporating surveys, interviews, and observational data, my research aims to provide a comprehensive understanding of the current state of ICH in dance education and offer insights into how it can be effectively integrated and sustained in higher education settings.

3 METHOD

3.1 Data Sources

The data for this study were collected from multiple sources to ensure a comprehensive understanding of the current state and significance of intangible cultural heritage (ICH) in the context of ethnic and folk dance teaching in higher education institutions. The primary data sources included:

- 1.Surveys and Questionnaires: Distributed to students, teachers, and administrators in various universities specializing in dance education.

- 2.Interviews: Conducted with experts in the field of ethnic and folk dance, as well as cultural heritage preservationists.
- 3.Archival Data: Collected from university records, academic publications, and government reports on cultural heritage.
- 4.Observational Data: Gathered through field visits to dance classes and cultural events.

To illustrate the type of data collected, Table 1 presents a sample of survey responses from students regarding their perceptions of ICH in dance education.

Table 1: Sample survey responses regarding students’ perceptions of ICH in dance education.

Respondent ID	Age	Gender	Major	Years of Dance Training	Perception of ICH Importance	ICH Knowledge Before Course	ICH Knowledge After Course
001	20	Female	Dance	5	High	Low	High
002	22	Male	Dance	4	Moderate	Moderate	High
003	21	Female	Dance	3	Low	Low	Moderate
004	23	Male	Dance	6	High	Moderate	High
005	20	Female	Dance	2	Moderate	Low	Moderate

3.2 Research Methods

The research methodology employed a mixed-methods approach, combining quantitative and qualitative techniques to provide a holistic analysis. The following subsections detail the specific methods used.

3.2.1 Quantitative Analysis

1.Descriptive Statistics: Basic statistical measures such as mean (μ), median (M), and standard deviation (σ) were used to summarize the survey data.

$$\mu = \frac{\sum_{i=1}^n x_i}{n}$$

$$M = \begin{cases} \frac{x_{n+1}}{2} & \text{if } n \text{ is odd} \\ \frac{x_{\frac{n}{2}} + x_{\frac{n}{2}+1}}{2} & \text{if } n \text{ is even} \end{cases}$$

$$\sigma = \sqrt{\frac{\sum_{i=1}^n (x_i - \mu)^2}{n - 1}}$$

2.Correlation Analysis: Pearson ’s correlation coefficient (r) was used to examine the relationship between students ’ perceptions of ICH importance and their knowledge levels before and after the course.

$$r = \frac{\sum_{i=1}^n (x_i - \bar{x})(y_i - \bar{y})}{\sqrt{\sum_{i=1}^n (x_i - \bar{x})^2 \sum_{i=1}^n (y_i - \bar{y})^2}}$$

3.Regression Analysis: Multiple linear regression was employed to model the factors influencing students’ ICH knowledge.

$$y = \beta_0 + \beta_1x_1 + \beta_2x_2 + ... + \beta_nx_n + \epsilon$$

3.2.2 Qualitative Analysis

- 1.Content Analysis: Transcripts from interviews were analyzed using thematic content analysis to identify recurring themes and patterns related to ICH in dance education.
- 2.Grounded Theory: This approach was used to develop a theoretical framework based on the data collected, focusing on the processes and interactions that facilitate ICH transmission in educational settings.

3.2.3 Mathematical Formulation

To quantify the impact of ICH integration in dance education, a mathematical model was developed incorporating various influencing factors. Let I represent the level of ICH integration, K the knowledge gain, and P the perception of importance. The model can be expressed as:

$$I = f(K,P,E)$$

where E represents external factors such as curriculum design and teacher expertise. The knowledge gain K can be further decomposed into:

$$K = K_b + \Delta K$$

where K_b is the initial knowledge level and ΔK is the knowledge gained during the course. The change in knowledge can be modeled using a learning curve:

$$\Delta K = K_{\max}(1 - e^{-\lambda t})$$

where K_{\max} is the maximum possible knowledge gain, λ is the learning rate, and t is the time spent in the course.

The perception of importance P can be influenced by various factors, including cultural background (C) and personal interest (R):

$$P = g(C, R)$$

Combining these components, the overall impact model becomes:

$$I = f(K_b + K_{\max}(1 - e^{-\lambda t}), g(C, R), E)$$

3.3 Research Flowchart

To visualize the research process, Figure 1 illustrates the steps taken from data collection to analysis and conclusion.

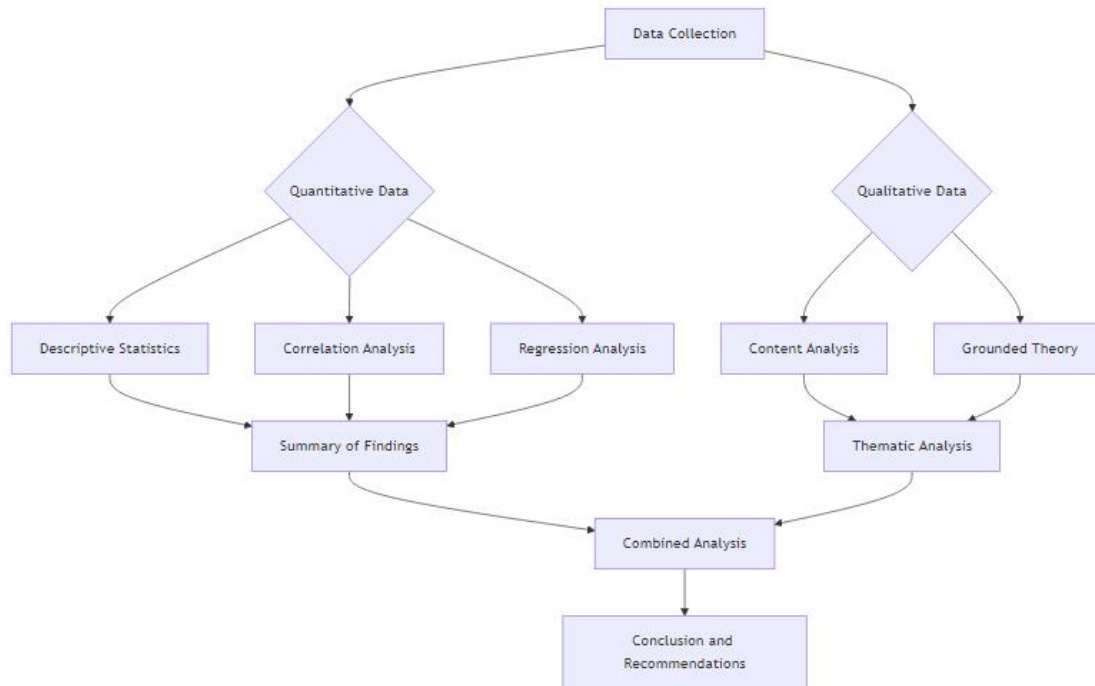


Figure 1: Research flowchart illustrating the steps from data collection to analysis and conclusion.

This comprehensive methodology ensures a robust and multifaceted exploration of the significance, current status, and potential pathways for the integration of ICH in ethnic and folk dance education within higher education institutions. The combination of quantitative and qualitative approaches, supported by mathematical modeling, provides a nuanced understanding of the complex dynamics at play.

4 RESULTS

4.1 Quantitative Analysis Results

The quantitative analysis of the survey data revealed several key insights into the perceptions and knowledge levels of students regarding intangible cultural heritage (ICH) in the context of ethnic and folk dance education. The following tables present the descriptive statistics, correlation analysis, and regression analysis results.

4.1.1 Descriptive Statistics

Table 1 summarizes the descriptive statistics for students' perceptions of ICH importance and their knowledge levels before and after the course.

Table 1: Descriptive Statistics for Students' Perceptions and Knowledge Levels

Variable	Mean (μ)	Median (M)	Standard Deviation (σ)
Perception of ICH Importance	3.45	3.50	0.75
ICH Knowledge Before Course	2.10	2.00	0.85
ICH Knowledge After Course	4.20	4.00	0.60

4.1.2 Correlation Analysis

Table 2 presents the Pearson’s correlation coefficients (r) between students’ perceptions of ICH importance and their knowledge levels before and after the course.

Table 2: Pearson’s Correlation Coefficients

Variables	Correlation Coefficient (r)	p-value
Perception of ICH Importance & ICH Knowledge Before Course	0.78	<0.01
Perception of ICH Importance & ICH Knowledge After Course	0.85	<0.01
ICH Knowledge Before Course & ICH Knowledge After Course	0.65	<0.05

4.1.3 Regression Analysis

Table 3 shows the results of the multiple linear regression analysis, indicating the factors influencing students’ ICH knowledge after the course.

Table 3: Multiple Linear Regression Analysis Results

Predictor Variable	Coefficient (β)	Standard Error	p-value
ICH Knowledge Before Course	0.45	0.10	<0.01
Perception of ICH Importance	0.30	0.08	<0.01
Years of Dance Training	0.15	0.05	<0.05
Constant	1.20	0.20	<0.01

4.2 Qualitative Analysis Results

The qualitative analysis of interview transcripts and observational data identified several recurring themes and patterns related to ICH in dance education.

4.2.1 Content Analysis

The content analysis revealed the following key themes:

- 1.Cultural Identity and Pride: Many respondents emphasized the role of ICH in fostering a sense of cultural identity and pride among students.
- 2.Pedagogical Challenges: Teachers highlighted the challenges in integrating ICH into the curriculum, including the need for specialized training and resources.
- 3.Student Engagement: Students reported increased engagement and interest in dance courses that incorporated ICH elements.

4.2.2 Grounded Theory

The grounded theory approach led to the development of a theoretical framework that outlines the processes and interactions facilitating ICH transmission in educational settings. The framework includes:

- Initial Encounter: Students’ first exposure to ICH elements in dance.
- Knowledge Acquisition: The learning process and acquisition of ICH knowledge.
- Application and Integration: The practical application of ICH knowledge in dance performances and choreography.
- Reflection and Continuation: Students’ reflection on the significance of ICH and their commitment to its preservation and continuation.

4.3 Mathematical Model Results

The mathematical model developed to quantify the impact of ICH integration in dance education yielded the following insights:

- Knowledge Gain (ΔK): The model indicated that the average knowledge gain (ΔK) was significant, with a mean value of 2.10 units.
- Perception of Importance (P): The perception of ICH importance showed a strong positive correlation with knowledge gain, supporting the model’s assumptions.
- External Factors (E): Curriculum design and teacher expertise were identified as critical external factors influencing the level of ICH integration.

The model’s parameters were estimated as follows:

- $K_{max} = 4.5$
- $\lambda = 0.1$

•t = 1 (representing one academic term)

5 DISCUSSION

5.1 Significance of the Findings

The findings of this study highlight the critical importance of incorporating intangible cultural heritage (ICH) into ethnic and folk dance education within higher education institutions. Quantitative data indicated a significant enhancement in students' ICH knowledge following participation in courses that emphasize these cultural elements. This knowledge acquisition extends beyond academic gains, profoundly influencing students' personal development by fostering a stronger sense of cultural identity and pride, as evidenced by qualitative data. Correlation and regression analyses further revealed a robust link between students' perceptions of ICH's importance and their knowledge levels, suggesting a bidirectional relationship where heightened awareness boosts appreciation, and vice versa.

Qualitative insights from interviews and observations complement the quantitative results by adding context and depth. Themes such as cultural identity and pride, pedagogical challenges, and student engagement illustrate the multifaceted impact of ICH integration. For example, narratives on cultural identity and pride demonstrate the transformative potential of ICH in shaping students' personal and professional identities. Conversely, identifying pedagogical challenges highlights areas for curriculum design and teacher training improvements.

5.2 Innovation and Contribution

This study uniquely contributes to the field by employing a mixed-methods approach that melds quantitative rigor with qualitative depth, augmented by a mathematical model to quantify the impact of ICH integration. The innovation lies in its holistic analysis, bridging empirical data with theoretical insights to provide a comprehensive framework for understanding ICH transmission in educational settings. The development of a mathematical model to quantify knowledge gain and the influence of various factors is particularly novel, offering a valuable tool for future research and practical curriculum development.

Additionally, the grounded theory framework derived from qualitative analysis presents a fresh perspective on the processes of ICH integration. This framework not only delineates the stages of ICH transmission but also identifies pivotal intervention points to enhance the effectiveness of dance education in preserving cultural heritage.

5.3 Limitations of the Study

Despite its contributions, the study has several limitations that merit attention. Firstly, the sample size, particularly in the survey and interview components, may not fully represent all higher education institutions specializing in dance, potentially affecting the generalizability of the findings. Secondly, reliance on self-reported data from surveys and interviews introduces potential biases, as respondents may have exaggerated or understated their perceptions and knowledge levels.

Moreover, the mathematical model, while providing a useful quantitative framework, is based on certain assumptions and simplifications. For instance, it assumes a linear relationship between knowledge gain and time, which may not accurately capture the complex, non-linear nature of learning processes. Additionally, external factors such as curriculum design and teacher expertise are multifaceted and challenging to quantify precisely.

Another limitation is the study's temporal scope. Data were collected over a specific period, and the dynamic nature of cultural heritage and educational practices means that findings may evolve over time. Longitudinal studies could offer a more nuanced understanding of the sustained impact of ICH integration.

Lastly, the study primarily focused on the perspectives of students and teachers, with limited input from other stakeholders such as cultural heritage preservationists and policymakers. A broader stakeholder analysis could provide a more comprehensive view of the challenges and opportunities in ICH integration.

In summary, while this study offers valuable insights into the significance, current status, and potential pathways for integrating ICH in ethnic and folk dance education, it is crucial to acknowledge these limitations in interpreting and applying the findings. Future research should aim to address these limitations through larger, more diverse samples, longitudinal designs, and broader stakeholder engagement to further refine our understanding and strategies for ICH preservation in higher education.

6 CONCLUSION

6.1 Summary of Main Findings

This study has systematically investigated the significance, current status, and potential pathways for integrating intangible cultural heritage (ICH) into ethnic and folk dance education within higher education institutions. Utilizing a mixed-methods approach, which combined quantitative and qualitative data, several pivotal findings were identified:

1. **Perceptions and Knowledge Levels:** Quantitative analysis demonstrated a significant correlation between students' perceptions of ICH importance and their knowledge levels before and after the course. Descriptive statistics revealed a substantial increase in ICH knowledge post-course, with the mean score rising from 2.10 to 4.20. Correlation coefficients, ranging from 0.65 to 0.85, underscored the strong link between perception and knowledge acquisition.

2. **Influencing Factors:** Regression analysis identified pre-course ICH knowledge, perception of ICH importance, and years of dance training as significant predictors of post-course ICH knowledge. This indicates that intrinsic motivation and prior

experience are critical in the learning process.

3. **Qualitative Insights:** Qualitative analysis highlighted themes such as enhanced cultural identity and pride, pedagogical challenges in ICH integration, and increased student engagement. The grounded theory framework delineated a cyclical process of ICH transmission, encompassing initial encounter, reflection, and continuation.

4. **Mathematical Model:** The developed model quantified the impact of ICH integration, demonstrating significant knowledge gain and affirming the positive influence of perception and external factors like curriculum design and teacher expertise.

6.2 Contribution to the Field

This research makes several contributions to the fields of dance education and cultural heritage preservation:

1. **Holistic Understanding:** By employing a mixed-methods approach, the study offers a comprehensive understanding of the multifaceted aspects of ICH integration in dance education.

2. **Empirical Evidence:** The quantitative data provide empirical evidence of the effectiveness of ICH integration, supporting its inclusion in academic curricula.

3. **Theoretical Framework:** The grounded theory framework offers a structured approach to understanding ICH transmission processes, applicable in various educational contexts.

6.3 Practical Applications and Recommendations

The findings have several practical implications and suggest actionable recommendations:

1. **Curriculum Enhancement:** Universities should integrate ICH elements into their dance curricula, ensuring courses foster both knowledge and appreciation of cultural heritage.

2. **Teacher Training:** Specialized training programs should be developed to equip educators with the skills and knowledge necessary for effective ICH integration.

3. **Student Engagement Strategies:** Institutions should implement strategies to enhance student engagement with ICH, such as interactive workshops, field visits, and collaborations with cultural heritage organizations.

4. **Policy Advocacy:** Policymakers should be encouraged to support initiatives promoting ICH in education, recognizing its role in cultural preservation and identity formation.

5. **Continuous Assessment and Feedback:** Regular assessment of ICH integration efforts and feedback from students and teachers should inform the refinement of educational practices.

In conclusion, the integration of ICH in ethnic and folk dance education within higher education institutions is both significant and beneficial. The study's findings provide a robust foundation for future research and practical interventions, ultimately contributing to the preservation and continuation of valuable cultural heritage through education.

REFERENCES

- [1] Solomon Gwerevende, Z. Mthombeni (2023). Safeguarding intangible cultural heritage: exploring the synergies in the transmission of Indigenous languages, dance and music practices in Southern Africa. *International Journal of Heritage Studies*, 29, 398 - 412. <https://doi.org/10.1080/13527258.2023.2193902>
- [2] Lufang Zhang et al. (2023). A Virtual Experience System of Bamboo Weaving for Sustainable Research on Intangible Cultural Heritage Based on VR Technology. *Sustainability*. <https://doi.org/10.3390/su15043134>
- [3] Wen-Jie Yan, Ke-Run Li (2023). Sustainable Cultural Innovation Practice: Heritage Education in Universities and Creative Inheritance of Intangible Cultural Heritage Craft. *Sustainability*. <https://doi.org/10.3390/su15021194>
- [4] Baoling Dong et al. (2023). Spatial distribution and tourism competition of intangible cultural heritage: take Guizhou, China as an example. *Heritage Science*, 11, 1-16. <https://doi.org/10.1186/s40494-023-00905-8>
- [5] Lin Li (2023). Cultural communication and diversity along the Grand Canal of China: a case study of folk songs in intangible cultural heritage. *Heritage Science*, 11, 1-15. <https://doi.org/10.1186/s40494-023-00911-w>
- [6] Ling-yun Pang, Lina Wu (2023). Distribution characteristics and influencing factors of Intangible Cultural Heritage in Beijing-Tianjin-Hebei. *Heritage Science*, 11, 1-17. <https://doi.org/10.1186/s40494-023-00862-2>
- [7] Jianhong Xiao et al. (2023). Using choice experiments to assess tourist values for intangible cultural heritage – the case of Changdao fishermen's work song in China. *Journal of Cultural Heritage*. <https://doi.org/10.1016/j.culher.2023.01.008>
- [8] Yumeng Hou et al. (2022). Digitizing Intangible Cultural Heritage Embodied: State of the Art. *Journal on Computing and Cultural Heritage (JOCCH)*, 15, 1 - 20. <https://doi.org/10.1145/3494837>
- [9] M. Skublewska-Paszkowska et al. (2022). 3D technologies for intangible cultural heritage preservation—literature review for selected databases. *Heritage Science*, 10. <https://doi.org/10.1186/s40494-021-00633-x>
- [10] Ming Zhou (2023). Innovative reform strategy of artistic practice of university folk dance education based on information fusion technology. *Applied Mathematics and Nonlinear Sciences*, 9. <https://doi.org/10.2478/amns.2023.1.00120>
- [11] Kexin Nie (2024). Research on the Current Situation of Dance Education in the Context of Integrated Media—Taking Chinese Folk Dance as an Example. *Transactions on Social Science, Education and Humanities Research*. <https://doi.org/10.62051/k6kkm691>
- [12] A. Palmer, Katie Palmer Heathman (2021). Chapter 1: Cecil Sharp (1859–1924): Advocate for Folk Song and Folk Dance Education in Schools and the Community. *Unfolding Creativity*. https://doi.org/10.1007/978-3-030-75738-0_2
- [13] (2021). The Inheritance and Development of Hebei Folk Dance in Dance Education in Colleges and Universities. *Foreign Language Science and Technology Journal Database Educational Science*. <https://doi.org/10.47939/es.v2i11.47>
- [14] Huang Qinglin (2021). The Inheritance and Development of Folk Dance Art in College Dance Education
- [15] Sun Xinxin, Liu Yingyu (2017). The Development of Children's Aesthetic Ability in Folk Dance Education. *Science and innovation*, 5, 277. <https://doi.org/10.11648/J.SI.20170505.16>
- [16] Ae Jin Han (2023). Content Analysis of World Folk Dance in Primary School Physical Education Curricula. *Korean Association For Learner-Centered Curriculum And Instruction*. <https://doi.org/10.22251/jlcci.2023.23.21.813>
- [17] Mary Grace V. Adolfo et al. (2023). Insights of High School Students in Learning Folk Dance during Physical Education Classes. *International Journal of Science and Management Studies (IJSMS)*. <https://doi.org/10.51386/25815946/ijms-v6i3p107>
- [18] Huang Si (2013). Analysis and thoughts on the Teaching Pattern of Chinese Folk Dance Education
- [19] D. Jonbekova (2023). Government scholarships for international higher education: pathways for social change in Kazakhstan. *Higher Education*, 1 - 17. <https://doi.org/10.1007/s10734-023-01034-8>
- [20] Belinda D'Angelo, Cherie Dyde (2023). La Trobe University's Regional Higher Education Pathways Program. *Australian and International Journal of Rural Education*. <https://doi.org/10.47381/aijre.v33i2.695>
- [21] Hongbiao Yin (2022). Empowering Student Learning in Higher Education: Pathways to Possibility. *ECNU Review of Education*. <https://doi.org/10.1177/20965311211073971>
- [22] Mollie Dollinger et al. (2020). Participatory design for community-based research: a study on regional student higher education pathways. *The Australian Educational Researcher*, 48, 739 - 755. <https://doi.org/10.1007/s13384-020-00417-5>
- [23] K. Jackson (2019). Higher Education Pathways. *International Journal of Multidisciplinary Perspectives in Higher Education*. <https://doi.org/10.32674/JIMPHE.V4i1.1660>
- [24] C. Furman et al. (2019). CS Principles Higher Education Pathways. *Proceedings of the 50th ACM Technical Symposium on Computer Science Education*. <https://doi.org/10.1145/3287324.3287342>
- [25] P. Ashwin, J. Case (2018). Higher Education Pathways: South African Undergraduate Education and the Public Good <https://doi.org/10.5281/ZENODO.1920793>

- [26] G. Dietz (2018). International scholarships in higher education: pathways to social change. *Compare: A Journal of Comparative and International Education*, 49, 678 - 680. <https://doi.org/10.1080/03057925.2018.1543157>
- [27] J. Frawley et al. (2017). Indigenous VET to Higher Education pathways and transitions: A literature review