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Cultural Commons:
(How) do we put it into practice in Medellin?
Report by Penny Travlou, Luciana Fleischman and Alexander Correa

August 2018

Introduction

"Cultural commons: (How) do we put it into practice in Medellin?" were two workshops organised in Medellin, Colombia on 21 and 22 June 2018 by Dr [Penny Travlou](#) (Edinburgh College of Art/University of Edinburgh, UK) and [Platohedro](#), a local non-profit organisation, with the support of the University of Edinburgh (Research & Knowledge Exchange Grant Scheme) and [Exploratorio](#), the interactive space of science and technology at Parque Explora.

Context + What inspired us

The idea for these two workshops originated in earlier research and collaboration with Platohedro in the project [*Medellin Urban Innovation*](#)*: Harnessing innovation in city development for social equity and well-being (MUI)*. MUI was a two-year (2015-2017) research collaboration between academic and non-academic institutions in the United Kingdom and Colombia, funded by the Newton Institutional Links Grant from the British Council and led by the University of Edinburgh in partnership with Heriot-Watt University, UK. The findings from the MUI scoping study suggest that there is indeed a thriving art community and emerging creative practices in Medellin. By merging traditional Colombian cultural values (*buen vivir, buen conocer)*, participatory pedagogies and new media art values (Do-It-With-Others, free libre knowledge, open source, peer-to-peer learning), these grassroots art collectives and communities are instrumental in the making of new cultural heritage in Medellin. Looking at the ways different groups and initiatives within the network work together and, also with the local communities (*comunas*) and disaffected youth, makes it evident that their practices are based on creating collaboratively in a non-hierarchical manner.

From the initial MUI findings, it is also clear that this collaborative practice is a rather novel approach to cultural production, particularly as this is performed within and across a network. However, although this makes their practice of great interest across their international peers, recognition of the cultural values produced through these collaborative practices by local public art institutions and the municipality in Medellin is still lacking. This may be due to a failure to communicate this work to a language understood by public art institutions and municipal authorities.

The MUI project also found that all these art collectives, organisations and communities that form a network of collaboration in Medellin face the same limitations: their collaborative work is primarily based on affinities; it is still informal and lacks of tools to become self-sustainable. The initial work identified a clear interest in co-creating *cultural commons*. By this term, we mean, a) something that participants create together, such as Wikipedia,

which participants research, write and manage together online, or ancient indigenous practices forged and passed along by a particular group e.g. *Minga* ('communal work' in Andean indigenous cultures) and, b) a way of creativity that embraces values such of sharing, community and stewardship as opposed to privatization, enclosure and exploitation.

The *Cultural Commons* workshops stem from these initial findings and represent a new line of investigation engaging with a network of local art producers and independent cultural initiatives to co-design a methodology that, a) can look at, reflect upon and evaluate individual organisations within an ecosystem i.e. network of collaboration and, b) become a tool for the collaborating network to communicate their practice and production of cultural values to public art institutions, other local authorities and funding bodies in Medellin. During meetings and discussions between the art collectives and Penny Travlou in 2017, the group agreed on the importance of developing together a methodology that can enable them to reflect on their practice(s), collaborative ethos, sharing values, common goods production as well as weaknesses. Co-designing a methodological toolkit is a good start to understand the position of the various art collectives, initiatives and groups in the cultural production ecosystem in Medellin and to establish a dialogue with local public art institutions and city administration.

The two workshops were based on a collaborative methodology where all participants worked together to define and explore key concepts: "*cultural commons*" in Workshop 1 and "*intangible cultural heritage*" in Workshop 2. For the exploration of "cultural commons" in Workshop 1, the *Purpose Statement of the Coalition for the Cultural Commons* (https://wiki.p2pfoundation.net/Coalition_for_the_Cultural_Commons) was presented in the first part of the workshop to engage participants with the term, followed with examples of commoning practices. For the cultural commons methodology toolkit in Workshop 2, a series of key terms from the Arts Collaboratory Network (http://www.artscollaboratory.org/), a translocal ecosystem of 25 international art organisations including Platohedro, was used to develop the tools. Then, to explore the concept of "intangible cultural heritage", we followed the official one by UNESCO (https://ich.unesco.org/en/what-is-intangible-heritage-00003) focusing particularly on the characteristics of the term: inclusiveness, representation, community-based co-creation and bridging traditional together with contemporary everyday cultural values and practices. Overall, we were interested in finding out whether and how we can re-define "intangible cultural heritage" as a "cultural commons" where cultural values are co-created, shared between groups and communities, support openness, collaboration and peer learning and thus become a common good.

Goals of the workshops

- Develop, together with the art communities, a methodology that reflects collaborative practices and the concept of cultural commons i.e. commoning practices in the making of cultural values.

- Understand how collectives perceive and experience collaboration in theory and practice.

- From a research perspective, explore collaborative ethnographic practices by working together with communities of cultural producers.

- Identify the challenges of collaboration between collectives and institutions and what has worked so far (best practices).

- Create more horizontal synergies for actors' recognition, sustainability and social/community impact

- Discuss new ideas/practices on commoning

- Find ways to expand a transglobal network of cultural commoners, with Medellin as one of the geographic nodes in this network.

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Participants

Day 1

Collectives: Elemento Ilegal (Anthony Alejandro / Juan Felipe / Santiago Flórez), Cocina Clandestina (Heilen Ramírez), Vitario (Kelly Matallana), La Madriguera / Cooperativa de Arquitectura (Juan Miguel Gómez), Guateque (Lina Marcela Silva Ramírez)

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Institutions: Museo Casa de la Memoria (Diana Rodríguez), Secretaría de Cultura de Itagüí (Luis Fernando Gil), Eafit Social (Isabel López), Universidad Nacional de Manizales (Leonardo Erazo / Leidy Tatiana Martínez Ospina), Universidad Nacional (Catherine Alzate)

Independient participants: Jordan Henao, Natalia Ramírez Álvarez, Natalia Ochoa Hoyos, Dora Veronica Simson, Daniel Alzate Hernández, Crowley (Juan David Rivera)

Day 2

How we did it?

WORKSHOP 1

Thursday, June 21st from 5:00 – 8:30 pm in Platohedro

Workshop with collectives and independent art and cultural organisations
Key questions: What are the challenges we face nowadays? What do we need to become more self-sustainable?

The aim of Workshop 1 was to share knowledge and ideas on how independent bottom-up art organisations can become more sustainable and develop tools for self-organisation. During the workshop, the participants designed collectively and collaboratively a methodology (based on a hands-on session and a cultural map activity) for, firstly, defining cultural commons from a local perspective and, secondly, mapping the ecosystem of each of the participating initiatives and organisations i.e. their strengths, weaknesses and future potential.

1) **Intro (Penny and participants)**: a) aims and objectives of the workshop; b) who we are (participants & organisers)

2) **About MUI**: a) description of the project and b) its key findings relevant to the workshop

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3) **Hands-on session**: engaging participants with the theme of *cultural commons* by asking them to respond to a series of questions (on flipcharts) and then discuss their response within the group

What are the cultural commons?

- Impact in practices, processes that require collective welfare
- Encounters / disagreements while building unity
- Human relationships as creative weaving
- Knowledge in its core
- Traditions
- The property of everyone and anyone
- Expanded economy, vaca (i.e. local term for crowdfunding)

- Tools to co-create, preserve, invent
- Points of convergence of the particular views of culture in the city
- Attitude, cooperation

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What keywords should be included in a cultural commons definition?

- *Procomún* (i.e. pro-common in English)
- Convergence
- Rights
- Co-creation
- Language
- Interaction, sintonism
- Tradition

- Parchar (i.e. "to gather" in English), create, invite
- Dialogue
- Disencounter, community, communication
- Wellbeing
- Vaca (i.e. crowdfunding), governance, self-organisation

What tools do we need to create cultural commons?

- Digital platforms
- Community
- Fabric of virtual networks, affective, collaborative
- gathering space,
- governance,
- communication,
- school, pedagogy
- Sensibility
- Attitude
- Dialogue
- Paper and pencil

- Popular pedagogies e.g. the street as school; mingling with the people
- Party, invitations
- Horizontality, ludic methodologies, creation, dynamics, affection
- Shared knowledge
- Leadership
- Complain > problems > problematics > solutions
- "Si te gusta, te mueve" *(if you like, it moves you)*
- Spaces

Why do we need to talk about cultural commons?

- To start re-thinking/designing ways of good living (*buen vivir*): in a transition society (post-conflict). How values are retaken or built on what is destroyed?
- Because we need to redefine the concept of the "public"
- To understand how to build a community
- To resist
- To organise ourselves, to build agreements
- Do it, parchar (gather)

- Because we don't need to talk about indifference
- Because we need to appropriate our territory
- To unlearn
- To build confidence
- Because it is a right that belongs to the society and needs to reclaim what belongs to it.

How do you imagine the idea of cultural commons in Medellin?

- Promotion of networks and collaborative work platforms

- Spaces of exchange, citizen promotion towards the production of culture

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- Itinerance of the encounter in knowledge and collective construction
- Participation and construction spaces

- Common agenda
- Construction in time of knowledge and habits
- Something that the human being will enjoy in community

Our definition of cultural commons

- **_PARCHAR_** (local expression for gathering): build socially, enjoy, traditions (ancestral), build community, non-capitalist, non-utilitarian, non-formal value relationships. Create, dialogue, encounter / disagreement, self-management, freedom and autonomy, dream, know each other, love-affections, spaces of the city and its reactivation, the street, public space

- The incidence of collective and social citizenship practices that seek sustainable development as a common good
- It is something that is innate to being

Key concepts: relationships, value, spaces

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4) Cultural Map Activity: Mapping the Ecosystem of Cultural Collectives within Medellin

Mapping categories:
1. Geographical localisation of your project and possible places where you move or act.
2. Collectives, projects, institutions you work with (public/private)
3. Close organisations, collective, people, institutions, etc, with whom you still don't work together.
4. Actions that you develop from your collective projects and actions you do with others.

The scope of this cultural mapping exercise was to identify the relationships that collectives participating in the workshop have with each other, their links with public and private institutions, the actions developed along these connections as well as their location within the city nexus.

During the cultural mapping activity, we also tried to reflect on the collectives and their collaborators/partners as well as the impact they can have in the city as cultural producers. This exercise is a first attempt to document and reflect on the collectives' ecosystem, with the scope to pursue this discussion and documentation further and in more depth in a future workshop.

Most of the collectives identified close relationships with other collectives and not so much with public art institutions. The latter were mainly perceived as only a source of income through provision of funding opportunities.

WORKSHOP 2

Friday, June 22nd from 2:00 to 5:30 at Exploratorio

Workshop with independent art collectives and organizations, public art institutions and universities

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Key questions: How can we reimagine and redefine cultural heritage from the "commons" perspective?

The aim of Workshop 2 was, firstly, to re-define the concept of cultural heritage by expanding it to include cultural commons and, secondly, to develop a set of tools to analyse the dynamics of "working together" and "learning from others" for a self-sustainable future.

1) **Intro (Penny and participants)**: a) aims and objectives of the workshop; b) who we are (participants & organisers)

2) **About MUI**: a) a description of the project and b) its key findings relevant to the workshop

3a) Hands-on Session: engaging (new) participants to the theme of *intangible cultural heritage* by asking them to respond to a series of questions on flipcharts and then discuss their response within the group

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For new participants (mainly public art institutions and local universities):

What is intangible cultural heritage? Examples?

Practices for the identity and memory, e.g. *cultura silletera* (traditional parade where people carry on their backs flower arrangements: the *silleros, cargueros or silleteros* – saddle-men– where the porters employed by colonial officials to carry them and their belongings across the Quindio Pass in the Colombian Andes).

- Research and findings about Medellin's history and identity
- Practice knowledge – language of our communities (indigenous - afro)
- Goods, values, symbols, shared practices that build identities. e.g. traditional dance

What words can be used to define intangible cultural heritage?

- Identity, diversity, art, communication, contents, humanities, knowledge
- Memory / history
- Diversity, community, integration

Key concepts: diversity, memory, identity

Why do we need to talk about intangible cultural heritage?

- *"Because what is not named does not exist, so we have to name it: intangible cultural heritage"*
- To recognise our cultures, appropriate them, build and unbuild.
- How the "intangible" remains? Valuing it to give voice from one generation to another; finding useful tools so that the content can be used, replicated and revitalised; generate empathy links.

Key concepts: Secretism, deconstruct heritage, heritage, genealogy, dynamism, common values

How do you imagine the idea of intangible cultural heritage in Medellin?

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- Virtual platform with cultural contents for Medellin city to rescue their identity but also allow the mutation of cultural expressions. Content free to use and to add more.
- Historical heritage, but recognising its contemporary expressions too.

- A social network of cultural producers or *vigías del patrimonio* (patrimony safeguards).
- Shared and socialised, free circulation and appropriated by different communities.

Key concepts: Agendas, diversity
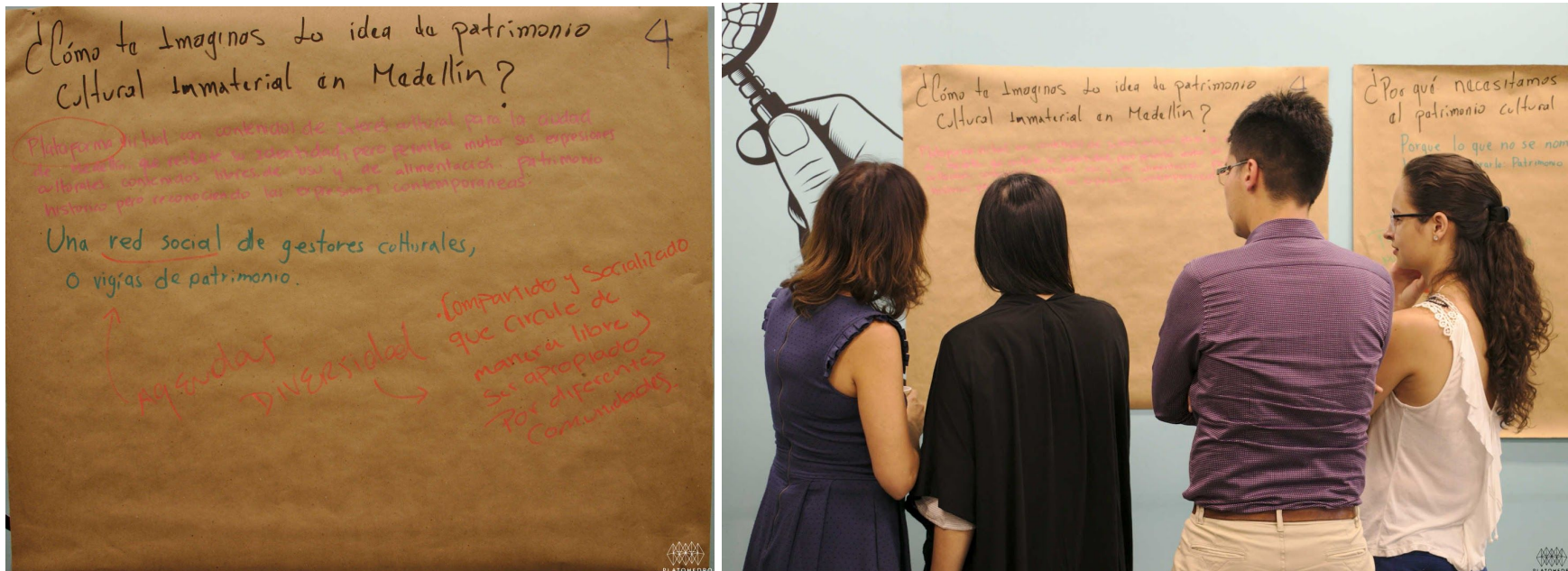
Our definition of intangible cultural heritage
- Patrimony
- Memory, fabrics of memory
- Cooking

- Songs, lullabies
- Slang
- Literature

- Traditional medicine
- Diversity, identity, memory

- Shared knowledge
- Individuality in the collective

Key concepts: Oral storytelling, ancestral and traditional knowledge

3b) Tooling exercise: designing, with participants from Workshop 1, tools for developing and/or strengthening self-sustainability and commoning practices within grassroots art collectives and initiatives.

Concepts inspired in the *Common Language* from [Arts Collaboratory Network](#):

- Failures, validating (≠ celebrating failures)
- Self-sustainability
- Tooling

- Radical Imagination
- Unlearning - Learning

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Notes:

- *URDIMBRE* (i.e. warp, twist, bend in English): to weave; to share knowledge; to bridge/links of collective capacities
- Sustainability, resourcefulness, radical imagination: *"Que no azare lo que azara"* ("Don't be afraid of your what you are afraid of")
- Complexity: "Vamos sumando" (Let's add up)
- Friends

- Play, joy, enjoy
- Find common points on difference, find the common
- Rejoice: joy as a motor, party with the community
- Break boundaries, integrate, symbiosis
- METAMORBIOSIS: metamorphosis + symbiosis

Final question for both groups:
Can we connect our definitions of "cultural commons" with "intangible cultural heritage"? How?

Proposal: To redefine together our understanding of "intangible cultural heritage" as "cultural commons".

4) Modelling & discussion: presentation of four different models of system dynamics to reflect about colaboratory work and networks, as follows:

- Diffusion on a direct horizontal network
- Ethnocentrism

- Altruism
- Cooperativism

This session (i.e. presentation and discussion of the four models) aimed to generate reflection on, a) possible individual behaviours within the network; b) alliances among network members to achieve common objectives; c) local politics and agendas that may strengthen the cultural sector; and, d) possible communication routes between different actors within the network.

This modelling exercise is a way of using tools that allow the analysis of the actors' behaviour, their dynamics with other cultural groups and public institutions and their impact.

Slides/presentation https://goo.gl/Syg6Nr

Document about Modelling: https://goo.gl/rRPFvJ

Discussion based on the Coalition for the Cultural Commons Draft Purpose Statement
English version - ***Spanish version***

REFLECTIONS

Instead of providing a summary of concluding points on the two workshops, we submit our reflections in the form of Q&A. We asked each other a specific question relevant to our role in the organisation of the workshops following this way our collaborative working ethos as well.

Workshop Co-organisers
Penny Travlou, University of Edinburgh
Alex Correa, Co-founder Platohedro
Luciana Fleischman, Residency Coordinator Platohedro, workshop Spanish translator

Alex and Luciana's questions to Penny:

1) ***From your experience in the Commons research and practice, could you comment what you have learned on the workshop about the commons' perception and practices in Medellin?***

My initial aim behind co-organising a workshop on 'cultural commons' in Medellin was to look at the local practices and experiences of commoning beyond abstract definitions and the relevant academic discourse. Having visited Medellin for a few times since 2015 as part of the MUI project, I have been intrigued by the way independent small art organisations and initiatives have been collaborating and creating a network to share and exchange knowledge practices by mingling together traditional understanding of commons i.e. *minga* (communal work) with those mostly associated with current definitions of commons i.e. *bien vivir*. During the workshops in June, the discussion moved from the general definition of the concept of "cultural commons" to specific local everyday practices of commoning. The example of *parchar* (gathering) was used to discuss among the group the local understanding of commoning. *Parchar* is a local popular activity that has its roots in indigenous traditions of gathering people together to be in what we now call public space and to appropriate this space into commons. It is about creating spaces of freedom and autonomy. *Parchar* as a word-concept can go beyond the practice of gathering and define co-creation, dialogue and sharing knowledge among people and groups: it can be considered as an

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intangible cultural heritage that creates cultural values. Reflecting back on "cultural commons", *parchar* confirms the richness of the concept in local terms and everyday practices. Likewise, in Workshop 2, while discussing the tools needed to develop new and strengthen existing cultural commons, the participants mentioned *urdimbre,* a weaving process to turn thread into fabric. They used this word to describe the process of sharing knowledge and creating collectively as weaving on a loom.

Moreover, the workshops provided a more detailed discussion of how we move to a "cultural commons" ecosystem that engages with critical dialogue when dealing with differences and conflict among its groups, collectives and individuals. There is not such a thing as a recipe book to follow when we encounter conflict. The workshop participants reflected on the importance of recognising difference as part of commoning practices, and approaching conflict with care. They stressed the necessity to create a safe space based on trust, openness, horizontality and care for each other and oneself as key tools to manage conflict. As one of the participants pointed out, "*to talk about the commons is not just to accept that we are all in agreement; commoning starts from the moment you recognise difference and possible conflict and find mechanisms and tools to co-exist.*" As we discussed extensively in Workshop 2 – inspired by the Arts Collaboratory Network, some of these tools can be "unlearning" and "radical imagination" where groups, collectives, individuals start rethinking of what they already know and shift knowledge paradigms.

Penny's question to Luciana:
As the translator of the two workshops and overall research, how do you think we can translate concepts and practices as 'cultural commons' to make them relevant to the specific culture and space i.e. Medellin?

I think that this translation exercise includes language, but also methodologies and local practices, the ways of doing.

On the one hand, we have the more "international" terms (like the *commons* concept) that get more sense when they come close to the local language. In that sense, we did different exercises during the workshop that had to do with radical imagination and to rescue our own ideas about the cultural commons, that took us to reimagine and resignify some concepts and invent others. Another aspect of the "translation" as a creative practice during the workshop was taking the document "Coalition for the Cultural Commons Draft Purpose Statement" and making our own interpretation taking into account the reality of Medellin.

Translation also includes the understanding of the different languages used by cultural agents (artists, collectives, institutions, cultural producers), their affinities and differences, and how they understand and put collaboration in practice. In that sense, we perceived the need to create more horizontal bridges with the public art institutions, even though we still face the challenge of how to stimulate their participation in this *peer-to-peer* processes, or *parcero a parcero* (the way we adapt this expression here). It is interesting to mention that "parcero" as it is being used in Colombia nowadays, includes

the idea of a relationship with the other person based on esteem and trust. Therefore, we could say that our way of reinterpreting these connections is by adding, among other things, the ingredient of affectivity.

Throughout the workshops, other translations seemed necessary and have to do with detaching ourselves from the idea of failure, to learn to make mistakes and to understand error as a learning process. We also observe and accept the challenges that appear when we try to put into practice many of the ideas that we discussed here and in which, for the most part, we agreed.

Penny's question to Alex:
What do you think has been the positive outcome of the workshops? What can we learn from the workshops? What has been the main weakness of the workshops? What should we have done differently to make them more successful?

What can we learn from the mapping ecosystems activity? Could we use the same map to document the ecosystems of public art institutions? What kind of adjustment does the map need for this group of participants?

For me, the most positive result of the workshop was to generate the reflections about the commons, since that word puts the people in a different scenario: different from the "community" that has an implicit meaning of processes made by the community. But we still haven't moved forward on the commons concept. Being able to promote discussions has been good, also to develop the ecosystem map had a good result. Anyway it is necessary to generate more concrete levels or layers if we are going to work with different kinds of organizations.

Having a space that people feel safe is something good to consider for the following meetings.

I think we failed on the low level of participation of the public institutions: many that did not come. It is important to understand that in this city, it is easier for people to participate if they feel that they can somehow own the activity, i.e. being part of the event and not only attending. We need to invite them to build the event, I think.

The modelling activity is necessary to let the participants to interact with the software and to understand more these models and their behaviours. Also to take the exercise that involves decision making and the dynamics into collaboratory processes. This means that it must be understood that there is a structure of game rules, with rewards and punishments in this kind of relationships. This is something missing during the activity. With more time, it would be interesting to explore.

Next steps?

To be continued… this is the beginning of the discussion on cultural commons in Medellin so we are planning to host more events in the coming months. In the future we are interested in:

-Following this discussion locally and internationally with other networks that work with similar concepts.

-Organise a symposium and workshop with academics, local municipality and public art institutions (e.g. invite keynote speakers to discuss their research on 'cultural values and heritage' in Medellin).

-Developing new and strengthening existing collaborations, partnerships and dialogues with local public institutions and the municipality.

-Develop tools using ecosystem mapping and modelling methods.

-Raise funds to make this possible.

Stay tuned!

Audio recordings
https://goo.gl/6ixNF4

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Credits

Platohedro is a non-profit organisation that serves as a creative and collaborative platform in the city of Medellin, Colombia. Since 2004 it is dedicated to artistic experimentation and creation, continuous study of open culture and self learning. These processes are inspired by the philosophy of Good Living and Good Knowledge. http://platohedro.org/

El Exploratorio is a space where knowledge comes and is transformed from everywhere, and then it is liberated to the space and minds so that each participant can decodify and translate. http://www.parqueexplora.org/exploratorio

Translation by Luciana Fleischman
Pictures by Duvan Rueda
Audio recordings by Juan Jaramillo

Appendix

Coalition for the Cultural Commons Draft Purpose Statement

Cultural commoning is of its time. In a world where it is becoming clear that the everyday creative things we do have a value to us, to the social fabric and wellbeing of our communities and to the health of our democracies it offers an alternative approach to sustaining our lives. It builds on the creative abundance around us and enables peer to peer action and self reliance. We live in an era when the consequences and effects of dominant economic, social and political paradigms are pressing upon people, damaging democracy and fomenting feelings of frustration, helplessness and despair. It is now when creating together, wisely and hopefully, matters most.

Cultural commoning plays a vital role in the wider commoning movement in a range of important ways:

- It helps orient the culture of commoning away from only resisting negative forces towards providing alternative expressions of how we can be, do and learn in the world based on what we love to do and that which enhances our wellbeing
- It supports diversity of participation in commoning across cultural identities and a safe space in which to explore difficult issues
- An effective, imaginative and engaging way to speak truth to power and to influence and inspire change
- It has the opportunity to set an example for both individual and common wealth creation and stewardship.

For the above to be fully realised we need a healthy cultural life and a vibrant cultural democracy.

The main purpose of this group is to work out how to apply commoning approaches to the areas of cultural practice and policy that need to change and to encourage others to adopt and adapt them.

So we will be putting ideas for positive change into action with others.

We are looking to help make the following shifts happen:

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- From centralised hierarchical governance structures to more distributed ones
- From fragmented and individualised plans to shared purposes and outcomes.
- From rigid 'procurement', 'grant-aid' and 'sponsorship' relationships to more collaborative and enabling ones which support resources going to where the value is really being created.
- From a focus on short-term, project based activity to developing longer-term cultural 'assets' and a collaborative creative economy.
- From a '3rd sector' to a Commons
- From 'The Individual' to individuals within 'society/nature'
- From homogenous cultural products to various shared cultural processes and experiences as distinctive as the people who make them and the places where they are made.
- From passive acceptance of a damaging status quo - ecological, social, economic - to offering constructive, democratic challenge and speaking truth to power
- From restricted, protected and enclosed cultural production and distribution to peer-to- peer and cooperative approaches, based on common ownership and fair licensing, which encourage invention, originality and a shared spirit of adventure
- From a divide between between the cultural and the natural to recognition of the connectedness and coherence between them

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Common language / key words inspired by the principles of the Arts Collaboratory Network

Failures, validating (≠ celebrating failures)

Failures are an important part of learning. Because Arts Collaboratory is about unlearning/learning and study, failures must be taken into account. Failures refers to not being able to meet expectations. not achieving a specific goal. **FAILURES can be understood as OPPORTUNITIES.** Failure is not based on listing your flaws but rather reflecting on them for further growth.

Steps in failing:

1. Identify the failure
2. Accept it. Remember that what resists, persists. We must learn to embrace failure.
3. Reflect on: what happened, why it happened and how it happened.
4. Share with others
5. Review possible options

Mechanisms to deal with failures:

1. Open up a space to talk freely about failures (NO JUDGING ZONE).
2. Self Evaluate : Internal and External
3. Share with others
4. Reflect on feedback
5. Enjoy and onto the next one.

Self-Sustainability

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Self-sustainability refers to relying on internal valuations of sustenance, rather than external, conventional ideas of value, resources and success. Further it focuses on the importance of collective input and reliance on one another for sustainability. This includes care and interdependence of our sustenance, not only in funds but in other resources as well.

Tooling

Tooling refers to various forms and ways of sharing our un/learning process with others within and outside our network. It is important to share what we are studying outside of the group. This way, tooling replaces reporting and demonstrational practice (superficial publicity).

Radical Imagination

Radical Imagination, like the paradigm shift, is a complete rethinking of things that are otherwise unthought of. This is important for developing AC and our own work, which seeks social change and therefore seeks to imagine a different world.

Unlearning - Learning

Unlearning is the act of changing paradigms. It entails rethinking the things we have learned within conventional and restrictive learning environments. To unlearn is to question preconceived, and assumed 'truths'. In so doing we (re)learn alternatives and better understand our own assumptions. This is important for developing our own work, which seeks social change and therefore seeks to imagine a different world.

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