

RESEARCH REPORT
**RECOVERING MEMORIES OF PEOPLE, CRAFTS AND
 COMMUNITIES – CHALLENGING THE COLONIZATION
 OF A LOST LIFE-WORLD**

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ABSTRACT This paper reports on research concerning a specific form of colonization – colonization by globalised industrial mass production. This has replaced a life-world (*lebenswelt*)-characterized by crafts and languages that have become or are increasingly becoming extinct species. Though specific to a locality in Spain, this process of colonization has wider resonance for all those contexts worldwide witnessing the loss of crafts and their related languages through the processes of hegemonic globalisation. People are losing the sense of belonging to a symbolic and geographical territory. Systematic research for recovering this can be considered a generator of experiences and learning. These experiences are related to identity as an element which enables people to understand how individuals establish relationships amongst themselves and with the environment. This identity is always linked to the way through which people understand the territory. At the same time, it is a powerful element for transforming it. An important part of this identity relates to the traditional production system and, within that, the notion of crafts and craftsmen. This is a work in process. The first outcomes of the research are related to some descriptive categories such as: the crafts associated with the River; the use of the River to transport goods and people; the family ties associated to craft; the cosmopolitanism of the people and the changes which this generates; the role of women; and the River as a magical and mysterious place. My educational goal is to use this research to produce adult education materials based on community history, materials that can help communities articulate their identity, as opposed to materials taking an abstract skills-based learning approach.

RESUMEN Este texto informa sobre una investigación relativa a una determinada manera de colonización una colonización realizada por la globalización industrial y la producción en

masa sobre un mundo vivo caracterizado por oficios y lenguajes quehan llegado o están llegando a ser especies extinguidas. Las personas están perdiendo el sentido de pertenencia a sus territorios tanto geográficos como simbólicos. Un proceso que permita la recuperación de esto podría ser considerado como generador de experiencias y aprendizajes. Estas experiencias están relacionadas con la identidad como un elemento que permite a las personas establecer relaciones entre ellos y con su entorno. Además, la identidad está siempre ligada a la forma en la que las personas comprenden el territorio y, al mismo tiempo, es un poderoso instrumento de transformación. Una parte importante de esta identidad se encuentra ligada a los sistemas productivos tradicionales y, por ello, a la noción de oficio y de artesano. Este es un trabajo en proceso. Los primeros resultados se encuentran relacionados con categorías descriptivas como: los oficios asociados con el río, los usos del río para transportar personas y mercancías, los lazos familiares asociados a los oficios, el cosmopolitanismo de las personas y los cambios asociados a él, el papel de las mujeres, y el propio río como un lugar mágico y misterioso. Aunque específico de una localidad en España, este proceso de colonización tiene una amplia significación para todas aquellas personas que en un contexto mundial están siendo testigos de la pérdida de los oficios, y sus lenguajes asociados, en el proceso de globalización hegemónica.

Keywords: Artisans, Crafts, Globalisation, Popular Education, Social Change

Introduction

The main aim of this paper is to report on a piece of research addressed to recover the memory of the Guadalquivir River where it passes through a village called C., 12 km. from the city of S. in the south of Spain. One of the goals of this research is to know about the river and its influence on people's daily life. This knowledge will be an instrument of learning and teaching addressed not only to the elderly but also to the younger generation, in order to explain what the role of the river was historically, and perhaps still is, for the village. To that end, the research also aspires to create teaching materials addressed to both young people and adults, whether in primary, secondary or adult education schools. Providing community history in these materials challenges a type of skills-focused education that is divorced from authentic community roots.

At the present time, a series of interviews are being carried out in order to reclaim people's experiences in relation to the river.

In this paper, I am focusing on the interviews and specifically on such categories as crafts, trade, and identity, which help us analyse the interviews. In the next section I outline these and other concepts which make up the theoretical framework. I will later present some conclusions.

Theoretical Framework

We are living in a society in an unstoppable process of globalisation. Local identities are confronted by the mainstream of modernisation processes and the pressures to change some traditional ways of life and work for more competitive ways in order to benefit the market. I have previously studied these processes of change in the case of fishing activities (Lucio Villegas, 2006). In this previous research two powerful concepts arose: Social Change and Transition.

Social change can be defined “as the difference observed between the previous and subsequent state of an area of social reality” (Giner, 1985, p. 217). As Rocher (1985) points out, social change means observable changes, which can be verified within short periods in geographical and socio-cultural areas. It is possible to derive some elements from this observation. On the one hand, there is the temporary space. On the other, what would be emphasized is the importance of the physical territory and the culture of the community. Another point is that change goes beyond purely economic aspects and extends to the way people live, their feelings and their relationships. The concept of social change can allow us to consider the loss of cultural identities that communities - and the people living in them - are suffering in relation to their way of life and the production system associated with it.

Godelier (1987) spoke of societies in transition. This occurs when they have growing internal and external difficulties in producing traditional economic and social relations. In the process of transition, other forms of economic and social relationships appear. Transition is also linked to the processes of modernisation. These processes are associated with the massive incorporation of certain changes as, for instance, in the production system when it is considered obsolete. In the modernisation process, crafts and other selected forms of economic trade are expelled and can be relegated to a kind of marginal niche – sometimes devoted to tourism and as

anthropological objects of curiosity. This craftwork, however, is an important part of people's everyday lives. It confirms their identity and is based on their experience derived from their relationships with others and with the surrounding environment.

Experience could be considered as one of the dimensions of adult education. It is, in some ways, the result - and the process - through which an individual organises knowledge and shares it with others. Experience from a Freirean perspective is related to problem-posing education, and it is the source for organising the processes of teaching and learning (Freire, 1970). Sometimes, experience is lost in the 'new' world of business (Sennett, 2000). From a Freirean point of view, such experiences have to be recovered as educational tools (Lucio-Villegas, 2015, Olesen, 1989).

Recovering experiences makes it possible to establish relationships between adult education, identities, work and crafts. According to Gelpi (1990):

The relationships between work and society are not only of economic and social nature. The lack of identity of a community, a country or several countries has consequences concerning the content and the quality of the work. (p. 17)

There is, Gelpi adds, an essential cultural dimension in reflecting on the work. Deriving from this, Gelpi wrote and spoke about the cultures of work, trying to define identities and bonds that people organise around work.

Relationships between artisans and communities are inseparable. In fact, as Sennett states: "in the traditional world of the ancient potter or doctor, it was the community who defined the pattern of good work" (2010, p. 38). In Antonio Gramsci's words:

The artisan produces pieces of furniture, ploughs, knives, peasant's houses, stoves, etc., always in the same way, according to the traditional taste of one village, province or region (In Manacorda, 1976, p. 273, my own translation).

Traditionally, Gramsci added, artisans create their artefacts in a manner that captures the spirit of people. In short, it seems that these relations among culture, identity, and community life are always present in organising a part of the quotidian life of people and the system of production.

Today, the quotidian is homogenised to benefit the large companies that are dictating people's tastes. The work of the artisans is lost, because it is singular and follows guidelines based on the interests of the people, rather than submitting these interests to commercial appeal. This imposition of homogenisation can be seen as a process of colonization by globalised industrial mass production.

It is a fact that the organisation of work has been changed. "The time of production is fragmentary and very diverse and the quality of work varies in regard to the content, the development and the aim" (Gelpi, 2004, p. 111). This new organisation throws out some of the characteristics of the craft and craftsmen's work such as the innovation that introduces changes in the final product; and the creativity to adapt the final result to the taste and necessities of the communities where the artisans work and live.

Sennett (2000) studied changes in people's daily lives produced by this new organisation of work. One such change is the impossibility of coordinating a career, due to constant mobility. People live in a constant state of unpredictability when it comes to organising their own career and lives, in a situation in which their experience is not valued. As Gelpi (2004) stated:

All men [sic] have lacked their history even though it is evident that a part of their work's cultures is not only still alive but is essential for production and identity. (p. 46)

An important point to reflect on is Sennett's argument, relating to the loss of the crafts' pride, that is, in some ways, connected with identity. Artisans are lost in the maelstrom of the new organisation of work, but they are people "devoted to do a job well for its own sake" (Sennett, 2010, p. 32). Doing a good job is the primordial identity of artisans, involving a specific way of organising the work, the learning

and teaching of the work, and life. A job well done means: “curiosity, research and learning from the uncertainty” (Sennett, 2010, p. 66).

The work of artisans challenges us to think about the work itself and about its organisation. It challenges us to learn about both in a very different way from that defined by a ‘Lifelong Learning’ approach to policy-making, characterised by the search for skills, competences and competitiveness in the process of standardising procedures. I shall later present some analytical categories, emerging from the interviews, that can help us in this reflection.

Finally, I refer to culture. Raymond Williams points out that culture, apart from being a very complicated word (1983, p. 87), is a plural word with diverse meanings. It is not possible to talk about culture, but rather about *cultures*, and this diversity is not only related to different countries or historic periods but also to “social and economic groups within a nation” (Williams, 1983, p.89). Culture is a way of life that includes work, intellectual practices or artistic activities, among other things. With this understanding, it is possible to consider the activities performed by artisans as a part of the local cultures that are in danger of disappearing in the mainstream of globalisation processes in the field of production, but not limited to this.

Following Gramsci’s differentiation between ‘high’ and ‘low’ culture (see Mayo 2010), low culture, in some ways, could be related to popular culture or folklore in Gramscian terms. Gramsci also referred to ‘national-popular’ (Gramsci, 1974). He also considered that research and education may help people to go from folklore and ‘common sense’ to ‘good sense’,¹ as a path to grasp the world and analyse it (Manacorda, 1976).

This relates to what Raymond Williams called criticism (Welton, 1982): the possibility to think about things beyond collecting data and information without any criteria. For Williams (1983), “criticism in its specialized sense developed towards TASTE (q.v.), cultivation, and later CULTURE (q.v.) and

1 ‘Common sense’ needs to be distilled of its contradictory elements to become coherent. ‘Common sense’, in Gramsci’s conception, contains elements of ‘good sense’ but is a distorted and fragmentary view of the world. It is a conception of the world which is developed and absorbed uncritically (Borg, Buttigieg & Mayo, 2002; Mayo, 2015).

discrimination (itself a split word, with this positive sense for good or informed judgment, but also a strong negative sense of unreasonable exclusion or unfair treatment of some outside group - cf. RACIAL” (p. 83, capital letters in the original).

It may well be related to Gramsci’s differentiation between ‘common’ and ‘sense’. Moving from common sense to good sense, in Gramscian terminology, means, among other things, that people grasp and use research tools (see, for instance, Manacorda, 1976, pp. 238-244) to enable individuals to break out from or transcend folklore and to achieve knowledge.

In short the emphasis on sharing traditional crafts which have their ramifications for language, with regard to terms used and words having specific connotations, and which are born out of the livelihoods of communities, is connected with a popular education with specific regional or municipal identities. This stands in contrast with the more standardised forms of education imposed across nations by institutions from outside with little regard for contextual differences. The latter constitutes a one size fits all approach geared towards uniformity and homogenisation, although full uniformity and homogenisation never occur in reality, as people resist and transform. The main point, though, is that the learning and sharing of these traditional crafts and skills are part and parcel of the lifeworlds of communities, in this case communities which, through these practices, including pedagogical practices, resist colonization of the lifeworld by the system world of standardisation from outside and afar. The approach is very much on the lines of Freire’s pedagogy of the oppressed which entails listening to the words and ideas of community members with a view to creating thematic complexes around which the learning process occurs.

Methodology

In this section I am going to provide a description of the place, some notes about the research team and the research itself, and the methodological tools used.

Brief description of the context

C. is a village 12 km from S., the fourth most populated city in Spain. At the present time, C. has 30358 inhabitants (Junta de Andalucía, 2016). The village is now a dormitory town, due to the expansion of the nearest great city. Its history and the history

of its production system and the culture associated with it, is closely linked to the river. In fact, around 800 BC the village was on the mouth of the Guadalquivir River, but today it is situated around 40 km away. Another important historical event related to the river and the history of C. is the so called *Hasekura Expedition*, which in the 17th Century brought Japanese people to the village. This event is still celebrated today and some bonds have been created with Japan – specifically with the city of Sendai.

The traditional production system was based on fishing, pottery, the fabrication of bricks, shipbuilding, trade and other things closely related to the river that had defined a cultural identity almost lost today.

At the present time, C., as a dormitory town, has only a few brick factories operating, and a marginal population living from fishing and other related activities.

The project and the Research Team

The major goal of the project could be defined as that of recovering people's memories about their own territory. This memory should enable young people to know and understand their roots and the history of the place. The memories will be analysed in relation to the Lifeworlds that they represent, and as forms of resistance and affirmation with respect to attempts at colonization by the system worlds, through, for instance, the EU's Lifelong Learning policies measured by standardised procedures. I can also add two more goals: a) To recover and systematise the experiences of people living in the village that are related to the river, and b) To elaborate teaching materials based on this history, that enable both young people and adults at school to reflect on their shared experiences. In the specific case of young people, the project stresses the importance of linking these teaching materials to the history of the place.

The research team is composed of people coming from diverse backgrounds: retired adult education teachers, civil servants working in the City Hall, people coming from Social Movements, and from the university – teachers and students - or the adult education school – also teachers and students. It is important to stress that the diversity of people constituting the research team is, at the same time, a

valuable resource and a disadvantage. Some branches have derived from the original project, and some problems arose during the period of the research. We dealt with these issues thanks to a very slow process of dialogue and thanks to a participatory approach.

Methodological Tools.

The major methodological tool used has been the interview. At this time, some interviews have been conducted - mainly with men. In the findings I will reflect on this imbalance. Those interviewed were selected by local people taking part in the research team. The main criteria for selection were people who had an ample knowledge of the river, the city and the crafts associated with it. According to these criteria, individuals interviewed were, among others: sailors, fishers, net manufacturers, the owner of a brick factory, and, finally, an older woman with ample knowledge of the river.

Interviews were always audio recorded and, in some cases, video recorded. They were also made by the same person in order to unify questions and discourse. Interviews were transcribed, and then analysed using the categories derived from the theoretical framework, and without using any computer programmes such as Atlasti, Nvivo or similar engines.

Findings: The listening

In analysing the research, the systematising of selected categories, as explained in the theoretical framework, allows us to classify not only the responses in the interviews, but also to organise other diverse materials such as pictures, artefacts, etc.

Deriving from this, it is possible to reflect on the relationship between the river and people's identities. I have called it "the listening phase" because the listening is the first stage in Thematic Research around thematic complexes drawn upon by Freire (1970). In this respect, the research team considered that the first moment of the research must also be the moment for recovering people's stories and memories.

In the next section, I present briefly the first six categories that have been extracted from the analysis of the interviews which were conducted.

The lost words

In the very beginning of 'The Age of Revolution' (Spanish edition, 2001) the historian Eric Hobsbawm explained how this time of profound changes in western societies can be also remembered for new words that appeared and today are common in our languages. Words such as: industry, railways, working-class, etc.

The traditional crafts in C. have a number of specific words for designating some tasks. For instance, the owner of a brick factory explains the reason for calling the mud "fish".

[The mud] was shared in boards where it was cut with an 'esteron' [a kind of big box to recover and transport fish] This 'esteron' was the same used to extract the fish from the boats and this is the reason that the mud [extracted from the river] is called "fish".

These kinds of expressions are being lost. "Will there be things lost with the passing of time?" another person being interviewed wondered.

Thinking in terms of crafts, it is possible to find similar situations. An example could be the word 'barranquero', which referred to the man who knew how to cut, make holes and extract the mud from ravines near the river. The loss of this craft is also the loss of this word. As Saramago (2015) stated, first we lost the people (*people who left the community or died taking the skills with them*) then the craft and finally the word.. The three are intertwined, with the loss of the craft and related words meaning the loss of an important aspect of the people's identities.

On other occasions it is not possible to understand the discourse without explanation.

'Chupones' are boats, or rather, only one boat, we are going to talk about only one... so one or two, it is like a big steamer and it is ready to suck sand.

According to Gelpi, (2008) diversity is an broad concept with a lot of meanings, one of which is related to language. We have lost languages and expressions and this means, among other things, that there is a homogenisation of the language which means a homogenisation of thoughts. It is also coherent with Labov's

works (1987) which demonstrate that the use of the language in some specific contexts can also change the language. I shall return to this issue in the conclusion.

Crafts of our fathers

In traditional societies, crafts are transmitted in familial networks “*that have been transmitted from fathers to sons, you know?*” This process also establishes close relationships between different crafts. “*I started to work as a carpenter with my uncle*” a fisherman explained. Crafts also are a kind of legacy from fathers to sons.

I was born in a fishing family, in C. My father died when I was young, my mother became a widow with 8 sons. My oldest brother became responsible for the family. We inherited a little fishing boat from my father. Of course my brother started to work in it. I was 11 or 12.

In these familial conditions the learning of a craft is a lengthy process without entailing the earning of a salary.

My father took me out [of school] to learn the craft with my uncle, without earning anything and I told my father ‘Dad, I work more than my cousins and much more than everyone but I don’t earn anything.’

There also was confusion between the role of father and the role of boss - which we can consider different than in our societies: “*I went to work with my father. My father was the master and I was the sailor*”.

Other individuals tried to escape from this situation with specialised training. “*I got a diploma as a second naval mechanic*”. It seems that this enabled people to pull out from under the pressures of family relationships, but it can also be considered as one of the reasons for the death of the village and the birth of the city as I will present in the next section.

To conclude, it is also important to stress that the fact that crafts were linked to family relationships means also the loss of traditional crafts when these bonds are broken.

Look! There is my son [...] with me is the end [the son is coming] he is an industrial engineer, and doesn't want to know anything about it.

No, my sons didn't want to know. They didn't want...

So... [sigh]

Cosmopolitanism: The death of the village and the birth of the city

In 'What is Globalisation' (Spanish edition, 1998) Ulrich Beck talks about cosmopolitanism as one of the characteristics of globalisation processes. Cosmopolitanism is related to, among other things, the ease of changing the place of residence, moving from one place to another. In the case of C., cosmopolitanism can be situated between the end of the 1950s and the beginning of the 1960s, and is related to the construction of an important shipyard in the city of S.

The Gutierrez Perez neighbourhood was born from this, was it not? This is in relation to economic growth and dormitory towns, right?

This cosmopolitanism is also related to the accreditation of some skills and competences as valid diplomas for moving to a wider labour market, as we have seen above. "I left the river and went to Cadiz", explained a person who specialised in naval mechanics. One other person said: "I was in Iran, then I was in Israel too, with dredging too, I have been in France and in Morocco". And another one explained "We were in Iran, we were doing works in Argelia, and we were in Israel"

It looks that there was a sort of exodus of craftsmen - mainly affecting the shipyard, but also other places. This could be one of the reasons for the death of the traditional village, and the traditional society - based on a local economy focused on the river - and the birth of a dormitory town where the traditional identity is under threat.

This River that brings us

In 'The River that brings us' (2003), the Spanish novelist Jose Luis Sampedro tells the history of lumberjacks that transported timber in the Tajo River in the 1950s. For these men the river was their life and the construction of a weir - at that moment one of the biggest in all of Europe - meant the end of their work.

From then on, the timber would be transported by railway or across roads by trucks.

In C., the river has been a motorway with a high volume of people – from C. to the nearest beach of SB at the mouth of the river, or workers from C. to the Island when the rice is harvested.

People went more comfortably, you know. In those times, not every worker had money, the most important thing was to go to SB, to spend a couple or three days... eh! And then they returned again in the boat. You know how transportation was in the past!

However, the most important thing was the movement of goods. It can be said, in this regard, that important commerce – mainly centred on salt – was taking place from SB to S. As well, goods and food were transported from S. and C. to the Island. Sometimes commerce and transportation went beyond S. up the river. In fact, some individuals changed their work from fishing to transporting sand or gravel.

Yes, it was a boat that... in the past there weren't roads to the Island and then it had some little boats to take food and everything they needed in the Island because it was not possible to go by alternative means [than the river] ... it was... I don't know... rice growers managed everything by way of the river.

The Twilight Zone

When I was a child, there was a TV programme called 'The Twilight Zone'. It was about the unknown - strange things that happened, without explanation, in this world or maybe in others. I have felt that there is a similarity between this idea of the twilight zone and the views of many people about the river. In C., the river is responsible for some contradictory feelings. On the one hand, it was one of the main sources of richness and work: brick, pottery, agriculture, fishing, shipbuilding. But, on the other, people usually turn their backs on the river because it is a mysterious place causing diseases, death,

The Guadalquivir River, when crossing C., has, at least, two main twilight zones.

The first provides the feeling of being on a frontier to the unknown: the marsh.

Here started a physical border. From here on, down the river it was the marsh [...] of the mosquito diseases.

There were mosquitoes... people had to work along the river to grow rice and some tourists died because of mosquito bites...they became swollen.

The second is the fear of the river itself - a kind of reverential fear that underlies the prohibition of bathing.

Sure! Of course, you had a sure beating.... If your father knew that you had gone to the river to have a swim, if a friend [of the father] saw you [bathing and told him] 'I saw your son in the river' the beating was certain.

Finally, there is a kind of magic and fatalist view of the river as something that it is not possible to control. One instance would be the time when the river overflowed almost every winter

Here you have your thirty cows in winter and then floods emerged from the river, and when you could get there [to the place where the cows were] there were no more cows.

In the darkness

In a previous research study on fishing villages (Lucio Villegas, 2006) I stressed the importance that women play in social and economic activities. It was very strange, in this case, that women were conspicuous by their absence. When I asked for a relative of individuals to be interviewed, none of those singled out were women. I insisted and the response – including responses from people working in a municipal women's centre – was that historically women only worked in olive warehouses and factories in a nearby city called H., on the other side of the river.

But, in reality, there were women who played specific roles in work at the time being studied. On the one hand, they are net manufacturers.

*The nets that were made, they were made by women...
Then men assembled the nets because women, maybe,*

put the nets together, piece by piece and then you have to put the 'trallas', put the weight, put the float, and mount them. These things were done by men.

And they are also involved in the selling of fish,

I remember that fish were taken to the fish market. We referred to the slaughterhouse in C. as the fish market, where we took the fish to sell. Perhaps you were not able to sell all the fish and some fish were left over. So the women would go out to the streets [to sell fish].

Whatever the case, there are hitherto few testimonies from women. The most important thing is that they were historically present, and it is now possible to start knowing something more about their role during this period.

Conclusions

A few points emerge from this research.

First of all, one can point to the contradictory feelings that people face with regard to the river. The river is the source of life but, at the same time, it is a dangerous place and would better be avoided. One can dare say that, at times, the production system is cut off from quotidian life. The river is viewed more as an enemy than as a source of work and richness. This view can well explain why the inhabitants abandoned their lives on the river. In investigating these beliefs one can help people to shift from a magical consciousness to a critical one (Freire, 1970) or, to use Gramscian terminology, to move from 'common sense' to 'good sense.' With this view in mind, we are trying to undertake a process of Participatory Research that would hopefully enable people to reflect on these matters.

A second issue is connected with modernisation processes. It seems that some of the most profound changes that the village experienced concern the shift from a rural society to an industrial and urban one. The incorporation of the artisans to work in the shipyard in Seville and in other jobs around the world provided an opportunity for people to obtain more secure jobs, increase their salary and, in economic terms, improve their quality of life. Life in a globalised world has ramifications for community life. In this time of economic crisis, having a job has become one of the most important things in people's lives.

The challenge here is to determine how to preserve a traditional production system while simultaneously guaranteeing both jobs and quality of life. This happens in a globalised world that seems to impinge on the community's life-world in the same way that an overflow of the river does. This is connected to processes of social change that have occurred in the village in the last sixty years. They are, mainly related to industrialisation processes – the construction of a shipyard in the city of S., or the pollution of the river, "*fishing ended when washing machines appeared*" as one person put it.

Culture is closely linked to language. Subordinate culture is reflected, among other things, in language (Diaz Salazar, 1991). If words are lost, we are losing an important part of this popular culture that, in this case, is represented by a specific and technical oral language. But the most important thing here is that these words reside in the collective memory and in the cultural identity of the communities. In preserving these words and the language containing them, one is preserving the creativity of the community and their identity because words express the world of individuals and communities. The question that arises here is: how to preserve orality in a society that always reinforces reading and writing? On the other hand, an official grammar has its set of politics linked to the dominant culture. As Gramsci (in Manacorda, 1976) stated: "Written normative grammar always means an 'election', a cultural direction, so, it always represents a political act of national-cultural policy" (p. 335, quotation marks in the original). To preserve the subaltern language is to confront these hegemonic relations.

The processes of Popular Education have to be rooted in the interest and curiosity of the people and should produce 'really useful knowledge' for individuals and communities. In this case, 'really useful knowledge'² concerning history entails knowledge of the community's history and understanding the present by knowing about the past. I think that this may allow people to be situated in their community and society, thus offering pathways for resistance and social transformation, as well as earning a living on their own terms.

² "*Really useful knowledge*" is a term which owes its origin to workers' education in the early nineteenth century, knowledge useful to them in the context of class struggle in contrast to knowledge which suited the capitalist class.

In a society when every procedure is standardised, to safeguard creativity seems to be an important element in guaranteeing people's development. In this sense, this research attempts to recover the creativity that underlies the traditional crafts because it is a creativity that resides in the community too. Crafts are always associated with a community. By recovering and maintaining these traditional crafts, maybe only for leisure, it may be possible to potentiate the traditional knowledge and people's resources. Against the standardisation imposed by a stultifying Lifelong Learning policy-making process, inhibiting the scope of adult education, we have to reconstruct local cultural identities that enable people to become social actors and therefore protagonists of their lives.

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