

COMMONS

Collaborative work / other economies/ local linguistic traditions



Commons is a discussion topic about social organization, politics, and economic conditions. It has gained strength among several anti-capitalist movements by refreshing the limits of thought and collaborative practices. However, we still have to see its capacity to institutionalize and generate governance models in the context of the current social struggles.

Photograph of a *minka* in the San Juan neighborhood of Quito. Archive by Community Mediation (2012)

Despite the recent emergence of the debate, Commons has a large history and philosophy that might develop mainly in indigenous communities through their worldviews and social reproduction forms. In this way, the linguistic dimension of Commons could be a key to recognize the principles capable of questioning and sustaining the education and art fields as community practices.

Our section GLOSSARY tries to explore the following:

The way different languages name the set of practices regarding COMMONS. What principles can we recognize in terms of collaborative work and educational relations?

How has COMMONS shaped specific practices of community, indigenous and intercultural education?

How have these values and practices regarding COMMONS allowed imagining “other economies” for social reproduction and social construction of knowledge?

Which problems or contradictions can we notice?

Participants of the virtual session held on March 31, 2017.

Johannesburg Working Group, Africa Cluster, Histories Cluster
Puleng Plessie

Helsinki Working Group, curriculum cluster
Giovana Esposito Yussif y David Muoz

Barcelona Working Group, Popular Education Cluster
Fermin Soría Ibarra.

Quito Working Group, Popular Education Cluster
Alejandro Cevallos N.

Coordination Alejandro Cevallos. Text translation and Simultaneous interpretation in the virtual sessions, Team Linguistics PUCE 2017

DISSERTATION 1

Group Barcelona/Donosti/Madrid.
by Fermin Soría Ibarra.

In the last decades, the interest for Commons has taken up the political scenario again and is presented as an alternative to the principles of competition, individual benefit, and the exploitation at any cost of natural resources encouraged by capitalism and its neoliberal nature. The current text seeks to set out a path through some of the characteristics that this phenomenon has faced in the Spanish context. First, the text seeks to offer a contextual framework in order to situate the new edition of such interest towards Commons. Afterwards, the text discusses some of the terms used for the traditional community work and the recovery of this philosophy nowadays. Finally, the article outlines some of the educational possibilities that may arise in the framework of the Commons construction.

The recognition of Commons in the Spanish context.

In recent decades, the recognition of Commons has strongly re-emerged in the political stage opting for the development of new ways of production, more open and responsible governances and innovating cultures and technologies linked to healthier lifestyles. Although, community management of goods is an ancient practice widely spread around the world, in the recent years it has been renewed and reinforced not only in hand with the anti-globalization movement and its fight against the commercialization of the world, but also, the groups that vindicate knowledge and free culture. The majority of these resistance movements refer to the necessity of generating a new global order built upon principles different to the ones of competition, individual benefit and exploitation at any cost of natural resources. All over the world, different movements oppose to the appropriation by the oligarchy of natural resources, public spaces, public utilities, and communication networks.

In the Spanish context, through the last decades numerous activist experiences of fight, protest and investigation have been developed and they have been linked to feminist, antimilitary, anti-capitalist and anti-globalization movements. Different social and cultural centers of citizenship management, self-formation spaces, reduction spaces and communication policies have been

generated in which Commons, has not only been built as an analytical concept but also as a tool of political, social and cultural organization and management, in face of new forms of private and state appropriation, developed by capitalism and its neoliberal side. In this sense, Commons has revealed the expiration of policies focused on the democratization of culture understood as an access to a given cultural offer and has positioned itself against the institutionalized cultural policies on the idea of culture as an object of consumption.

The politics of Commons have offered a critical alternative which does not have as much to do with the creation of objects or spaces ready for its consumption but mainly with the articulation of complex systems of management of resources, rules of governance established collectively and social practices of communication based on the principles of sharing, caring and producing Commons. The exploration of Commons; therefore, represents the possibility of articulating other forms of collective government of public institutions and, in this sense, the possibility of generating new forms of institutional structure (Atutxa, 2017).

(...) Commons was not only offered as an alternative way of production but as the establishment of new social relations and cultural models where some actors, imaginary, symbols and affection cultural codes joined.

If you take as a reference the case of public spaces and squares in the towns and cities of Spain turned into meeting, deliberation, encounter, protest and proposal stages during the spring of 2011 with the emergence of a movement such as the 15M, we can say that Commons was not only offered as an alternative way of production but as the establishment of new social relations and cultural models where some actors, imaginary, symbols and affection cultural codes joined. Public squares were transformed in common places as people used them to express their visions and political demands. In the squares, the sharing was placed as a base to generate new ways of relating to others and to generate forms of learning and knowledge exchange. Concerning the terminological dimension of traditional community work in Spain.

The current reflection on the common goods and on all the repertoire of claims and demands relates to the struggles against the enclosures in a 16th and 17th century Europe, which are at the base of the primitive accumulation that drove the industrial revolution and provoked the disintegration of traditional peasant society. In this sense, it may be said that this idea owes both, the tradition of the English hysterial commons, and the structures of communal property that still survive in Spain and in other parts of the world.

In the Spanish context, in many small towns and villages, neighbors gather to contribute with their work, without receiving any compensation, to make improvements for the benefit of the community. This work that makes it possible to establish ties of friendship and reinforce the feelings of belonging to a place, this is known under different terms in Spain. Vereda, Regadera or Hacendera (Facendera) are some of the names to refer to community work in Castilian. It was common to call the inhabitants "a vereda" to do some works in some settlements for the community. Vereda is the order or notice for the villagers to do some work because they are on the same path or within walking distance, and it is of common interest (Zubero, 2012). This meaning, which is related to free services rendered by neighbors for public benefit, is also used in the Basque Country and Navarra and it is similar to the term auzolan, in Euskera. also known by some communities as artaxuriketa o artozuriketa. Historically, this system was used to the opening and maintenance of community roads, construction of churches and other public establishments, help in case a person of the community needs it, etc. Today auzolan continues

to be essential in many municipalities with lack of resources when they need to undertake projects that in any other way would be a difficult task or not feasible. In Asturias, the term employed is *andecha* in Bable which consists in voluntary, free, personal work that adjust to the scheme of balanced reciprocity of “I’ll scratch your back and you’ll scratch mine”. It is then the type of work that labor law names friendly, benign, and of good will. The workforce for the “*andecha*” is recruited through family, friendship or neighborly ties to execute habitual agricultural work that is deemed urgent (Traditionalist circle, Pedro Menéndez de Avilès, 2016). In Galician, the terms used for such types of work are *xeira* and *tornaxeira* that also refer to the exchange of products and land work without any monetary intervention nor any other type of remuneration for the services offered (Tenorio, 2008). In Valencià, the word that nominates agricultural work done for others in turn for help in the future is *tornallom*. This expression was usually heard throughout Valencian farms and summarizes perfectly the collaboration and help that happened among the people of rural areas. Farmers helped one another with the purpose of creating synergy and take advantage of time and resources.

Nowadays, with the boom of sustainable economic models that are being developed, more neighbors are joining this philosophy, recovering community work, but also searching new methods to adapt to new necessities. Today this work can have a political, social, educational, economic or cultural character and is usually centered on topics that range from diet, energy, education, culture, health, information, new technologies, and the preservation of a local language or even the organization of town’s parties. This recovery of community work has to do with supporting Procommons: a system of Trust-Reciprocity-Acknowledgement that ensures equity of access and use of tangible and intangible resources, and the fair distribution of benefits derived from such resources. Procommons is a new way of expressing a very old idea that some goods belong to everyone and those goods form a community of resources that must be managed and protected for the common good (Colaborabora, 2011).

Educational possibilities in the framework of the construction of Commons

Following the previous arguments, we can assure that a new educational policy of Commons in schools, universities, cultural institutions, museums, social centres or free self-education spaces would aim to create self-government spaces and exchanges in the network of knowledge and learning, governed by rules for cooperation and justice discussed and established in mutual agreement.

In this context, being conscious of the importance of the symbolic, the production of subjectivities, and the adaptation of new behaviors and ways of doing, the educational practices would seek to get rid of competition dynamics of the market and direct themselves towards the creation of strategies and reinvention of societies in a more democratic sense. This implies the organization and multiplication of collective spaces of exchange, cooperation, reciprocity, solidarity, and citizens oriented to tension the social and political limits imposed so everyone can have more dignifying and fair lives. In this sense, education would take into account the common goods, the learning generated in the battles against the ways of domination that structure our ways of living, working, and our imaginary.

Similarly, education would not avoid instead it would bring up for discussion the differences, controversies and the existing disagreements in order to generate spaces of discussion and collective learning where in addition to certainties, the irruption of the unconscious, the unknown, the forgotten or the neglected might find a place. In order to achieve this, it is

important to value the importance of taking quality time to experience without certainties. The time necessary to meet, talk, get to know and acknowledge among different agents, figure out who participates and the way they are, their way of doing things, the tools they have, their problems, their hopes, their achieved and unachieved goals. (Antón, 2013)

References

Antón, R. (2013, 25 de julio) Tomar(nos) el tiempo. Recuperado de: <https://www.colaborabora.org/2013/07/25/tomarnos-el-tiempo/>

Atutxa, E. (2017) Las instituciones del común. VientoSur. N.150.. Recuperado de: http://vientosur.info/IMG/pdf/11._las_instituciones_del_comu_n.pdf

Círculo Tradicionalista Pedro Menéndez de Avilés (2016, 3 de abril) La andecha institución foral consuetudinaria asturiana de apoyo mutuo y solidaridad comunitaria. Consultar en: <http://elregionalismoastur.over-blog.es/2016/04/la-andecha-institucion-foral-consuetudinaria-asturiana-de-apoyo-mutuo-y-solidaridad-comunitaria.html>

Colaborabora (2011, 21 de marzo) Sobre el procomún. Recuperado de: <https://www.colaborabora.org/colaborabora/sobre-el-procomun/>

Estornés, I. (2013) Auzolan. Auñamendi Eusko Entziklopedia. Bernardo Estornés Lasa. Fonda. Recuperado de: <http://www.euskomedia.org/aunamendi/16620>

Tenorio, N. (2008) La aldea gallega. Estudio de derecho consuetudinario y economía popular. galegos 1. Recuperado de: http://www.ezaroediciones.com/wp-content/uploads/2008/01/15-g1_la-aldea-gallega.pdf

Zubero (2012) De los «comunales» a los «commons»: la peripecia teórica de una práctica ancestral cargada de futuro. Documentación social, Nº 165, 2012, Pp. 15-48.

DISSERTATION 2

Group Quito.
by Alejandro Cevallos.

PRELIMINARY INFORMATION

In 2008, Ecuador was constitutionally declared as a plurinational and intercultural state, recognizing 14 indigenous nationalities that live in the territory from pre-colonial times.

In Ecuador, 14 ancestral languages are spoken, from which Kichwa in the Andean region is the common language for 18 native peoples, being officially declared “official language of intercultural relation”

Teaching Kichwa in intercultural schools was a conquest of the social and indigenous movements in the 1990s.

According to CIESPAL studies, in 1950, 14% of the Ecuadorian population used to speak aboriginal languages, while in 2001 this percentage decreased to 4,3%.

In 2001, the indigenous peoples by self-identification summed up 830.418 and for language spoken 524.136 people, that is, from the total of people that were considered indigenous, only 63.1 % spoke an indigenous language.

In 2005, Ecuador subscribed to the UN Millenium Declaration where one of the goals is quality education. In 2014 Ecuador entered the neoliberal system of evaluation PISA (Programme for International Student Assessment), which evaluates in a standardized way the knowledge of students and generates rankings of quality among educational institutions in the whole continent.

In 2005 and 2016 an evaluation process of the educational system in Ecuador was developed which has caused a crisis to 5771 community schools, bilingual intercultural, singled teacher, indigenous and of models of non-directive pedagogy, where around 44% of the Ecuadorian student population study. Due to its location, its infrastructure, its lack of technology, they have been called “schools of poverty”. An important number of these schools have already been closed or merged, some of them located in communal territories in resistance to the extractivist projects of the government.

To conclude, we are facing a systematic dismantling of intercultural bilingual education and the population of Kichwa speakers is decreasing.

Redistribution and reciprocity in the Andes

In order to attempt a localized discussion about Commons, I would like to emphasize the agro-centric character inherited from pre-colonial times by the indigenous communities of the Andean and Mesoamerican regions. This means - in general terms – that both labor relations, material production of life, and social relations for the reproduction of community life, and spirituality are deeply related to agricultural cycles: sowing, farming, harvesting.

This set of human agricultural activities is in dialogue with the climatic seasons and the movement of the stars, mainly the moon and the sun (nature). From the most obvious knowledge as the sowing occurs before the beginning of the raining season to the most treasured knowledge as harvesting certain medicinal plants during specific hours at dawn in certain moon cycles to take full advantage of its healing properties.

In the Andean thought, the reproduction of the human community is only possible in dialogue with PACHA (a Kichwa term that means "world", it has been translated to Spanish as "nature", but it is also used to explain the unit of "time and space").

The agricultural production involves a series of mutual aid practices that are reverted in the redistribution of the product causing reciprocal relationships.

The relationship among production, redistribution and reciprocity establishes a collective unity, to an extent, that it is possible to say that the necessity of redistribution is the one that determines the production (Rev. Medina 1995: 44-48).

Although, this form of economic and political organization is considered "primitive"; it actually constitutes an unexplored method of collective development opposed to the individual competition based on the exchange and capitalist accumulation.

With these considerations, I want to exemplify the cultural scope of these ways of organization based on the redistribution and reciprocity. The first example is credited to the anthropologist Raul Matta, who develops his investigation on dietary patrimony and social justice.

In Oxaca, a group of indigenous women teach for free to cook different dishes with local products and traditional techniques to European gourmet chefs who own luxurious restaurants. When the researcher asked them if they thought it was an unfair situation since they did not receive anything while the chefs would make lots of money with their recipes, the women responded that the visitors would take the name of their community and their knowledge to distant lands (where they would use, feed on, and enjoy them) and that in a long circular turn, that gift would return as a flood of prosperity to their community.

What makes this world a common place for these women is the certainty of reciprocity. However, with this image it is also clear that the indigenous system of giving, reciprocity and redistribution are incompatible and antagonistic to the societies of exchange and capitalist accumulation.

I witnessed a similar image when I visited Lamas, some Quechua indigenous communities in Peru, in the company of educators and researchers in the framework of the project "Study Days" organized by Sofia Olascoaga.

After the generous welcome from the host communities, some concern took place. What can we do? What can we say? What to leave or return that would be useful to communities? The difference of capitals and the capacity to capitalize the encounter seemed to us unbalanced between the visitors and the hosts and we wanted to remedy this situation.

This dilemma was not solved but debt and payment were no longer considered when Grimaldo Rengifo, an educator and local community activist, told us "the indigenous community did not expect a refund (or exchange for something), they expected that the visitors would receive what was offered as a gift. By receiving and taking the gift, it will surely reproduce in another place some other time.

"To give" in the Andean perspective (world view) does not imply an obligatory nature of giving back but rather to reproduce what was given. The reproduction and redistribution of what is received grants "prestige" to the person who gives.

In indigenous communities prestige is linked to the ability of “giving” and “redistributing” as it is understood as a spiritual quality that connects us to the “Pachamama” (Mother Earth or nature) and its giving, fertile, and vital character.

(...) Commons, in the context of indigenous communities is related not only to collective work, production and taking care of something of common interest, but it is also related to material and symbolic practices of distribution and redistribution of wealth. In such a way reciprocity bonds are built constantly among people in the community and their natural ecosystems

The last anecdote I want to share, is one that I got from several conversations with Ch'ixi collective in La Paz, Bolivia and that made me understand in a different way “La Fiesta Popular” or local festivities, which are events marked by excess which is also very common in Ecuador.

The story is about an Aymara indigenous merchant who, after a year of hard work in China doing business by smuggling electronics, comes back to his community located in a rural zone in Bolivia. When he arrives, he organizes and pays for a big party where he spends all his year savings in music, food and beverages. He invites family, relatives, neighbors, and other neighboring communities.

In the Andean thought, the exceeding or abundant capital resulting from work are not to be saved. At most times it is ritually burned or spent in parties, consumed and the invitations are extended in order to form alliances and gain prestige. Community prestige is not obtained by achieving individual success but rather by material redistribution and ritual expressions.

To conclude, Commons, in the context of indigenous communities is related not only to collective work, production and taking care of something of common interest, but it is also related to material and symbolic practices of distribution and redistribution of wealth. In such a way reciprocity bonds are built constantly among people in the community and their natural ecosystems.

Minka

There are several Kichwa words to talk about community work and reciprocity:

Maquipurarina: it is interpreted as “a compromise to join hands to do something of common interest”

Maquimanachina: it has been translated as “lending a hand” to something that is not necessarily of common interest.

Ranti Ranti: it is a type of barter that acquires a vital importance among farmers from different agroecological levels.

Uniguilla: a type of barter but it is not done in a marketplace but rather visiting door to door to the neighbors of the community to exchange goods.

Yanza: the act of giving something that is useful but old to someone that needs it, it is morally obligatory when someone has obtained something new.

Minka: a Kichwa word that names “reciprocal community work” it is well known and the most used in the Andean region. Unlike the previous words, this implies a wide call to the community and it includes food and beverages. The scale of the projects that this word proposes is bigger: to build a house, to clean irrigation canals, to build community roads, different agricultural tasks.

Limbert & Ribera (2003: 186) conducted a study that shows that through minkas an average indigenous family produces 103, 5 Kg. of potatoes with 90% of non-monetary resources and the same happens with wheat and corn crops. This shows that even though indigenous families move under the same umbrella of the “capitalist system” they achieve relative autonomy from market economy and ensure their dietary independence through minkas.

The reciprocity and redistribution relationships that minkas create are not only limited to access the work force for production: they also allow access to different knowledge and work experience among the peoples and to other productive resources such as land, seeds, manure, pack animals, and tools, there are specific minkas to create tools of collective use (2003:189).

What does it have to do with education?

It is evident that in Andean indigenous communities, Minka (beyond its economic and organizational dimension) constitutes a key community learning space, as well.

On one hand, a practical knowledge is acquired through handcrafting and intergenerational relationships (different ages); on the other hand, solidary, cooperative and social outreach principles are learned.

There are expressions, metaphors, sayings that are told in Minka, that show the philosophy and the community education, for example:

María Farinango, a Kichwa Kitu-Kara indigenous member, states:

Llamkashpa rikushun (While we are doing, we will see what we are missing). We can interpret this phrase as a reflection that has a lot of value which comes from practice and the impossibility of thinking from a contemplative position.

Yauri Muenala, a Kichwa artist from Otavalo, remembers an expression of the minkas Ñánda Mañachi (Lend me, share with me your way).

This phrase is used to ask for permission and to enter paths in the lands of other person during the minga's tasks. The same expression is used when asking for and advice from a relative or a person who has experience in a determined topic. It is solicited in a metaphoric way “show me or share with me your way” in order to say how did you do it? What did you have to go through to understand? It is a kind of request of accompaniment to try to understand one's own problem from the path of another.

This expression is very common in craft workshops; for example, when a family leaves one of their kids in the house of another family who has a weaving workshop, so that he learns and proves his vocation. The host family does not treat him as an employee nor an apprentice, but receives him as part of their house.

As a conclusion

From the Andean indigenous communities perspective, to think about the commons from an educative perspective cannot be dissociated with the material production of life as a space of redistribution and reciprocity that generates the collective unity, the Aillu becomes a space of learning.

María Gabriela Albuja intercultural educator said in some way the same when she claimed that it is not simply about putting orchards in schools to promote an environmental education and

foster collaborative practices so the children, girls and boys, take care of the orchard. It is really about that the educators, kids and their families can eat the whole year from the orchard.

I suppose that thinking about the commons forces us to think about: what would imply in our contexts, from an economic and political perspective, to open educational spaces for cooperation, redistribution, and reciprocity?

References

SILVERIO CHISAGUANO M. Noviembre - 2006 Instituto Nacional de Estadística y Censos INEC.

http://www.ecuadorencifras.gob.ec/documentos/web-inec/Bibliotecas/Estudios/Estudios_Socio-demograficos/Poblacion_Indigena_del_Ecuador.pdf

Yané Cossío (2007) Léxico ampliado, quichua español, español quichua Ed. Corporación educativa MACAC

Casa de la Cultura del Ecuador (2008) Diccionario kichwa español, según la academia de la lengua kichwa del Ecuador.

Luis Cordero (1989) Diccionario Quichua de Editorial Corporación editorial nacional Proyecto EIB.

Dominique Temple, Estructura comunitaria y reciprocidad, La Paz, Hisbol-Chitakolla, 1989. Texto recuperado en : Dominique Temple, La dialéctica del don (segunda edición), La Paz, Hisbol, 1995

Notes taken from the lecture on "Patrimonio alimentario y justicia social: notas sobre las 'cocinas tradicionales' de México" by Raúl Matta (Göttingen University/UMR 208 PaLoc), at the International Colloquium on Food Heritage in Latin America: Local Resources, Actors and Globalization in October 27 and 28 2016, Quito-Ecuador.

Ecuadorian Secretary of Good Living:
<http://www.secretariabuenvivir.gob.ec>

To check a more detailed critic to the system of evaluation PISA, you can visit the following link:
http://www.clacso.org.ar/difusion/Declaracion_GT_politicas_educativas/Declaracion_GT_Politicas_educativas_y_derecho_a_la_educacion_en_America_Latina_y_El_Caribe.pdf

For a discussion about the status of the bilingual intercultural education in Ecuador, you can go to the following links:
<http://www.planv.com.ec/historias/sociedad/que-declararon-correaenemigo-la-educacion-bilingue>.

<http://otra-educacion.blogspot.com>

Luz Maria de la Torre (Achiq Pacha Saqil) / Carlos Sandoval Peralta (2004) LARECIRPOCIDAD ENEL MUNDO ANDINO Elcaso de Otavalo Ediciones Abya-Yala, Quito Ecuador.

Jhonny Limbert Ledezma Rivera (2003) ECONOMÍA ANDINA Estrategias no monetarias en las comunidades andinas quechuas de Raqaypampa (Bolivia) Ediciones Abya Yala Quito Ecuador.

DISERTACIÓN 3

Grupo Johannesburgo.
por Puleng Plessie.

Localising Content

This paper explores the notion of facilitating through dialogue to better understand pedagogy in arts education in the city of Johannesburg. Maria Lind (2011, p. 173), an independent curator and writer, argues that facilitating should be a dialogical process which provides room for less didacticism, less schooling and persuasion but rather active engagement that is not compensatory. This paper argues, in agreement with Lind's explanations, that words such as "to school", "to instruct" and "didactic" have authoritarian associative meanings (p. 173).

Similarly, Ukufundisa is a Zulu word which means "to teach", a word that we often used as an art education facilitator to describe the facilitation process. The Zulu dictionary - in addition - ascribes denotative values of 'instructing' and 'schooling' to it. It became quite clear that we had been using the word Ukufundisa incorrectly and subsequent closer scrutiny of the Zulu dictionary brought to light that the dialogical process between facilitator and learners is semantically more aptly encapsulated in the hyphenated word 'Inkulumo-Mpendulwano'.

This hyphenated word comes closest to the dialogical pedagogies we seek to understand as opposed to those that emphasise schooling, instructing or asserting superiority over a learner (Freire 1968, p. 169). Analysis of this word's constituent parts reveals that Inkulumo means to talk or to have a conversation and Mpendulwano means to respond. It therefore correlates with the emphasis in this research - which is on the potentiality of Inkulumo-Mpendulwano interactions to be adapted in the classroom as well as curated spaces, in order to understand pedagogic outcomes.

One can associate such methods with a "call-and-response" action which is present in the work of organisations such as Keleketla! Library (Keleketla: to participate in Sesotho and Setswana) and Ba re e ne re (also a Sesotho and Setswana word) which, when directly translated, means "They say it was said that..." which is similar to the "Once upon a time..." used for story telling (Ba re e ne re, 2016). These words connote a sense of participation, community involvement and storytelling, with the latter's manifestation oftentimes the direct result of communal and collaborative effort.

This research aims to investigate the pedagogical implications of these call and response methods and particularly the role of the facilitator within the open-ended process initiated by Inkulumo-Mpendulwano.

Facilitation

Facilitation plays a critical role in the implementation of programmes in the classroom and curated spaces. This research argues that the facilitation process should be one which is a dialogical Inkulumo-Mpendulwano interaction with the learners and not one that is authoritarian. My understanding of authoritarian is borrowed from Brazilian educator and philosopher Paulo Freire who was a leading advocate of critical pedagogy and relationships between teaching and learning. He refers to this concept as The Banking Concept of Education in *Pedagogy of the Oppressed* (1968) where:

- (a) The teacher teaches and the students are taught;
- (b) The teacher knows everything and the students know nothing;
- (d) The teacher talks and the students listen—meekly;
- (j) The teacher is the Subject of the learning process, while the pupils are mere objects.” (Freire 1968, p. 164)

Freire (2005) argues that this is the Banking Concept of Education for the reason that the teacher deposits their knowledge into the learners. Learners then receive, file and store this knowledge through memorising and repeating that which the teacher has deposited. Freire (1968, p. 169) advises that the student-teacher relationship should merge to allow transformation, creativity and knowledge for both the teacher and the learner. Freire calls this process Problem-Posing Education which is a way of learning and unlearning through dialogue. Freire writes the following:

Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with students-teachers. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who - in turn - while being taught, also teach. They become jointly responsible for a process in which all grow. (2005, p. 80)

In this quote, there is a merging of the relationship between the teacher and the student. Freire describes this relationship as teacher-student with students-teachers. My research, however, defines this potentially dialogical process as Inkulumo-Mpendulwano. Similarly, Robin. J. Alexander, a lecturer at the University of Cambridge, investigates both dialogical and authoritarian pedagogies and clarifies the difference between them:

- Process Orientation vs Product Orientation
- Teaching students vs teaching programs
- Teacher as facilitator vs teacher as manager
- Developing a set of strategies vs mastering a set of skills
- Celebrating approximation vs celebrating perfection

Respecting individual growth vs fostering competition
 Capitalising on students' strengths vs emphasising students' weaknesses
 Promoting independence in learning vs dependence on the teacher (2008, p. 10)

Alexander notes the differences between what Freire would define as Problem-Posing Education and the Banking Concept of Education. Throughout my research I have come to associate Inkulumo-Mpendulwano with Freire's Problem-Posing Education and Ukufundisa with that which is far more authoritarian (The Banking Concept of Education). Freire (2005, p. 80), however, argues that in order for the dialogic to occur, the different authorities present in any given teaching and learning situation must be on the side of freedom, not against it. This would then mean that the teacher's "authority" is shifted to the side of freedom by allowing both the teacher and student to be in authority.

Wa-Thiong'o asserts that we (as Africans), whilst attempting to understand African Aesthetics, have to see ourselves in a relationship with both ourselves and others in the universe. Being aware of ourselves as Africans, however, is paramount and is what he would call "a quest for relevance."

Researcher and teacher Carli Coetzee (2013, p. 158) defines the pedagogies that lecturer Robin. J. Alexander identifies as Accentedness. Coetzee (2013, p. x) defines this term as a position and power relation which requires consistent work, where the learning and teaching encounters reveal the beneficiaries of knowledge as not just the student being transformed but also the teacher and teaching institution. In this we are being introduced to not only the student-teacher relationship, but also to the place as a space of transformation. In this section, this triangular relationship will be examined through two examples of accentedness from Coetzee's writing.

Professor and Kenyan writer Ngugi Wa-Thiong'o's (1986, p. 87) exemplifies the discomfort of speaking about African literature (poetry, theatre or fiction) in English. He emphasises how African literature has its idiosyncratic and authentic structure of beats, rhymes, half-rhymes, internal rhymes, lines and images, getting lost in translation. This would also be palpably plain if the Living Within Histories performances mentioned earlier, were to be adapted to Western musical performances. The pace, rhythm, beat and "lines" of the two traditions inherently display more dissimilarities than congruences: the original aesthetic elements would thus be lost in adaptation.

Wa-Thiong'o (1986, p. 87) asserts that we (as Africans), whilst attempting to understand African Aesthetics, have to see ourselves in a relationship with both ourselves and others in the universe. Being aware of ourselves as Africans, however, is paramount and is what he would call "a quest for relevance." (1986, p. 87).

Facilitation processes involving storytelling, familiar to us as Inganekwane, an indigenous folk tale which not only tells a story but is in itself a learning tool. Inganekwane is marked by the dialogic call (from the facilitator commencing the process with Kwasuka Sukela : ‘once upon a time’) and response by learners (Cosi: a go-ahead and permission to continue with the story). These were mostly animal stories in which the rabbit, who always has a wise, yet deceitful character, was mostly present.

This incited questioning about the evolving nature of art and a re-examination of what Inkulumo-Mpendulwano intrinsically wishes to embody and convey about art in dialogic and pedagogic practices in South Africa. Upon this contemplation, it is safe to note that Inkulumo-Mpendulwano strongly associates itself with statements made by Lind, Kester and Bishop, who highlight the dialogical process as integral to the artistic process. They, however, write from a perspective which is not rooted in the African context.

This research has led us to believe that there is always new information which needs to be adapted because arts education is not rigid. New information calls for new research which is consistently evolving. I have further acknowledged Ngugi wa Tiang'o who probes the notion of localising content which I questioned to ascertain if the “dialogical” concept could be adapted to art practices in Johannesburg. Engaging with Johannesburg based Carli Coetzee (2013) who uses the word Accentedness and Accented teaching has made me realise the importance of localising content and terminology through community spaces, storytelling and performance which influence to Inkulumo-Mpendulwano practices which could be adapted in schools, museums and galleries.

Throughout the process of engagement with this research project, there has been a development of Zulu terms which not only help to localise content, but could help the everyday reader, teachers, learners and experts in arts education. We suggest that this integration of language can be used to further create new terms and approaches that can assist in the development of local content. The Zulu words proposed in this thesis are not merely a translation of existing English terminology, but rather suggest previously unexplored didactical nuances as important forms of knowledge production. There needs to be a deeper understanding of these terms, how they relate to arts education and how they should be implemented in pedagogical arts practice.

Like elements pertinent to the Inkulumo-Mpendulwano pedagogy: constructing, deconstructing and reconstructing-terms in language, terminology and art educational practice-we still find ourselves at a point of transitioning.

Glossary

Zulu words in this research

Inkulumo-Mpendulwano - Inkulumo-Mpendulwano is an IsiZulu hyphenated word that comes closest to the dialogical pedagogies in arts education. Broken down Inkulumo means to talk or to have a conversation and Mpendulwano means to respond. This call-and-response method of Inkulumo-Mpendulwano not only emphasises facilitations that can be adapted in the classroom as well as curated spaces, but also the relevance of language and terminologies used to localise content.

Ukufundisa - Ukufundisa is a IsiZulu word which means “to teach”. I have been using this word to describe the classroom facilitation process through-out my years as a child and artist-educator. The Zulu dictionary defines the teaching aspect, however further elaborates and defines Ukufundisa as “to instruct” and “to school” which had didactic associations.

Inganekwane -. Inganekwane is an indigenous folk tale which not only tells a story but is in itself a learning tool, re-enactment and Inkulumo-Mpendulwano encounter, probing questions and allowing for interaction and engagement.

Kwasuka Sukela ... Cosi - Kwasuka Sukela means ‘once upon a time’ and Cosi is a response for the story teller, teacher or facilitator to continue with the story.

Isithunzi - Aura is defined as the distinctive quality that can be generated and surrounded by a person. There are no Zulu dictionary words for aura, however, Isithunzi describes a particular kind of character and personality which the facilitator or teacher should possess. This Isithunzi can also be defined as a shadow depending on how this word is used.

Izithunzi - Plural for aura but I also describe Izithunzi learners as shadows who are seen but not heard in the thesis.

EISH! - A proudly South African word that expresses various moods of expression has no boundaries, no limits and can be expressed anywhere at any time.

This terms are crucial in understanding intersectionality and decolonialising literature which is relevant to localising content.

References

- Alexander, R 2008, Education for All, the Quality Imperative and the Problem of Pedagogy, University of Sussex, Brighton.
- Besler, L 2007, International Handbook of Research in Arts Education, Springer, Netherlands.
- Biling, J, Lind, M & Nilsson, L 2007, Taking the Matter Into Common Hands, Black Dog Publishing, London.
- Bishop, C 2012, Artificial Hells : Participatory Art and the Politics of Spectatorship, Verso Books, Brooklyn, NY.
- Bishop, C 2006, The Social Turn: Collaboration and Its Discontents Claire Bishop, Artforum Inc, New York.
- Coetzee, C 2013, Accented Futures : Language Activism and The Ending of Apartheid, Wits University Press, Johannesburg.
- Chimurenga 2010, Chimurenga 15: The Curriculum is Everything, Africa Centre and the Prince Claus Fund.
- Freire, P 1968, Pedagogy of the Oppressed, Seabury, New York.
- Keleketla! Library 2012, 56 Years to the Treason Trial: Intergenerational Dialogue as a Method for Learning, Keleketla Media Arts Project NPC, Johannesburg.
- Keleketla! Library 2012, 58 Years to the Treason Trial: Intergenerational Dialogue as a Method for Learning, Keleketla Media Arts Project NPC, Johannesburg.
- Kester, G 2004, Conversation Pieces: Community and Communication in Modern Art, University of California Press, Berkeley.
- Visual Arts Network of South Africa 2012, 2010 Reasons To Live In A Small Town, Visual Arts Network of South Africa, Johannesburg.