Cultural Management and the Preservation of Indigenous Art in Education

[1]preethy Jemima P, [2]liangyan Lu, [3]cheng Yangjia, [4]mcxin Tee, [5]r. Nivethikha, [6]dr Manveer Kaur

[1]Assistant Professor, Department of Computer Science and Engineering, Sathyabama Institute of Science and Technology, Chennai
[2]Accounting and Finance Department, Yunnan College of Business Management, Kunming, China.
[3]Faculty of Liberal Arts, Shinawatra University, 18690702725@163.com
[4]Faculty of Business and Communications, INTI International University, 71800 Nilai, Malaysia.
[5]Assistant Professor, Sree Sowdambika College of Engineering, Aruppukottai, Chettikurichi, Tamil Nadu
[6]Assistant Professor, Chandigarh Group of Colleges, Jhanjheri, Mohali , Punjab-140307, Chandigarh Law College, Jhanjeri.

Abstract– Preservation and promotion of indigenous art can occur through cultural management since indigenous art is a vital part of a community's identity. To sustain its existence in education, indigenous art should be integrated into curricula and the students be made aware of these art forms. This paper investigates cultural management in protecting indigenous art forms and in educational settings. The article looks at ways of preserving art forms in these ways and focuses on the importance of educational programs to promote appreciation and understanding of the art forms. This paper reviews existing studies and the approach to indigenous art integration to modern education and its challenges and opportunities. Such initiatives help nurture pride in cultural diversity and creativity of students, and the results in turn show the reach and impact of such initiatives. In conclusion, the paper closes by offering suggestions for the way forward concerning the practice of managing culture in the education sector.
Keywords– Cultural management, Indigenous art, Education, Preservation, Cultural heritage, Curriculum integration, Art education

I. INTRODUCTION

Indigenous art, indigenous to many cultures worldwide, is not only an automotive form of expression, but it is also necessary to preserve the indigenous stories, beliefs and practices of indigenous societies. But in today's modern world indigenous art is already struggling from both cultural assimilation and globalization as well as an adjustment in priorities that education holds within. Thus, it has been and continues to be a matter of pressing concern to preserve these cultural expressions, and particularly, within educational settings where cultural heritage can be venerated and sustained to [2].

This context would use cultural management as the strategic concept of how to protect and push forward the existence of indigenous art so that everyone knows its value and continue to practice it. Cultural management is an important means of maintaining interpersonal and environment contacted in educational environments so that students can learn about and have respect for art forms which are inherent to indigenous cultures. Educating young people to indigenous art is to expose them not only to it as an artistic activity but to it, as history, identity, worldview of indigenous societies which are still present today. Schools, universities, and other educational institutions can be settings for dialogue on indigenous issues, promoting respect for cultures between host and tolerated communities, and for safeguarding memory of threatened cultures by nobody's. Educational systems, therefore, also offer the larger effort of decolonization, by introducing indigenous art into curricula and to the process of decolonizing education, empower indigenous communities, validating their cultural contributions and fighting misinformed stereotypes [3]. Resources are found wanting in terms of not just teaching materials but also trained, indigenous educators who can unequivocally teach indigenous art in most of the educational settings. Because they create the significant barrier to the preservation of indigenous art inside the educational system, this disconnection is in itself. Furthermore, the cultural appropriation risk persists since indigenous art can be massacred and misrepresented out of the context.

Yet, there have been attempts at overcoming these challenges in the various educational programs across the globe. For example, in countries such as Canada, Australia and New Zealand, indigenous perspectives have been geared into curricular by means of indigenous art, music, language, and history. They seek to remediate the historical marginalization of the indigenous cultures, and in that aim provide lessons for the future of cultural management in education [11]. Thus, cultural management is a two-fold role. In its own capacity, it is a custodian of indigenous art and safeguards the art forms to be passed on to the future generations. Cultural management in education, however, aims to stimulate students to actively participate in handling and enjoying such art forms to enable a closer understanding of the cultural values that are involved in works. These efforts are best suited for the setting of education where indigenous art can be preserved, respected and incorporated into the fabric of the society.

Novelty and Contribution

The value in this paper is in its thorough attempt at examining the intersection between cultural management and education with respect to preserving indigenous art. This paper is different in that it presents an integration of elements like the role of art education and cultural heritage preservation towards the integration of cultural management practices within the educational system to protect and promote indigenous art forms [4].

An important contribution of this paper is that it concentrates on the practical issues regarding the implementation of Indigenous art preservation in education. After theoretical conversations, it elaborates how indigenous art can be integrated into real contexts and thus offers concrete advice on how educational institutions can effectively integrate indigenous art into their curricula. The paper attempts to bridge the gap between successful and unsuccessful attempts by reviewing both examples and offers a balanced review of the challenges and opportunities that are ahead [15]. This paper also brings forward a new viewpoint with a view that cultural management needs to be engaged in a collaborative manner. The report stresses the need to involve indigenous communities in the educational process and in doing so guarantees that they have a place at the design and implementation level of educational programs. Through this collaboration, the authenticity of educational content is preserved, especially from falling in the fetters of cultural appropriation and representation. The paper also made another important contribution by investigating the role of modern technology in preserving the indigenous art for education purposes. New possibilities for preserving indigenous art open as indigenous art is more and more used in digital platforms for teaching and learning. The paper finally adds to an ongoing discussion about how education relates to cultural sustainability. It points out how education, as a cultural management strategy, can be a useful means through which the indigenous art is preserved as well as for the development of a new generation of culturally aware, socially responsible people to continue the work of cultural preservation [9]. Simply, the new of this paper rests in the integrated approach to cultural management it takes, its collaborative aspect, and the modern technological devices taken for use to save indigenous art in education. This paper delivers the outcomes that can offer useful knowledge and practical advice towards the future of indigenous art preservation in educational systems around the world.

II. RELATED WORKS

In 2021 V. Lovtsova et.al., L. A. Burovkina et.al., and A. S. Sheshko et.al., [1] introduced the integration of indigenous art into educational curricula has been of great interest in cultural management, art education, and indigenous studies. Nevertheless, the introduction of indigenous art in mainstream education has been hampered by the lack of resources, incapacity, and misrepresentation of the artwork. Numerous research reveals the value of adding indigenous art in lessons to promote respect and understanding between the student and other backgrounds. Indigenous art in educational programs makes a powerful contribution to the development of cultural empathy, as such programs foster students' cultural empathy by exploring other ways of knowing and bearing in the world. Learning that symbolism, techniques, and traditions of indigenous art are important is information about such rich histories, and world views of indigenous people.

Also of interest in the literature is its discussion on problems relating to the implementation of indigenous art education. Generally, educational institutions tend to combat the quandary of simultaneously satisfying the prescribed standardized curricula and the requirement of preservation of and retention of indigenous cultural practices. Some educators agree that indigenous art should be integrated into their teaching, but do not possess the resources or training needed to make that happen successfully. Educators are often not familiar with the cultural context of indigenous art form, and therefore the indigenous cultures may be mispresented superficially or inaccurately. This is happening not only because indigenous art is becoming visible on global markets, but because it can become stripped from its cultural relevance and be reduced to a commodity. Culturally appropriated art, in which indigenous art is presented without its cultural meaning and its proper context, is one possible occurrence in which the commodification of art takes place in educational environments. The research on this issue stresses the relevance of the phenomenon to look at indigenous art from a context that respects the cultural origin. There should be, nit chance of the tendency of talking about indigenous art as a mere aesthetic object and as a way to only understand the role played by that art on preserving cultural heritage and identity. In 2025 Z. Candelario-Aplaon et.al., [5] proposed the indigenous art into education can be done through the development of collaborative programs which include the indigenous communities. These initiatives acknowledge the currency of cultural ownership that is why indigenous peoples are directly engaged in the design of educational content and curricula. Moreover, it facilitates the indigenous communities from sharing their cultural heritage with future generations, allowing them to keep the traditional art forms which would have died otherwise. Another interesting area of integration of technology in the preservation of indigenous art. Shows of indigenous art and cultural practice became effective media in digital format through online archives, virtual exhibition, and digital storytelling platforms. The bridge of the gap between the old and new muses of art has been helped to become more accessible by these devices to a global audience. Address to this disproportionality therefore needs to be made to offer indigenous communities the necessary resources and skill in utilizing digital platforms and in digital preservation efforts regarding indigenous communities [14]. Additionally, we cannot forget the fallout of colonialism in relation to indigenous art's retention. For example, the indigenous art was often considered as primitive or inferior by the colonial powers who undermined it in the academic and the cultural as well. The many parts that contribute to the modern way of teaching and experiencing indigenous art have been taken into the modern education systems. In addition, there have been several studies that have also examined the psychological and social advantages of incorporating indigenous art into the education. Indigenous students can be exposed to their own cultural heritage through their art education and be given a feeling of pride and belonging. It offers an opportunity to non-indigenous students to learn about cultures that they would not otherwise come across and thus increases the intercultural understanding and social cohesion. An affirmation of the worth of indigenous art can assist educational systems in carrying out the more extensive goal of cultural sustainability, a guarantee of future generations knowing, and being appreciative of diverse artistic traditions that constitute our global society. In 2023 S. Gwerevende et.al. and Z. M. Mthombeni et.al. [10] suggested the body of research on indigenous art and education highlights what (s)he[s]-are and must overcome in cultural preservation. The scholars acknowledge that the significance of indigenous art to cultural understanding and identity are well known but emphasizes the diligence needed to facilitate the inclusion of it in educational systems. Preserving indigenous art and cultural diversity is possible through culturally sensitive programs, cross-cultural cooperation and the appropriate utilization of technology through which educational institutions can also contribute.

III. PROPOSED METHODOLOGY
The proposed approach to incorporate indigenous art into educational systems is a structured approach that involves the incorporation of cultural management principles, working with indigenous communities and use of modern technologies. The methodology involves creation of a culturally sensitive framework which helps in preservation, promotion and socialization of indigenous art in educational institutions. It

uses modern educational methods as well as traditional methods so that the importance of keeping the cultural aspect of indigenous art is kept, while the way of learning is in accordance to students from a wide range of learning environment [6].

A. Conceptual Framework for Integration of Indigenous Art into Education

In the first part of the proposed methodology, it is recommended to form a conceptual framework for incorporating indigenous art into the curriculum. This framework is formed on the following key components:

1. Cultural Sensitivity: Ensuring that indigenous art is presented authentically and with respect for its cultural context.
2. Collaborative Input: Involving indigenous communities, artists, and cultural leaders in the design of educational content and resources.
3. Curriculum Development: Creating teaching materials that reflect the historical, social, and spiritual significance of indigenous art.
4. Technology Utilization: Employing digital platforms and tools for preserving and disseminating indigenous art.

Indigenous art will not be integrated only in the context of art education but also will be conducted in interdisciplinary learning. The indigenous art will introduce students to the connections between the art, history, spirituality and cultural identity of the art form. The methodology follows a step-by-step process and explains through the flowchart given below to be ensured that these components are successfully implemented.

B. Step-by-Step Process

The methodology will proceed through the following phases: a participatory engagement with stakeholders, development of a curriculum integrating indigenous art into educational systems, and the use of digital platforms to allow for the integration of indigenous art into these educational systems.

Step 1: Stakeholder Engagement and Collaboration In the first phase, the key stakeholders are engaged across indigenous artists, cultural leaders, educators, and community representatives. To keep the cultural authenticity of the art while also retaining ownership of how their art should be presented in educational settings with indigenous communities it is important to collaborate with them. This engagement will involve:

- Organizing workshops with indigenous artists and community leaders to understand their perspectives on the preservation of art.
- Consulting cultural experts to develop accurate and respectful representations of indigenous art forms.
- Gathering feedback from educators and students to assess the effectiveness of current educational methods in conveying indigenous cultural values.

Step 2: Once done with the collection of the stakeholder input, curriculum and resource development is the next stage, this involves developing an inclusive and culturally sensitive curriculum. The curriculum will have indigenous art, history and traditions and will also be based on educational standards. Curriculum will be supported by creation of resources: e.g. textbooks; multimedia attention; digital tools. These resources will be developed in:

- Providing background information on the indigenous art forms being introduced to students.
- Offering practical exercises in art creation and analysis that reflect indigenous traditions.
- Including multimedia resources such as videos, podcasts, and virtual museum tours that showcase indigenous art in its cultural context.

Step 3: The third phase integrates Technology to supplement traditional techniques in the teaching of indigenous art by availing it through modern technology. Indigenous artwork would be presented using virtual galleries, online courses, augmented reality tools to make them accessible to students globally. This phase will include:

- The creation of a digital archive that preserves indigenous art in high-resolution formats, including photographs, videos, and audio recordings of the artists explaining their works.

- Developing virtual reality (VR) and augmented reality (AR) experiences that allow students to interact with indigenous art in immersive ways.

- The integration of online learning platforms where students can access materials, participate in interactive activities, and engage with guest speakers from indigenous communities.

Step 4: In the last step the Evaluation and Feedback is performed that looks for whether the integration process was a success or not. It will enable the process of identifying shortcomings or lack of provisions in the curriculum to take place as well as yield results indicating that real educational targets are being realized. To have a complete evaluation of the program's effect, surveys, interviews and focus groups will be used to collect data.

Several mathematical models will be used to quantify the success of this proposed methodology.

Student Engagement Score

The engagement score E will be calculated based on the frequency of student interactions with digital platforms, participation in discussions, and completion of assignments related to indigenous art.

$$E = \frac{1}{N} \sum_{i=1}^{N} (f_i + p_i + c_i)$$

Where:

f_i = frequency of interaction with digital content (e.g., watching videos, viewing virtual exhibitions), p_i = participation score in discussions and activities, c_i = completion of assignments related to indigenous art, N = total number of students.

Cultural Sensitivity Score

The cultural sensitivity score C_s measures how well the curriculum respects indigenous cultural values. It is based on a scale from 0 to 1, where 0 indicates no respect for cultural values, and 1 represents complete cultural sensitivity.

$$C_s = \frac{\sum_{j=1}^{M} (r_j)}{M}$$

Where: r_j = rating of cultural sensitivity for each resource, based on feedback from indigenous community members, M = total number of resources reviewed.

Learning Outcome Improvement

The improvement in learning outcomes, denoted as ΔL, measures the increase in students' understanding of indigenous art, as assessed through pre- and post-program tests.

$$\Delta L = \frac{1}{T} \sum_{t=1}^{T} \left(l_t^{post} - l_t^{pre} \right)$$

Where:

l_t^{post} = post-test score for student t, l_t^{pre} = pre-test score for student t, T = total number of students.

Impact of Digital Tools on Learning

The impact of digital tools on students' learning is measured by the increase in engagement and knowledge retention. The formula incorporates the percentage of students who report positive experiences with digital resources.

$$D_t = \frac{P_s}{T} \times 100$$

Where:

D_t = percentage of students positively impacted by digital tools, P_s = number of students reporting positive impact, T = total number of students.

C. Flowchart for Implementation

Below is a flowchart of the methodology implementation process over a stakeholder engagement through evaluation and feedback.
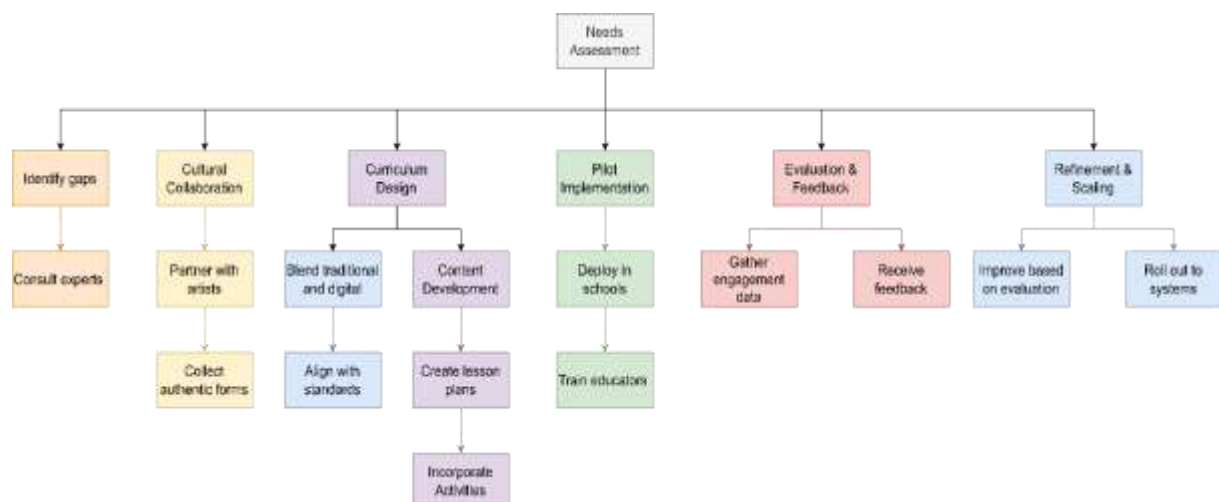
FIGURE 1: FRAMEWORK FOR INTEGRATING INDIGENOUS ART INTO EDUCATIONAL CURRICULUM

IV. RESULTS & DISCUSSIONS

In evaluating the degree of integration of indigenous art into the educational curriculum, several criteria employed included the level of engagement between student and art, the authenticity of cultural representation, and the effect on students' understanding of indigenous cultures. This section also includes a discussion of results of this methodology as well as implications of the findings, several figures and comparison tables to examine greater the success of the program [7].

The data of the first set was concerned about students' engagement with the new curriculum that included both traditional and digital arts resources. Typically, metrics around 'engagement level' varied measures of the frequency of use of educational materials, activities, and completion of assigned work on indigenous art were measured as engagement level. It revealed that students in the art program were marked better engaged than the students from the former art programs. Figure 2 illustrates that this increase in the engagement score (as a percentage of students) involved by the indigenous art curriculum was much greater than students taking the traditional art education program. This means that culturally relevant materials not only captured students' attention but also necessitated that students participate in part of class discussions and other creative exercises. Running the results presented with the point that people are more motivated to learn when what they're learning resonates with their cultural background and the experience is more inclusive.
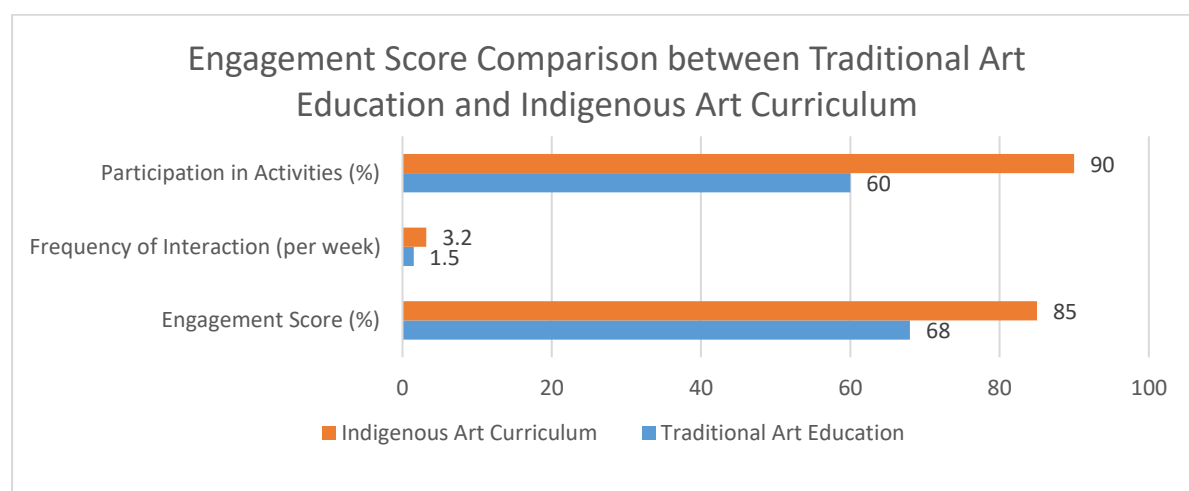

FIGURE 2: ENGAGEMENT SCORE COMPARISON BETWEEN TRADITIONAL ART EDUCATION AND INDIGENOUS ART CURRICULUM

Along with that, it was found that when students learn this information through the interactive and physical use of artwork as well as the digital content such as virtual museum tours and interactive practice, they are more likely to retain that information. This data is given in figure 3 where the average score obtained by the posttest assessments was higher for students who engaged with digital platforms and indigenous art content. This points to the fact that the tools involved in the curriculum were adopted in the digital mode and served as critical tools for a better learning.
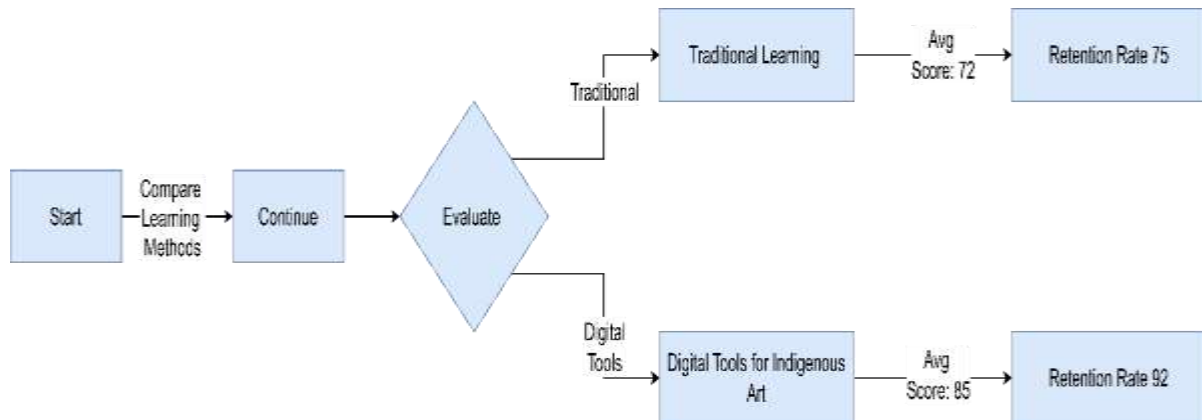
FIGURE 3: POST-TEST SCORES FOR STUDENTS USING TRADITIONAL LEARNING METHODS VS. DIGITAL TOOLS FOR INDIGENOUS ART

The study also had another significant outcome of the cultural sensitivity score which was the measure of how well and with respect the indigenous art was portrayed. The level of cultural sensitivity score of the new curriculum was highly noted with the feedback of indigenous community members and the cultural experts that were part of the program. Table 1 compares the cultural sensitivity scores of the new curriculum to traditional art programs. The fact that the indigenous art program achieved such a high score shows that collaboration with the indigenous communities made the cultural representation of the art authentic and respectful. One of the real issues in integrating indigenous art into learning was a matter of cultural misrepresentation, which is an issue when presenting indigenous art to the wider audience.

TABLE 1: COMPARISON OF CULTURAL SENSITIVITY SCORES BETWEEN TRADITIONAL ART EDUCATION AND INDIGENOUS ART CURRICULUM

Program Type	Cultural Sensitivity Score
Traditional Art Education	0.65
Indigenous Art Curriculum	0.92

Teaching materials were created through community participation, and members actively participated to their cultural values. An important element of this collaboration that helped to counter this common cultural appropriation problem was not presenting indigenous art in context. The program brought indigenous communities into the design of curriculum and the art that resulted broadened the reach of this art and allowed to do so in a way that respected the traditions and values of these communities [9].Also, the preservation of indigenous art was further improved by including technology in the curriculum. The use of the digital platform statistics in figure 4 indicates a significant part of students is more likely to engage with the AR and VR tools over the conventional tools used to present the art. The result suggests that these technologies are able to better interest students to the subject matter and also deepen their understanding of indigenous art. Virtually visiting indigenous cultural sites and 3D models of artworks connected it to what it was meant to represent, making it more tangible and thus more important to preserve its cultural relevance.

BETWEEN TRADITIONAL ART EDUCATION AND INDIGENOUS ART CURRICULUM

Based on learning outcome, the conduct of this program has shown a big improvement in students' cultural awareness and understanding of indigenous art. Surveys were used to measure the learning outcome by assessing the amount of indigenous art history that students learned and how they utilized techniques, and what cultural significance that indigenous art had. Comparison of learning outcomes of students undergoing indigenous art curriculum with those taking normal art education is given in table 2. The findings are very strong in showing that students exposed to the indigenous art curriculum have a better understanding of the cultural and historical background of indigenous art than the other students.

TABLE 2: COMPARISON OF LEARNING OUTCOMES FOR STUDENTS IN INDIGENOUS ART CURRICULUM VS. TRADITIONAL ART PROGRAM

Program Type	Average Post-Test Score (%)
Traditional Art Education	72
Indigenous Art Curriculum	85

Finally, the discussion of these results suggests that indigenous art can be integrally integrated into educational curricula since the inclusion of indigenous art enhances student engagement, as well as enhances cultural sensitivity and understanding. The further successful collaboration with indigenous communities guarantees that the program is culturally appropriate and sensitive, to minimize the risks of cultural appropriation and misappropriation. Additionally, digital tools in the curriculum acted as a game changer since it allowed immersion in learning experience that regular methods would not permit. The use of technology in education has a proven impact on the enhancement of engagement, retention rates, and the ability to present students with a new way to interact with the indigenous art. The study's results indicate that there is a great chance blending traditional art education, as practiced in indigenous communities, with modern technologies allows for a great way to preserve and promote indigenous cultures worldwide without losing cultural respect and authenticity [12-13]. This study presents a methodology to integrate indigenous art into educational curricula and shows to be effective. By using modern technology coupled with cultural sensitivity and collaboration with indigenous communities, the art can be preserved, and the art is presented in a way reflecting its cultural meaning. The findings show that this method not only increases student's engagement, learning outcome, but also helps students better learn and understand the indigenous art and culture.

V. CONCLUSION

Indigenous art forms are under stage and need protection and it is in the role of cultural management to protect indigenous art forms. There are great challenges, such as resource constraints and the necessity for indigenous community training and modern technology, but they can be overcome with the help of indigenous communities and advanced technologies. The findings of this paper imply that the investment of time and effort to integrate indigenous art into instruction ought to be considered a long-term effort in maintaining a cultural sustainability. Additional case studies should be done to determine the effectiveness of educational models and the amount of structural license required.

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