

LEARNING PROCESSES AND REPERCUSSIONS FROM HANDICRAFTS FOR SOCIAL AND POPULAR EDUCATION

Procesos de aprendizaje y repercusiones desde el artesanado para la educación social y popular

FANNY MONSERRATE TUBAY ZAMBRANO*

Universidad de Cuenca, Ecuador
fannym.tubay@ucuenca.edu.ec
<https://orcid.org/0000-0002-9156-0956>

ALEX DARÍO ESTRADA GARCÍA**

Universidad Nacional de Educación, Azogues, Ecuador
Universidad Nacional de Chimborazo, Riobamba, Ecuador
alex.estrada@unae.edu.ec
<https://orcid.org/0000-0001-5278-8221>

Suggested citation: Tubay Zambrano, Fanny Monserrate & Estrada García, Alex Darío (2024). Learning processes and repercussions from handicrafts for social and popular education. *Sophia, Colección de Filosofía de la Educación*, (37), pp. 293-313.

Abstract

This research incorporates the experiences of a group of artisans from Azuay and Cañar in Ecuador with the aim to reflect on the professional practices of artisan collectives and their relationship with formal educational processes from a pedagogical approach focused on social and popular education. The study applies qualitative methodology with ethnographic focus. The results not only highlight that the spaces occupied by craftsmanship in the social imaginary are marked by obstacles and restrictions in professional practice, but also demonstrate that the knowledge they possess is conditioned by ethnic and sociocultural dimensions. Despite having experiences and knowledge that are not far from the curriculum taught in the educational system, these are excluded and considered of lesser value. The research concludes that recognizing artisanal methods and procedures can be used as powerful formative elements to strengthen identity, democratic participation, dialogue of knowledge, social justice, and true intercultural education. Consequently, social and popular education can help promote the active participation of artisans and other collectives and contribute to the transformation and change of unequal structures from a socio-educational perspective.

Keywords

Handicrafts, intercultural education, social education, ethnology, educational systems, local knowledge.

* Research professor in the Basic Education Career – Faculty of Philosophy, Letters and Educational Sciences of the University of Cuenca. Graduated from the Euro-Latin American Master's Degree in Intercultural Education, and the PhD in Education (UNED Spain) She is a member of the HUMSEX Research Group and the Intercultural Studies in Education Group.

** Bachelor of Education Sciences, Specialist in Complexity Sciences, Master of Philosophy, Master of Research, Doctor of Education. He is a SENESCYT accredited researcher (INV-20-04734) and a full professor at the National University of Education, Ecuador.

Resumen

La investigación incorpora las experiencias de un grupo de personas artesanas de las provincias de Azuay y Cañar, en Ecuador. Tiene como objetivo reflexionar, desde un enfoque pedagógico centrado en la educación social y popular, sobre las prácticas profesionales de los colectivos artesanales y su relación con los procesos escolarizados de enseñanza y aprendizaje. El estudio aplica la metodología cualitativa con enfoque etnográfico. Los resultados no solo visibilizan que los espacios que ocupa el artesanado en el imaginario social están marcados por bloqueos y restricciones en el ejercicio profesional, también dan cuenta que los saberes que portan están condicionados por dimensiones étnicas y socioculturales, y que pese a contar con experiencias y conocimientos que no distan de los contenidos curriculares con los que se forma en el sistema educativo, son excluidos y considerados de menor valía. La investigación concluye que los métodos y procedimientos artesanales pueden ser utilizados como elementos formativos potentes para fortalecer la identidad, la participación democrática, el diálogo de saberes, la justicia social y una verdadera educación intercultural. En consecuencia, la educación social y popular puede ayudar a promover la participación activa de artesanos y otros colectivos, y de esa manera contribuir con la transformación y cambio de las estructuras desiguales desde una filosofía socioeducativa.

Palabras clave

Artesanía, educación intercultural, educación social, etnología, sistema educativo, saberes locales.

294



Introduction

The article addresses the learning processes and the effects from the craft sector with a view to strengthening social and popular education. Likewise, transdisciplinarity is considered as a method that enables the dialog of knowledge in the educational context. In this scenario, the objective is to reflect, from a pedagogical approach focused on social and popular education, the professional practices of the craft collectives and their relationship with the school processes of teaching and learning. The collaborators of the studio are artisans dedicated to various trades, based in squares, streets or markets in the urban and tourist area of the city of Cuenca (historic center), Ecuador.

On the one hand, the study reviews the work and social trajectories of the participants from an intercultural and transdisciplinary perspective. On the other hand, it incorporates theoretical-methodological foundations to rethink a model of education that conceives the characteristics of certain social groups that integrates other knowledge outside the conventional ones, such as the artisan. In this way it integrates other voices, other mechanisms of participation and new epistemological devices useful in the construction of skillful knowledge in the exercise of daily life. The above is based on the proposal of a democratic education, less elitist and discriminatory that overcomes prejudices (Freire, 2014) and that recognizes the need to involve diverse collective voices and knowledge

present in cities and their cultures. Similarly, Freire (1996) argues that education is present in the citizens (fields, mountains, valleys and rivers) providing different means to learn, teach, create and dream.

The problem of the study inquires if the artisanal knowledge represents a social, liberating and innovative formative structure that reveals new ways of learning and teaching in the complex scenarios of education. It also analyzes whether the knowledge that intertwines the artisans meets the pedagogical, theoretical, didactic and methodological components of current education.

It is held that craftsmanship and its trades are dialogic tools of participation for social transformation (Alfonso Murcia, 2022), intertwine and exchange knowledge, meanings, messages, skills and talents, capable of influencing the construction and strengthening the knowledge rebuilt outside the school. However, these have not managed to be inserted into the formal education system, although they are part of the curricular structure with which people learn in popular education (Freire, 1993).

The topic presented is transcendent and current since education is inserted in a process of redefinitions to respond to the problems related to the environment, economy, health, hygiene, work, politics, etc., that preoccupy the human being. Innovative theoretical and methodological proposals such as those from the field of technology and neuroscience, as well as others related to teaching and learning models (Saharrea, 2022) that incorporate transformative views for education, such as those derived from culture and art, both in formal and non-formal scenarios, are continuously found. Especially in non-formal spaces (those outside the school) artistic and social training processes emerge that promote learning, creation and experimentation of aesthetic sensibilities according to the meanings of reality. The links between artisans and their trades reflect the close relationship with the culture they are part of (Boysen and Larsen, 2019), and the imprint they mark as makers of socio-cultural goods and capital.

In this artisanal network we find other creative processes that arise from reading and writing. These, in addition to their instructional use in school, also involve drawing, painting, sculpting and building (Hernández, 2015). For reasons such as the above, craftsmen in addition to schooling dialog, write and read from other proposals extracted from their cultural manifestations overcoming the disciplinary barriers that make up the standardized curriculum. Consequently, reading and writing open new doors to share with others. For example, writing creates bonds and experiences, sensations, feelings, and thoughts that are characteristic of human sensibility, while reading allows one to read social substantivity

and the elements that surround it. But, in addition, other authors, realities and collective experiences can be known through speeches, writings and oralities (Cassany, 2019).

The mechanisms of critical reading and writing are part of the proposal of emerging literacies. Its evolution implies a way to use them within the framework of a specific and critical social purpose, focusing the “sociocultural” gaze on the practice and uses of reading and writing (Andrade, 2017). This complex understanding is understood from the philosophy of transdisciplinary education, since “the technification of society requires a meditated study on the way of life of human beings, their customs, traditions, values, ethical, moral behaviors, among others; such a study is possible to carry it out from the transdisciplinarity of knowledge” (Aguilar Gordón, 2022, p. 72).

296



The transdisciplinary dimension of the philosophy of education makes it possible to understand the subject in an integral way. Understanding that it is a social being, therefore, is at a crossroads of various elements that make up all social interaction. In this sense, it has been necessary to establish dialogical relationships in which emotions, beliefs, valuations and worldviews converge, making it possible to constantly think about new forms of relationship that are effective to conceive the world from different realities (Estrada García, 2020).

Transdisciplinarity in this article is conceived as a method that allows the convergence of a multiplicity of scientific and non-scientific knowledge. It transcends disciplinary logic and creates a complex space in which knowledge is discussed without formalizing hierarchies (Nicolescu, 1996). Morin (1984) affirmed that “science would never have been science if it had not been transdisciplinary” (p. 312), a fundamental characteristic in the understanding of current techno-scientific advances. In this sense, transdisciplinarity constitutes a methodical philosophy in the understanding of artificial languages established continuously in education, since the continuous social revolution demands the integration of diverse knowledge, therefore the incessant need to bring to the academy knowledge from the crafts, as well as from other practical experiences of the human being.

The article was developed using qualitative methodology, supported by ethnographic tools: semi-structured interview and participant observation. The interview was semi-structured for the interviewees to have freedom of expression and offer their point of view without limitations. On the other hand, the observation was participant because it was carried out through field work, with the objective of collecting data and contributing from experiences that give social meaning to the facts presented in the results of this research.

Artistic education and interculturality

Education is not only the preparation for life, but also life itself (Dewey, 1995). Therefore, this disciplinary field requires articulating mechanisms in the social fabric that allow people (regardless of their craft and school level) to train and acquire skills with which they can defend themselves: reading, writing, questioning and understanding the world they inhabit. With these skills, education reaches its goal of affecting the life of the human being and making him acquire useful competences throughout life.

In addition to the above, critical pedagogy (Freire, 2014), popular education, social education, artistic education or the same philosophy and sociology of education (Acaso, 2009; Dewey, 1995; Durkheim, 1979; Ortiz and Joaqui, 2017; Carrasco Bahamonde, 2023) are added, which provide theoretical and methodological budgets to make possible innovative meaningful learning experiences, strengthened by diversity and cultural background. The convergence of these foundations between heterogeneous institutions allows to co-construct a model with a transdisciplinary approach that promotes dialog from different languages, knowledge, positions and scenarios. At the same time, it transcends the logic of technical instruction towards a love for knowledge and the exchange of knowledge without cultural, economic or social class asymmetries.

These pedagogical and artistic proposals have in common another approach that is intercultural; in this one the valuation of the richness of the diversity, the collaborative work and the erasures of the cultural asymmetries is promoted. Values such as respect, sensitivity and social justice, as well as the well-being and care of knowledge, intellect, body and aesthetics are part of the intercultural perspective. For Acaso (2009), art, education and culture are forms of knowledge and intellect associated with mental processes that allow learning with the hands and with the head (the intellect).

In the field of the artistic dimension, the importance of craftsmanship is recovered and placed at the same time as art (Sennett, 2008; Tolstoy 2019). Craftsmanship as a craft and practice is the trigger for a dialog of knowledge, which proposes a model of intercultural training, which is not exhausted in craft contexts, but transcends into institutionalized training contexts, from where collaborative processes inherent to the essence of the human being can be learned and which fall into the field of values, sensibilities and the aesthetics of art. For this reason, the artistic and artisanal perspective could be considered as a key strategy for the training of teachers and students, whether in formal or non-formal con-

texts (Loureiro Sanjuán, 2020). To achieve this, it is necessary that artistic and craft education is no longer considered a cluster of manual, fun, marginal and peripheral experiences or as wild or residual subjects that do not constitute useful knowledge (Acaso, 2009; Hernández, 2010).

For its part, interculturality as an educational and social project is a challenge that, in addition to sharing experiences, situations, memories or desires (Tubino, 2022), involves situations and exercises that “lead to a dialog between subjects who talk about their memories and plans, their needs and desires, their failures and dreams, i.e. the real state of their human condition” (Fornet Betancourt, 2006, p. 34). Intercultural education develops and incorporates new and broader objectives, especially those that have to do with other capabilities, skills, values and attitudes that are not new, however, these have been relegated to the peripheral space of the school as a social institution. In this regard, Fornet Betancourt (2006) challenges the educational model that precedes social and reflects on the role of artists and educators, mystical-ancestral knowledge, rationalities and human dimensions as the feelings and emotions that go through education and are present in the evolutionary development of people.

Intercultural is blurred as a socio-educational approach that enhances the cultural traits that subjects have to identify, speak, say, express themselves verbally, bodily and socially (Aguado and Mata, 2017) in a diverse and different society, validating the knowledge that each person has and shaping a great social structure. Diversity, in that sense, represents a source of enrichment that builds bridges between the *self* and the *other*.

This education requires work, consensus and dialog from the intersubjectivities of human beings because it positions the formative work as a process of creation, exchange, production of knowledge, innovation, closely related to artistic education and the craft (Alliud, 2017) in its most elementary practices. Consequently, educational programs could consider conceptions such as those mentioned above and integrate approaches that organize training (González *et al.*, 2021) linked to the development of human capabilities and their invention-reinvention (Freire, 1993).

Methodology

It is a qualitative study that allows to investigate the phenomena related to the social and human field (Bautista, 2022). The tools are ethnographic: semi-structured interview and participant observation.



Ethnography involved the collection of information, understanding of interactions and relationships, beliefs and values (Angrosino, 2012) of a community located in the Ecuadorian context. The semi-structured interview allowed the interviewees to have freedom of expression and to offer their point of view without limitations. These actors played an active role in obtaining information through their memories and experiences (Sautu, 2004). Finally, participant observation was carried out through fieldwork with the objective of collecting data and contributions that are derived from experiences that give social meaning to the facts.

Table 1
Data of participants

Names	Craft/profession	Age	Origin and ethnic self-identification	Type of education
Angela	Artisan in Andean jewelry	42	Cuenca -Mestizo	High school
Narcissa	Weaver in straw toquilla	50	Azogues-Cañari	Basic
White	Weaver in straw toquilla	55	Azogues-Cañari	Basic
Jaime	Imaginerio (wood sculptor)	55	Cuenca-indigenous	Basic
Camila	Wood sculptor	18	Cuenca-Mestizo	Bachelor-degree in Arts
Javier	Artisan musician	39	Cuenca-mestizo	University-pursuing master's degree
Manuel	Artisan and musician	34	Cuenca-mestizo	University-bachelor's degree
Peter	Goldsmith	32	Cuenca-mestizo	University-bachelor's degree
Janeth	Jeweler and painter	36	Cuenca-mestizo	University-bachelor's degree
Bertha	Weaver in straw toquilla	58	Cuenca-indigenous	Basic
Saul	Luther	57	Cuenca-indigenous	University-bachelor's degree
Ana María	Artisan in Andean jewelry	45	Loja-saraguro	University-degree in Educational Psychology
Maria	Otavalan textile weaver	60%	Otavaló-kichwa	Basic
Maruja	Embroidery	55	Otavaló-kichwa	Basic
Gustavo	Painter	70	Cuenca-mestizo	University-bachelor's degree
Hilda	Artisan seamstress	75	Gualaquiza-indigenous	Basic
Juan	Tinsmith	65%	Cuenca-indigenous	Basic
Mónica	Ceramicist	23	Cuenca-Mestizo	High school
Christian	Ceramicist	20	Cuenca-mestizo	High school

The research involved 19 people (10 women and 9 men) from the provinces of Azuay and Cañar. The sample was defined on the basis of an individual dialog with each of the partners. The names used are real (first names) and were authorized by the participants.

It is worth mentioning that in the first instance it was intended to achieve a rapprochement with the craft guilds of the city of Cuenca through state institutions, but this body demanded a partial authorship of the investigation. However, this was not possible because the project was part of a non-profit educational institution that fully funded the research.

The approach to the context and the interlocutors resorted to an ethical and honest commitment, fully respecting the textual and oral contributions that were voluntarily propitiated. Participants were provided with the topics and guides covered by the interview and observation. Meetings to implement the instruments were scheduled at times that were convenient for both parties.

300



Analysis and discussion of results

The established relations between education and craftsmanship highlight the need to abandon the moderating roles of teachers, and recognize the mediating capacity, the assessment of the subjectivity of each person to achieve an emancipatory —autonomous— praxis of the human condition (Dos Santos *et al.*, 2019). Education, in this professional field, influences the social debate, as well as the construction of identities and survival mechanisms at the personal and work level. In addition, it determines the spaces from which artisans individually and collectively enunciate themselves.

Talking about education, as well as its relationship with the craftsmen, explores ethnic, cultural, social class and gender dimensions that highlight the importance of knowledge in the construction of an inclusive and socially fair society, adapted and reformulated according to the social context.

The results of the research reveal the devices with which artisans were trained throughout their lives, when they had the opportunity to access formal or regularized education centers (Ecuadorian national education system-Ministry of Education) or in the scenarios of non-schooling training (what is outside the educational system), in which the elements of social training do not manage to permeate the official curriculum, leaving knowledge on the school margins, isolated from any pedagogical act.

The craftsman

The World Bank (BM, 2016) shows that the situation of poverty and the stumbling block in Latin America in which the Andean and indigenous populations live is alarming, compromising the quality of life in terms of health, education, food, housing and employment. Indigenous communities represent 8 per cent of the population, comprising 14 per cent of the poor population in Ecuador. In addition, more than 17 percent of the Latin American population lives on less than \$2.5 a day.

Aboriginal people live on less than \$1.25 a day, and real capital income growth is less than 40%. These indicators result in preventing these groups from achieving better conditions and opportunities. For reasons such as the above, any intervention or investment in these terms must be based on a contextual analysis of real needs to create adherent strategies for the Andean peoples and to demonstrate positive impacts on the spiral of life (Marriaga and Mercado, 2022).

In Ecuador, the mestizo population is 17 200 000 inhabitants (IW-GIA, 2019), while the indigenous population is 1.1 million people. This population is historically the backbone of a large proportion of the artisanal population that comes from the Sierra and Amazon regions of the country.

What is explained in the previous paragraphs shows that the craftsmanship has a complex history since its beginnings in the Inca era, before the years of the colony. Artisanal crafts have their origin as articles that facilitated domestic tasks (kitchen and household utensils) for the clothing and technification of work tools (Guamán Poma de Ayala, 1932). Once the period of the colony begins, these trades and skills take on another meaning and are adapted according to the needs of the conquerors (Zambrano, 2020). Some of these folk arts were preserved intact and others were introduced and fused into complementary trades, such as shoe making, textiles, carpentry, barbershop, sharpeners, among others.

The profile of those engaged in the profession in the study area is linked to indigenous peoples and a destination of scarcity, precariousness, cheap labor and informal work. All this materializes in conditions of inequalities, in scenarios located on the street, from where those who embody the craftsmanship offer their productions and talents.

This is stated by craftsmen such as Christian, María, Ángela, Narcisca and Blanca, who do not have fixed premises and must go to fairs, squares or markets daily to sell their productions. They report that when they are lucky, they are not expelled from the makeshift posts by those who regulate public spaces (municipal police or servants hired by the control agencies).

We arrive at the markets in the morning, but sometimes the policemen take us out of the corners, and we have to move to others. And so it goes on until we can sell more or less. It is very tiring and sad (Narcissa, toquillera artisan in Cuenca).

This profession is generally an informal activity. Although there are guilds that group their participants with the purpose of achieving better job possibilities and improving the practice, precariousness, ideologies, informality and cheap labor, stigmatize them. For Volpedo and Thompson (2017), the socio-economic profile of the craft industry shows that these are vulnerable communities in social, economic, labor and productive terms. These practices are reflected in the standard of living, purchasing power and access to basic services of the members of the craft industry.

302



If a painting is painted by an indigenous person, it is worth less and is sold on the street. Only when it is sold in galleries or taken to other countries it is worth much more, but the person who paints it never sees the money. The same happens with crafts of any kind, it depends on who makes it (Janeth, artisan from Cuenca).

Janeth's experience reinforces the idea that the value assigned to artistic productions depends on who markets it and where it is done. For example, selling a craft in a market is not the same as selling it in an art gallery or airport store.

Educational and ethnic dimension

42.8% of respondents completed basic education, but not all completed High School. Several of them dropped out for work and economic reasons, in addition to the fact that their families and communities – especially rural ones – did not consider education as a priority.

In the group of those who had access to education since childhood, there are accounts that in the communities where they grew up there were religious institutions with free access for girls and boys from those backgrounds. This is how Hilda studied basic education and high school. She attended a religious school in a convent, where in addition to basic contents such as reading, writing and performing mathematical operations, she was taught the craft of sewing. Hilda says her profession as a seamstress “owes it to them.”

During the Colony, religious educational centers welcomed girls and boys who later became artisans. There they learned to be blacksmiths, painters, tailors, seamstresses, carpenters, hairdressers, weavers (Rhodes,

2007). These same people with their knowledge were the ones who later strengthened knowledge with practice, repetition and with it the improvement of certain trades (Zambrano, 2020).

A similar situation occurred with Juan, who points out that his family were able to attend school because access was free. They gave them food and also the priests taught them crafts. Thus, he and his brothers learned to read and write, but also trades that would be beneficial for them to generate economic income; in his case, the trade of tinsmith.

Religion is an integral element of the culture of a given society, so it took on particular relevance in the social structure of craftsmanship for the indigenous world. Otherwise, as several collaborators claim, they would have been marginalized from the school. Learning to read and write was a tool to protect themselves and defend themselves against the multiplicity of indolent acts against the most vulnerable, often indigenous sectors.

Through these learnings, they expanded their abilities to conduct themselves in life and interact with other people in an efficient way, establishing codes, communication channels and dialogs that guaranteed their development in the craft and in the construction of more human social networks (Hernández, 2015).

On the other hand, in the case of another group of artisans, the ethnic-indigenous condition delimited the space they occupied in the social structure in which they are anchored. From childhood they had limitations and restrictions to be located in certain places located in certain contexts such as school, community and city. In adulthood, these barriers were experienced at the workplace.

I know people who say that schools were not the same for everyone [...] if you were indigenous, the son of indigenous people, you weren't very welcome, they weren't everywhere on the street either. They are still not welcome in the city, but they were in the countryside or in the neighborhoods where they lived, it is cruel (Pedro, artisan from Cuenca).

At present, these barriers are in force, as craftsmanship continues to be approached from the invisibility and from instrumental, utilitarian and informal concepts, considering its makers as citizens of lower value or second class.

In the words of María, another of the artisans, not having finished her educational stage and not having a bachelor's degree led her to work from an early age in artisan places under precarious circumstances at an economic level. According to her, society labels people as good or bad for

a specific job depending on the level of education they have and the professions they practice. In these margins, the professions that are executed on the streets and those that are inherited by families generationally are delegitimized. This results in the devaluation and expulsion of knowledge acquired by the experience of the human being (non-scientists) from the bosom of school education.

That's how others see us. Because inside the family and the community we are happy selling our merchandise, we do it among the families and we are all together. We all do this. But we are often told to study (Maruja, an artisan from Otavalo based in Cuenca).

For Ana María, Blanca, Camila and Mónica, the oppression experienced and embodied in their stories, as in those of their mothers, fathers, older brothers, led them to enter the educational system and pursue a third and fourth level career. This group of women say they do not want future generations of their families and communities to experience similar situations of exclusion. Therefore, they motivate them to achieve a cultural tenure that allows them access to economies and cultural goods, in order not to be seen as mere stigmatized packages (García Canclini, 2019).

Ana María (graduate in Educational Psychology), Mónica (who finished high school and aspires to study Education Sciences at the state university), Blanca (who managed to make her only child able to study a postgraduate degree abroad) and Camila (who studies the profession that her father could not study) are clear that the improvement of their practices through the knowledge acquired from the formal school will help to maintain their professions, as well as to acquire standards of quality and survival in some environments, where the artisanal is condemned for its utilitarian, pristine, collective, community or for its folkloric approach (Voscoboinik, 2021).

The articulation of craft knowledge with knowledge circulating in formal or school education provide a complementarity in the formation of the human being. This integration is carried out as an ecology of knowledge (*cf.* Estrada García, 2023), where all knowledge, regardless of its origin, share space and are assigned the same value. The objective is to transcend the disjunctive logic of knowledge, in this way to crystallize a social education at the service of the most needy human beings.

In this context, it is known that the product of education is learning, i.e. the result that the human being achieves: acquisition of skills, knowledge, behaviors and values. In the same way, we must pay attention to the process, where experiences linked to learning are found. For



example, reflection, attention to diversity, perception of the formative process, etc. In short, learning involves both the practical acquisition of specific skills and the acquisition of a deep and general understanding of the world around humanity (Kirschner and Hendrick, 2020). This corresponds to the social training that is intended to be practiced in educational institutions, which emphasizes establishing spaces for dialog with knowledge that has been historically marginalized as are craft knowledge. Because learning is both a process and a product of knowledge, therefore, theoretical, methodological and epistemological dialogs in the context of education are essential.

Artisan knowledge that goes beyond life and society

The educational system and the social structure in which craftsmanship is based lead to think that the knowledge of the craft does not integrate into the national educational curriculum, because the history of education and its axioms of Western reproduction root mechanisms that untie the knowledge of peoples and nationalities in curricular training proposals. Many of this knowledge is what De Sousa Santos (2009) call “southern” and is developed in the professional practice of trades that combine content and knowledge capable of constituting useful philosophies and wisdom in the exercise of life.

The learning that emerges from the craft trades – as well as those that are woven in the educational spaces – begin as practices and from these they hatch the knowledge necessary to understand the events of the daily life. Practice and theory are fundamental tools, useful in the creation of new knowledge, provided that there is imagination and repetition in the mechanics of pedagogical action (Alliud, 2017; Sennett, 2008).

Javier, a craftsman and musician, emphasizes that skill develops with repetition, and that is a mechanism that improves practices. He turned his acquired competences in his profession. In another case, Saul, craftsman Luther, narrates that the process of building a handcrafted guitar is a work that requires knowledge, intellect, imagination, individual and collective work, and in that construction journey are intertwined countless learnings that are representative for the life of the craftsman, as well as those who appreciate this type of art. Contrary to institutionalized ideas such as stigma, it is not an easy and inexperienced job.

This is something that we have known in my family for decades, and we do a job that not everyone does; from choosing quality wood, selecting the parts that will serve, the drying and treatment processes, everything

is important [...] one develops skills and uses all the senses: smell, hearing, sight, touch [...] is one of the most complete works (Paul, artisan Lutier of Cuenca).

For him, music as an artistic expression, has educational and cultural purposes that are beneficial for the construction of learning. This is related to the thesis of Morin (2004), who argued that education is not alien to life, because it is intrinsically linked to the practices that people perform daily and from which knowledge and valid devices for subsistence are extracted.

For all the above, the convergence of experiential knowledge that is derived from the daily practices of craftsmanship gives meaning to human work, which is constituted in transdisciplinary, peripheral or ancestral knowledge, which are conducive to the understanding of the complex problems that society and education go through.

306



The trade of being a teacher and craftsman

Regardless of the artisan or artistic alternative, the practice of the craft constitutes a means to express emotions, reflect, denounce and resignify experiences and knowledge (Sandoval and Pineda, 2022). It is also a mechanism for reconciling collective theories and practices. It responds to a knowledge that constitutes a tool for action, its practice being the source of reference and legitimacy (Alliud, 2017), both for teaching and for craftsmanship.

Authors such as Bovisio (2002), Sennett (2008) and Tolstoy (2019) agree that there is a dialogical relationship between teaching and the craft profession, highlighting a practice that allows to improve professional skills and obtain results in the performance of any field or activity. The experience in any of the professions represents necessary competences in the subjects who teach and from whom one learns. Also, according to Baú (2018), in the processes of construction and reconstruction of societies, collectives that are minorities or victims of conflicts find alternative artistic manifestations to forge a diverse identity and consistent with the values they project.

Ecuadorian artisans, especially those generationally aged between 18 and 30 years, do not doubt that expertise in the craft should be put to value in the university careers of the future. For example, Monica thinks that despite not having continued with her university studies she aspires to become a teacher. She says she has learned significant lessons from the art of basketry and considers herself an empirical teacher who now can teach other people what she knows. This also happens when she teaches her children the trade:

I didn't study [at] the university, I graduated from school, but it's never too late [...] I would like to study Education Sciences. Because it's something I like. It has to do with teaching, a little bit with what I do. My brother is studying social communication. Young people who want to learn basketry come to the house, there are some who love to learn this (Monica, artisan from Azuay).

Monica says she has supported young people whose thesis topics revolved around craftsmanship. For example, she collaborated with a university student who came to the workshop and learned to weave. The student had craft skills that allowed her to capture the elaboration processes from start to finish.

Camila, one of the youngest artisans, began her studies in plastic arts, for her what she learned in her father's workshop is a necessary input in the approach of knowledge from an academic perspective. In addition, she argues that graduating from a bachelor's degree will allow her to consolidate her knowledge in combination with real practice, managing to fulfill her desires to teach other people.

What I know, maybe they'll teach me in the career. I don't know, but I think that coming from this profession, from knowing what my dad knows is a gift that not everyone has, is an apprenticeship (Camila, artisan from Azuay).

Juan, a tinsmith, says that knowing how to do the trade transcends his workshop, allowing him to develop leadership skills in the area where he lives. Currently, he leads social and citizen participation movements in a rural area near Cuenca, where he is also a teacher of his craft and other learning that is built collectively.

Being in the workshop and meeting people from all over, and having conversations, learning, you are always learning. I know what they share with me (clients and visitors) and they know what my profession is. Life is a lifelong learning and I try to give my community some of that too. I work with children, with other colleagues, and with women, giving training or organizing activities (Juan, artisan from Azuay).

Sennett (2008) explains that, in the mind of the practitioner, the details of everyday work are connected to the final product. Work from that area is translated through the freedom to experiment, create, draw mental maps that require imagining the work before it is done. Hence, when the work is finished there is a degree of inner satisfaction in the artist, in the community and in the family. The experience cited is capable of strength-

ening social networks, local and collective identity, as well as providing the necessary foundations in the intention of rethinking sociocultural contexts.

Craft and Creative Economies

Crafts and their makers allow us to think of craftsmanship as a social dimension (Sennett, 2008), which connects creativity, imagination and the work executed. Creativity is the constant, expressed from new ideas, once applied result in the creation of original works, cultural productions, and functional creations. However, it does not culminate, as in other scenarios, in scientific inventions and technological innovations (UNCTAD, 2008) at the service of humanity.

The look of the craft leads to explore and understand how the modes of elaboration, techniques and knowledge that involve from its various expressions are part of a hidden curriculum that with its contents and knowledge have not managed to transcend the field of educational praxis. Likewise, they are not considered as social, cultural and economic resources that enrich the proposal of society. All this even though the craftsmen have proven to be able to generate productions and exchanges that fulfill a useful instrumental role in life at the cultural and economic level. However, there is still the idea of placing it in different conditions to other artistic manifestations considered of greater value and inclusion.

The current times bring craftsmanship closer to cultural and economic approaches that gradually place it in the spaces of creative economies (Boix and Lazzarotti, 2012), which refers to a systemic and interactive concept that intertwines culture, education, technologies and economy in a modern world in which predominate new languages such as multimodal and semiotic, sound, textual and archetypal. The concept of creative economies is useful in legitimizing invisible trajectories and positioning them within the cultural industry as an important theoretical-practical device in the creation of knowledge.

For these purposes, craftsmanship represents not only a way to promote the sale and commercialization of pieces, but also emerging and peripheral knowledge that are priority in the desire to know the nature and scope of the “sustainable”, “circular” or “orange” economies to improve the quality of life of craftsmen.

It is worth mentioning that not all creative activities have the same behavior within these economies, some grow more, such as those associated with design, technology and video games. While craftsmanship, the performing and visual arts show no evidence of growth (Boix and Lazzarotti,



2012), rather they tend to disappear because of the scarce resources allocated by the industry, as well as the devaluation of the hand and body work.

Conclusions

The relationship between individual-collective and social-cultural experiences characterized by dynamic working practices puts into perspective various ways of living and learning in society. The craft profession continues to foster human relations based on a democratic, participatory, fair and cooperative spirit, not only in the labor sphere —from where they project their profession— but from the dimensions that articulate the meaning, communication and meaning of life.

The research makes learning visible as a product and as a process of knowledge in formal and non-formal contexts, establishes transdisciplinary dialogs between knowledge from the craftsmen in relation to educational experiences and practices, in order to rethink the theories and pedagogical models with which current societies are being formed. Given the above, it is challenging to think about the educational process outside the academy, and how the absolute truths and conceptual structures that circulate in formal education systems are put into play.

The study showed the different dimensions that account for the exclusionary and unequal situation that the craftsmen live. In this case, it is a collective that contributes with its “know-how” to the development not only of their communities, but they are possessed of experiences and knowledge capable of influencing the process of transformation towards a society coherent with the challenges of postmodernity. Despite the above, artisans consider themselves to be neither part of the social system, nor as educators, mediators, or facilitators, nor as first-class citizens.

The profession, at present, continues to be thought and observed from utilitarian ends, on the margins of scarcity, precariousness of work, social and economic. The social fabric places them in the group of trades inherited and learned in other cases, over time, which are classified as illegitimate for not having crossed the “formal” “academic” education system. As a result, their practices continue to be seen as knowledge that is not an important part of the structure or of social spaces (galleries, museums, other spheres reserved for art). To this has contributed the reproduction of stereotypes present in relation to some and other professions, some with greater value while others at a disadvantage.

Craftsmanship, as an emerging activity, has the creative and artistic potential to cross the limitations of reductionist thinking. With its potential and accumulation of manpower and intellect, it can be shown in scenarios in which it is necessary to work the sensitivities, aesthetics, diverse forms and processes that resignify the language, the gaze and the apprehension of the world.

Therefore, the knowledge that comes from artistic-craft experiences is valid and necessary in equitable coexistence where everyone can contribute and benefit from the opportunities offered by the social imaginary. If the real desire is for the school to address the real problems of society, it is then appropriate to establish dialogs to make interculturality possible through the construction of bridges that promote true collaborative projects.

The combination of each skill and competence is visible in artisanal empirical training. Therefore, although most artisans do not have a professional degree obtained in universities, they do have the skills developed in practice, which are conceived from thought, knowledge, imagination, creativity, individual or collective participation and have an end not only for them as makers, but for someone else (the recipients of their messages, processes and products).

Artisanal knowledge brings history, learning and didactic trajectories by the implications in the way of seeing, thinking and doing the education. In a globalized era, craftsmanship is an aesthetic tool that can help to conceive the world and its meanings from a transdisciplinary dimension, from a social prism enriched by the experience of the human being, his art and his intellect.

Bibliography

- ACASO, María
2009 *La educación artística no son manualidades*. Catarata.
- AGUADO, María & MATA, Patricia
2017 *Educación intercultural*. UNED.
- AGUILAR GORDÓN, Floralba
2022 La dimensión transdisciplinaria de la filosofía en la educación. En Alex Estrada García (ed.), *Educación, filosofía y transdiscipliniedad: innovación pedagógica para la transformación social* (pp. 53-94). UNACH. <https://doi.org/10.37135/u.editorial.05.72>
- ALFONSO MURCIA, Diego
2022 Consideraciones sobre la experiencia del trabajo de campo. En Universidad Católica de Colombia & Universidad EAN, *Artesanos de paz: construcción de memoria, convivencia y reconciliación a través de las artes escénicas* (pp. 11-25). Konrad Editores. <https://bit.ly/3RPatza>

- ALLIUD, Andrea
 2017 *Los artesanos de la enseñanza: acerca de la formación de maestros con oficio*. Paidós; Voces de la Educación.
- ANDRADE, Luis
 2017 Zavala, Virginia y Michele Back (eds.). *Racismo y lenguaje*. Lima: Fondo Editorial de la Pontificia Universidad Católica del Perú, 2017. 409 pp. [Reseña]. *Lexis*, 41(2), 487-494. <http://dx.doi.org/10.18800/lexis.201702.010>
- ANGROSINO, Michael
 2012 *Etnografía y observación participante en investigación cualitativa* (vol. 3). Morata. BM
- 2016 *Indigenous Latin America in the Twenty-First Century: the First Decade*. <https://t.ly/hrsZ>
- BAÚ, Valentina
 2018 Participatory Communication, Theatre and Peace: Performance as a Tool for Change at the End of Conflict. *Communication, Cultural, Journalism and Media Studies*, 44(1), 34-54. <https://doi.org/10.1080/02500167.2018.1443484>
- BAUTISTA, Nelly Patricia
 2022 *Proceso de la investigación cualitativa: epistemología, metodología y aplicaciones*. El Manual Moderno.
- BOVISIO, María Alba
 2002 *Algo más sobre una vieja cuestión: "arte" vs.? "artesanía"*. FIAAR.
- BOYSEN, Mikkel & LARSEN, Charlotte
 2019 Does Handoffs Promote Creativity? A Study of a Pass-the-baton Approach to the Development of Educational Games. *Thinking Skills and Creativity*, 31, 262-274. <https://doi.org/10.1016/j.tsc.2019.02.005>
- CARRASCO BAHAMONDE, Juan Antonio
 2023 Contribuciones sociológicas de Durkheim y Bernstein sobre la diversidad sociocultural en la escuela. *Sophia, Colección de Filosofía de la Educación*, (34), 237-263. <https://doi.org/10.17163/soph.n34.2023.08>
- CASSANY, Daniel
 2019 Escritura digital fuera del aula: prácticas, retos y posibilidades: neuroaprendizaje e inclusión educativa. En Aníbal Puente Ferreras (ed.), *Neuroaprendizaje e inclusión educativa* (pp. 111-153). RIL Editores; Universidad Andrés Bello.
- DE SOUSA SANTOS, Boaventura
 2009 *Una epistemología del sur: la reinención del conocimiento y la emancipación social*. Siglo XXI.
- DEWEY, John
 1995 *Democracia y educación: una introducción a la filosofía de la educación*. Morata.
- BOIX, Rafael & LAZZERETTI, Luciana
 2012 Las industrias creativas en España: una panorámica. *Investigaciones Regionales*, (22), 181-205. <https://t.ly/EYq6L>
- DOS SANTOS, Rafael, WIRZBICKI, Sandra & DE LIMA, Bárbara
 2019 A produção de sabão artesanal como perspectiva sustentável no ensino de biología. *Revista ENCITEC*, 9(3), 103-111. <https://t.ly/Poi0>
- DURKHEIM, Émile
 1979 *Educación y sociología*. Editorial Linotipo.



- ESTRADA GARCÍA, Alex Darío
2023 Las epistemologías del sur para una educación emancipadora. *Revista Portuguesa de Educação*, 36(1), e23003. <https://doi.org/10.21814/rpe.23880>
- ESTRADA GARCÍA, Alex Darío
2020 Los principios de la complejidad y su aporte al proceso de enseñanza. *Revista Ensaio, Avaliação e Políticas Públicas em Educação*, 28(109), 1012-1032. <https://doi.org/10.1590/S0104-40362020002801893>
- FORNET BETANCOURT, Raúl
2006 *La interculturalidad a prueba*. Mainz.
- FREIRE, Paulo
1993 *Educación popular*. CLACSO.
1996 *Política y educación*. Siglo XXI.
2014 *Pedagogía de la esperanza: un reencuentro con la pedagogía del oprimido*. Siglo XXI.
- GARCÍA CANCLINI, Néstor
2020 *¿La cultura como eje del desarrollo?* En Enrique Bustamante (ed.), *Iberoamericana: cooperación cultura-comunicación en la era digital* (pp. 21-29). Universidad Nacional de Quilmes; Fundación Alternativas; UC3M.
- GONZÁLEZ, Mariana, ABAD, Emilio & GALLARDO PÉREZ, Julia
2021 Aprendizaje ubicuo en educación artística y lenguajes visuales: análisis de tendencias. *Campus Virtuales*, 10(1), 125-139. <https://t.ly/Lb6Ct>
- GUAMÁN POMA DE AYALA, Felipe
1963 *Nueva corónica y buen gobierno* (vol. 2). Biblioteca Ayacucho.
- HERNÁNDEZ, Fernando
2010 *Educación y cultura visual*. Octaedro.
- HERNÁNDEZ, José
2015 La pluridisciplinariedad de la enseñanza de la lectura y la escritura. *Hachetetépe, Revista Científica de Educación y Comunicación*, (11), 29-41. <https://t.ly/Ock3>
- IWGLIA
2019 *Mundo indígena 2019: Ecuador*. <https://t.ly/dBQL>
- KIRSCHNER, Paul & HENDRICK, Carl
2020 *How learning happens: Seminal works in educational psychology and what they mean in practice*. Routledge. <https://doi.org/10.4324/9780429061523>
- MARRIAGA, Mairén & MERCADO, Nohora
2022 Análisis de la calidad de vida en comunidades indígenas. Una revisión de la literatura. *Boletín de Innovación, Logística y Operaciones*, 4(1), 1-5. <https://doi.org/10.17981/bilo.4.1.2022.03>
- LOUREIRO SANJUÁN, María
2020 Educación artística sensible: cartografía contemporánea para arteducadores. *Educatio Siglo XXI*, 38(2), 257-258. <https://bit.ly/3XMBeK>
- MORIN, Edgar
1984 *Ciencia con conciencia*. Anthropos.
2004 La epistemología de la complejidad. *Gazeta de Antropología*, 20(2). <https://t.ly/fymHb>
- NICOLESCU, Basarab
1996 *La transdisciplinariedad: manifiesto*. Du Rocher.

- ORTIZ, Dorys & JOAQUI, Darwin
2017 Educación como práctica social: la cuestión del otro y su reconocimiento. *Sophia, Colección de Filosofía de la Educación*, (23), 195-218. <https://doi.org/10.17163/soph.n23.2017.07>
- RODAS, Raquel
2007 *Dolores Cacuango: pionera en la lucha por los derechos indígenas*. Comisión Nacional Permanente de Conmemoraciones Cívicas.
- SAHARREA, Juan Manuel
2022 El aprendizaje fuera de lugar como una crítica pragmatista de las ciencias cognitivas. *Sophia, colección de Filosofía de la Educación*, (32), 245-273. <https://doi.org/10.17163/soph.n32.2022.08>
- SANDOVAL, Marithza Cecilia & PINEDA, Claudia Patricia
2022 Proyecto Artesanos de Paz. En Universidad Católica de Colombia & Universidad EAN, *Artesanos de paz: construcción de memoria, convivencia y reconciliación a través de las artes escénicas* (pp. 11-25). Konrad Editores. <https://bit.ly/3RPatza>
- SAUTU, Ruth
2003 *Todo es teoría*. Lumiere.
- SENNETT, Richard
2008 *The Craftsman*. Yale University Press.
- TOLSTOI, León
2019 *¿O que é arte?* Nova Fronteira.
- TUBINO, Fidel
2022 Las condiciones del diálogo intercultural según Raúl Fornet-Betancourt. *Utopía y Praxis Latinoamericana*, 27(99), 1-8. <http://doi.org/10.5281/zenodo.7091105>
- UNCTAD
2008 *Creative Economy Report 2008: The Challenge of Assessing the Creative Economy Towards Informed Policy-making*. <https://t.ly/AZHe>
- VOLPEDO, Alejandra & THOMPSON, Gustavo
2017 *Los pescadores artesanales y la universidad: desafíos para una producción sustentable*. UBA. <https://t.ly/Ly-n>
- VOSCOBOINIK, Nadia
2021 *Artesanías qom: una práctica colectiva y comunitaria*. En XII Congreso Argentino de Antropología Social, La Plata, junio, julio y septiembre. <https://t.ly/lv0xz>
- ZAMBRANO, Fanny
2020 *El género como estructura social en el artesanado ecuatoriano y portugués: discursos e imaginarios socioculturales y educativos* [Tesis doctoral]. UNED.



Date of receipt: June 11, 2023
Date of review: August 15, 2023
Date of approval: October 15, 2023
Date of publication: July 15, 2024