

PHILOSOPHICAL AND ANTHROPOLOGICAL CONTRIBUTIONS OF SUMAK KAWSAY FOR THE PEDAGOGY OF ARTS IN ECUADORIAN HIGHER EDUCATION¹

Aportaciones filosóficas y antropológicas del Sumak Kawsay para las pedagogías de las artes en la Educación Superior ecuatoriana

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Abstract

This article aims to critically reflect on the construction of the professional profile of arts and humanities teachers in Higher Education in Ecuador, in order to improve their employability in schools, colleges and institutes. For this reason, the research uses a qualitative, with an exploratory and descriptive nature, that promotes a philosophical and anthropological review to propose a reconceptualization of teaching-learning processes that occur in the subject 'Cultural and Artistic Education' (CAE) of the General Basic Education (GBE) curriculum. As a result, the pedagogical trends of the pre-Hispanic era, the colonial era and from the Republic of the 19th century to the present are described. The statistical estimates published by the Ministry of Education (2021) on the number of Ecuadorian educational institutions that train students in subjects related to the arts in both Basic Education and Unified General Baccalaureate, as well as in specialized institutions and that need teachers are shown. From a complex, transdisciplinary, decolonial and intercultural educational vision, the research proposes eight philosophical and anthropological principles derived from the Sumak Kawsay indigenous Quechua worldview, aimed at building an educational philosophy of teacher training that improves their pedagogical and artistic skills. To conclude, public policies and higher education curricula that guide the professional profile of students who will work as teachers are discussed.

Keywords

Ecuador, cultural and artistic education, philosophy of education, teacher training, interculturality, Sumak Kawsay.

Resumen

El objetivo del artículo es reflexionar críticamente sobre la construcción del perfil profesional de los docentes de artes y humanidades en la Educación Superior de Ecuador, con el fin de mejorar su empleabilidad en escuelas, colegios e institutos. Por este motivo, la investigación utiliza una metodología cualitativa, de carácter exploratorio y descriptivo, que promueve una revisión filosófica y antropológica para proponer una reconceptualización de los procesos de enseñanza-aprendizaje que se dan en la asignatura Educación Cultural y Artística (ECA) del currículo de Educación General Básica (EGB). Como resultado, se describen las tendencias pedagógicas de la época prehispánica, era colonial y desde la república del siglo XIX hasta la actualidad. También se muestran las estimaciones estadísticas publicadas por el Ministerio de Educación (2021) sobre la cantidad de instituciones educativas que forman estudiantes en asignaturas relacionadas con las artes tanto en Educación Básica y Bachillerato General Unificado, como en instituciones especializadas, que necesitan docentes-investigadores formados. Desde una visión educativa compleja, transdisciplinar, decolonial e intercultural, la investigación propone ocho principios filosóficos y antropológicos derivados de la cosmovisión indígena quechua del *Sumak Kawsay*, orientados a construir una filosofía educativa de formación docente que mejore sus competencias pedagógicas y artísticas. Para concluir, se debate sobre las políticas públicas y los planes de estudios de educación superior que orientan el perfil profesional de los estudiantes que ejercerán como docentes.

Palabras clave

Ecuador, educación cultural y artística, filosofía de la educación, formación docente, interculturalidad, Sumak Kawsay.

Introduction

Artistic education is relevant since it has generated specialized literature. Hence, this article aims to stimulate the debate on the construction of the professional profile of professors of arts and humanities in higher educa-

tion in Ecuador. The starting point is the problem of including creative aspects when implementing pedagogical, didactic and evaluation perspectives that respond to the teaching-learning needs of each educational context. The research is based on a qualitative methodology, it is exploratory and descriptive, promoting a reconceptualization of the teaching-learning processes that occur in the subject 'Cultural and Artistic Education' (CAE) of the curricula implemented in Ecuador. When reflecting on the university education that students receive in the area of pedagogy of arts, some questions arise: What is understood of teaching arts? What pedagogical forms of artistic teaching have been developed in different historical periods? What artistic competences are promoted from the basic education curriculum? What are the competences, skills and abilities that university students who will work as arts teachers must learn to develop?

To answer these questions, the research addresses the construction of the professional profile of teachers of arts from a complex, decolonial, intercultural and transdisciplinary epistemic perspective. Subsequently, arts are considered as a creative and critical process that promotes competencies for innovation, and not as a finished product. This is why the pedagogical processes, and the curriculum practices of arts are addressed through the analysis of the three great times of history in Ecuador: Prehispanic, Colonial and Post-colonial, from the nineteenth century to the present. From the philosophical and anthropological point of view of education, we reflect critically, both on the interface between research and teaching of the subject, and on the transformative objectives of higher education. Finally, it promotes the re-conceptualization of the disciplines of arts and humanities to reflect on teaching.

Historically, the curricular contents proper of the methodologies of arts have been conditioned by the strong influence of Western countries, which have imposed their ways of feeling, thinking and acting, turning art into a category of sufficient, nomothetical necessary attributes (Montani, 2016, p. 25). However, forms of teaching and learning derived from different artistic practices of different cultures that have moved from early times in the Ecuadorian territory have been recognized in recent decades, identifying and recognizing their specificities, both from the societies that produce them, as in the pedagogies that allow their social reproduction. The teaching of arts in Ecuador, as seen it today, has its origin in the past, which allows us to understand its influences on the complexity of contemporary aesthetics and artistic manifestations in the country.





Although the Ministry of Education (2016) establishes that the CAE has 3 hours in the Sublevel of Basic, 2 hours for each of the Sublevels of EGB; 2 hours for the first and 2 hours for the second course of General Unified Baccalaureate (BGU by its acronyms in Spanish); public policies of higher education that establish clear and defined criteria for the professional profile of teachers who must teach these contents are still lacking. For this reason, the research is based on the experience developed during the creation, construction and management of the career in Pedagogy of Arts and Humanities of the National University of Education (UNAE) and the University of Arts (UArtes) of Ecuador, created in 2017. During the first semester of 2022 the first alumni were trained and qualified to implement the hours of the Artistic Cultural Education established by the Ecuadorian curriculum. Hence, this article reflects critically on the interface between teaching and research and between history and present, in order to transform the artistic and humanistic practices of pedagogy of higher education in Ecuador.

The research aims to contribute to the debate of educators in the pedagogy of arts and humanities to improve public policies and curricula that guide the professional profile of students who will teach in schools, institutes and universities. It is, therefore, a matter of identifying and reflecting on contemporary pedagogies that are useful for developing competences that -using the various aesthetic practices that characterize and identify each culture- allow developing complex pedagogies that allow the development of multimodality of arts (Pauta, 2019) and thus contribute to the enrichment of aesthetic complexity and creativity about its methods. In this sense, we can consider them as instruments to strengthen the formation in the educational system of creative and innovative citizens, sensitive to the arts and therefore artists with pedagogical potential.

Methodology

The methodology developed in this research is qualitative, exploratory, descriptive and purposeful. From this perspective, a transdisciplinary philosophical and anthropological reflection on the construction of the professional profile of teachers in the field of arts and humanities is promoted. According to Collado et al. (2019), “the formation of transdisciplinary education requires a combination of scientific knowledge of an external physical universe with the spiritual wisdom of an internal emotional universe” (p. 180). Hence, this transdisciplinary approach means a

methodological openness that goes beyond scientific methods, by deploying an inter-epistemological dialogue from pedagogy with other epistemes of humanities such as the social sciences, arts, spiritual practices and ancient wisdom. This transdisciplinary approach to the pedagogy of arts does not seek the mastery of several disciplines, but aims to open all disciplines to a transcultural dialogue, where no culture is privileged over another (Nicolescu 2008).

Therefore, transdisciplinary implies an opening to all those dimensions of human formation that cannot be measured or quantified by the modern scientific method. A good example is our inner, emotional, affective, spiritual, artistic, creative, rhetorical, poetic, philosophical or self-awareness world, characterized by the different ways of interpreting the world through different worldviews (Collado, 2018). For this reason, this philosophical work -to rethink the professional profile of teachers who teach arts and humanities in the 21st century- starts from the study of artistic manifestations in the Ecuadorian culture. For example, Music is conceptually conceived as a practice of artistic languages that is approached by Merriam (1964) and Lotman (2000), from historical and symbolic anthropology. However, the main contribution comes from Ethnology, a discipline that allows analyzing the cultural expression of peoples (Guber, 2012; Imgold, 2017), applied to discrete cultural units that shape contemporary cultural diversity in Ecuador (Pauta, 2017a). To this end, we understand culture, beyond any given definition, assumed to an extragenetic mechanism that allows regulating and reproducing the ways of life of human beings (Geertz, 1987). From these philosophical and anthropological approaches, an approach has been made to Ecuadorian educational practices that integrate artistic and cultural manifestations at different curricula levels.



Historical evolution of teaching the diversity of arts and culture in Ecuador

When studying the history of Latin American philosophical thought, we see a strong relationship with nature and the cosmos: between the living and the entities and forces that result from the world of the dead. In this regard, the way in which the different other is conceptualized depends on the artistic gaze that evaluates it. According to Viveiros de Castro (1998), this philosophical perspective of the peoples of *Abya Yala* has given rise to multiple rituals present in the form of cultural and artistic manifes-

tations, where the actors and entities that interact in them share human ways and habits, although they assume different forms (some are animals, other humanoids or cosmic forces).

According to Acosta (2013), the *Kichwa Sumak Kawsay* worldview is the best known in Ecuador, understanding the human being as an integral and interdependent part of its social and natural environment. For Gudynas and Acosta (2011), the *Sumak Kawsay* -which is reflected in the 2008 Constitution- brings a deep philosophical questioning to the concept of 'development' and 'progress' imposed historically from the West, which involves production and consumption processes focused on the exploitation of nature. Hence, the following section of this article seeks to integrate the ancestral worldview of *Sumak Kawsay* in a philosophical, anthropological and educational proposal that strengthens the construction of the professional profile of art teachers. To explore and describe the evolution of pedagogical teaching of artistic and cultural diversity in Ecuador, three periods have been used as categorization parameters: pre-Hispanic, colonial and contemporary that goes from the nineteenth century to the present. In this sense, the periodization proposed by Beorlegui (2010) has been used:

- 1 Pre-Hispanic or pre-Columbian times, where there is a pre-philosophical mood in various cultures, such as the Náhuatl, whose wisdom was seen in mythical-religious writings.
- 2 Colonial era, which spans the three centuries of Hispanic presence, ranging from 1492 to political emancipation at the beginning of the nineteenth century.
- 3 Independence, which goes from the first quarter of the nineteenth century that entails the conformation of the Republic to the present.

Pre-Hispanic Period

Considering the backdrop of *Abya Yala's* worldviews, specially the Andean *Sumak Kawsay*, the skills associated with the aesthetic practices of the pre-Hispanic indigenous peoples were characterized by the figurative expressions full of philosophical worldviews and the ethical and aesthetic values of the original peoples. These peoples developed typical and heterogeneous forms of teaching and learning, with contents framed in the ancestral knowledge with diverse artistic languages. For Greetz (2001), ethnohistory teaches us that the graph peoples reproduced their techni-

ques and abilities from generation to generation through word and practice, i.e., from learning-by-doing.

With the arrival of the Spaniards to Andean lands at the end of the fifteenth century, the territories of Ecuador were populated by multiple societies, with diverse cultures living side by side in complex networks of interdependence (Larco-Noboa and Larco-Coloma, 2017). La Costa, Carot and Hers (2016) describe how populations of farmers, fishermen, sailors and warriors of the Huancavilca-Manteña culture lived, who maintained commercial relations with other peoples of the Ecuadorian Coast, the Andean region and even with populations from the Mayan coast in the north and the Chilean coast in the south. González-Suárez (2004) details the enormous cultural richness of the peoples of the Ecuadorian Sierra; Kichwa being a lingua franca that facilitated the control of the Inca State for the cultural hybridization of the Inca worldview with the various indigenous peoples. According to Cabrero's studies (2017), the populations of the Amazon sector were characterized by an ancient dating as the Valdivia on the Coast, which maintained exchange networks with the inhabitants of Sierra, domesticated plants such as *Theobroma* (cocoa), had a hierarchical social organization and constructions. In this historical context, it can be concluded that there existed societies with great cultural, aesthetic and artistic complexity in constant interaction.

These worldviews and artistic expressions of indigenous peoples, as exaltation of sublime feelings, had as privileged interaction various rites with which individuals were reciprocal with supernatural entities and powers from which they had received favors such as protection, welfare and abundance of goods. These social beliefs were regulated by sophisticated protocols, where music, painting, designs and dramatization, among others, responded to specific purposes - whether of representing the divine, petitioning or giving gratitude for the benefits received (Mansutti-Rodriguez, 2006). Beyond these aesthetic spaces highly ritualized in the Ecuadorian ancestral ethnography, there were also everyday spaces where aesthetic manifestations were associated with enjoyment: musical performances, dramatizations, among others.

Since these manifestations were culturally regulated according to the worldviews of each culture, they were transmitted from generation to generation. For Bourriaud (2006), the role played by these artistic manifestations were excellent integration mechanisms with their environments. Art, in all its expression, served as official channels of communication with beings and entities of the various dimensions in which the world is structured to each worldview, but always intimately related to

daily experiences: the world above with its different elements, the world where you live and the world below.

From a philosophical point of view of education, the Ecuadorian ancestral arts can be understood as ethnographic languages that play with dimensions (volumes, scenarios, sounds, colors, signs: alone or combined) and with intersubjective dimensions, such as the emotional, creative and spontaneous introspection of artists. The artistic practices of each society represent the social ties with a relational environment, where culture is shared not only among human beings, but with other beings in the universe who share human culture. In this case, these are animist societies, in the terms of Descola (2014), since human beings and other animated beings of the universe communicate with each other through artistic practices. For this reason, arts are the materialization of philosophies and worldviews that become an instrument of privileged communication between human beings and the non-human entities of universes -according to the conception of each culture- with whom relations are delicate and often dangerous. The arts are an instrument of communication that safeguards the culture of peoples.

In the words of Bourriaud (2006), this cultural and artistic relatedness of anthropological and philosophical worldviews, refers to the aesthetic way of relating. For indigenous peoples, the material and vital environment is the core from which their own existence is thought. Because cultural attributes are shared with supernatural environmental entities and forces, they are not a human monopoly. In other words, human beings are not conceived as the owners of the environment, but as members of a shared property with other entities whom we must respect. That is why it is considered that there is not nature as an entity different from the culture itself, but rather a field inhabited with behavioral protocols that make it sacred. In this shared world, there is the existence of all matter, energy and information; therefore, of all knowledge in which they come to life and where different entities practice culture with different entities.

According to Hathaway and Boff (2009), this cosmovision of the Abya Yala peoples is devalued by the Western vision that has been imposed through neoliberal economic globalization. Morin et al. (2003) affirm that the 'science-industry-capitalism-technology' engine, focused on the maximum economic benefit in the shortest possible time, has colonized life itself. Similarly, Shiva (1993) denounces that the 21st century is characterized by imposing a monoculture of thought that conditions our intercultural and diverse lifestyles. Therefore, de Sousa Santos (2010) denounces the destruction of these ancestral, artistic and cultural epis-

temes as ‘epistemicide’. Hence, Quintín (1971) postulates the need of an educational philosophy based on the knowledge of its environment. This pedagogical perspective makes it possible to raise awareness of the value of the ancestral world views, cultural practices and artistic manifestations of the Ecuadorian peoples.

Amazingly, the worldviews of the Ecuadorian indigenous peoples agree with the idea of nature conceived by Leonardo da Vinci, which was captured in his famous ‘Tratatto della Pinttura’. For Leonardo, painting is both art and science, since he observed nature in a systemic way, with logical reasoning and certain mathematical formulations. In Chapters 4 and 6 of the Treaty, he explains:

The science of painting extends to all the colors of the subsurfaces and to the figures of the bodies that these surfaces cover (...). With philosophical and subtle speculation, it takes into account all the qualities of the forms (...). Painting is truly science, the legitimate daughter of nature, because it is born of nature (quoted in Vecce, 1995, sp).

Following Capra (2007), Leonardo insisted on the creative quality of painters. His systemic and transdisciplinary thinking understood natural and cosmic phenomena as sacred entities that are interrelated, as well as many ancestral worldviews of the native peoples of Latin America. The turbulence models led him explore similar models in the currents, and he began observing the nature of sound, the theory of music and also the design of musical instruments. Surprisingly, the philosophical thought of this Renaissance genius bears a great similarity with the beliefs and worldviews of the native Latin American peoples. In a beautiful passage from the *Códice Leicester*, Leonardo draws a profound analogy between the structure of the Earth and human anatomy, reminiscent of the ancient worldviews of the peoples of Abya Yala:

We could say that the Earth has a vegetative soul, and that the soil is its flesh; the rocky layers that form the mountains, its bones; the porous rocks, its cartilages; the veins of the waters, its blood. The ocean is the lake of blood that surrounds the heart. Breathing is the increase and decrease of blood in the pulse, exactly as on Earth is the flow and reflux of the sea (Capra, 2007, p. 26).

In this way, Leonardo’s thought is in harmony with Andean ancestral philosophy. Today, thanks to advances in the sciences of complexity, one can recognize the transdisciplinarity inherent in Da Vinci’s philosophy, thought, work and spirit. His organic understanding of nature was

due to an intense curiosity to discover and a great enthusiasm to understand. Therefore, it is a great reference in the pedagogy of arts and humanities in schools of Fine Arts around the world. Therefore, it can be reasoned that the essence of artistic practice lies in the strategies to relate between subjects, since the relational is intimately linked to the performative. According to Bourriaud (2006), here lies the relevance of the sacred rituals that people transmit to reaffirm their knowledge and worldviews, which are linked to their ways of interpreting the natural and cosmic world. In this way, they maintain their social relations both among themselves and with others, the non-human beings of the universe, strengthening their identity and their sense of belonging (Pauta, Mansutti & Apollo, 2020). For this reason, the indigenous peoples of Latin America live psychosomatically their works of art, which are presented rather as a 'duration' that must be lived and felt between body and mind.

For Hill and Chaumeil (2011), the complexity of social relations between indigenous peoples and all beings in the cosmos determines the complexity of artistic manifestations, especially musical ones, with which they communicate. Hence, the most lucid artistic practices are interpreted among them: music, singing, the elaboration of musical instruments, dance, theatricalization, the designs of attire and body ornaments (Brabec de Mori, Lewy and García, 2015). The values that regulate the individual behavior of members of different original cultures generates aesthetics that are according to Martínez-Luna (2012), "the discursive and sensory materialization of the human ability to encode meanings in sensitive forms [...]. It implies a regime of judgment regulation and aesthetic valuation" (p. 176).

Cabrera (2020) points out that since there are no totally isolated cultures, there are also no artistic aesthetics without the influence of others. In fact, intercultural contacts generate transcultural translation mechanisms that make possible the circulation and productive use of diverse aesthetic acts and the values that converge with them. Symbolic production and its spread are the same. For Ingold (2017), all these artistic manifestations are combined with each other, and are present in ethnographic studies because of the diversity of rituals that occur in different cultures. It could be said that their learning was holistic because their practices are also integrated to knowledge (which are part of social systems) and they are denominated disciplines from the curricular component. This modality, with the time, defined the curriculum models proposed for intercultural bilingual education (IBE) in an integral way (Illicachi, 2015). Undoubtedly, these artistic expressions played an im-

portant role for the indigenous peoples of Ecuador, where they are the first to manifest themselves and, *a priori*, will be the last to disappear. A good example is the songs of the Zápara people, which still endure today even when the language has disappeared.

Época colonial

En la época comprendida entre 1492 y 1822, las prácticas pedagógicas de las artes se desarrollan en torno a dos ejes culturales. Según Pauta (2017b): la interrelación entre los agentes del mundo Occidental y las alteridades indoamericanas provocaron, por un lado, el predominio de las características de colonización europea; y por otro, el surgimiento de procesos de resistencia intelectual. Para Vargas (2005), la estrategia de evangelización hispana ligada a la religión católica contribuyó a enseñar desde una visión simbólica y pragmática, con el predominio de patrones estéticos de arte barroco, renacentistas y manieristas. El primer espacio de artes y oficios tuvo lugar en 1552, con la fundación del Colegio San Juan Evangelista, que en 1565 pasaría a llamarse de San Andrés. Aquí nace la denominada *Escuela Quiteña*, caracterizada por una amplia variedad de expresiones artísticas. Una figura importante de esta época colonial fue Jodoco Ricke, sacerdote franciscano que influyó significativamente en las transformaciones que se dieron en las primeras fases del proceso colonizador.

Según describe Vargas (2005), este periodo colonial, caracterizado por la influencia de la Iglesia en las prácticas educativas, estuvo marcada por sus misiones. La enseñanza artística ligada al mundo de la religión cristiana, se caracterizó por el uso de métodos, técnicas y didácticas direccionadas a adoctrinar en el credo católico. En este contexto histórico, la escuela de artes y oficios estaba constituida por artistas que promovieron la visión cristiana en el campo de la lectura, la escritura, la música, la pintura, la escultura, la arquitectura y la dramaturgia teatral. De este modo, las composiciones e interpretaciones de las distintas modalidades artísticas siguieron la visión occidental.

Colonial period

Between 1492 and 1822, the pedagogical practices of arts developed around two cultural axes. According to Pauta (2017b), the interrelation between the agents of the Western world and the Indo-American otherness caused, on the one hand, the predominance of the characteristics of European colonization; and on the other, the emergence of intellectual resistance processes. For Vargas (2005), the Hispanic evangelization stra-



tegy linked to the Catholic religion contributed to teach from a symbolic and pragmatic vision, the predominance of aesthetic patterns of Baroque, Renaissance and Mannerist art. The first arts and crafts space took place in 1552, with the founding of Colegio San Juan Evangelista, which in 1565 would be renamed St. Andrew's. This is where the so-called Quiteña School originated, characterized by a wide variety of artistic expressions. An important figure of this colonial era was Jodoco Ricke, a Franciscan priest who significantly influenced the transformations that occurred in the early phases of the colonization process.

According to Vargas (2005), this colonial period, characterized by the influence of the Church on educational practices, was marked by its missions. The artistic teaching linked to the world of the Christian religion characterized by using methods, techniques and didactics aimed at indoctrinating the Catholic faith. In this historical context, the school of arts and crafts consisted of artists who promoted the Christian vision in the fields of reading, writing, music, painting, sculpture, architecture and theater. In this way, the compositions and interpretations of the different artistic modalities followed the Western vision.

Two categories arise in educational processes since this time: the institutional foundation and the unregulated one. For this reason, the spaces for artistic education of religious orders could be institutionalized at this time. According to Rivera-Cusicanqui (2010), the worldviews, spiritualities, philosophies, cultural practices and artistic manifestations of the native peoples were not recognized in these spaces of formal schooling; therefore, they were invisible by the imposition of the European thought systems. For this reason, the intellectuals of the history of Latin American thought analyze this time from the perspective of the philosophy of liberation, whose axis of epistemological enunciation is set in the peoples of the global south, who have suffered the consequences of European coloniality (Dussel, 2006; Kowii, 2006; Macas, 2005; Rivera-Cusicanqui, 2010). Here, the concept of 're-existence' postulated by the artist Adolfo Albán Chinte stands out, whose pedagogical thinking of decolonial aesthetics gave rise to the 'Manifesto of decolonial aesthetics'.

Similarly, Walsh (2013) dialogues with other intellectuals and artists in the deepening of a decolonial pedagogical imaginary from an insurgent praxis of resisting, (re)existing and (re)living. For Joseph (2016), universities have a fundamental role to decolonize societies, and walk towards new epistemic, educational and political directions. In turn, Carballo et al. (2021), argue that teachers in pedagogy of the arts and humanities have the challenge of converting their university classes into spaces

of inclusive education. Nowadays, this colonial era is under the light of new philosophical, phenomenological and hermeneutic interpretations, whose studies are contributing to create artistic expressions with strong links of relatedness regarding the environmental, social, spiritual, mental and cybernetic fields. In fact, this contemporary philosophical and anthropological review questions the meaning of artistic education in the colonial era, giving rise to numerous responses of decolonial re-existence that involve aesthetics, technique, feeling, thought and action.

The Republic from the 19th century to the present

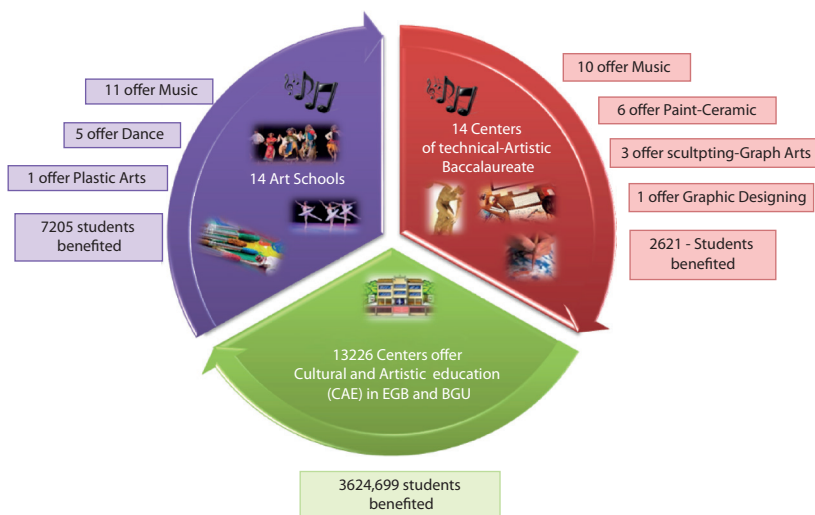
This third period is the contemporary one, and it frames the temporal range of independence from the 19th century until today, and it is a historical period characterized by the institutionalization of artistic and cultural education in Ecuador. At this stage, the causes of change in educational processes are due to the regulation of artistic education. In 1870, the National Conservatory of Music was created and in 1904 the School of Fine Arts, led by artists such as Manosalvas, Pinto and Salas, among others. After that, new training spaces for artistic creation continued throughout the country. In 1928 the Antonio Neumane Conservatory was created and in 1938 the José María Rodríguez Conservatory was founded. Subsequently, new artistic and academic spaces were institutionalized, such as technological institutes and faculties of arts.

At present, the institutional growth is increased with the presence of multiple spaces of artistic training until achieving 14 Art Colleges, 14 Institutions of Technical Art Baccalaureate and 13,226 educational institutions that offer the subject of Artistic Cultural Education (CAE), with levels from the initial to the 3rd of high school. According to the open data of the Ministry of Education in the years 2021-2022, the population benefited is 4,309,139, a figure that includes students of the Intercultural and Intercultural Bilingual Institutions (IBE) (see Figure 1).

Although great political, educational and epistemological advances took place in this historical time, the teaching of the arts led to a crisis of aesthetic representation (Cabrera, 2020). The cultures subordinated to the State were forced to use their pedagogical praxis in their social centers to preserve and replicate their cultural and artistic idiosyncrasies that were part of their identity. This historical resistance was so important that Cultural and Artistic Education (CAE) over the years began to be integrated into the curricular contents of the nationalities. For this reason, De Alba (1995) points out that the ways of taxation in educational curri-

cula, understood as a political, educational and cultural project that contextualizes ways of learning, are reaffirmed. According to Morales (2001), the twentieth century gave rise to new curricular proposals from critical pedagogy, such as creative self-expression, reconstructionism, Bauhaus, Discipline Based Art Education or visual culture. These curricular proposals provided new pedagogical insights that enriched the philosophical debate of artistic education in Ecuador.

Figure 1
Offer of training in Arts and Cultural,
Art and Design Education in Ecuador



Source: Plan for strengthening Art and Culture in the Educational System (Ms. 2018)

At present, it can be concluded that although there is a recognition in the curriculum of the Ministry of Education, arts are still considered a 'second-class' subject in school culture. It does not matter that their motor skills - in the so-called 'knowledge-to-society' - are the creativity and innovation capacity that occur naturally in artistic practices (UNESCO, 2005). For Staddon (2018), the curricular programs privileged the scientific, academic and experimental contents: marginalizing and making invisible the artistic, emotional and spiritual dimensions. Perhaps they have made them invisible because they cannot be measured, or quantified by the Newtonian scientific method, or perhaps because their mechanisms of knowledge production are influenced by subjectivity. In any case, it is

our responsibility as teachers to rethink what are the future horizons that open in this 21st century from a Latin American educational philosophy.

In this sense, the question that arises is how to constitute objective forms of beauty that evaluate the artistic subjectivity and thus build bridges for a creative dialogue with rigorous scientists? How to measure and quantify emotions? How can one measure the spiritual levels of a person or community? Obviously, the scientific method cannot give an answer to these questions, because it lacks academic validity to apply to the incommensurable knowledge that occurs in the field of pedagogies of arts (Collado et al., 2020).

According to the *incommensurability* coined by Kuhn (1970) and Feyerabend (1997), there is certain knowledge that cannot be measured from scientific empiricism, so new transdisciplinary and inter-epistemological approaches are required to understand our multiparadigmatic reality. From this perspective, what contributions do anthropology and Andean philosophy bring us to inter-cultural and artistic education in Ecuador? What training should be given to teacher of arts to enhance the values of the peoples of Abya Yala? The following section reflects on teacher training in arts and humanities pedagogies from the philosophical and anthropological perspective of Sumak Kawsay.

Philosophical and anthropological training in the teaching profile of arts pedagogy

A professional arts educator must be aware of the complexity he faces. For Staddon (2018), the multiple problems that he faces from irreducible arts to each other (and with it his didactics and pedagogies) prevent reducing his investigative and innovative practices to a “scientific method”, or to a merely objective perception - as if arts and their pedagogies could be reduced to being physical phenomena that can be measured in laboratories. Undoubtedly, arts are historical cultural products that must be analyzed from the network of signs between which each art acquires meaning from the phenomenological and hermeneutic moment in which we live. Looking at the history of art, the artist-teacher must be able to identify both the characteristics and procedures that each art or aesthetic expression was developing in sociocultural contexts, where its meanings acquired meaning, as well as the way in which its techniques and procedures were shared to be reproduced.



Another element that is even more complexity to the role of contemporary arts pedagogies is the understanding of powerful transformative movements, which imposes the so-called knowledge society. From a philosophical thought critical to the current society, Byung-Chul Han (2018) describes how mathematical algorithms of artificial intelligence used in platforms and social networks create 'control partnerships' to expand the 'digital panopticon' that feeds the economic profits of transnational companies. For Han (2017), users do not feel imprisoned because they live in the illusion that they are free, without perceiving that bio-power algorithms exert invisible forces of dominance and control, which lead to the globalization of acculturation.

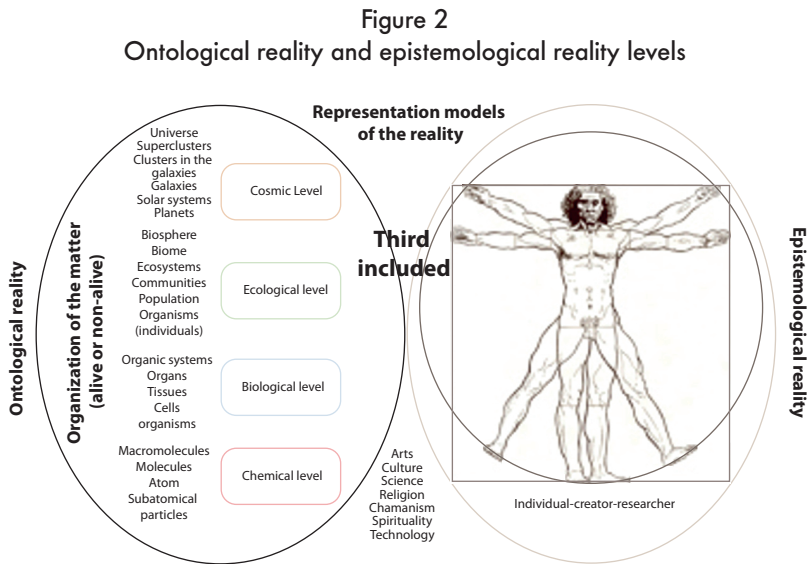
Indeed, a society where technological and organizational changes are occurring at a dizzying speed cannot structure the educational curricula to train its citizens with central axes based on standardized knowledge or mechanized procedures, since they generate a repetitive and memorizing human formation, which molds its students to receive, understand and adapt to their environments, technologies condemned to an early obsolescence. Outdated technologies that the same professional, with the same tools, will once again 'modernize'.

The institutionalization process of arts in Ecuador requires an increase in specialized educators, more specifically, when the teaching of the CAE is conceived from a specific pedagogical and didactic training -which artists do not necessarily possess- although these actors are very valuable in their respective fields of interpretation, this does not guarantee a quality in teaching. In this sense, the philosophical questions of artistic education focus on the didactic abilities that teachers in arts must have (Lotman, 2000). In other words, when educators do not have adequate pedagogical training, they are not empowered to teach, as it does not guarantee that meaningful learning outcomes can be achieved among their students.

From this philosophical perspective that question the role of the artist as educator, new reflections emerged on the training of teachers who teach CAE in Ecuadorian institutions. For this reason, Eisner (1994) defines precise markers of the different methodological ways of teaching the different artistic manifestations. However, it is necessary to contextualize these Ecuadorian educational policies from an educational management associated with territorial diversity.

Hence the current historical need for educators in arts pedagogies to contextualize their teaching in an intercultural and plurinational way, so that students can transform their environment through competences

based on creation and innovation. In other words, creation and innovation are competences that are consolidated along with the community - without an isolation of the school from its environment. It is necessary to revalue the CAE subject in the Ecuadorian curriculum for the development of creative and innovative skills. Research in arts is essential to recognize the ways of being and co-existing with other epistemologies that define the structure of our earthly and cosmic world. Hence, Figure 2 shows how the perception, sensitivity, observation and tangibility of thought about the natural and cosmic world has materialized through arts, cultures, sciences, religions, spiritualities, chamanic practices and techno-ontology.



Source: Collado and Pasquier (2023).

Figure 2 shows how the human being -symbolized by Leonardo da Vinci's Vitruvian Man- acts as a subject-creator-researcher in a natural and cosmic world made up of different levels. From a philosophical and anthropological approach, Descola (2009) shows that diverse cultures and civilizations have materialized their knowledge, beliefs and worldviews by using aesthetics, myths, religions and, more recently, sciences. In a surprising way, Estermann (2021) explains how the cosmogonic philosophy of the Incas establishes four planes of ontological reality:

- The *Hawa Pacha* or world beyond, which represents the dimension of wisdom.
- The *Hanan Pacha* or celestial world above, where some gods live like Inti, Pachakamak, Mama Killa, Wiracocha or Illapa. Its animal representation is the condor.
- The *Kay Pacha* or earthly world, where humans and other biological species live. This level is re-presented by the cougar.
- The *Uku Pacha* or lower world, where the dead and the unborn live. Its animal representation is the giant snake Amaru.

This worldview still endures in the culture of many indigenous peoples who belonged to the *Tahuantinsuyo*. Some scholars of Andean philosophy, such as Josef Estermann (2021), consider that the human being is a *chakana* in the Afro-Indo-Abyalacense philosophy, i.e., a bridge to help restore harmony and universal balance, mediating the basic principles of Andean *pachasophy*: relatedness, complementarity, correspondence, reciprocity and cyclicity. The intention of introducing the Quechua/Aymara-Greek neologism ‘pachasophy’ implicitly favors philosophical syncretism for developing a genuine transdisciplinary knowledge, where these conceptual parallels between science and spirituality open new paths for the construction of the professional-teaching profile of the pedagogy of arts and humanities.

Hence, it is important to mention a pioneering thinker in relating scientific and spiritual spheres, such as Fritjot Capra (1975), with his book *The Tao of Physics*. This philosophical essay allowed to make a qualitative leap to the sciences of complexity, since in its quest to understand the mystery of life it showed that the scientific vision of modern physics finds parallel structures with the mystical and spiritual worldviews of the ancestral peoples of the Asian region: the wave-particle duality and the yin-yang of Chinese Taoism; the principles of thermo-dynamics and the book of mutations *I Ching*; or the expansion of the universe and the cosmic dance present in the Hindu Vedas.

From this transdisciplinary education -which brings into dialogue the scientific discoveries of quantum mechanics with the philosophical and anthropological knowledge of the native peoples- new epistemic possibilities of decolonial creation and re-existence arise, which allow (re)building the complexity inherent in the pedagogy of arts and humanities. Hence, the philosophical and anthropological contributions of Sumak Kawsay for the pedagogies of arts in Ecuadorian higher education is an important topic. According to Estermann (2021), Pachasophony approaches in a transcen-

dental way the cosmic and earthly relationship between social and natural phenomena, so it becomes a locus of transdisciplinary enunciation because there are no hierarchies, but reciprocal correspondences.

Although the Andean worldviews are not a magic formula to face the socio-environmental challenges of the 21st century, there is no doubt that teachers of arts have an ethical responsibility to contextualize their pedagogical and didactic praxis to the Andean world, in order to strengthen the critical, creative and innovative thinking of children and young people. For Frykholm (2021), this entails unlearning to relearn, constantly, throughout the professional exercise as teachers and researchers.

On the other hand, the contextualization of teaching practices in the Andean world also involves 'appropriating' scientific and technological advances to make them work with the philosophical and anthropological cosmovision of the ancestral peoples. For Aguilar (2011), this means philosophically reflecting on technology and its new scenarios, i.e., how to introduce ICT, virtual reality, augmented reality, robotics and other elements to the educational world, in order to create educational documentaries and video games that bring e-learning experiences about the intercultural peoples of Ecuador, as well as other apps or software that allow revitalizing the cultural and artistic knowledge of the native peoples of Ecuador.



The importance and elements of *Sumak Kawsay* for the pedagogy of arts

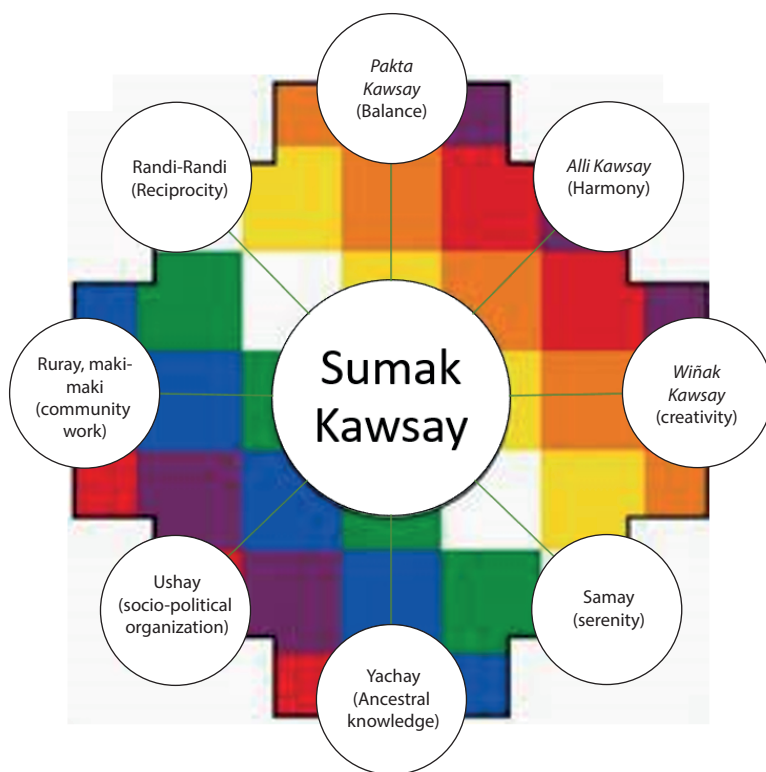
According to UNESCO (2020), curricula must be rethought in the face of the abrupt educational changes caused by globalization, the knowledge society and, in recent years, the global COVID-19 pandemic. All these pressures to change have shown that technologies are predominant pedagogical tools to build educational communication between teachers and students. All the changes promoted by these processes force us to evaluate the role of teachers, the hierarchies of the subjects, the curricular contents, the didactics, as well as the formation in competences, skills and abilities. In fact, the changes press towards the transformation of the pedagogical model. Thus, for example, if creativity is the fundamental competence in the FFS, it is inescapable to move from the classroom focused on the management of a sum of knowledge, to the classroom focused on the creative management of knowledge. Teachers should be trained to help students to create and search for knowledge, to understand its potential and to practice it.

Living in a global and interdependent world is essential to promote an educational philosophy that allows demystifying the primacy of Eurocentric knowledge to convert it into instruments for an encounter with other knowledge in equity. Therefore, it is urgent to teach the knowledge of the ancestral worldviews and make viable the necessary dialogues of knowledge. In this direction towards the enrichment of humanities, alternative philosophies -including the Andean one- should be introduced into artistic pedagogies to promote and strengthen the training of artistic educators in Ecuador. In this sense, the philosophical and anthropological elements of *Sumak Kawsay* must be rescued to apply them as epistemological and ontological axes in the construction of the teaching profile. Figure 3 combines the philosophical and anthropological formulations of Macas (2010) and Kowii (2011), which synthesize the epistemological principles of *Sumak Kawsay*.

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Figure 3
Principles of *Sumak Kawsay* for pedagogical-artistic training



Source: own elaborated based on Macas (2010) and Kowii (2011).

Figure 3 shows the principles of *Sumak Kawsay* postulated by Macas (2010) and Kowii (2011), with the *chakana* or Andean cross in the background. It symbolizes the ancient knowledge of pre-Inca and Inca cultures of the central Andes, which include Colombia, Ecuador, Peru, Bolivia, Chile and Argentina. According to these philosophical, artistic and anthropological principles, the *Sumak Kawsay* is a worldview that conceives a reciprocal interdependence with the Pachamama, which implies a sense of belonging to the land, a sacred sense of life and a relationship with the whole. For Macas (2010), there are several essential notions of communal life: the *Randi-Randi*, which means reciprocity and redistribution; the *Ruray*, *maki-maki*, understood as communal work; the *Ushay*, which conceives the community as a political and social structure; and the *Yachay*, the communal practices and knowledge of the ancestors.

In turn, Kowii (2011, p. 4-5) postulates that there are four essential notions to understand this interconnection philosophy with the natural world:

- Pakta Kawsay: It refers to the balance of the person, the family and the community as the foundation of social relations that allows stability and emotional balance.
- Alli Kawsay: It refers to harmony, which allows to connect the dimension of work with the cosmos, through energy flows that simultaneously influence space and time.
- Wiñak Kawsay: It refers to creativity, which allows individuals to motivate the creation and recreation of their initiatives. Creativity is built with *Tinkuy*, which is a constant exploration with the cosmos to give rise to innovations and new elements.
- Samay: It refers to serenity, which must be cultivated in the different aspects of life to achieve relations of peace and respect.

As a whole, the anthropological and philosophical principles of *Sumak Kaway* represented in Figure 3 can be considered as innovative elements for training teachers in the field of arts, since they integrate a complex, transdisciplinary and intercultural perspective focused on transforming the current society from the Andean ancestral cosmovision. Moreover, these principles contribute to rescue, revive, resist and re-exist the historical coloniality processes. From a cyclical view of space-time, it could be said that ancestors are spiritually reborn in the pedagogies of arts to materialize as an innovative academic conception aimed at transgressing the collective imagination established by globalization. Therefore, it is essential to continue investigating the educational praxis that emerges from



these theoretical reflections. In this sense, it is necessary to practice theory and theorize practices developed in schools, colleges and universities.

The correspondence between theory and practice in the teaching of arts has been marked from the point of view of what to teach and how to teach. The 'what' refers to the curricular contents and the 'how-to' to the innovative didactic methodologies that are developed. Both questions allow us to review the rules and curricular guidelines, both the EGB CAE and the IBE. In the case of the artistic implementation in IBE, Yépez (2015) points out that the contents and objectives of the national curricula of the CAE are framed in the technical and pedagogical parameters stipulated in the Model of the Bilingual Intercultural Education System (MOSEIB). The Ministry of Education (2013) seeks to respond to the cultural and linguistic relevance of indigenous peoples and nationalities in Ecuador.

Undoubtedly, the complexity of the teaching-learning process of arts entails promoting curriculum diversity from a didactic perspective aimed at providing epistemological tools that enrich the national curriculum design. In this way, it seeks to respond effectively to the contextual demands of students, who have different social, cultural and geographical realities. According to Pauta (2020), it is important that students appropriate knowledge from the construction of their own experiences.

Conclusions

By studying the Andean pachasophy of *Sumak Kawsay* and the anthropological practices of its peoples and nationalities, new epistemological horizons are opened to guide the professional profile of teachers of the artistic and cultural world in Ecuador. Hence, this article has made a brief description of the historical evolution of the teaching of arts at the national level. The different pre-Hispanic, colonial and contemporary periods delimit the historical conceptualization of educators in arts. Hence the direct relationship with the proposal of pedagogical innovation based on the philosophical and anthropological contributions of *Sumak Kawsay* to the pedagogies of arts in Ecuadorian higher education. We cannot know where we are going if we do not know where we are coming from and where we are. Although this proposal for teacher training -which is being developed at the UNAE and UArtes- still involves many questions, it represents a model of human training that considers the ancestral knowledge of Abya Yala to safeguard artistic and cultural expressions in the present generations.



In other words, the proposal of pedagogical innovation in the training of art educators characterizes by the revaluation of the knowledge, practices, customs and artistic manifestations of the Ecuadorian past, which implies knowing the pre-Hispanic, colonial and contemporary times. The philosophical and anthropological reflections of education that have been developed in this work represent a first essay that allows organizing ideas, concepts and processes in order to improve the employability of art teachers in schools, colleges and institutes. Transdisciplinary teacher training must relate with worldviews, spiritualities, artistic manifestations and scientific discoveries in order to face contemporary challenges.

This transdisciplinary educational philosophy of teacher training opens up new epistemological, educational and political horizons to raise awareness and sensitize young people in Ecuador. But it is obvious that it is still a philosophical proposal of cultural and artistic education. Therefore, the teaching of arts must have an educational inclusion point to open itself to Ecuadorian cultural diversity. It could be said that the configuration of the Ecuadorian educational system is the result of historical interactions that have led to pedagogical changes in the teaching of arts. These changes have been caused by various cultural, social, economic and political variables.

Another important conclusion is to know that cultural and artistic education is a fundamental human right, which must be accessible to all children, young people and adults in Ecuador. Therefore, it is urgent to continue the philosophical debate on arts education in order to explore new university proposals for teacher training in arts, which implies rethinking their competences and (re)designing innovative, creative and contextualized didactic strategies. Not forgetting, as shown by the COVID-19 pandemic, the importance of managing technological resources, as it originates new pedagogical and curricular forms to develop educational practices virtually. It could be said online classes managed by ICT have given rise to a fourth period or historical category in the teaching of arts in Ecuador. A new historical period characterized by teaching in cyberspace, which provides new spaces and opportunities for forming certain conceptual learning, but also limits other emotional, spiritual, procedural and actuarial learning.

Hence, studies in philosophy of education focused on the pedagogy of arts must be in constant evolution and interconnected with the dynamism of contemporary societies. Undoubtedly, the challenge of teacher training in arts does not end when recognizing intercultural diversity. The civilizational changes that are taking place allow to reevaluate those practices and theories that develop creative competences and the



path to innovation. It is no longer a question of modeling the citizen to receive and obey instructions, but of stimulating processes of feeling, thinking and acting creatively that facilitate their happiness and simultaneously a privileged incorporation into the emerging civilizing order. We believe that there must be an epistemic rearrangement in which learning to learn and learning to create must develop the instruments that make them possible. The hierarchies of the subjects will change and artistic research, as a social practice focused on creation, will occupy privileged places in Education.

Another factor to consider is the need to attend the infrastructure and equipment of art schools with appropriate technology (former conservatories), educational institutions with technical artistic baccalaureate, and basic schools and colleges, which allow the development of the curriculum in Cultural and Artistic Education (CAE). In addition, strategies and actions are needed, ranging from the acquisition of instruments and laboratories of artistic practices to the updating of educational materials. These guides should be published online and shared to the teaching and management staff involved in the different educative levels. The aim is to develop expertise in the management of active didactics in digital environments. We are thinking about the future but making the present possible.

It is essential to take a position -regarding the way in which knowledge of arts is produced and the needs they demand since, from this understanding, we will allow us to rethink an innovative action from the pedagogical, didactic, curricular and the evaluative way of creative processes; as well as the impact on the training of teachers with sufficient skills to perform in the contextual and cultural diversity of our country.

Note

- 1 This article is produced in the framework of the reflections advanced for researchers of the projects “El Pawkar Raymi and the production of methodologies and didactic material for the teaching of arts” and “Philosophy of education: reflections for transdisciplinary pedagogical training”, both approved by the calls for research of the National University of Education (UNAE) of Ecuador.

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