

**A FRAMEWORK FOR KNOWLEDGE SHARING
IN INDIGENOUS COMMUNITIES OF PRACTICE IN THE ARTS AND CRAFTS SECTOR
IN ZIMBABWE**

by

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SUMMARY

Visual artists operating in indigenous communities of practice in the arts and crafts sector in Zimbabwe have relegated their indigenous modes of expression by adopting contemporary forms that lack a flare of Zimbabwean aesthetics like ‘airport art’, which is characterised by a high degree of repetition. This was attributed to limited awareness and access to indigenously based Zimbabwean aesthetics essential in art production. Hence, the need to understand the knowledge sharing processes and practices of the local visual artists in the indigenous communities of practice; and to develop a framework of knowledge sharing relationships that foster the use of indigenous modes of expression in the sector. To this end, a qualitative study was conducted based on a phenomenology of practice research strategy at four indigenous communities of practice: three in Harare and one in Bulawayo. Purposive sampling was used to identify the research sites, participants at the sites and documents for analysis. Data was gathered in the field using in-depth interviews from seven participants and from observations conducted at research sites. Additional data was collected using document analysis from biographies of six participants selected through the maximum variation method. The findings were that integrated professional artists had ready access to conventions in the art world and had used them to produce internationally acclaimed artworks. Among interviewed participants, access to conventions was limited; and the artists seemed not to be aware of the full range of the conventions. It was also found that conditions in the art world were conducive to transformative learning, but copying and reproduction of designs was rampant. There seemed to be no enforcement of the law of copyright. Recommendations were for administrators at indigenous communities of practice to systematically stock their communities with information on conventions and resources useful for artists’ operations, spearhead the participation of artists in activities of the Formal Art World by developing a knowledge sharing strategy and for artists to form a national association. The study ended by proposing a knowledge sharing framework for the visual artists and the Formal Art World.

Key words

Arts, crafts, indigenous communities of practice, indigenous knowledge, knowledge creation, knowledge sharing, phenomenology of practice, stone sculpture, visual artists, Zimbabwe

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DEDICATION

To the boys: Ryan Nyasha Muzarabani, Nenyasha Andiswa Maisiri and Logan Anesu Muzarabani, you made me believe in celebrating life, thank you!

To the visual artists in Zimbabwe: forge ahead, you are timeless!

To God be the Glory!



Figure 1.1: In honour of Cecil the lion (Marwizi 2015)

DECLARATION

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A Framework for Knowledge Sharing in Indigenous Communities of Practice in the Arts and Crafts Sector in Zimbabwe

I declare that the above thesis is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I submitted the thesis to originality checking software and that it falls within the accepted requirements for originality.

I further declare that I have not previously submitted this work, or part of it, for examination at UNISA for another qualification or at any other higher education institution.



SIGNATURE

7 July 2021

DATE

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ABBREVIATIONS

| | |
|--------|---|
| ARIPO | African Regional Intellectual Property Organisation |
| AVAC | African Visual and Contemporary Arts |
| BAT | British American Tobacco Company |
| ICT | Information and Communication Technology |
| IFLA | International Federation of Library Associations |
| ITC | International Trade Centre |
| NACZ | National Arts Council of Zimbabwe |
| NGZ | National Art Gallery of Zimbabwe |
| NGSVAD | National Gallery School of Visual Arts and Design |
| NUST | National University of Science and Technology |
| SECI | Socialization-Externalization-Combination-Internalization |
| UNESCO | United Nations Educational Scientific and Cultural Organization |
| UNISA | University of South Africa |
| VAAB | Visual Artists Association of Bulawayo |
| WCC | World Crafts Council |
| WIPO | World Intellectual Property Organisation |

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CHAPTER ONE

INTRODUCTION AND BACKGROUND

1.1 Introduction and Background to the study

Communities of practice are constituted of people “who genuinely care about the same real-life problems or hot topics” (Pyrko, Dörfler & Eden 2017:390), who group together so as to address the problems, interacting and learning from each other. One such group is the visual artists, for whom the communities of practice act as specific localities that sustain the production, distribution and consumption of artworks in the art world (Wassenaar 2017:89). The art world is an abstract phenomenon, that consists of collaborative networks of activities of people and facilities with complementary roles (Abrams 2018; Sooudi 2016:151), referred to as actants. Among the actants is the Formal Art World, which is a group of institutions that carry the authority to legitimise both the artist and the artist’s artworks (Foka 2019; Janssen & Verboord 2015; Manta 2018:97). The World includes the cultural institutions in a country, the art market, art critics and art collectors. A legitimate artwork is one which has been endorsed as socially acceptable, that is, bestowed with a cultural value (Foka 2019; Janssen & Verboord 2015; Van Heddeghem 2016:21). To an artist, social acceptance of one’s artworks is the basis for acquiring resources, developing one’s career and attaining recognition (Patriotta & Hirsch 2016:867).

The production of legitimate artworks depends on the extent to which an artist can access and use conventional knowledge (Patriotta & Hirsch 2016:871-872) and resources in the art world. The conventional knowledge and resources are embedded in the network of activities of the actants and are accessible as the actants collaboratively take part in the activities of the network. Access is facilitated through communication, exchanging and sharing the knowledge. The mode of knowledge sharing and exchange among the actants is an open system of communication (Nguyen, Nham, Froese & Malik 2019:1001) or the “wild” system (Hutchins 1995:370 cited in Moisa & Ngulube 2005:176). In such a system, sets of actants drawn from different organisations and sectors in the art world where they may have formal allegiances, come together on the basis of their needs and expertise to collaborate on specific activities. The knowledge sharing structures, rules and regulations of activities that bring the actants together are informal. Such a system can be equated to the mode of communication and

knowledge sharing that is predominant in localities where visual artists in Zimbabwe conduct their trade, referred to in this study as indigenous communities of practice (Maisiri 2020).

In the 1980s and 1990s, the Zimbabwe Stone Sculpture Movement, operating from indigenous communities of practice was instrumental in the production of legitimate artworks that received international acclaim (Larkin 2014:32; Lohmann 2020; *Shona sculpture* 2015). The artworks were “celebrated in art reviews as an important contribution to contemporary art and some of the artists lionised as being among the world’s bests. As a result, the sculptures became internationally requested” (Burla 2012:6). However, in the 2000s, following political and economic instability experienced in the country (Mlotshwa 2019), a different art form, derogatorily termed as ‘airport art’ or ‘side walk art’ (Larkin 2014:72; Mushowe 2015; *Shona sculpture* 2015), predominated the art market. Airport art is “characterized by a high degree of repetition” (Smith 2014). Yet, according to ITC/WIPO (2003: iii):

A key strength of artisans and visual artists lies in their creativity and craftsmanship [which] gives their output a distinct traditional, cultural or symbolic flavour, which arouses the interest and matches the emotional needs and aesthetic tastes of discerning customers in specialized niches of domestic and export markets.

The emergence of airport art signified changes in the communication and sharing of conventional knowledge and resources in the art world in Zimbabwe. The changes, it was assumed, did not give much prominence to the use of indigenously based knowledge. This is because airport art has been described as lacking a Zimbabwean flare (Mamvuto 2019). The net effect is that, firstly: the country was losing its cultural heritage, identity and knowledge (Chia 2017) about indigenous arts and crafts. Secondly, the country was losing its share on the international arts market; and thirdly, the career prospects of the visual artists were in jeopardy. It thus became necessary to establish the nature of interactions and knowledge sharing dynamics in the indigenous communities of practice and the art world in Zimbabwe.

1.2 Discussion of key terms and concepts

Terms and concepts used to communicate have different meanings. This makes it important to define the concepts used in a study so as to foster a common understanding (Statistics Solutions 2020). To this end, the key terms and concepts used in this study are thus discussed below. The discussion gives explanations on what the terms and concepts mean and how they are understood in this study. These concepts are: art, crafts, indigenous communities of practice, indigenous knowledge, knowledge in the arts and crafts and knowledge sharing.

1.2.1 Art

Art is defined as a “symbolic communicative system practiced only by humans” (Zaidel 2014:1). In this system, observes Riding (2017:25), artworks represent the knowledge that is embodied by the artist who produces the artworks. Its production can be viewed from two different angles: a materialistic view and a romantic ideology. In the materialistic view, art production is considered as work and the artists as cultural workers (Clarke 2017; Lingo & Tepper 2013:337); and in romanticism, emphasis is on the subjectivity and individuality as well as sense and emotions in art expression and interpretation (Seiferle 2020; Sooudi 2016:152). However, Clarke (2017) recommends that art should be treated as “half-romantic [and] half-commercial” (Clarke 2017). This point of view is in line with the tenets of conceptual art that considers “an art object not as an end in itself ... [but emphasise] the idea or meaning being expressed [in an artwork] ... than its aesthetics” (Asinyo, Frimpong & Dowuona-Hammond 2016:116-7). The central argument in conceptual art is that art is a product of ideas. Thus, as a product of ideas in a social art world, art has been described as a social construct (Clarke 2017; Foka 2019) of the art world (Sooudi 2016:151). This is because an artist requires the support of other people and facilities to produce justifiable artworks (Becker 1974:767).

Art exists in various forms that include “visual arts, music, literature, poetry, dance, theater... [preserves and conveys] cultural norms, history, ideas, emotions, esthetics, ... concepts, and emotions through different means than language” (Zaidel 2014:2,3). This study is interested in the visual arts, which are an expression of the feelings, emotions and perceptions of the world of an artist that produces the art (Riding 2017:25).

Artworks are made from a variety of elements or materials and include such works like “painting, drawing, sculpture in various materials, printmaking, photography, plans, maps, performance art, installation art, mail art, assemblage art, bodyart, textile arts, fashion design, multimedia, video art, web design, web art, digital art, graphic and product design” (Zulaikha & Brereton 2011). The specific visual arts that this study is focusing on is sculpture in stone and mixed objects that include stone. Why stone sculpting? The response is provided by Mataga and Chabata (2011) who note that:

Stone sculpture is synonymous with the Zimbabwean art market. Notwithstanding the existence of other forms of art, stone sculpture is the most familiar and developed art with an interesting and unique history. It is a form of art born out of elaborate, if not systematic production and relatively well-established institutions.

Sculpting consists of two main aspects. The first is the design or the conception of the artwork, that is, formulation of the “form, imaginative content, and expressiveness—is the concern of a designer”

(Rogers 2020). The second is craftsmanship which entails the production of the artwork using a specific technique and material. However, both aspects are often done by a sculptor. It is usually in big sculptures that the two aspects of works are conducted by different people.

1.2.2 Crafts

A craft is defined as a product of a process where an artisan “demonstrates mastery of materials and techniques in the production of an object” (Gibson 2018). This process takes two forms. The first, which is of interest in this study, pertains to the handicraft industry. Products from this industry are made either by hand, completely; or using a combination of a hand and a mechanical tool, to some extent. What is important is that an artisan’s involvement should be substantial (Yang, Shafi, Xiaoting & Yang 2018:1336). The second form of the production process is the craft-based industry or industrial craft. The products from the craft-based industry are, on the major part, manufactured using mechanical tools. The production processes in both types of craft industries require that the artisan should possess a special skill, that is, craftsmanship.

Crafts carry both an aesthetic and utility value. However, the aesthetic value in crafts differs from that in the arts, in that crafts are “more decorative, more richly visual, more respectful of material and process” (Zulaikha & Brereton 2011). In contrast, the aesthetic value in the arts is more in expressiveness.

Craft products can be classified, broadly, based on the materials used in production, or materials combined with the production technique. The six main categories are: basket/wicker/vegetable fibre-works, leather; metal; pottery; textiles and wood (ITC/WIPO 2003:5). Additional categories can be created depending on the craft making material available in a specific country, for example stone, in Zimbabwe. The products of focus in this study are largely stone sculptures.

A person that produces crafts manually is referred to as an artisan. The ITC/WIPO (2003:6) states that artisans usually work on their own or can solicit for help from family members, friends or apprentices. The work relationship is very social and revolves around the craft.

1.2.3 Indigenous communities of practice

An indigenous community of practice is a work organisation form that uses largely indigenous knowledge to produce distinctively indigenous arts and crafts (Maisiri 2020). The organisation is purposefully set-up.

1.2.4 Indigenous knowledge

An array of definitions of the term indigenous knowledge has been presented by a number of authors (Abah, Mashebe & Denuga 2015; Khumalo & Baloyi 2017; Moahi 2020). This study adopted the definition by Abah, Mashebe and Denuga (2015:668) that views indigenous knowledge as knowledge that is:

Unique to a given culture and acquired by local people through the accumulation of experiences, informal experiments, and intimate understanding of the environment under a given culture ... encompasses the technology, social, economic and philosophical, learning and governance systems of a community.

From the definition above, indigenous knowledge is characterised as local knowledge that has been accumulated overtime, tested through life experiences and justified by the social group. It is described as practical, personal, tacit and contextual (Moahi 2020). This knowledge type provides guidance on how a community perceives symbolic expressions, that is, it is a worldview of the local community members. It is a way of knowing as well as belonging (Keane, Khupe & Muza 2016:166; Moahi 2020). Hence, the knower is inseparable from the knowledge and its context.

Indigenous knowledge is perpetuated largely by being transmitted down through generations (Khumalo & Baloyi 2017; Moahi 2020). The transmission renders it dynamic, constantly changing as the people interact with different people from other communities as well as adjust to their life circumstances (Keane, Khupe & Muza 2016:164). This process involves teaching and learning that takes place through dialogue and practical demonstrations in the production of a variety of implements (Khumalo & Baloyi 2017) that include artworks of different types. The knowledge bearers have personal insights of the intricacies of the ecological and social system that “guide a society's use of natural resources for a variety of purposes, including traditional artistic practices” (Bequette 2007:362).

The discussion above follows an understanding of indigenous knowledge as an aspect of indigenous knowledge systems which, according to the Theory of Knowledge, is an Area of Knowledge (Lanterna Education 2020). Under this framework, knowledge is viewed as action, that is, as a way of knowing, a world view. This same framework has been adopted in defining knowledge in the arts and crafts as indicated below.

1.2.5 Knowledge in the arts and crafts

When knowledge in art is viewed from a Theory of Knowledge perspective, it is considered as an Area of Knowledge that centres on human experiences. From this perspective, knowledge is understood as a way of knowing (Irokanulo & Gbaden 2019:34), that is, as action, rather than knowledge *per se* (Lanterna Education 2020). This means that knowing in art is a process of knowledge production and consumption. The process starts when one encounters an artwork which triggers experiences of subjective sense impressions. The sense impressions are then interpreted using rational conventional experiences in the mind or environment to get the meaning of the encounter. In sum, “knowledge lies in encountering art, and the artwork itself exists in this knowing” (Sutherland & Acord 2007:135). Hence, the knowledge is experiential. Against this background, knowledge in art is defined as follows (Richardson 2016:2265):

- i. a justified and interpreted idea [a vision of a sculpture or conventional knowledge asset],
- ii. an object [a sculpture or knowledge resource], or
- iii. a practice [carving],

Knowledge in the arts and crafts is justified because when an artwork is being produced, the artists use materials and practices that are acceptable and standard in their field of work among their peers and audiences (Hautala 2015; Patriotta & Hirsch 2016:867). The knowledge lies along a tacit-explicit continuum and bears “an aesthetic logic of reflexivity” (Hautala 2015). The explicit dimension includes the aspects that can be codified through writing and the tacit dimension is borne in the “symbols, signs, embodied feelings and experiences” (Hautala 2015) of the people who hold the knowledge. Use of the tacit knowledge requires “specialized skills embedded in a person or within a local community” (Shaari 2015:56). Thus, it is mostly experiential. It is this tacit aspect that helps explain innateness of creative ability in man (Odoh 2014:15).

Focusing on indigenously based art, Bequette (2007:365) describes knowledge in art as cultural information of an aesthetic nature that helps in contextualising the why, how and for what purpose an artwork is made. Such knowledge is about the way of life of an indigenous grouping (Moahi 2020). To the group, the artwork helps in fostering identity development (Sooudi 2016:152) to those learning the artistic knowledge and the continuance of the culture borne in the artwork.

1.2.6 Knowledge sharing

Knowledge sharing has been defined differently by different authors (Stensborg 2016:11). The differences are linked to the definition of the term knowledge that a researcher adopts (Savolainen

2017; Stensborg 2016:11). However, common observations among the definitions is that at the core of knowledge sharing is an exchange of ideas and thoughts (Ali, Panneer selvam, Paris & Gunasekaran 2019), that the ideas and thoughts reside in individuals as tacit knowledge, that sharing of the knowledge is a voluntary act (Garavan, Carbery, O'Brien & Whelan 2011:339; Sadovykh & Sundaram 2015), which can be promoted or inhibited by a broad range of individual and/or organisational factors (Ali *et al* 2019) and also that the sharing can be unidirectional or multi-dimensional, to one person or to a group (Stensborg 2016:13).

A summary of the definitions of knowledge sharing is presented by Farooq (2018) following a review of studies published from 1987 to 2017 that he conducted on knowledge sharing and business performance. Using this summary as a springboard, an understanding of knowledge sharing adopted in this study is that *knowledge sharing is a process through which individuals and groups communicate their knowledge, consciously or unconsciously, to create knowledge*. This understanding tallies with the International Federation of Library Association and Institution's (IFLA) (2014) conceptualisation of sharing as a factor in knowledge management, where it is described as communication. The form of communication adopted in the study follows Carey's (1989:23) definition of communication as "a symbolic process whereby reality is produced, maintained, repaired, and transformed".

1.3 Contextual setting of the arts and crafts sector in Zimbabwe

This section reviews the context area of the study, which is the cultural industry of the arts and crafts sector in Zimbabwe. It outlines the cultural institutions in the sector and the nature of the initiatives in the production, distribution and consumption of the arts and crafts. This is followed by a history of the cultural industry in Zimbabwe.

1.3.1 Background of the cultural industry in Zimbabwe

The cultural industry in Zimbabwe falls within the Ministry of Arts, Culture and Sport, where it is administered under the *National Arts Council of Zimbabwe Act 27 of 1985, No 22 of 2001* (see extract in Appendix 4) through the National Arts Council of Zimbabwe and the *National Gallery of Zimbabwe Act 25 of 2009* (see extract in Appendix 5) through the National Gallery of Zimbabwe. The policy pronouncements for the industry are enunciated in the *National Culture Policy of Zimbabwe of 2007* (see extract in Appendix 3) which stipulates, in Section 2.1.1. Article ii, that: "our traditional performing and visual arts should be handed down from generation to generation through socialization in the home, community and traditional education syllabi in schools, colleges and universities".

The thrust of the National Arts Council of Zimbabwe (NACZ) is to foster the development of the arts in the country. The Council works through District and Provincial Arts Council offices which are directly in touch with individual artists and arts organisations that constitute the indigenous communities of practice in this study, in the districts and provinces. Some of the activities of the Council include running national and international exchange programmes between and amongst artists, pulling together artistic products for export throughout the world and acting as a conduit for government's funding of artists (NACZ 1985, 2001). Through the Culture Fund of Zimbabwe, the Council helps artists and arts organisations to access donor funds for their activities.

The other organisation with a mandate for the arts and crafts is the National Gallery of Zimbabwe (NGZ), whose main aim is to preserve the cultural heritage of the country (NGZ 2020). The NGZ operates through its branches in the cities of Bulawayo, Harare and Mutare. Some of the Gallery's activities include the following (NGZ 2020):

- Art exhibition: through an exhibition programme, the NGZ organises national exhibitions throughout the year where artists showcase their artworks. The programme also supports artists to participate at international exhibitions.
- Art collection and preservation: the NGZ has a museum that manages a collection of pre-colonial to contemporary art of all forms including sculpture.
- Provision of education in the arts: through the education department, NGZ spearheads the following activities:
 - Conducts workshops and lectures on different visual art subjects aimed to build the capacity of artists.
 - Conducts guided tours through an outreach programme whose thrust is to educate the public about the arts and the visual artists.
 - Runs an annual schools' art exhibition.
 - Hosts the National Gallery School of Visual Arts and Design (NGSVAD) that offers training in different fields of artistic practice at diploma level.

The arts and crafts are also of interest to a number of government ministries. These include the Ministry of Higher, Tertiary Education and Science and Technology; the Ministry of Tourism and Hospitality; the Ministry of Women Affairs, Gender and Community Development under the Women Empowerment Drive Programme and the Ministry of Youth Development, Indigenisation and Economic Empowerment under the Indigenisation programme, and the Ministry of Home Affairs, Department of Museums and Monuments. Local governments are mandated through the Cultural

Policy of Zimbabwe (2007) to “provide cultural promotion grants to individual artists, institutions, and associations by providing facilities for the creation and consumption of culture and scholarships for arts training” (Ravengai 2019). However, as observed by Ravengai (2019), none of the local governments in the country has any budget for the arts and crafts.

The organisations discussed above constitute the cultural institutions in the country’s Formal Art World. Activities in these institutions are responsible for the legitimisation of the production, distribution and consumption of the arts and crafts (Foka 2019; Manta 2018:97) across all the three systems of learning in the field of technical and vocational training that include formal, non-formal and informal learning. Formal learning takes place in educational and training institutions where the students acquire qualifications. Activities of this system are beyond the scope of this study. Non-formal and informal learning systems have been defined in the UNESCO Guidelines on the Recognition, Validation and Accreditation of the Outcomes of Non-formal and Informal Learning of 2012 as follows (Singh 2015):

- Non-formal learning is learning that is in addition or alternative to formal learning. In some cases, it is also structured according to educational and training arrangements, but in a more flexible manner. It usually takes place in community-based settings, the workplace and through the activities of civil society organisations.
- Informal learning is learning that occurs in daily life, in the family, in the workplace, in communities and through the interests and activities of individuals. In some cases, the term experiential learning is used to refer to informal learning that focuses on learning from experience.

In this study, both non-formal and informal systems of learning have been lumped together under informal training. In Zimbabwe, the informal training of artists takes place in roadside apprenticeships, arts and crafts workshops and art training centres. The roadside apprenticeships tend to emerge spontaneously (Larkin 2014:72; Mushowe 2015), arts and crafts workshops develop as entrepreneurial projects while the art training centres are largely initiatives of individual philanthropists and art lovers seeking to advance the capacity of disadvantaged societal members. Training is *in situ* and the products, the artworks, are expected to exhibit the spontaneity of the typical Zimbabwean skill and indigenous knowledge which gives them a distinctive Zimbabwean brand. This distinctiveness, which can be associated with a specific ‘tribal culture’ in product design, seems to be missing, especially in the airport art, yet it is the traditional expressions which make the artists competitive (Mushowe 2015; Preece 2014).

1.3.2 History of the arts and crafts in Zimbabwe

Arts and crafts constitute essential aspects of Zimbabwe's cultural heritage; and are supported by a vibrant cultural industry that is composed of both formal and informal institutions. Among these institutions are the indigenous communities of practice that are instrumental in the learning of artistic skills and the sharing of knowledge on the production, distribution and consumption of the arts and crafts. This knowledge is rooted in the history of the country's artist tradition (Zimbabwean Culture & Tradition 2020), which dates back to between 10 000 and 2 000 BC, and is ascribed to the artworks of the Khoikhoi or San community (Zhou 2017:17). The artworks were found in caves and depicted the lifestyle of the people that included hunting animals, warfare, ceremonies and landscapes (Zimbabwean Culture & Tradition 2020). Other historic landmarks include the artworks by Nguni migrants around 2000 BC who decorated the edges of their clay pots with linear herringbone motifs. Around 1250-1500 AD, the now Great Zimbabwe Monument, an epitome of architectural art and skill (Kanengoni 2017; Lohmann 2020: *Shona sculpture* 2015), was developed. The Monument's complex consists of a number of buildings with different styles of stonework, constructed at different times for particular purposes. One of the buildings is a royal residence which is enclosed in a wall built from local granite stone without any mortar being used to bind the stones. The wall is decorated with "herringbone and other stepped linear forms of decorations" (Zimbabwean Culture & Tradition 2020). On the perimeter of the wall are unique huge soapstone birds, the Zimbabwe birds, which show a bird of prey perched on a zig-zag base motif. It is from celebrating the "stone buildings and sculpture" that Zimbabwe derived its name from the Monument, which literally means "house of stone" (Lohmann 2020). Similar structured stone works, however not as elaborate as at the Great Zimbabwe Monument, are found at Khami, Dhlohdhlo and Nalatale monuments (Zimbabwean Culture & Tradition 2020).

1.4 Institutionalisation of training in the visual arts, Zimbabwe: historical perspective

The foundation of the contemporary visual arts and crafts in Zimbabwe can be traced back to around 1930s when missionaries were making their way to Africa to spread the gospel (Mataga & Chabata 2011). Besides the gospel, at the mission stations where the missionaries operated from, they initiated training workshops aimed to empower local communities with livelihood skills. Included was training on the production of arts and crafts. Prominent stations in offering the training were Cyrene Mission, an Anglican Church centre, where the training was spearheaded by Canon Paterson (1895-1974) and Serima Mission, a Roman Catholic Church centre led by Father Groeber (1903-1972) (Kabov 2019; Mamvuto 2019; *Shona sculpture* 2015). Activities at the mission stations marked the beginning of the institutionalisation of informal art training in the country.

At Cyrene, Paterson's philosophical predisposition was "opposed both to industrialism and to the use of art teaching merely to improve industrial design" (Zhou 2017:33). Paterson was inspired by the sculpting work done at the Great Zimbabwe monument. His educational vision was two pronged: first, to produce cadres with practical skills that would be useful in the home as well as religious knowledge; and second, to facilitate the study of the arts and crafts produced by Africans. The mission school opened in 1940, and Paterson, a self-trained artist, taught all courses up to 1953 when he left Cyrene Mission (Zhou 2017:37). The art and craft courses included drawing, linocut, bas relief, painting, stone sculpting and woodwork. In his teaching, Paterson "rejected elitist art training that involved long apprenticeships of copying complex designs and forms" (Zhou 2017:33). He discouraged students from incorporating Western influences or anything that he would not do (Zhou 2017:38-39). His instructional methods promoted spontaneity by encouraging the students to use their personal experiences, daily life encounters and scriptures for inspiration (*Shona sculpture* 2015). Students that he considered as having performed well, were used as role models that were emulated by the rest of the students. He was the sole justifier of the students' work. Thus, inadvertently, influenced the learning of the students (*Shona sculpture* 2015).

Paterson ran a range of publicity projects on the arts and crafts at Cyrene Mission to fund raise and to raise awareness of the activities at the school. This involved producing newsletter articles and mounting exhibitions, which attracted a number of high-profile visitors to the school. Some of the visitors ended up supporting the school's activities in various ways.

Another set of activities that were antecedent to contemporary art in Zimbabwe were conducted by Father John Groeber at Serima Mission who established an art school in 1955 for training in African art (*Shona sculpture* 2015). The students learnt to carve in wood and stone producing biblically inspired sculptures to decorate the church. Like Paterson, Groeber was the sole teacher until the late 1950s when he appointed two of his former students to help him with the teaching. He developed a training programme in which he avoided teaching art history for fear of clamouring the students' imagination with European art (Larkin 2014:36; *Shona sculpture* 2015). However, just like Paterson, Groeber was the ultimate authority in approving the students' artworks (Zhou 2017:45).

Some of the artists from the mission art schools discussed above went on to develop their artistic talent further under the leadership of Frank McEwan, the first director of the then National Art Gallery of Rhodesia (NGZ 2020; *Shona sculpture* 2015), which he founded in 1957. The first group of artists to

join him marked the beginning of Zimbabwe's Stone Sculpture Movement and constituted the first generation of the movement (Lohmann 2020) (See Appendix 6).

In 1960, McEwan established a workshop school of art at the Gallery, which, through the British American Tobacco (BAT) Company, sponsored and supported indigenous artists. He identified, through vetting, talented artists and encouraged them to freely express themselves (NGZ 2020). The artists were to look for inspiration from their souls, "ethnicity and culture" (Larkin 2014:32), broadly Shona mythology, so that their products exhibit a true Zimbabwean identity. His approach abhorred education (*Shona sculpture* 2015). His view was that education created "a barrier between the unconscious mind and its self-expression" (Pearce 1993:87). His aim was to promote the production of authentic Shona sculpture that he described as "unschooled and spontaneous ... [exhibiting] mystical folk traditions" (Pearce 1993:87). He provided the artists with space to work from and materials to use; and sold the artworks on the international markets as authentic Shona sculptures (NGZ 2020). This way, he was instrumental in mediating the dissemination of the artworks.

A different mode of training sculptors came on the scene with the founding of Tengenenge Sculpture Community near Guruve, which was started by Tom Blomefield in 1966. Blomefield invited anyone interested in carving to join the community. Over the years, the community accommodated artists from Angola, Malawi, Mozambique, Zambia and Tanzania (Larkin 2014:7); and developed into a village where one generation of artists trained the next generation (Larkin 2014:42). Thus, the "diversity of cultures [expanded] the mythological themes available to the artists" (Abraham 2002:5); hence, infusing variety in the artists' works. The artists developed their skill and knowledge by working in groups, sharing knowledge and supporting each other.

Initial marketing of the artworks produced at Tengenenge was done by McEwan at the National Art Gallery and on the international market up to a point when McEwan disagreed with Blomefield over working with sculptors who had not been vetted. To McEwan, this lowered the quality and aesthetic value of the art products (Burla 2012:15). However, the efforts by McEwan saw Zimbabwean artworks become some of the most collected African art on the international market with a presence in major contemporary art museums and galleries in France, London and New York (Mataga & Chabata 2011).

After the country's independence in 1980, a new mode of art training gained prominence in the informal sector that involved roadside apprenticeships. The products from the endeavours were targeted for the tourist market, hence, the nickname airport art or sidewalk (Larkin 2014:41,72).

From the above discussion, it can be concluded that informal apprenticeship was the dominant mode of sharing knowledge and skill in the arts and crafts in Zimbabwe, historically. It is after the country's independence that concerted efforts to formally introduce training in the arts and crafts in the school system were made (Mamvuto 2019).

1.5 Statement of the problem

Activities of indigenous communities of practice were instrumental in the founding of Zimbabwe's Stone Sculpture Movement, and are the backbone in the training, knowledge sharing and development of visual artists in Zimbabwe (Lohmann 2020; Mamvuto 2019). The training and knowledge sharing subscribed to an open system of information and knowledge exchange because of the informal nature of the indigenous communities of practice and their broader social context, the art world. The implications were that the knowledge and information used to nurture the career of artists was influenced by a variety of norms, values and tastes, derived notably from the migrant artists that conglomerated in the indigenous communities of practice, from the Christians and Europeans who pioneered the institutionalisation of the arts and crafts in the country and from the international art markets where the artists' artworks were sold (*Shona sculpture* 2015). The influence was to such an extent that the artists "relegated their traditional modes of expression in favour of contemporary forms" (Mamvuto 2013:32), like the airport art. It has, however, been observed that although airport art is "made with creative and technical refinement [using] many ingenious ways" (Palmberg 2003), it is best described as 'art-simulating' (Mamvuto 2019; Mushowe 2015). This is because most of this art type "is characterized by a high degree of repetition encouraged by the commercial success of a particular item, [as the] artists work and learn from each other, often copying and developing new styles" (Abraham 2002:4-5). The effect of producing such artworks, observes Mataga and Chabata (2011) drawing on the work of Zilberg (1996:232) and other art critics, has been that "market demands, consumer tastes, art critics, and individual creativity are now blended into a new reality [that] lacks local relevance ... [and has destroyed] the aesthetic integrity of the artists [sic] work". Thus, airport art did not seem to give much prominence to the use of indigenously based aesthetics in artistic conventions. Highlighting the essence of indigenously based aesthetics in artistic conventions is Latilla, Frattini, Messeni Petruzzelli and Berner (2018:5) who observe that it is "tradition and history that is embedded and reflected in each specific artifact" (Latilla *et al* 2018:5) that makes the artworks rare and unique, and bestows exclusivity to the artworks on international markets (Preece 2014; *Shona sculpture* 2015). Yet, an artist's role is an "embodiment of established art world conventions combined

with individual aspirations, attributes and skills in the production of meaningful artworks” (Lesage 2009:26). To perfect this role, an artist should interact with the Formal Art World so as to “learn how to talk, how to see, how to dress, how to interact, how to think, “as an artist”, unravelling the norms and modes of doing and being an “artist”” (Manta 2018:97).

However, information on the interactions, knowledge sharing processes and practices among visual artists operating in indigenous communities of practice and the Formal Art World, even the art world as a whole, in Zimbabwe, was not available. This is because there seemed not to have been any studies which had been done in this area. Some of the studies available that focused on social learning in communities of practice include the research conducted by Agyemang, Ngulube and Dube (2018), Dovey (2011), Downsborough (2009) and Taylor (2018). Agyemang, Ngulube and Dube (2018) focused on information needs and information seeking behaviour among Krobo beads makers in the Eastern Region of Ghana. Dovey’s (2011) focus was on learning forms that fostered creativity and innovation among visual artists in a post-apartheid South Africa. Downsborough (2009), also researching in South Africa, sought to find out how farmers gained knowledge on conservation farming practices through social interactions. Taylor (2018), conducting his study in Los Angeles, the United States of America, was interested in finding out how communities of practice could be set-up for beginning visual art school teachers to promote collective learning by the teachers. A detailed analysis of these and other studies related to this research is covered in section 2.16. However, in all the studies, none considered the dynamics of knowledge and information sharing and exchange, yet the sharing of knowledge and information provides the grounding necessary for interactivity in social learning. The importance of knowledge sharing in communities of practice is supported by Agyemang, Ngulube and Dube (2018) who, in their study, observed that a poor knowledge sharing culture was one of the hinderances to information access. Thus, the essence to investigate issues that surrounded the dynamics of knowledge sharing practices and processes among artists in contemporary indigenous communities of practice and the art world in Zimbabwe; and to propose a knowledge sharing framework to this effect.

1.5.1 Statement of research purpose

The purpose of the study was to develop a framework of knowledge sharing for local visual artists in indigenous communities of practice in the arts and crafts sector in Zimbabwe. This was intended to enhance the sharing of knowledge between the visual artists and the Formal Art World in the country so that the artists could produce socially acceptable artworks. To this end, the study

employed a phenomenological approach to understand the dynamics of knowledge sharing processes in the art world.

1.5.2 Research objectives

In view of the above stated purpose, the objectives of the study were to:

- i. Establish the knowledge sharing structures in the production, distribution and consumption of the arts and crafts in the art world in Zimbabwe.
- ii. Examine the modalities of knowledge creation in the production, distribution and consumption of the arts and crafts in indigenous communities of practice in Zimbabwe.
- iii. Establish the methods used for instruction in indigenous communities of practice in Zimbabwe.
- iv. Establish the techniques used for instruction in indigenous communities of practice in Zimbabwe.
- v. Assess the factors that motivate visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe.
- vi. Ascertain factors that enable visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe.
- vii. Propose a framework of knowledge sharing for the visual artists in indigenous communities of practice and the Formal Art World in Zimbabwe.

1.5.3 Research questions

In line with the study objectives, the study sought to answer the following research questions:

- i. What are the knowledge sharing structures in the production, distribution and consumption of the arts and crafts in the art world in Zimbabwe?
- ii. How is knowledge created during the production, distribution and consumption of the arts and crafts in indigenous communities of practice in Zimbabwe?
- iii. What are the methods used for instruction in indigenous communities of practice in Zimbabwe?
- iv. What are the techniques used for instruction in indigenous communities of practice in Zimbabwe?
- v. What factors motivate visual artists to share knowledge on arts and crafts in indigenous communities of practice in Zimbabwe?
- vi. What factors enable visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe?
- vii. What is the nature of a framework that can be proposed on knowledge sharing for visual artists in indigenous communities of practice and the Formal Art World in Zimbabwe?

The research objectives and the research questions have been aligned in the research dashboard in Table 1.1, respectively, to the theories underlying their conception. The Table further indicates the methodology and data collection methods used in the study to address the research objectives and the research questions.

Table 1.1: Research dashboard

| Objectives | Research questions | Theories/models | Methodologies | Data collection methods |
|--|--|--|---------------|---|
| Establish the knowledge sharing structures in the production, distribution and consumption of the arts and crafts in the art world in Zimbabwe. | What <u>are</u> the knowledge sharing structures in the production, distribution and consumption of the arts and crafts in the art world in Zimbabwe? | Actor Network Theory; Art world perspective; Communication theory; Communities of practice framework; Unified Model of Knowledge Creation Theory | Phenomenology | Interview, observation, document analysis |
| Examine the modalities of knowledge creation in the production, distribution and consumption of the arts and crafts in indigenous communities of practice in Zimbabwe. | How is knowledge created during the production, distribution and consumption of the arts and crafts in indigenous communities of practice in Zimbabwe? | Communication theory; Communities of practice framework; Unified Model of Knowledge Creation Theory | Phenomenology | Interview, observation, document analysis |
| Establish the methods used for instruction in indigenous communities of practice in Zimbabwe. | What are the methods used for instruction in indigenous communities of practice in Zimbabwe? | Communication theory; Communities of practice framework | Phenomenology | Interview, document analysis |
| Establish the techniques used for instruction in indigenous communities of practice in Zimbabwe. | What are the techniques used for instruction in indigenous communities of practice in Zimbabwe? | Communication Theory; Communities of practice framework | Phenomenology | Interview, document analysis |
| Assess the factors that motivate visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe. | What factors motivate visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe? | Art World Perspective; Communities of practice framework | Phenomenology | Interview, document analysis |
| Ascertain factors that enable visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe. | What factors enable visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe? | Unified Model of Knowledge Creation Theory; Communities of practice framework | Phenomenology | Interview, document analysis |
| Propose a framework of knowledge sharing for visual artists in indigenous communities of practice and the Formal Art World in Zimbabwe. | What is the nature of a framework that can be proposed on knowledge sharing for visual artists in indigenous communities of practice and the Formal Art World in Zimbabwe? | Actor Network Theory; Communities of practice framework | Phenomenology | Interview, observation, document analysis |

Source: Compiled by researcher

1.6 Originality for the study

Originality in research “requires that scientific claims contribute something new, [a new] problem, a new approach, new data, a new theory or a new explanation” according to Hassani, Murasy & Nourmohammodi (2018:69) from his analysis of the work of Merton (1973) and Bucchi (1997). This way, the subject matter of the research will grow and the quality improved. Edwards (2014:9), basing on the work of Phillips and Pugh (2010), operationalises originality by suggesting nine concepts which constitute an array of ways that can be used to deduce originality. These are as follows:

- Undertaking empirical research that has not been done before.
- Undertaking an original synthesis.
- Interpreting existing material in a new way.
- Trying out something in the UK that has only been undertaken abroad.
- Using a particular technique in a new way.
- Producing evidence about an old issue
- Being cross-disciplinary and using alternative methodologies.
- Researching unexplored areas in a discipline.
- Providing knowledge in an original way.

The main claim of originality in this study emerged from the fact that there was no other study conducted in Zimbabwe focusing on informal knowledge sharing and learning in the arts and crafts sector. The studies that the researcher found had concentrated on formal activities in the sector. For example, Mamvuto (2013, 2019) and Abraham (2002) focused on formal education in the visual arts in Zimbabwe. Both writers acknowledge the role of informal/indigenous communities of practice in the arts and crafts sector in Zimbabwe, but do not study how learning of the trades takes place in the communities of practice.

This study has synthesised empirical studies and writings of both scholarly and journalistic art critics to produce an analysis that has not been attempted before, especially in Zimbabwe and/or in the field of Library and Information Science. Most of the empirical studies used in this research were not conducted in Zimbabwe.

The population studied in this study does not seem to be popular among Library and Information Science researchers, in Zimbabwe and elsewhere. Some of the works on the arts and crafts sector conducted in Zimbabwe include studies indicated in Table 1.2. All the studies are not from the field of Library and Information Science.

Table 1.2: Studies on Zimbabwe's sculptor movement

| Author | Domain of study | Subject matter studied |
|-------------------------------|--|---|
| Abraham (2002) | Education | An outline of art education in Zimbabwe |
| Burla (2012) | Master en études du développement (MDev) | An investigation of the development of the stone sculpture movement as an art world in Zimbabwe |
| Larkin (2014) | Anthropology | Unravelling of the factors that contributed to the rise and fall of the Zimbabwe's sculptor movement on the international market |
| Mamvuto (2013) | Education | Assessment of formal education in the visual arts in Zimbabwe |
| Mamvuto (2019) | Education | Visual arts and art education in Zimbabwe since the 1999 Presidential Commission of Inquiry into Education and Training (CIET) Report |
| Mlotshwa (2019) | Media and Cultural Studies | Producing art in the ruins of a former colonial industrial hub: arts practices in Bulawayo, Zimbabwe (2000-2017) |
| Pearce (1993) | History | A critique of the authenticity and originality of Zimbabwe's sculptures |
| Roberts, Wylie & Hodza (1982) | History | A critique of the authenticity of Shona sculpture from a historical point of view |
| Schädler (1991) | Business Studies | An assessment of the feasibility of producing and marketing handicrafts and artifacts around national monuments in the southern and eastern regions of Zimbabwe |
| Sicilia (2009) | Anthropology | A critique of the authenticity of the Shona sculpture |
| Zhou (2017) | Art History | The role played by missionaries in the birth of Zimbabwe's contemporary arts |

Source: Compiled by researcher

This study also synthesis tenets from five theories: Actor Network Theory (Adeyelure, Kalema & Motlanthe 2019), the Art world perspective (Abrams 2018), the theory on Communication as a symbolic process (Carey 1989:23), the Communities of practice framework (Wassenaar 2017:89) and the Unified Model of Dynamic Knowledge Creation (Koehler, Bastos & Bastos 2019:133) to understand dynamics in knowledge sharing. There does not seem to have been another researcher who has done the same. This has brought a new perspective in conceptualising activities of knowledge sharing.

1.7 Significance of the study

The significance of a study should indicate the way in which a study problem is going to assist policy, practice and other scholars (Creswell & Creswell 2018; Weinbaum, Landree, Blumenthal, Piquado & Guitierrez 2019:5-6). Looking at how this study is going to impact on policy, it is noted that since art has come to be considered as an employer of the last resort in Zimbabwe (Mlotshwa 2019), the study will help line ministries and other funding bodies like non-governmental organisations responsible for cultural affairs to reconsider their mode of supporting the work of artists in the informal sector so as

to bring them to the mainstream. For the artists, this study may help them to introspect and to decide on whether to continue operating in the manner that they are doing now, cutting corners for a quick buck which they have failed to get anyway, or to invest their energies into producing legitimate artworks, which would help them secure a place in the art market.

The context of this study is Zimbabwe, but results from the study are expected to be useful to other countries interested in harnessing their indigenous knowledge for competitive advantage. Hence, the importance of disseminating the research results (Lune & Bery 2017:41). Efforts have already begun to share information about this research. To this end, two journal articles, currently under review, have been produced for publication. Additionally, the researcher expects to share the findings of the study at conferences and workshops.

1.8 Scope and limitations of the study

The delimiting factors were the concepts under study and the nature of the activities of the indigenous communities or practice. Only those sites that were involved in the production, distribution and consumption of artworks were consulted. Those in marketing and selling were consulted only to authenticate data and to establish their role in the knowledge sharing networks.

For the literature review, all the different types of communities of practice were considered. These included virtual, location-specific, analytical and instrumental types. However, focus was narrowed down to communities of practice in the arts and crafts domain.

During data gathering, limitations were likely to emerge from an over dependence on gatekeepers, key insiders, key actors and self-selected participants in that they could hinder the researcher from accessing participants who would have greater insight of the study phenomenon (Yin 2016:123). To minimise the effect of such a scenario, the researcher left a study site only when the data had become saturated.

The other limitation that could have arisen would have been from the fact that the sector that was being studied is accustomed to getting rewards of one kind or another when an outsider shows interest in their work. The likely problem would have been loss of interest when the participants realised that their involvement in the study was for the sake of research, and that there were no immediate benefits. However, the researcher started off by creating rapport upon arriving at a research site; being honest

and informing the participants and all stakeholders about the study also helped to earn the cooperation of the participants.

1.9 Overview of the conceptual framework

A conceptual framework has been described by Ngulube (2018:9) as a researcher's compilation of concepts that guide one's study. The compilation presents the researcher's world view (Adom, Hussein & Agyem 2018:439) of the study phenomena. The concepts that constitute the framework in this study were compiled by "putting together concepts from various theories" (Ngulube 2018:28-29) (see Figure 2.2). The main concepts are as follows:

- Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world.
- Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice.
- Instructional methods used in indigenous communities of practice.
- Instructional techniques used in indigenous communities of practice.
- Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.
- Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.

Five theories were used in developing the study concepts with each theory focusing on specific aspects of the study's analytical lens. The theories include Communication as a symbolic process (Carey 1989:23), which views knowledge sharing as a communication process. The communication is defined by Carey (1989:23) as a "symbolic process whereby reality is produced, maintained, repaired, and transformed". In the context of this study, the communication processes took place as situated social learning in practice, governed by the culture and institutional structures of the art world; and are explained using the Art world perspective (Abrams 2018). The learning is collective and interactional, which facilitates the co-creation of knowledge. Hence, the essence to examine the dynamics of the contextual factors that influence and impact on learning in practice. The contextual aspects were unraveled using the Communities of practice framework (Wassenaar 2017:89) and the interactivity and learning processes were explained through the Unified Model of Dynamic Knowledge Creation (Koehler, Bastos & Bastos 2019:133). The interactivity developed into network relationships that are sustained by institutional structures of the art world. These relationships were characterised using Actor Network Theory (Adeyelu, Kalema & Motlanthe 2019) as a delimitation tool to propose a framework of knowledge sharing for visual artists in indigenous communities of practice and the Formal Art World.

1.10 Research design and methodology

The research design of a study is a blueprint or guide of the plans and procedures that are used to conduct the study (Creswell & Poth 2018:32,89). In explaining the components of a research design, Ngulube (2019:87) presents the formula: Research Design = Foundational Assumptions + Methodology + Approaches + Methods. Foundational assumptions are the frames of mind that researchers assume when embarking on research. They consist of two factors: ontology defined as the nature of reality or existence and epistemology which are the beliefs about the nature of knowledge generation (Kivunja & Kuyini 2017:27). In this study, the ontology adopted was constructivism that considers that reality is constructed by people as they interact with each other and with the world as a social context (Moahi 2020:246). This ontology is appropriate because the artists that were studied operated collaboratively in indigenous communities of practice which are social set-ups. Thus, the manner in which the artists generated knowledge is interpretive; meaning that the epistemology is interpretivism. Under interpretivism, different people will interpret the same situation differently, thus coming up with different sets of understanding. As a result, there are multiple realities, meaning that the reality of participants can best be understood from the participants' lived experiences (Kelly, Dowling & Millar 2018). Hence, the choice of phenomenology of practice as the research approach in this study. Phenomenology enables the researcher to explicate the first-hand experiences of the phenomenon under study from the life world of the research participants (Creswell & Poth 2018:124; Kelly, Dowling & Millar 2018), which is the intention in this study. A methodology that is in line with the foundational assumptions discussed above is qualitative methodology. Qualitative methodology is a multi-method interpretive approach (Creswell & Poth 2018:82) that seeks to explore how the study participants make sense of their experiences and social reality (Mohajan 2018:24). This contrasts with quantitative methodology that views reality as objective, existing independent of the knower, and treats social phenomena in the same manner as physical phenomena (Saunders, Lewis & Thornhill 2016:128). Methods that fall within qualitative methodology which were used in this study include in-depth interviews, document analysis and observations. The selection of participants was based on purposive sampling. This was largely because it enables the recruitment of participants who can help the researcher gather data that is relevant to the area of study (Creswell & Creswell 2018). The sample size depended on code saturation. Saturation of information is when the researcher ceases to get any new information from the additional samples that are contacted. The data was analysed using thematic analysis. A detailed discussion is given in Chapter 3.

1.11 Ethical considerations

Research conducted should have benefits for society (Weinbaum *et al* 2019:5). Thus, a researcher bears moral responsibility to the respondents, to other researchers who may want to use the study's evidence, to the institutions that the researcher is affiliated to and to the rest of humanity. In exercising the responsibility, the researcher adhered to the provisions of UNISA's Policy on Research Ethics (2014). This was in conformity to the commitment made in the application for an Ethical Clearance certificate (see Appendix 8). The provisions of the Policy on Research Ethics revolve around personal disclosure issues, extent of authenticity and credibility of the research report as well as the respect of participants' personal privacy rights (UNISA 2014). In the study, the participants were told the truth about the purpose of the research. This was supported by the letters of authorisation to conduct research that the researcher obtained from the Bulawayo City Council (see Appendix 9) and the NACZ (see Appendix 10). Participants were informed that they were free to either participate in the study or not.

1.12 Outline of chapters – organisation of the thesis

Chapter 1 presents the background to the study. It discusses issues that affect knowledge sharing, broadly, as well as the problems which could arise from changes in knowledge sharing processes in indigenous communities of practice in the arts and crafts sector. The chapter also presents the purpose and significance of the study. It outlines the originality of the study. The context of the study is outlined as a historical account of the institutionalisation of the production of the arts and crafts in Zimbabwe. In the outline, emphasis is placed on how conventional knowledge and the skill for producing arts and crafts were learnt.

Chapter 2 discusses the conceptual framework. It reviews the theories, concepts and constructs on which the study is grounded. The chapter ends with an analysis of other studies that relate to this study.

Chapter 3 covers the research design and the methodology that were subscribed to in the study. Included is a discussion of the research paradigm, research approach, sampling technique as well as the data collection strategies and tools used in the study. The chapter goes further to present details of the endeavours put in place to foster rigour of the data and the modalities followed in analysing the data.

Chapter 4 discusses how the data collected was analysed and presents the results of the analysis, which are the research findings. In the analysis, the data which was collected through interviews, document analysis and observations, was integrated, and presented along the study themes.

Chapter 5 is an interpretation of the data presented in Chapter 4. The interpretation used the literature which was reviewed in Chapter 2 as a point of reference. It explains or deduces the meaning of the patterns of relationships that emerged from the integration of the data in Chapter 4. The relationships were used to develop a framework of knowledge sharing relationships. The framework is discussed in section 6.5.

Chapter 6 concludes the study by summarising the research findings and making conclusions and recommendations on the study. The final section of the chapter is a presentation of a framework on knowledge sharing among visual artists in indigenous communities of practice in Zimbabwe and the Formal Art World.

1.13 Chapter summary

Visual artists tend to conglomerate in communities of practice in the art world where they interact, sharing and exchanging conventional knowledge and the skill necessary to produce socially acceptable artworks. The interactions take the form of open knowledge systems because of the informal nature of the communities of practice in the art world. The openness of the knowledge systems makes the communities prone to influence from various quarters, which invariably affects the quality and aesthetic value of their products. This was the case with the visual artists in Zimbabwe, who, around the 1980s to 1990s produced artworks in indigenous communities of practice that were internationally renowned. Around the 2000s, a new type of artwork, airport art, characterised with repetition and copying of designs, predominated the market place. However, there seemed not to have been a study that accounted for the changes which had taken place in the indigenous communities of practice to explain for the changes in the product quality. Studied in the arts and crafts sector in Zimbabwe that were readily accessed covered issues on education, history, anthropology and business studies. Hence, the need for this study which sought to develop a framework of knowledge sharing for local visual artists in indigenous communities of practice in the arts and crafts sector in Zimbabwe. The intention was to help the visual artists to access the conventional knowledge that they could require to produce artworks of a high quality.

The study used a qualitative methodology and a phenomenological approach. This enabled the researcher to gather first hand experiences of the research participants. In doing so, the researcher adhered to UNISA's Policy on Research Ethics (2014) to ensure that the rights of the participants were not violated.

CHAPTER TWO

CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW ON KNOWLEDGE SHARING IN INDIGENOUS COMMUNITIES OF PRACTICE AND THE ART WORLD

Formal training confers on artists an “aura of superiority, [but] does not automatically stamp on their works the seal of artistry, originality and authenticity” ... (Odoh 2014:19)

2.1 Introduction

The previous chapter presents an introduction to the study by giving an overview of the issues that are dealt with in the rest of the study. The focus of the chapter is on the definition of key terms as they apply to this study, the contextual background of the arts and crafts sector in Zimbabwe and the history of visual artists and other actants in the art world in Zimbabwe. Emphasis is placed on how artistic knowledge was generated, nurtured and passed on among visual artists in indigenous communities of practice. The other areas covered in the chapter include the research problem, research objectives, research questions and the significance of the study, both to practice and to the knowledge base.

This chapter constitutes the conceptual framework of the study. It is a review of the literature and empirical studies on knowledge sharing activities and relationships in the arts and crafts work places. Emphasis in the review was placed on activities in indigenous communities of practice, the cultural industry and the art world.

The chapter consists of five main sections. The first section is an introduction on what constitutes a literature review. The second section is a discussion of what constitutes a conceptual framework and its purpose in research. This discussion leads to the third section which is an assessment of the theories from where the concepts of this study were drawn. In the assessment, the theories have been grouped according to the purposes that the theories serve in the study. Hence, one group is on communication perspectives, the next is on learning perspectives, followed by the interactivity perspective, the art world perspective and last is the social networking perspective. An overall picture of how the different theories and the emergent concepts relate to the study’s research objectives and research questions is indicated in Table 1.1 in Chapter 1. The conceptual framework for the study is discussed in section 2.8. The fourth section of this chapter reviews the study concepts, starting with a grounding on knowledge sharing as an aspect within knowledge management. The structure of the review of the

study concepts corresponds to the study objectives. The fifth section, which is the last in the chapter, is an assessment of the empirical studies that focus on different aspects of knowledge sharing in indigenous communities of practice in the art world. An outline of the literature review structure is illustrated in Figure 2.1

2.2 Purpose of a literature review

The aim of a literature review is to find out “what has been done, by whom, where, why, how and with what kind of results” (Mathipa 2015:74). This way, a researcher would become acquainted with the knowledge already available in a subject domain and the gaps in the knowledge (Chukwuere & Chukwuere 2020:537; Fry, Scammell & Barker 2017:2). In a thesis, the functions of a literature review are as follows (Monash University 2018):

- To provide a background to the work by summarising the previously published work.
- To classify the research into different categories and demonstrate how the research in a particular area has changed over time by indicating historical background (early research findings in an area) as well as explaining recent developments in an area.
- To clarify areas of controversy and agreement between experts in the area as well as identify dominant views.
- To evaluate the previous research and identify gaps (i.e., unexplored areas).
- To help justify your research by indicating how it is different from other works in the same area.

Literature reviews in scholarly works have different “foci and emphases” (Monash University, 2018). For example, in a dissertation, a literature review can specifically be focused on analysing the variables and concepts of interest to a subject domain (Adom, Hussein & Agyem 2018). Such a literature review constitutes a conceptual framework and works as a “tool to explain the relationship between variables” (Ngulube 2019:28). Its major thrust is not to summarise that which has been studied before, but to ground one’s study in previous studies on the same subject matter. Such a tool has a dual role, notes Leshem and Trafford (2007:96): to the researcher, it clarifies what the researcher should focus on in an investigation and, to the reader, it makes it possible for the reader to envision and follow-through what the researcher would have sought to do and finally does in the investigation. It is on the basis of this dual role, attest Adom, Hussein and Agyem (2018:438), that a research attains a foundation for establishing credibility.

2.3 Literature review in phenomenological studies

Some authors, like Ryan, Coughlan and Cronin (2007:739-740), suggest that a literature review in phenomenological studies should be delayed until the data analysis is done. This way, the observations

that are made from the studies will be based solely on the research data and would be a true reflection of the subjective experiences of the participants (Fry, Scammell & Barker 2017:2). These experiences can then be supported or refuted by the literature. However, other authors like Delport, Fouché and Schurink (2011:298-299); Fry, Scammell and Barker (2017:3) and Ngulube, Mathipa and Gumbo (2015:58) recommend a pre-data gathering literature review to improve on theoretical sensitivity and intellectual rigour. van Manen (1984) indicates support of a pre-data gathering literature review in the phenomenology of practice methodology, which was adopted for this study, when he calls for the bracketing of assumptions and pre-suppositions by the researcher. The bracketing of assumptions and pre-suppositions, explained in Chapter 3, ensures that the researcher's interpretations of the research findings are a true reflection of the participants' experiences. Leshem and Trafford (2007:98), in support of a pre-data gathering literature review, note that the review is necessary to shape how a study's data is conceptualised and interpreted. In hermeneutic phenomenology research, a pre-data literature review is used as a pedagogical tool that helps to access research participants' experiences, notes Kafle (2011:195). Fry, Scammell and Barker (2017:3) and Kafle (2011:195) add that literature is essential in interpreting experience and developing an understanding through reflexivity. It is such arguments that informed the decision to conduct a pre-data gathering literature review in this study.

2.4 Sources of literature consulted

Different genres of literature were consulted for this study. In searching for the literature, the researcher used African Journals Online (AJOL), Emerald Insight and Google Scholar databases and the Internet. Only English documents were used. The literature types used include journal articles, books, conference proceedings and theses, pamphlets of organisations and activities of visual artists as well as websites, among which were blogs and institutional websites. Journals, conference proceedings and theses provided mostly information on empirical research findings and some theoretical insights. Further theoretical insights were sought from books and websites. These provided background and historical information, definitions, information on methodological issues and theoretical information which was not readily available in journals.

2.5 Mapping of the literature review

A literature review, especially for an academic study which is expected to be thorough and exhaustive, often leaves the researcher overwhelmed with documents. This may make it difficult or even impossible for the researcher to identify literature that is pertinent to the study. Hence, the need to institute mechanisms for organising the literature in a way that fosters the effective explication of the key study content from the literature. One such mechanism is literature mapping. Literature mapping

does not only act as an organising tool, but also as a visual overview of the subject domain under study (Adom, Hussein & Agyem 2018:440; Creswell & Creswell 2018). Thus, a literature map shows the researcher’s understanding and interpretation of the study content. It facilitates the development of a scope of the study (Thomson 2016) and assists the researcher in reflexivity (Coverdale 2009). A map of the literature reviewed for this study, which constitutes the conceptual framework (Ngulube 2018:9), is illustrated in Figure 2.1.

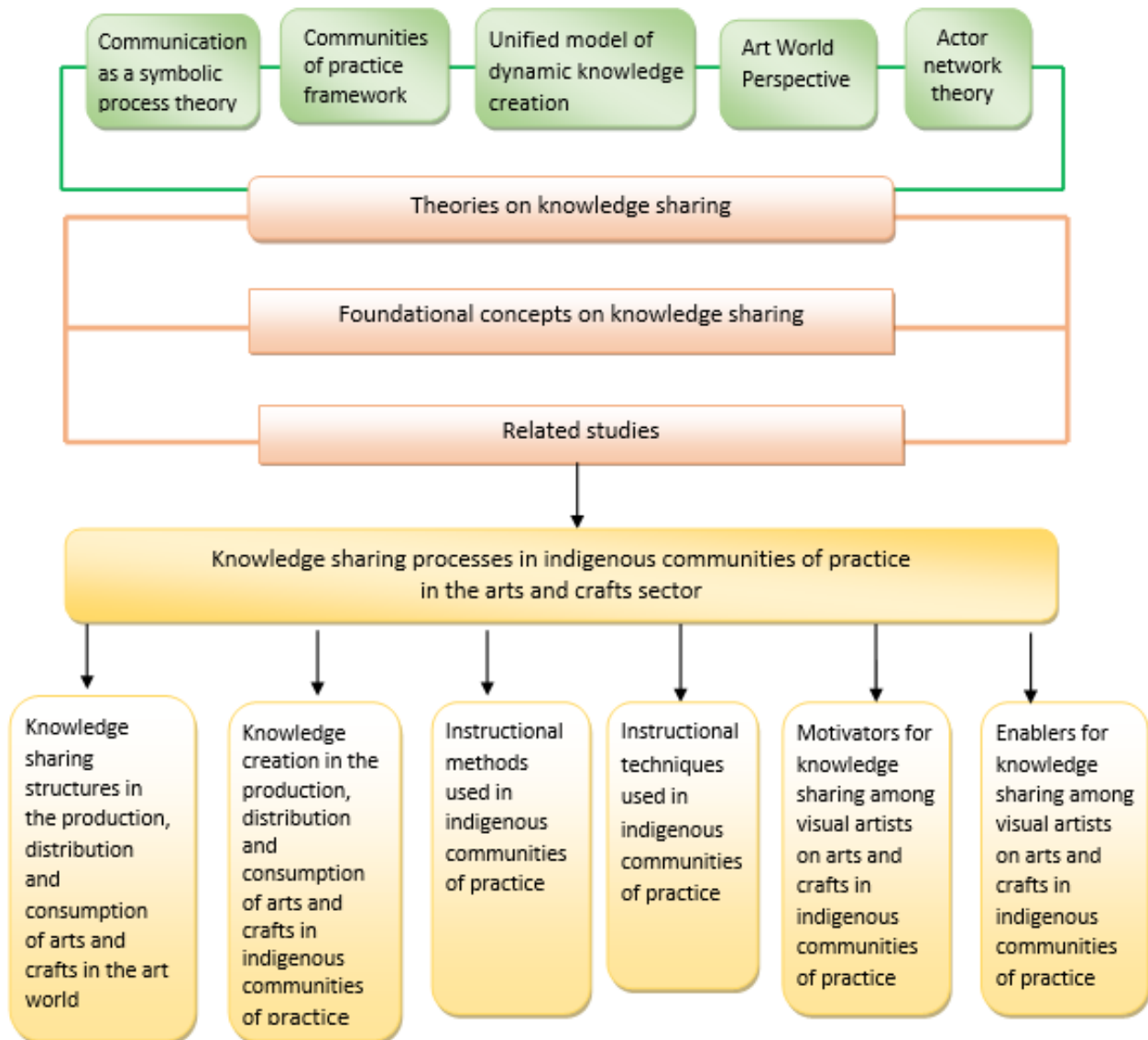


Figure 2.1: Literature map of the study (compiled by the researcher)

2.6 The role of a conceptual framework in research

A conceptual framework is devised by the researcher for guidance in identifying and analysing issues that are to be studied (Adom, Hussein & Agyem 2018:440; Ngulube 2019:28). When a conceptual framework is used in this manner, it acts as a paradigm (Kivunja 2018:47); that is, “as a system of

concepts, assumptions, and beliefs that support and guide the research plan” (Grant & Osanloo 2014:19). It provides a platform from which a research design is developed and field work anchored (Adom, Hussein & Agyem 2018:440; Collins & Stockton 2018:6; Lesham & Trafford 2007:99). Its functions have been succinctly summarised by Ngulube, Mathipa and Gumbo (2015:49) as follows:

- Provides coherence for research;
- Provides a scheme for selecting and prioritising variables that are of interest to the researcher;
- Introduces explicitness to research processes;
- Enables readers to be clear about what the research seeks to accomplish and how it will be accomplished;
- Demonstrates coherence between empirical observations and conceptual conclusions; and
- Offers a self-audit facility to ensure cohesion and appropriate conceptualisation for research conclusions.

The building blocks of a conceptual framework are theories and concepts. The definition of a theory that seems to be subscribed to by a number of authors states that it is a composition of related constructs and variables, which, through indicating relationships among the constructs and variables, explains a certain phenomenon (Kerlinger 1979 cited in Creswell & Creswell 2018; Kivunja 2018:45). The variables consist of concepts and constructs that represent abstractions of phenomena. “Concepts are terms or words that represent a particular aspect of reality or object” (Ngulube 2018:4) and constructs are abstract concepts created to explain specific phenomena (Bhattacharjee 2012:12). Thus, a theory is a system of interrelated ideas that explain the relationship between concepts, phenomena, objects or characteristics of humans (Lune & Bery 2017:23). This makes theories essential in determining a perspective through which a study’s research questions and the solutions can be framed. Highlighting the essence of a perspective in research, Leshem and Trafford (2007:97) state that an empirical investigation cannot be “successful without a guide to guide its choice of questions”. Thus, the theories that were used to develop concepts for this study are discussed below in Section 2.7.

Use of a theory in research is done in a number of ways. Creswell and Creswell (2018) suggest three such ways. The first is in constituting a theoretical framework. This is when the theory is used to provide an overarching framework for explaining the phenomenon under study (Collins & Stockton 2018:4; Ngulube 2019:29). In this form, it is only the theory’s concepts that are used to guide the research, and the mode of inquiry that is adopted in such type of research is deductive. The second way of using theory in research is when the theory is used as a theoretical lens or perspective that orientates a study to a particular manner of posing research questions, type of data that is collected and its analysis (Chukwuere & Chukwuere 2020:538; Collins & Stockton 2018:4, Creswell & Creswell 2018). Ngulube, Mathipa and Gumbo (2015:59) further state that theoretical perspectives should be

viewed more as theoretical approaches than theoretical frameworks because their role is to “sensitise researchers to various researchable issues and the primacy of historical, cultural, political and contextual factors in the research enterprise”.

The third way of using theory in research involves drawing ideas from a number of theories and a variety of information sources to develop a conceptual framework, which is then used inductively to guide a study. This is how theory was used in this study (see section 2.7 and Figure 2.2). The information sources which can be consulted when developing a conceptual framework, as was the case in this study, are summarised by Collins and Stockton (2018:4) and Leshem and Trafford (2007:100) as follows:

- Existing literature and theories including exploratory research;
- Author’s experience and observations; and
- Reflections from reading “and developing research assumptions” (Leshem & Trafford 2007:100).

The use of different types of information sources in literature, notes Sitwala (2014:194), broadens the ground upon which a researcher can obtain suitable content for his research. This is essential in the social sciences because there is no one theory which can provide adequate scope to cover all the dimensions in a research question (Sitwala 2014:194). Synthesising the content obtained from the different types of information sources gives a conceptual framework a specific epistemological niche which cannot readily apply to any other study (Adom, Hussein & Agyem 2018:440). This synthesis is done in a number of ways. Ngulube (2020) outlines five such ways as follows:

- Putting together various concepts from different theories,
- Putting together aspects of a theory,
- Incorporating aspects of a theory or theories, concepts from the literature, personal experiences, knowledge of the context and models,
- Integrating all the concepts from more than one theory, and
- Combining concepts from the extant literature.

The conceptual framework for this study was devised by “putting together concepts from different theories ...” (Ngulube 2020), as stated before. The theories from where the concepts were extracted are discussed in the next section. The relationships between the theories and the study concepts and constructs are indicated in Figure 2.2.

2.7 Conceptual perspectives on knowledge sharing

There are no well-defined theories in literature on knowledge sharing. A few models available are found in specific subject domains. This is largely because knowledge sharing takes place in different work contexts and levels, and involves different knowledge processes (Bratianu 2015:2; Foss, Husted & Michailova 2010:455,457). The processes are not standard at each encounter. Also, most views on knowledge sharing are subsumed within knowledge management theories (Aljuwaiber 2016:734; Mohd Zin 2014:64-65). This is because knowledge sharing is an aspect within knowledge management. As a result, a number of perspectives have been used to conceptualise knowledge sharing in literature. This study has, thus, adopted some of the conceptual perspectives that encompass the theories that constitute part of the conceptual framework of the study. These include the following:

- Communicative perspective,
- Social learning perspective,
- Interactive perspective,
- Art world perspective, and
- Social networking perspective.

The adopted perspectives share a common understanding on three main aspects, according to Ali *et al* (2019), Farooq (2018) and Stensborg (2016:13). Firstly, that knowledge exists in individuals largely as tacit knowledge and thus, knowledge creation and sharing takes place at individual level. Secondly, sharing of knowledge by individuals is a voluntary act that depends on someone's willingness to share; and thirdly, that the environment has to be conducive for knowledge sharing to take place. A discussion of the perspectives follows below.

2.7.1 Communication perspective

The choice of the communication perspective rests on an understanding of knowledge sharing as communication (Sadovykh & Sundaram 2015; Savolainen (2017); van den Hoff & Ridder 2004:118). The theories under the perspective presented below include the transmission view of communication, interactive model of communication, transactional model of communication, the ritual model of communication and a view that treats communication as symbolic culture.

2.7.1.1 Transmission view of communication

The transmission view of communication can be broken down into the unidirectional and the bidirectional perspectives (Tangaraja, Rasdi, Ismail & Samah 2014:121). In the unidirectional transmission model, communication is viewed as the dissemination of messages over space (Carey 1989:15; Kulczycki 2014:177) to induce change. This theory is rooted in Shannon and Weaver's

(1949) linear model of transmission of information which states that the process of transmitting information starts with a source from where the information is generated, and is then transmitted through a channel which is a form of a medium that is prone to some noise, to get to a recipient (Kulczycki 2014:177). One of the shortfalls of the perspective, notes Tangaraja *et al* (2014:121), is that sharing is determined by the knowledge provider or source; and assumes that communicators are isolated individuals. Another shortfall is that the model does not include an essential step in the communication process, which is feedback.

Other transmission perspectives raised in literature include the interactive and transactional models of communication. These are discussed below.

2.7.1.2 The interactive model of communication

The interactive model is a bi-directional model which emphasises the creation of meaning from the interaction between the information provider and information recipient (Hole 2013). It shows that human communication is a complex matrix of meanings being continuously exchanged and interchanged. In this model, the communication scenario is dynamic because both the communicator and recipient change roles all the time. They both make sense of the world and share that sense by making meaning through verbal and non-verbal messages.

2.7.1.3 The transactional model of communication

In the transactional model, interactivity leading to meaning-making is a negotiating and renegotiating process which is constant and is mutually influenced by the involved parties. The interactivity presupposes a bi-directional transmission of messages. In the end, the communication process may be altered or other new events initiated.

2.7.1.4 The ritual model of communication

The ritual model of communication came about as a complement of the transmission view. Carey (1989:18-23) observes that the transmission of messages over distance to induce change is only but a “subset of the communication acts we undertake everyday” (Foucalt & Melican 2007). Most of the communicative acts are directed towards maintaining society in time and space. Emphasis is more on participation and interaction, and thus communication acts are viewed as rituals that bring people together through observing the social norms and values, which constitute a culture of the group (Kulczycki 2014:178). Nothing new may be learnt by coming together, but a reaffirmation of a particular view of the world is done. Carey (1989) went on to state that the ritualistic view does not

deny the transmission of information, but that communication is better understood as a ritual in which people participate, thereby fostering a social order.

2.7.1.5 Communication as a symbolic process

Not content with the adequacy of the ritualistic view, in his further works, Carey (1989) went on to define communication as “a symbolic process whereby reality is produced, maintained, repaired, and transformed” (Carey 1989:23). He states that it is people who, using a language will name events, objects and processes, that is, develop symbols; thereby creating reality (Kulczycki 2014:178). Carey (1989:25) observes that “reality is not given, not humanly existent, independent of language ... rather, reality is brought into existence, is produced, by communication - by, in short, the construction, apprehension, and utilization of symbolic forms”.

The symbols that people create bear two essential characteristics of displacement and productivity. Displacement means that the symbolic forms can be discussed in their absence and productivity means that an infinite number of representations may be produced from each of the symbolic forms. Carey (1989) observes that through productivity, reality is maintained, reproduced, repaired and transformed as indicated in the definition of communication above. It can therefore be concluded that through displacement, ideas, which are the symbols, can be transmitted and through productivity, the symbols are maintained, reproduced, repaired and transformed, which activities are participatory and communal. Hence, the perspective encompasses both the transmission model of communication and the ritual model of communication.

Carey (1989) sums up by saying that “to study communication is to examine the actual social process wherein significant symbolic forms are created, apprehended, and used”. This observation resonates with what Eppler (2006) states about communication specialists who view communication as follows:

The (deliberate) activity of interactively conveying and co-constructing insights, assessments, experiences, or skills through verbal and non-verbal means ... designates the successful transfer of know-how (e.g., how to accomplish a task), know-why (e.g., the cause-effect relationships of a complex phenomenon), know-what (e.g., the results of a test), and know-who (e.g., the experiences of others through face to face (co-located) or media-based (virtual) interactions).

Further explaining the concept of communication, Eppler (2006) notes that knowledge communication is much more than communicating information or emotions. It entails:

Conveying context, background, and basic assumptions ... the communication of personal insights and experiences. Communicating insights requires the elicitation of

one's rationale and reasoning ... one's perspectives, ratings and priorities, and of one's hunches and intuition.

Against this background, it is suggested that for this study, the social processes in symbol formation which constitute the study phenomenon for generating or creating artistic knowledge, are a social learning act. Thus, knowledge sharing is viewed as a process of communicating knowledge that leads to the creation of own knowledge (Klein, Connell & Meyer 2005; Savolainen 2017) among the communicating individuals. It is because of this understanding that the theory on Communication as a symbolic process was adopted in addressing the second objective on knowledge creation. The ability to create own knowledge implies that learning has taken place. As observed by Grimsdottir and Edvardsson (2018:3) that learning and knowledge creation are two sides of the same coin. Among the study participants, learning takes place in practice,

2.7.2 Social learning perspective

Continuing from the discussion above, this section presents an overview of learning theories at individual and social levels. This is essential because it is through learning that knowledge which has been communicated is maintained, repaired and transformed. In discussing how the term learning is conceptualised in the research community, Paavola, Lipponen and Hakkarainen (2004) used acquisition, participation and knowledge creation metaphors. In the acquisition metaphor, learning is considered as a process of acquiring knowledge; in the participation metaphor, learning is seen as a social process whereby one takes part in the practices of social communities and in the knowledge creation metaphor, learning is involvement in social processes that lead to the creation of new practices. Put together, the "knowledge creation metaphor integrates the cognitive and social aspects of learning" (Tynjälä 2008:131). These metaphors can be summed up in the definition proffered by Schunk (2012:3) where "learning is an enduring change in behavior, or is the capacity to behave in a given fashion, which results from practice or other forms of experience". This change in behaviour takes place at the individual level (Kaya 2016:5). Hence, it is important to start by discussion learning at the individual level before delving into social learning, which is of interest in this study.

There are three key groups of traditional learning theories that include behaviorism, cognitivism and constructivism (Pandey 2017). Other learning theories have been developed with the growth in knowledge, but these traditional theories have continued to act as the foundational ground.

2.7.2.1 Behaviourism

Behaviourism focuses on changes in an individual's observable behaviour. The changes are in what is said and in what is done; and are produced as one responds to stimuli and should be measurable. Thus, learning is the change which happens to a person after an experience. The experiences are internalised in the person through positive or negative reinforcement. Internalised new experiences translate into new behaviours and become automatic by being constantly repeated (Kaya 2016:2; Pandey 2017). Pandey (2017) adds that an instructor or someone knowledgeable is required to facilitate the change process. The main shortfall of the perspective is its exclusive focus on behaviour without regard to the thought processes; thus, cannot explain the acquisition of high-level skills (Ertmer & Newby 2013:49).

2.7.2.2 Cognitivism

Cognitivism also referred to as information-processing learning theory, emerged mid-twentieth century from Gestalt psychology as a challenge to behaviourism (Merriam, Caffarella & Baumgartner 2007:284). Its focus is on activities in the mind during the learning process, such as thinking and problem-solving. Some of the activities include perceiving “stimulants coming from outside, comparing these stimulants to previous information, forming new information, memorizing and remembering the gained information, evaluating the mental products in terms of logic and quality” (Kaya 2016:3). Behavioural changes in learning are observed, but only as an indication of the changes in the learner's mind.

2.7.2.3 Constructivism

Constructivism became a dominant theory of learning in the late twentieth century supplanting behaviourism and cognitivism (Applefield, Huber & Moallem 2001:4), by picking out the ideals from both these perspectives (Amineh & Asl 2015:9). Its point of departure from both behaviourism and cognitivism is that the two theories are founded on an objectivist ontology while constructivism subscribes to a subjectivist ontology (Ertmer & Newby 2013:54-5). It is rooted in the works of Dewey, Piaget, Vygotsky and Bruner (Husam & Kinyo 2020:249-250).

In constructivism, learning is viewed as an active, contextualised process of constructing knowledge rather than acquiring it. A learner constructs his/her knowledge and an understanding of the world by reflecting on his/her past experiences; that is, using cognitive processes combined with own experiences than those from other people (Husam & Kinyo 2020:249-250), “resulting in a personally unique reality” (Doolittle 1999). Such a form of reality is not static, but depends on how someone would have interpreted the situation at a particular point in time. Equally, to understand what someone

has learnt, one has to know the person's experiences which that person would have applied (Ertmer & Newby 2013:55).

Constructivism laid a foundation for a number of socio-cultural theories on learning. However, of immediate interest in this study are the social learning theories, that is, the situated learning theory and the community of practice framework. This is because the social learning theories are more likely to influence individual and group learning in informal work settings (Verburg & Andriessen 2011:36).

2.7.2.4 Situated learning theory

The situated learning theory is a social learning process theory propounded by Lave and Wenger (1991) (Aljuwaiber 2016:734; Brooks, Grugulis & Cook 2020:1046). It is based on the concept of learning *in situ* as a participatory activity. Some authors like Omidvar and Kislov (2014:272) consider the theory as the first phase in the evolution of the concept of communities of practice.

Situated learning theory explains learning on social, cultural and historical basis. It is not about gaining information *per se*, but “the sharing of, often tacit, skills, insights and knowledge” (Verburg & Andriessen 2011:36). The theory was developed from studies on craft apprentices conducted by Lave and Wenger (1991) (Brooks, Grugulis & Cook 2020:1046; Wassenaar 2017:89). Observations on which the theory is based were that the mastery of skill among the apprentices did not happen through school-structured didactic lessons, but “during informal gatherings where professionals interacted with each other and shared stories about their experience, and where novices consulted openly with experts” (Li, Grimshaw, Nielsen, Judd, Coyte & Graham 2009:4).

Developments in situated learning theory gave way to a second phase of the concept of communities of practice (Wassenaar 2017:89). In this phase, emphasis is more on the social than on the situatedness of learning.

2.7.2.5 Communities of practice framework

The framework on communities of practice is grounded in both situated and social learning. Smith, Hayes and Shea (2017:212) describe it as an “approach to knowing and learning”. It views learning as much more than the acquisition of information and skill, but a collective and relational social process that involves the negotiation of meanings (Farnsworth, Kleantous & Senger-Wenger 2016; Pyrko, Dörfler & Eden 2017:391).

The notion of communities of practice is interpreted differently in literature (Smith, Hayes & Shea 2017:210; Wanberg, Javernick-Will & Taylor 2017). Omidvar and Kislov (2014) state that the notion can follow an instrumental or analytical perspective. In an instrumental perspective, the focus is on communities of practice that are deliberately created (Buckley, Steinert, Regehr, & Nimmon 2019:763) and in the analytical perspective, the communities of practice emerge spontaneously. This study adopted the instrumental perspective largely because the indigenous communities of practice are purposely set-up as work places for visual artists.

Communities of practice are defined by Wenger-Trayner and Wenger-Trayner (2015:1) as “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly ... [that is, they] engage in a process of collective learning in a shared domain of human endeavor”. The authors further state that the nature of a community in a community of practice differs from other types of communities in terms of three main characteristics. These include domain, the community and practice (Pyrko, Dörfler & Eden 2017:391; Smith, Hayes & Shea 2017:211-212).

Domain: means that members in a community of practice share a common subject or domain of interest, that is, a joint enterprise (Pyrko, Dörfler & Eden 2017:391). They have a commitment to the domain and share expertise in the domain that sets them apart from other people, attained by learning from each other. This bestows them with a common identity (Farnsworth, Kleanthous & Senger-Wenger 2016). The subject of interest in this study is the production, distribution and consumption of arts and crafts.

The community: members of a community of practice learn from each other (Wanberg, Javernick-Will & Taylor 2017), in the process developing relationships as they interact and collaborate on activities pertaining to their domain of interest, both at work and off the job. The learning, observed Farnsworth, Kleanthous and Wenger-Trayner (2016), is not necessarily intentional, but can be incidental (Pyrko, Dörfler & Eden 2017:392). Farnsworth, Kleanthous and Wenger-Trayner (2016) add that even when members are engaged separately in different aspects of the same practice, the learning would still be joint. Most of the learning takes place through informal expert to expert and novice to expert interactions where physical skill and cognitive frameworks embodied within the cultural and social contexts are shared (Brooks, Grugulis & Cook 2020:1046), leading to a build-up of collective resources that include a common understanding based on a common language, a common practice and a common identity (Pyrko, Dörfler & Eden 2017:392). It is assumed in this study that visual artists operate as a community of workers. Thus, are involved in learning activities that fit the description of a community.

The practice: when pursuing their domain of interest, members of a community of practice develop “a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems ... a shared practice” (Wenger-Trayner & Wenger-Trayner 2015:2). These resources are used by the members to negotiate and renegotiate meaning which facilitates learning and formation of identity (Kaethler 2019:3; Smith, Hayes & Shea 2017:213). Among visual artists in their workplaces, the repertoire of resources is what they use in learning as well as practicing their trade. Hence, adoption of Communities of practice framework when analysing instructional methods in objective three and instructional techniques in objective four. The resources also include the conventions discussed under objective one.

The notion of communities of practice is based on the apprenticeship model in which learning is “*becoming* a practitioner not learning *about* practice” (Brown & Duguid 1991:48). The novice learns the skill of his trade, standards, discourse and conventions alongside an expert undertaking less complicated work assignments in a concept referred to as legitimate peripheral participation (Brooks, Grugulis & Cook 2020:1047; Buckley *et al* 2019:763). Gradually, over time, through these novice-expert interactions, the novice will gain expertise to the point of being considered a full member of the community (Wanberg, Javernick-Will & Taylor 2017). This way, the apprentice would have learnt to function in that particular community, acquiring the “community's subjective viewpoint and [learnt] to speak its language. In short, they are enculturated” (Brown & Duguid 1991:48). The enculturation means acquiring a new identity of the community (Garavan *et al* 2011:340; Wassenaar 2017:90-91).

The attainment of an identity by an individual through learning socially means that the learning is not only a cognitive activity, but also involves the totality of all aspects of human experience in negotiations of making meanings (Pyrko, Dörfler & Eden 2017:392; Wassenaar 2017:90; Wenger 2010:181). The negotiations mean that “learning entails realignment ... between socially defined competence and personal experience” (Wenger 2010:181). Thus, from the realignment one obtains a new identity that depicts one’s profession. Attaining an identity, it is assumed in the study, that among visual artists, would act as a factor in motivation. Motivational issues are discussed under objective five.

Still under the second phase, workers engaged in informal groups “both at work and off the job to share information and to develop new solutions for job-related problems” (Li *et al* 2009:4). Thus, members of a community of practice will interact within and across different communities, (Hartung & Oliveira 2013:409) developing a concept referred to as community of communities. Li *et al*

(2009:4), add that it is this observation that highlights the aspect of learning within and across communities. The result is a maze of identity relationships within and across the different communities of practice that form part of an individual's networks in knowledge sharing (Garavan *et al* 2011:349). This networking of individuals gave way to the notion of knowledgeability (Buckley *et al* 2019:763) in the third phase of the evolution of the notion of communities of practice (Omidvar & Kislov 2014:267). This aspect is outside the scope of this study. Instead, this study adopted the Actor Network Theory to explain the networking that took place in the indigenous communities of practice and the art world.

The nature of the interactions in learning in communities of practice has assumed different interpretations as the concept of community of practice evolved overtime (Buckley *et al* 2019:763; Kaethler 2019:3; Smith, Hayes & Shea 2017:210) making it difficult to understand the concept. Kaethler (2019:3) adds that some of the organisational structures being referred to as communities of practice do not exhibit the traits borne in original communities of practice and that the term has been used in different areas and disciplines differently. Aljuwiber (2016:734) laments, pointing out that literature, especially business literature, has used various phrases like community of practitioners, knowledge communities, occupational communities, to mention but a few. This study joins the fray by adopting the term indigenous communities of practice. Be that as it may, in all this milieu, "there is recognition that CoPs are structures that facilitate learning and knowledge sharing" (Bolisani & Scarso 2014:373).

However, it is the analysis by Amin and Roberts (2008) and Klein, Connell and Meyer (2005), among others, that went on to characterise typologies of communities of practice in a manner that is of interest in this study. This process helps in identifying those qualities which can set indigenous communities of practice apart from other similar institutions. The typologies outlined by Klein, Connell and Meyer (2005:109) include the following:

- *Stratified-sharing communities*: the community restricts knowledge sharing so that it should be from experts to novices. Knowledge in such a community tends to be fixed and progress is relatively slow. Emphasis is on handing down knowledge that is possessed by the seniors.
- *Egalitarian-sharing communities*: knowledge sharing is flexible and the seniors are readily willing to learn from the juniors. Knowledge in such a community is likely to evolve fast.
- *Stratified-nurturing communities*: knowledge sharing is meant to control the nurturing of members so that they rise from junior to senior. Evolution of the knowledge may be curtailed. Different

levels of members may hold different knowledge sets, but members in the same level may hold the same set of knowledge.

- *Egalitarian-nurturing communities*: experience is promoted as the best mode of gaining knowledge and the novice tends to be involved in specialised aspects that require expertise. Knowledge is pluralistic and evolves fast.

Amin and Roberts (2008:356) presented the types below. The authors state that these different typologies are neither mutually exclusive nor pure in form and function.

- *Craft/task-based practice communities*: these resemble the original idea of communities of practice that is modeled on an apprenticeship form of learning,
- *Professional practice communities*: here mastery of both explicit and tacit knowledge is important,
- *Epistemic or high-creativity collaboration communities*: these are purposely set-up to pursue the development of innovations with members in the same location or across locations depending on the thrust of the community, and
- *Virtual collaboration communities*: the communities have varied organisational structures, ranging from unstructured chat rooms to coordinated online communities. Generally, members do not know each other, the membership life span is very varied and can be as short as a single contribution.

From the discussion of types of communities of practice, indigenous communities of practice are considered to be a hybrid between informal craft/task-based practice institutions and stratified-sharing communities. This is mostly because they tend to emphasise expertise as the source of knowledge.

Communities of practice, like any social set-up, are bound to have some short falls. Blankenship and Ruona (2008) and Bratinua (2015) point out their main shortfall as the likelihood of hoarding of knowledge. This may happen when sharing is limited to cliques or when members opt for exclusivity in membership. Nonetheless, evidence abound in literature that highlight the role of communities of practice in facilitating learning and knowledge creation. For example, Savolainen (2017) reviewing the work of Ramayah *et al* (2014) on dimensions of knowledge sharing observe that communities of practice were ideal places for personal and social interaction among people who shared a common interest.

2.7.3 Interactivity perspective

The main thrust of knowledge sharing *in situ* for an organisational setting like an indigenous community of practice, is to situate learning in practice so as to facilitate collective learning and co-

creation of knowledge (Wenger 2010) through interactivity (Hautala 2015; Verburg & Andriessen 2011:37)). To explain the interactivity as well as the activities and the processes of learning in practice, this study adopted the Unified Model of Dynamic Knowledge Creation developed by Nonaka, Toyama and Konno in 2000 (Koehler, Bastos & Bastos 2019:133).

2.7.3.1 Unified Model of Dynamic Knowledge Creation

The Unified Model of Dynamic Knowledge Creation which consists of the Socialization-Externalization-Combination-Internalization (SECI) model, the knowledge assets and *ba* is described as the second phase of the Knowledge-based Theory of the Firm proposed by Nonaka and Takeuchi (1995) (Jakubik (2011:378). Jakubik (2011:378) states that the Knowledge-based Theory of the Firm has gone through five phases of development from 1995 to 2008. The second is that which is considered applicable to this study. The rest of the phases seem to apply to formal environments.

Knowledge creation activities in the Unified Model of Dynamic Knowledge Creation are grounded in individual interactions and social processes (Koehler, Bastos & Bastos 2019:129). These interactions, according to Nonaka and Toyama (2003:2) are viewed as a:

Dialectical process, in which various contradictions are synthesized through dynamic interactions among individuals, the organization, and the environment. In the process, new conceptual artifacts and structures for interaction are created, which provide possibilities as well as constrain the entities in consequent knowledge creating cycles.

The dialectical process is continuous and takes place during dialogue and practice forming a spiral which emerges from four cyclical sequences in which tacit knowledge is converted back and forth into explicit knowledge in the SECI model (Koehler, Bastos & Bastos 2019:128-129; Nonaka & Toyama 2003:4-6; Nonaka, Umemoto & Senoo 1996:205). The conversion is facilitated through knowledge sharing (Klein 2008:41). It was thus assumed in objective two of this study that the interactions that ensue when visual artists engage in their operations in indigenous communities of practice and the formal art world, can be modelled along the SECI processes.

The knowledge creation activities at each stage of the SECI model are as follows (Koehler, Bastos & Bastos 2019:129):

Socialisation stage: tacit knowledge is created through direct sharing of experiences among individuals and the environment. The process centres on individual interactivity (Koehler, Bastos & Bastos 2019:129). Thus, it can take place during conversations, informal meetings and in the course of living together (Ahmad, Ahmad & Rejab 2011:125). Eventually, the individual tacit knowledge is

converted to group tacit knowledge, which would be in the form of “shared mental models and technical skill (Ahmad, Ahmad & Rejab 2011:125).

Externalisation stage: tacit knowledge is converted to explicit knowledge at the individual level (Koehler, Bastos & Bastos 2019:129). Explicit concepts are formulated at this stage from tacit knowledge which makes this stage key in knowledge creation (Bratianu & Orzea 2010:49). Once in the explicit form, the tacit knowledge can be disseminated through both verbal and non-verbal means. The success of externalisation, according to Bratianu and Orzea (2010:49), requires that the person be motivated.

Combination stage: explicit knowledge obtained from the organisation or social environment is reorganised or edited, without any change in content, to make the knowledge more accessible. Combination is a social process (Bratianu & Orzea 2010:50; Koehler, Bastos & Bastos 2019:129), and takes place in the workplace.

Internalisation stage: knowledge is converted through embodiment from explicit to tacit knowledge among organisational members, at individual level (Koehler, Bastos & Bastos 2019:129). Explicit knowledge is “actualized through action, practice, and reflection so that it can really become knowledge of one’s own” (Nonaka & Toyama 2003:5). This can be done through undergoing training, reading and conducting simulated experiments. The knowledge is used to expand the tacit knowledge of the organisation. In sum, individual knowledge is crystalised and synthesised to the environment (Koehler, Bastos & Bastos 2019:133).

The knowledge conversion stages continuously feed into each other to form a spiral. Knowledge in one spiral can trigger the development of other spirals in all directions with each spiral focusing on specific needs (Nonaka, Toyama & Konno 2000:12), within the indigenous community of practice or across communities in the art world. The result is networks of knowledge sharing within and across indigenous communities of practice and into the art world. In the study, the networks constitute one of the structures in the art world and were examined using the Actor Network Theory under objective one.

Underlying the conversion processes are the knowledge assets. Nonaka, Toyama and Konno (2000:20 cited in Koehler, Bastos & Bastos 2019:133) define knowledge assets as the knowledge and ideas that develop from the activities of members of an organisation when carrying out their work, as outputs. However, the members of the organisation will continuously use these ideas and knowledge as inputs and to moderate their ongoing work activities. Overtime, the knowledge and ideas accumulate in the organisation. In this study, the knowledge assets translate to the conventions and resources, which are

some of the structures of the art world discussed under objective one. The knowledge assets guide the institutional behaviour of visual artists as the artists engage in their work. The extent to which visual artists comply with the conventions determines their legitimisation and that of their artworks.

The knowledge assets produced during the SECI processes include the following (Koehler, Bastos & Bastos 2019:133; Năftănăilă 2012:5; Nonaka, Toyama & Konno 2000:20-22):

Experiential knowledge assets are produced at the socialisation stage from the tacit knowledge that organisational members share through collaborative practical experience among themselves and with their organisation's customers, suppliers and other stakeholders (Martín-de-Castro & Montoro-Sánchez 2013:128; Saadaoui & Mekkaoui 2015:26). The assets are organisation specific, and difficult to imitate. Thus, are critical in attaining a competitive advantage (Nonaka, Toyama & Konno 2000:21).

Conceptual knowledge assets: are formed at the externalisation stage. The assets are explicit knowledge which has been codified (Martín-de-Castro & Montoro-Sánchez 2013:128) into "images, symbols, and language" (Saadaoui & Mekkaoui 2015:26). The assets are constituted from the "concepts held by customers and members of the organization" (Nonaka, Toyama & Konno 2000:21).

Systemic knowledge assets are developed at combination stage from bringing together external knowledge. The combination involves processing, documenting and packaging the knowledge assets (Martín-de-Castro & Montoro-Sánchez 2013:128; Saadaoui & Mekkaoui 2015:26).

Routine knowledge assets result from the conversion of explicit knowledge into tacit knowledge at the internalisation stage. The knowledge assets consist of routine tacit knowledge which has become "embedded in the actions and operations of the organization" (Saadaoui & Mekkaoui 2015:26).

The Unified Model of Dynamic Knowledge Creation further suggests a set of conditions that should be present to facilitate and support the knowledge conversion processes through the SECI stages, termed as the knowledge enablers. The enablers provide the grounding necessary for an environment to motivate and foster commitment at both individual and organisational level to share and create knowledge (Berraies, Chaher & Ben Yahia 2014:5). These conditions include "autonomy, creative chaos, information redundancy, requisite variety, and love, care, trust and commitment" (Nonaka, Toyama & Konno 2000:28). Năftănăilă (2012:6-7) and Nonaka, Toyama and Konno (2000:28) describe the enablers as follows:

- Autonomy refers to the extent to which individuals and groups can be motivated enough to independently, on their own volition, look for information for contributing to the realisation of a group activity;

- Fluctuation/creative chaos refers to unanticipated changes in an organisation or its environment that impact on the manner of routines or perspectives of the organisation in such a way that the routines or perspectives have to also change. In the process, new knowledge is created;
- Information redundancy means the availability at the present moment of information that is not of current operational use; and
- Requisite variety refers to a state of internal diversity that enables an organisation to deal with many contingencies which emerge when the members are able to access a wide range of relevant information expending the least effort.
- Love, care, trust and commitment are some of the factors that are essential in fostering knowledge creation. These factors constitute the emotional knowledge assets.

The above discussion illustrates the necessity of a conducive organisational climate for knowledge sharing. This raised an interest to ascertain the extent to which the organisational climate of indigenous communities of practice and the art world in Zimbabwe supported knowledge sharing. Focus on the issue was given under objective six.

The Unified Model of Dynamic Knowledge Creation also introduced the concept of the *ba*, which is the context within which the conversion of knowledge takes place during the SECI stages (Koehler, Bastos & Bastos 2019:133; Martín-de-Castro & Montoro-Sánchez 2013:132). However, in this study, the concept was substituted with the Community of Practice Framework which was found to be more suitable for analysing contextual issues (Hartung & Oliveira 2013:411).

Another aspect of the second phase is the role of leadership. Nonaka, Toyama and Konno (2000) note that the role of leadership was largely to facilitate sharing of knowledge (Koehler, Bastos & Bastos 2019:133; Martín-de-Castro & Montoro-Sánchez 2013:130-131). This could be done by providing a “knowledge vision, developing and redefining knowledge assets, leading SECI” (Jakubik 2011:379). In the study, issues on leadership are considered under objective six under knowledge sharing enablers.

When applying the theory in this study, the understanding was that the SECI processes were not confined within an indigenous community of practice, but permeated throughout the artworld in the form of knowledge sharing and creation networks. This, it was postulated, was made possible by the open system of knowledge sharing obtainable in the artworld. Hence, the need to understand the social structure of the art world and the social organisation of knowledge sharing and creation networks. These were deciphered using a social networking perspective, the Actor Network Theory.

2.7.4 Art world perspective

The art world perspective adopted in this study is Becker's Theory of the Art World. Largely because it is an interactional approach (Abrams 2018); and thus, resonates with the underlying theme of the whole study. Becker's art world theory is rooted in the institutional approach which focuses on norms and values as institutional structures that influence practice (Jyrämä & Äyvarri, 2006 Komarova 2017:322); but goes further to observe the "relationship between participants and the institutions of the art world" (Abrams 2018). This constitutes the whole breath of the collective interdependent network activities on producing, distributing and consuming art in the art world. The art world perspective has also been described as a socio-economic art market theory (Burla 2012:8; Irvine 2007-2013; Jyrämä & Äyvarri 2006).

The art world is a "network of people whose cooperative activity, organised by their joint knowledge of conventional means of doing things, produces the kind of art works that an art world is noted for" (Botter & Crossley 2011:8). When the networks have become recurrent, they constitute the social structures in the production of the arts (Becker 1974:775). These structures, in the study's art world are the topic of objective one.

The theory was propounded by Becker (1974) to "define, validate, maintain, and reproduce the cultural category of art, and to produce the consent of the entire society in the legitimacy of the art world's authority to do so" (Irvine 2007-2013). It is relevant in explaining "how organisational structures shape the production of cultural artefacts" (Lesage 2009:22). Botter and Crossley (2011:8) note that the art world theory consists of three interlocking elements namely conventions, resources and networks. Activities among visual artists centred on these elements have a bearing on how visual artists learn, acquire and share knowledge. The activities are examined under objectives three and four.

The shortfall of the art world concept is that it has a poor conception of social ties and the resultant networks by failing to consider them as social structures that can present opportunities or challenges to the people involved (Botter & Crossley 2011:2). Adds Manta (2018:89), the art world concept fails to appreciate the role of non-human agents like technology, materials or social space that are key in artistic processes and practices. Further, in network analysis, the theory is not able to explain positional relationships or specific network properties (Vicsek, Király & Kónya 2016:78). To address the shortfalls so as to characterise the networks in the art world, the study adopted the Actor Network Theory, a social networking perspective.

2.7.5 Social networking perspective

Social networking is a key factor in workplace learning, which can be viewed as “lived practice” (Pyrko, Dörfler & Eden 2017:392). This is because of the collaborative and interactive nature of knowledge creation (Hautala 2015; Koehler, Bastos & Bastos 2019:129). Social networks act as tools through which people share knowledge and are pivotal in knowledgeability. Prominent theories in social networking include the Social Network Theory and the Actor Network Theory (Vicsek, Király & Kónya 2016:78).

2.7.5.1 Social Network Theory

In social network theory, social relationships are viewed in terms of nodes and ties. The nodes are constituted from the individual actors within the networks, and ties from the relationships that ensue between the actors as they interact. A social network can be described as an outline of all the relevant ties between the nodes (Vicsek, Király & Kónya 2016:86). The outline is often displayed as a social network diagram, where nodes are the points and ties are the lines. The modes of analysis used in the theory are largely based on graph theories and quantitative measures which renders it a “part of a wider positivist paradigm with its expectations of measurable topics, generalizable results and an objective view of ties and network positions” (Vicsek, Király & Kónya 2016:86). Such a paradigm is not in line with the point of view taken in this study.

2.7.5.2 Actor Network Theory

The Actor Network Theory presents a tool that can be used to explain the networks of relationships that emerge during communication and sharing knowledge (Adey lure, Kalema & Motlanthe 2019; Bencherki 2017), wherein the visual artists, art stakeholders and the infrastructure in the art world act as entities with agency in networks. This study uses the Actor Network Theory to understand the agency of both human and non-human factors in collaborative networks (Bencherki 2017).

Actor Network Theory is a combination of the work of Callon (1986-1987), Latour (1983-1988) and Law (1986-1987) (Bencherki 2017). It is not a theory in the strict sense of the word, but a method for conducting research (Dankert 2011). It explains how entities that are both human and non-human, create connections as actants to form networks, the nature of the connections and how the networks stabilise (Adey lure, Kalema & Motlanthe 2019; Jackson 2015:30). Non-human entities can include things, ideas and concepts. Thus, it is termed as a material-semiotic method; that is, it deals with relations that are between things and between concepts. The theory uses the term actant, rather than

actor, for the entities in the network to indicate emphasis on the action and not the entity itself which is the source of the action (Bencherki 2017), and also the term network, to show that emphasis is on the outcomes of the action. Since the actants in the networks are both human and non-human, the networks are viewed as socio-technical or heterogeneous networks (Bencherki 2017; Jackson 2015:30). The actants are volitional, can be individual or collective, are indeterminate and their nature is determined by the networks to which they associate. “All actors are also networks, and vice versa” (Vicsek, Király & Kónya 2016:80). For this study, the actant categories include the art stakeholders, the art works, conventions, guidelines and technology in the art world.

Relationships among the actants constitute actor networks and the interactions among the actants give shape to the networks. The networks are, however, constantly under construction and reconstruction, as actants create new connections in the actor-networks. The connections are only made by actants with power of agency, which is the power to change other actants in networks (Bencherki 2017; Dankert 2011; Jackson 2015:31). Agency can be collectively generated and it gives room to the principle of general symmetry between humans and non-humans (Bencherki 2017). In the study, identifying actants with the power of agency indicated the sources of information that influenced the artists’ choices of what to produce, which is an important factor in getting their work justified. This is the issue underlying the discussion on networks under objective one.

The interactions in one actor network will flow to other actor networks as either immutable mobile forms or boundary objects. Immutable mobile forms are those objects that can circulate in the network and still maintain their form, while boundary objects are those objects which adapt to needs and constraints of different environments, but are able to maintain their identity across the different environments (Vicsek, Király & Kónya 2016:83). The immutable objects and boundary objects will be constituted from the artistic knowledge that will be shared by the different actor-networks.

Another attribute of the Actor Network Theory of interest to this study is the concept of punctualisation. Punctualisation is a process whereby an actor network within another actor network is treated as a single-point actant in the other network (Jackson 2015:40). When an actor network is punctualised it is referred to as having been black-boxed (Bencherki 2017). This simply means that the punctualised actant has other linkages which have been made invisible (Jackson 2015:40). This aspect has been applied in developing the knowledge sharing framework among visual artist and the Formal Art Word as intended in objective seven.

The Theory helped identify knowledge sharing linkages both within and across communities of practice and the art world (Adeyelure, Kalema & Motlanthe 2019). The linkages were instrumental in developing the knowledge sharing framework for the visual artists in this study.

The theories and conceptual perspectives discussed above laid a foundation for devising the concepts and constructs for this study. The concepts are as follows:

- Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world.
- Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice.
- Instructional methods used in indigenous communities of practice.
- Instructional techniques used in indigenous communities of practice.
- Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.
- Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.

Below is a discussion of the conceptual framework for the study.

2.8 Conceptual framework for the study

As indicated in the previous section, the conceptual framework has been composed from five theories. The manner in which the theories have been used to devise the study concepts and constructs is shown in Figure 2.2.

Actor Network Theory

Actor Network Theory (Adeyelure, Kalema & Motlanthe 2019) was instrumental in adopting the concept of actant in the study. Use of the concept enabled the researcher to capture the agency of both human and non-human factors in knowledge sharing and creation during art production, distribution and consumption. As pointed out by Foka (2019) and Sutherland and Acord (2007:126), knowledge creation in the arts is a combined effort of artists, the tools that they use, their working environment, galleries and museums where their artworks get exhibited, suppliers of input materials, distribution and communication channels as well as consumers of the artworks. The efforts of the various actants develop into network relationships through which visual artists can access and contribute to the development of art conventions as well as get their artworks legitimised (Manta 2018). In this study, it was found that it was through participating in such network relationships that earlier generations of the Zimbabwe Art Movement had been able to produce artworks that became renowned internationally. To this day, some of the artworks are displayed in galleries in Belgium, Denmark,

Germany, Holland, Italy, Japan, New Zealand, Russia, South Africa, Switzerland, and throughout the UK, USA as well as in Zimbabwe (Participant 8).

Actor Network Theory was used in developing a framework of knowledge sharing for visual artists in indigenous communities of practice and the Formal Art World. This was in addressing objective seven.

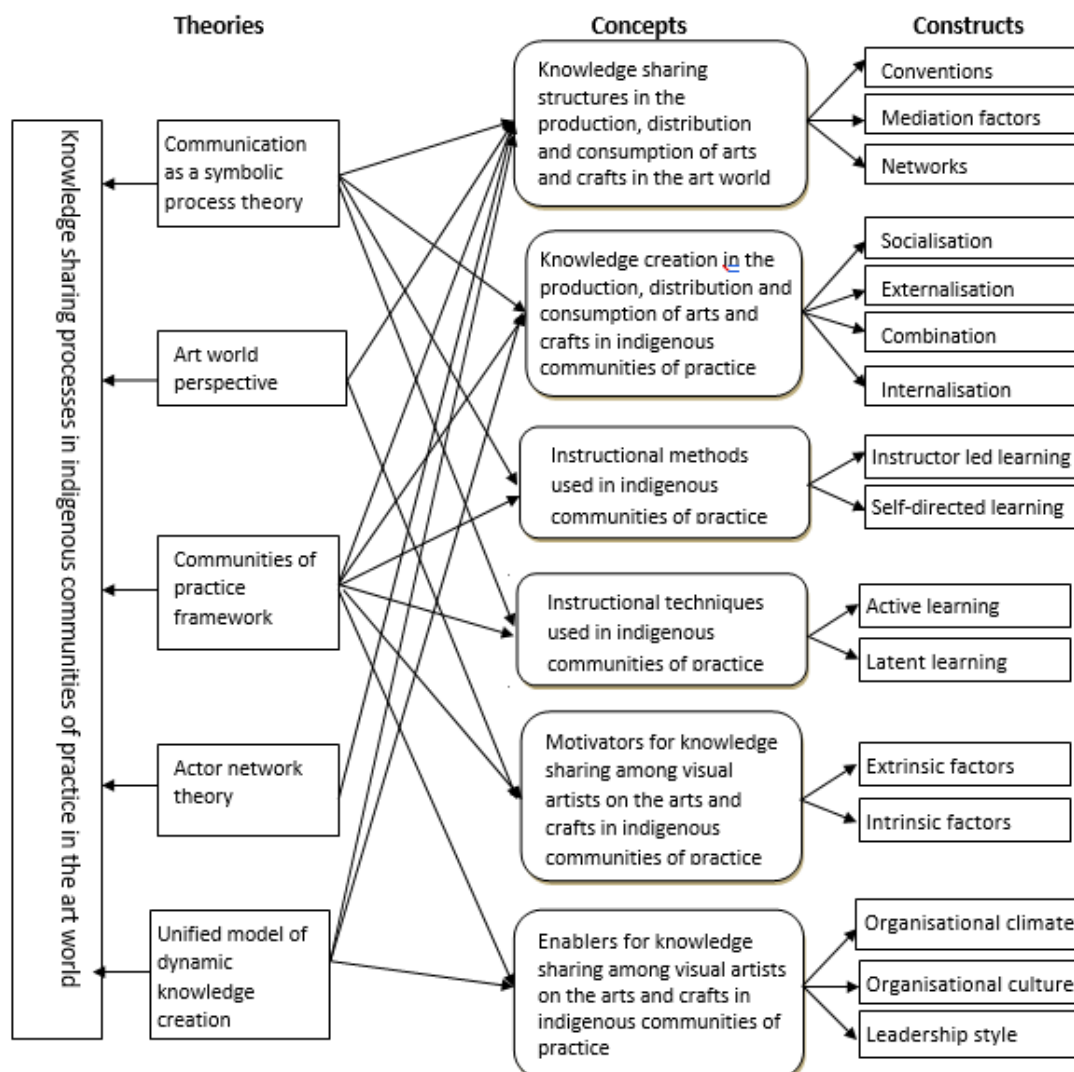


Figure 2.2: Use of Theory in the study (compiled by the researcher)

Art World Perspective

The art world perspective (Abrams 2018) is used in this study both as an institutional and interactional approach. As an institutional approach, the perspective enabled the researcher to identify the institutional structures in the art world: conventions, mediating factors and networks, and their influence on art practice (Sooudi 2016:151; Van Heddeghem 2016:21). As an interactional approach,

the perspective helped explain collective activities in the art world (Manta 2018:89) and the network relationships that ensued from the activities mediated through conventions and resources in the art world (Becker 1974:767; Komarova 2017:322). It is through participation in the network relationships and use of the conventions that visual artists could get their artworks legitimised. Observations that were made using the art world perspective as a lens in the study were that none of the interviewed visual artists had artworks which had been legitimised. This was largely because the visual artists were not aware of the institutional conventions due to the fact that they did not participate in network activities of the art world. An underlying assumption had been that being legitimised or getting one's artworks legitimised was a motivational factor for knowledge sharing among visual artists.

Communication as a symbolic process theory

The theory of Communication as a symbolic process (Carey 1989:23) views knowledge sharing as a “symbolic process whereby reality is produced, maintained, repaired, and transformed” Carey (1989:23). The theory subsumes the transmission and interactive models of communication (Savolainen 2017). In the context of this study, the symbolic communication processes took place as situated social learning processes in practice, governed by the culture and institutional structures of the art world. These learning processes are depicted in the engagements and interactions that take place during the SECI processes.

Communities of Practice Framework

The Communities of practice framework (Wassenaar 2017:89) is used in this study as a social learning theory. It explains who and how visual artists relate and engage in activities in indigenous communities of practice, acquiring and sharing knowledge on art practice. Observations made in this study, to this effect, are presented in section 4.3.2. Among the observations, talent was found to be a determinant of the extent to which one decided to take up a career as an artist. However, the talent had to be perfected by learning, either through self-teaching or by being mentored. Where such learning was missing, states McCarthy *et al* (2005:xvi), the artists' works would not be readily legitimised or sell on the art market. However, in the study, most of the interviewed artists were not legitimised and experienced difficulty in selling their artworks, not because they had not been trained, but largely because their learning and their operations happened outside network relationships of the art world.

The framework was also used to decipher the methods and techniques used in indigenous communities of practice for learning by members of communities under objectives three and four. The understanding in using the framework under these objectives was that indigenous communities of

practice develop their own community specific “repertoire of resources: experiences, stories, tools, ways of addressing recurring problems ...” (Wenger-Trayner & Wenger-Trayner 2015:2) that they use in during learning activities.

Unified Model of Dynamic Knowledge Creation

This study adopted the Unified Model of Dynamic Knowledge Creation (Koehler, Bastos & Bastos 2019:133) to depict the interactions and engagements that took place during knowledge creation in indigenous communities of practice. This was done using the SECI model under objective two. Underlying the conversion processes are the knowledge assets. In this study, the knowledge assets translate to the conventions and resources, which are the structures of the art world discussed under objective one, as mentioned earlier.

The study also adopted the concept of knowledge enablers suggested in the Unified Model of Dynamic Knowledge Creation. Knowledge enablers are conditions that ought to be present in an indigenous community of practice to facilitate and support the knowledge conversion processes through the SECI stages (Berraies, Chaher & Ben Yahia 2014:5). The concept of knowledge enablers was used to evaluate the extent to which the climatic conditions, organisational structure and leadership in indigenous communities of practice were conducive for knowledge sharing under objective six. The study found autonomy, creative chaos, requisite variety, teamwork and a supportive leadership to be the enablers that were present in the indigenous communities of practice. The communities also had a supportive culture for team work. Team work facilitates sharing of tacit knowledge (Grimsdottir & Edvardsson 2018:3) and fosters commitment and trust. These attributes were important in the research environment because the research participants had taken up sculpting as a business venture. As such, the administrator of the community and the artists depended on the proceeds from the sculpting activities for income. Hence, they were all supportive of any endeavours that would make their business ventures successful.

2.9 Theoretical foundations for studying knowledge sharing

This section focuses on theoretical issues that are pertinent in understanding knowledge and its sharing in organisations. The section starts off by illustrating the place of knowledge sharing in knowledge management. This is followed by a discussion of the concept of knowledge, knowledge types and perspectives and knowledge sharing perspectives.

2.9.1 Knowledge sharing within knowledge management

Knowledge sharing became a focal topic of study with the emergence of a knowledge-based view of the firm. This was after the advent of a knowledge economy in which knowledge had come to be considered as a primary resource in production (Nguyen *et al* 2019:998). This consideration raised interest in the management of knowledge with a view to understand how the knowledge was created and used (Adeyelure, Kalema & Motlanthe 2019; Bratianu & Orzea 2010:42). Subsequently, a number of studies were undertaken. These have been categorised into three generations on the basis of focus of the studies.

The first-generation studies undertaken before the 1990s coincided with the advent of the Internet and the World Wide Web. Hence, the studies assumed an information technology-driven perspective and focus was on content management. The studies excelled in capturing, codifying and sharing explicit knowledge using information and communication technologies (Bratianu & Orzea 2010:42; Dixon 2010; Garfield 2019). However, these efforts failed to capture tacit know-how, skill and expertise embedded in people, giving way to the second generation.

The second generation, which got underway in the early 1990s, focused on leveraging experiential knowledge, and took on a people-centred perspective premised on the fact that knowledge resources are embedded in the human being as intellectual capital. The central thrust of the people-centred perspective is facilitating the sharing of knowledge that is embedded in people (Bratianu & Orzea 2010:42; Garfield 2019). Garfield (2019) further observes that focus on people gave way to the concept of communities of practice, and placed knowledge sharing and knowledge creation at the centre of knowledge management. This is because knowledge is created and held in individuals (Pyrko, Dörfler & Eden 2017 392; Stensborg 2016); and through sharing, the knowledge can be extracted from the individuals and be harnessed into an organisation's resource for the organisation to gain a competitive advantage (Ali *et al* 2019, which is the main thrust of knowledge management (Adeyelure, Kalema & Motlanthe 2019; Ali *et al* 2019). Communities of practice were found to be the most ideal contexts for capturing knowledge embedded in individuals (Garavan *et al* 2011:338). However, shortfalls emerged with the perspective, which led to the third generation. The main one stemmed from an emphasis on capturing knowledge at the tactical level and using it for strategic purposes (Dixon 2010).

In the third generation, which was in the late 1990s, the aim was to leverage collective knowledge by involving all the different levels of members in an organisation in strategic issues (Garfield 2019; Dixon 2010). Bratianu and Orzea (2010:42) state that emphasis was put on knowledge creation and

the context. Thus, organisations were expected to become socially grounded tools of managing knowledge at all levels of the organisation with knowledge being shared across both the tactical and strategic levels in an organisation. Unlike in the second generation where emphasis was on what organisational members had learnt about their work, emphasis in the third generation was on how organisational members could jointly create new collective knowledge with the support of an enabling environment (Garfield 2019).

Knowledge sharing is one of the components of knowledge management. However, because knowledge management is of interest to varied subject domains, the terminology that characterises its components is not standard, except its object of focus, knowledge (Gao, Chai & Liu 2018:42). Hence, the conceptualisation of knowledge sharing in literature is also not the same. In Library and Information Science, knowledge sharing is viewed as communication as shown in IFLA's delineation of the components of knowledge management (IFLA, 2014):

A process of creating (generating, capturing), storing (preserving, organizing, integrating), sharing (communicating), applying (implementing), and re-using (transforming) organisational knowledge to enable an organisation to achieve its goals and objectives ...
The term 'knowledge' is not limited to published information; it also covers such areas as tacit knowledge (expertise), implicit knowledge, explicit, and procedural knowledge.

The above definition sets the ground for the conceptualisation of knowledge sharing which was adopted in this study. That is, as communication. Further discussion on this position is indicated in Section 2.7.1. The following section deciphers the object of focus in knowledge management, which is knowledge.

2.9.2 Perspectives on the conception and definition of knowledge

Knowledge is an abstract phenomenon. It is fuzzy and lacks a real-world referent (Bolisani & Bratianu 2018:13; Năftănăilă 2012). Its conception is dependent on an understanding and interpretation that it is given by the person conceiving the phenomenon, which is a factor of the culture, experience, values as well as educational level of that person (Bratianu 2015:8). The way knowledge is conceived is instrumental to how its sharing will also be conceived (Lee, Foo & Goh 2006:153).

2.9.2.1 Conception of knowledge

Efforts to conceptualise the term knowledge can be divided into two main factions. In one faction, the authors use metaphors to give structure to the term (Bolisani & Bratianu 2018:13) and in the other, the

authors adopt a philosophical conceptualisation of the term. Some of the perspectives in literature on these two conceptualisation modes are discussed below.

Among the authors that discussed the issue of the use of metaphors is Andriesen (2006:6-8), Bolisani and Bratianu (2018:10-16), Bratianu (2015:8) and Williams (2014). Andriesen (2006:3) points out that use of metaphors in conception is grounded in the Theory on Metaphorical Thought which is based on cognitive science. The author adds, however, that it should be noted that there is no metaphor that contains all the characteristics that can be used to describe a term, but that the different metaphors highlight some characteristics and ignore others. Some of the metaphors included in literature are as follows.

- *Knowledge as something physical* means that knowledge has a form or substance. That is, it can be manipulated, it can move or be moved, exchanged, converted and transformed. This metaphor includes conceiving knowledge as stock, asset or object. This view, notes Bratianu (2015), objectifies knowledge, which makes it manipulatable separately from the knower. The author adds that in an organisation, this includes knowledge that is codified in artifacts, documents as well as organisational procedures, and that it is only explicit knowledge which can be objectified.
- *Knowledge as a wave* means that knowledge is visualised as carrying the same characteristics as electricity or heat. A wave itself cannot be seen, but has a referent that is physical. Thus, as a wave, knowledge “can be generated, amplified, and diffused” (Andriesen 2006:7).
- *Knowledge as a living organism* views knowledge as something that exists and acts. For example, in Nonaka and Takeuchi (1995), explicit and tacit knowledge interact during the knowledge conversion processes.
- *Knowledge as thoughts and feelings* means exactly this. It is one’s subjective ideas and what one feels that constitutes knowledge. This is evidenced in tacit knowledge which is described as subjective and innate.
- *Knowledge as a process* focuses on the dynamics of knowledge in knowing. Knowing is a complex process whereby understanding a phenomenon entails that one engages with the knowledge embedded in the phenomenon through perception and interpretation which results in recreating, or restructuring or creating completely new knowledge from the initial engagement (Pyrko, Dörfler & Eden 2017:391). Bratianu (2015) observes that because of the complexity of knowing, knowledge as a process metaphor encompasses a number of knowledge metaphors; and that it is the metaphor that is mostly adopted in understanding knowledge dynamics in “knowledge creation, knowledge sharing, or learning” (Bratianu 2015:17).

- *Knowledge as a structure* points to the fact that knowledge is made up of elements that can take a particular form.
- *Knowledge as fluid or flow* means that knowledge is viewed as a substance that flows and is not static like an object. It can be accumulated and distributed through various channels from point of high concentration to point of low concentration (Bratianu 2015:14); that is, it is communicable. The flow can be affected by both time and space; and applies to both tacit and explicit knowledge types.
- *Knowledge as stock-and-flow* metaphor has been used as a model to analyse the amount of knowledge possessed at a particular point in time in an organisation. It considers knowledge exchanged between economic players as having economic value (Bratinua 2015:16).
- *Knowledge as an end point in a Data-Information-Knowledge continuum*: the metaphor is associated with the Data-Information-Knowledge-Wisdom (DIKW) hierarchy. The hierarchy depicts the relationships in data, information, knowledge and wisdom. A number of hierarchies with different higher order entities like insight, understanding, enlightenment are also available in literature (Davenport & Prusak 2000; Rowley 2007:166-168; Williams 2014). However, for practical reasons in knowledge management, the higher order entities have been grouped within the category of wisdom (Davenport & Prusak 2000). The relationships of entities in the hierarchy are such that at the bottom rung of the hierarchy is data, which is described as objective facts or structured records, that inherently have no meaning (Williams 2014). When these pieces of data are brought together to create a meaningful message, the message is termed as information. Information is situated in the middle rung of the hierarchy. When the information gets used by a person, and is internalised to become the person's subjective insight, it is transformed into the person's knowledge. Knowledge occupies the top rung of the hierarchy.

The discussion on metaphors illustrates that metaphors are essentially tools that researchers adopt to foster a systematic understanding of terms. However, as stated before that it is impossible for a single metaphor to carry all the characteristics that can possibly be contained in a term, this study used some of the metaphors discussed above in different parts of the study where the metaphors were deemed most suitable.

The metaphors discussed above can be grouped into two approaches that correspond to the two main philosophical perspectives on knowledge conceptualisation in organisational literature (Năftănăilă 2012): objectivism or rationalism and constructivism (Heaton, Bergeron, Bertrand-Gastaldy & Mercier 2005; Orlikowski 2002:250), which are rooted in the theories of learning discussed in Section 2.7.2.

The philosophical perspectives can be distinguished on three factors: “the nature of knowledge, the degree to which knowledge is separable from practice, and where knowledge resides (in the individual, the collective or in interaction)” (Heaton *et al* 2005).

In objectivism, knowledge is created and resides in the mind (Bolisani & Bratianu 2018:5). This understanding provides grounding for cognitive perspectives on knowledge. The perspectives are associated with the traditional view of knowledge in which knowledge is described as justified true belief. Under this view, knowledge is acquired through sense perception and “reason integrates all ... [the] perceptual data into concepts and principles” (Klein 2008); and is described as true, absolute, discreet and as existing independent of the knower. As a discreet entity, knowledge is seen as stock, that is readily codifiable and is acquired, transferred or transmitted through empirical means. Being a stock means that knowledge can be “accumulated by a person; thus, it is something to be possessed as either tacit (procedural) or explicit (declarative) forms” (Heaton *et al* 2005). However, observations were that the objectivist perspective is ill equipped for informal contexts (Cook & Brown 1999:383). This led to a proposal of an epistemology of practice which focuses on the act of knowing and not knowledge *per se*. The epistemology falls within the banner of constructivism.

The thrust on knowledge as an act of knowing is based on the knowledge as a process metaphor; that is, knowledge is viewed as action (Pyrko, Dörfler & Eden 2017:392). Hence, knowing is situated and created in the performance of joint activities, which is the basis of the performative perspective (Heaton *et al* 2005) whose focus is on knowing-in-practice. Under the perspective, knowledge is constantly generated as people interact with each other and with their context. Emphasis is on social interactivity. Observations are that during the interactions, both individuals and groups use knowledge, tacit and explicit, generatively (Savolainen 2009). Also, knowledge is viewed as know-how, which is a “capacity to perform or act in particular circumstances” (Orlikowski 2002:251 cited in Heaton *et al* 2005) and resides in individuals. However, the main shortfall of the perspective is that it does not say how the capacity to perform is generated and sustained (Heaton *et al* 2005; Savolainen 2009).

Approaching the same aspect of interactivity in practice from a radical constructivist perspective is Ross (2016) and Olofson (2015). The authors observe that when a person receives knowledge or information, he uses the knowledge to actively construct his own knowledge by interpreting the knowledge on the basis of his own experiences and ideas, which fosters a subjective understanding of reality.

Radical constructivism is grounded in the Theory of Knowledge which is based on two principles (Olofson 2015) that state that:

- i. knowledge is not passively received, but actively built by the cognising subject; and
- ii. cognition is adaptive and serves to organise the experiential world, not the discovery of ontological reality.

In the Theory of Knowledge, the Arts is categorised as an Area of Knowledge, and its focus is on human experience, as discussed in Section 1.2.5. Thus, understanding knowledge in the Arts should be guided by the question: what do you know? and not: how do you know? Hence, when studying knowledge in the arts, one should be looking at ways of knowing (Perry & Duncan 2017; Wright 2012:2). This observation is supported by Sutherland and Acord (2007:129) who assume a similar view of knowledge as knowing when looking at the creation of knowledge in the arts. The authors state that art works are relational activities in that viewing an art work is both experiential and rational. Thus, it involves perceiving subjectively the knowledge embedded in the art works and a rational interpretation of the perception using conventional experiences to create own understanding and knowledge. Factors that affect the rationality of interpretation are not only subjective, but can be obtained from the environment, which then transforms the initial knowledge perceived at the point of encounter. The factors are not constant (Sutherland & Acord 2007:134).

The perspectives on knowledge as knowing influenced the definition adopted in this study. Below is a discussion on the multiplicity of definitions of the term knowledge.

2.9.2.2 Definition of knowledge

Defining knowledge is essential in creating a common understanding of the knowledge related processes and practices in the workplace. Sharp (2006:189) bases the need to define knowledge on the fact that:

Knowledge is defined, discerned and created by humans, and because humans do not always have the same view, definitions of knowledge differ. The definition of knowledge is also something that is multifaceted, changes over time, varies according to the context in which the concept is being considered, and once it is articulated it can be something that is shared and reflected upon.

Generally, in organisational contexts, knowledge is defined as “the capacity for effective action” (Sole & Wilson 2002). The definition is operationalised by Davenport and Prusak (2000) as:

A fluid mix of framed experience, values, contextual information, and expert insight that provides a framework for evaluating and incorporating new experiences and information. It originates and is applied in the minds of knowers. In organizations, it often becomes

embedded not only in documents or repositories but also in organizational routines, processes, and norms.

The definition by Davenport and Prusak (2000) has been described as crafted on the metaphors of knowledge as stock and as flow or process. As such, the definition, “understands knowledge as a static entity, transferred and transmitted, but never produced” (Sutherland & Acord 2007:127). Hence, observe Bolisani and Bratianu (2018:21-22), the definition does not support the SECI conversion processes. Thus, the definition does not suffice for this study.

The definition of knowledge adopted in this study views knowledge as a way of knowing, as indicated above. Explaining the way of knowing, Perry and Duncan (2017), Sutherland and Acord (2007) and Wright (2012) observe that knowledge production in creative practice depends on experiential encounters. As such, the knowledge should be obtained “through the process of creating, mediating and encountering art” (Sutherland & Acord 2007:125). In further explaining the production process of experiential knowledge, Bolisani and Bratinua (2018) state the following:

- A viewer encounters an artwork and through the senses perceives the stimuli.
- Reflects in the mind, - reflection is mediated using conventions known to the viewer as well as conventions and resources in the indigenous community of practice and the art world.
- Interpretation follows the reflection. What emerges from the interpretation is new knowledge.

Prominent from the description above is that experiential knowledge is inseparable from the context of its production and reception. Also, that “by manipulating artistic conventions, ... creative practitioners demonstrate that knowledge production happens as a combined effort of creators, technology, mediators, artistic works, contexts and recipients ...” (Sutherland & Acord 2007:126). The sentiments resonate with the communicative knowledge sharing perspective adopted in this study which views reality as “not given, not humanly existent, ... rather, reality is brought into existence, is produced, by communication- by, in short, the construction, apprehension, and utilization of symbolic forms” (Carey 1989:25).

2.9.2.3 Knowledge types

The ability to continuously create new knowledge lies at the core of competitiveness and the sustainability of an organisation (Ali *et al* 2019). This activity is fostered by the interaction of different knowledge types embedded in the environment and within the organisation (Lee, Foo & Goh 2006:153), as suggested in the SECI model. Hence, the essence of understanding the different knowledge types and their characteristics in order to postulate how the different knowledge types facilitate the creation of new knowledge.

A number of different knowledge types in organisations are discussed in literature. However, the criteria for distinguishing them is not standard among different authors. As a result, the same knowledge type may be found under different names by different authors. The main distinction pertains to the classification of knowledge into explicit and tacit by Nonaka (1995) (Dhlamini 2017:77; Lee, Foo & Goh 2006:153). Explicit knowledge is rational, impersonal, codifiable and context independent. It can be easily shared in a social context (Bolisani & Bratianu 2018:18). Tacit knowledge is unspecified, intentional, dynamic, personal, a-critical and fallible. It is highly subjective (Dhlamini 2017:77; Pyrko, Dörfler & Eden 2017:393), is difficult to articulate in words and is mostly indicated through action. It can only be identified and “shared effectively only through informal learning processes” (Aljuwaiber 2016:731). The knowledge that fits into this group includes “subjective insights, intuitions and hunches ... [which are] deeply rooted in action, procedures, routines, commitment, ideals, values and emotions” (Nonaka, Toyama & Konno 2000:7). However, the fact that the characteristics of the two knowledge types are opposites, does not mean that the knowledge types are also opposites, but that they are distinct forms of knowledge governed by different rules; and complement, interact and interchange with each other constituting the SECI processes (Nonaka, Umemoto & Senoo 1996:205), which are discussed in Section 2.11.1.

An analysis of the characteristics of tacit knowledge suggests that the term has been used inconsistently in literature (Munoz, Mosey & Binks 2013:1). Coetzee (2017) points out that when the term tacit knowledge was first propounded by Polanyi (1958) from a philosophical point of view it resonated with the adage: “we know more than we can tell”. From the adage, according to Munoz, Mosey and Binks (2013:3), tacit knowledge exists in two variants: a type that is convertible to explicit knowledge which is termed as implicit knowledge and an inexpressible form which is called tacit knowledge. This division of tacit knowledge into two forms is also highlighted by Alavi and Leidner (2001:110); Bratianu and Orzea (2010:48) and Klein (2008:42) who suggest that the two components in tacit knowledge are technical and cognitive components. The technical component “reflects the know-how of professional activities, and a cognitive component ... reflects mental models, beliefs and perceptions ... [derived from] many performed similar actions” (Bratianu & Orzea, 2010:48). The skills and expertise in the technical component are context specific (Alavi & Leidner 2001:110). Their manifestation is largely through knowing how to recognise a certain aspect or knowing how to perform a certain activity. This is tacit knowing. Adds Gibson (2018) with reference to the acquisition of knowledge on producing crafts, that “tacit learning, is learning that occurs by “osmosis”, happens

most often “on the job”, requiring social interaction for its transmission [that is] ... craft is best learned via apprenticeship, within a community of practitioners”.

This study subscribes to the notion of the two components in tacit knowledge. The one component is the inexpressible technical skill and know-how that gives a personal touch in workmanship and uniqueness in art. It is difficult to pass on except by “osmosis” as described above by Gibson (2018). The second component is the implicit knowledge that is made up of the cognitive mental models and is convertible to explicit knowledge. This is the knowledge that is used in the production of crafts.

There are, however, many other categorisations, but are beyond the scope of the study. Some are provided by Lee, Foo and Goh (2006:153-157). Another type of knowledge, which is of interest in this study is indigenous knowledge. The knowledge type has been discussed in Section 1.2.4.

With an understanding of the different types of knowledge that can possibly exist among the visual artists in the indigenous communities of practice, the next section focuses on issues of the act of sharing the knowledge. Different knowledge types require different modes of sharing and communication.

2.9.3 Conceptions of knowledge sharing

Studying an issue entails that one understands what the issue is all about. Thus, there is need to look at the conception of knowledge sharing. The concept of knowledge sharing was borrowed from the social sciences to organisational studies, according to Bratianu (2015). As observed by Maisiri (2020:210), in organisational literature, knowledge sharing tends to be used interchangeably with knowledge transfer (Gao, Chai & Liu 2018:47; Paulin & Suneson 2012:82) and knowledge exchange (Wang & Noe 2010:117). The terms are however different. The distinction is highlighted by King and He (2011) who note that “transfer implies focus, clear objectives and unidirectionality, while knowledge may be shared in unintended ways, multi-directionally and without a single specific objective” (King & He 2011:914). Bratianu (2015) adds that knowledge transfer which can be referred to as knowledge flow is knowledge in motion. The motion can take place through a number of ways like “knowledge sharing, knowledge diffusion, knowledge convection, and knowledge radiation ... knowledge sharing is the most important mode of knowledge transfer” (Bratianu 2015). Paulin and Suneson (2012:87) observe that knowledge sharing tends to be used in individual level analysis whereas knowledge transfer is used when the focus is on groups, departments and organisations.

Another term that has also tended to be used interchangeably with knowledge sharing is knowledge exchange, according to Wang and Noe (2010:117) and Christensen (2005:7). However, Wang and Noe (2010:117) went on to state that the terms do not mean the same, and that knowledge exchange combines knowledge sharing and knowledge seeking. Also explaining the issue, Savolainen (2017) indicates that “knowledge sharing is the process of mutually exchanging knowledge and jointly creating new knowledge”.

The different conceptions of knowledge sharing have invariably influenced the manner in which the term has been defined. The definition adopted in this study is discussed in section 1.2.6.

The foundational issues in knowledge sharing discussed above have set the ground for presenting the concepts of the study from the literature. The concepts are discussed below.

2.10 Knowledge sharing structures in the production, distribution and consumption of the arts and crafts in the art world

Art is a social construct (Foka 2019; Van Heddeghem 2016:21), as stated before. Thus, the social processes and institutions that are involved and developed during art production, distribution and consumption in the art world constitute the social structures in the art world (Crossman 2019; Van Heddeghem 2016:21), basing on the concept of social structures. These social structures guide the interactivity, that is, processes of communication and collaboration, within and among social institutions and institutionalised relationships (Crossman 2019; Theys 2018; Van Heddeghem 2016:21; Wanberg, Javernick-Will & Taylor 2017). The role of the social structures in interactivity is highlighted by Nonaka and Toyama (2003:4) who observe that it is on the interdependence between human agency and social structures that Nonaka and Takeuchi (1995) grounded the tacit-explicit conversion processes in the SECI stages during knowledge creation on the Structuration Theory.

In the art world, the essence of social structures and interactivity has been highlighted by Foka (2019), among others. She points out that it is the interactivity that takes place in the social structures that determines how artworks are produced, distributed and consumed. Hence, the relevance of establishing the dynamics of the interactivity surrounding the social structures since the interactivity is energised through acts of communication and knowledge sharing. However, the structures are invisible, but are evidenced in the manner in which interactivity is influenced by the norms and values in the context of interaction combined with how patterned institutionalised relationships in social institutions and in

collaborative network relationships subsequently develop (Crossman 2019). Thus, for analytic convenience, the social structures have been categorised as follows in this study:

- Conventions are the inputs and outputs of the interactivity. They include the norms, values and guidelines; that is, the knowledge, that guides artistic behaviour;
- Mediating factors are the throughputs or media of the interactivity. They determine the development of patterned institutionalised relationships through knowledge sharing and communication; and
- Networks are the outputs of the interactivity. These are constituted from the relationships that develop from the collaborative activities during interactivity.

Before analysing the social structures, it is important to first establish the characteristics of the art world. This fosters a grounding of the knowledge sharing and communication interactions.

2.10.1 The art world

The art world is a perspective propounded by Becker (1974) to explain art production, distribution and consumption activities in the arts industry. The perspective can be used from three points of view. First, as an interactional approach; second, as an institutional approach; and third, as a socio-economic approach, depending on what an author wants to emphasise, as indicated in section 2.7.4. In this study, the art world perspective was used as both an institutional and interactional approach. As an institutional approach, focus was placed on the perspective's views on norms and values as institutional structures and their influence on art practice (Sooudi 2016:151; Van Heddeghem 2016:21); and as an interactional approach, the perspective was used to explain collective activities (Manta 2018:89) and the relationships that emerged as the activities were being mediated through conventions and the resources in the art world (Becker 1974:767; Komarova 2017:322). The activities were based on cooperation, which could be intentional or not and could be basis for competition. The activities include (Becker 1974:768):

Conceiving the idea for the work, making the necessary physical artifacts, creating a conventional language of expression, training artistic personnel and audiences to use the conventional language to create and experience, and providing the necessary mixture of those ingredients for a particular work or performance.

An analysis based on the art world answers to the question: “who is doing what with who that affects the resulting work of art” (Botter & Crossley 2011:9). Thus, the analysis in this study included people and facilities involved in engagements pertaining to information and knowledge sharing in the art world who included artists, art collectors, art critics, art supporters and art buyers as well as the infrastructure used for knowledge sharing in the production, distribution and consumption of the arts

and crafts like indigenous communities of practice, galleries and museums (Foka 2019; Manta 2018:96). The inclusion of both human and non-human actors was justified on the fact that “it is only through following human actors, and their associations with nonhuman entities” (Twum-Danko & Hacker 2017:56), that the art world as a phenomenon can best be understood. This was made possible by adopting the Actor Network Theory which argues that both humans and non-humans have power of agency and inclusively refers to both as actants (Adeyelu, Kalema & Motlanthe 2019; Bencherki 2017). Engagements of the actants include “the social occasions and discussions and the social relationships created between the various actants ... [which are] very important in creating the accepted norms, conventions, beliefs and values” (Jyräma & Äyväri 2006) that govern working protocols of artists at their work places (Manta 2018:96), as well as sustaining and disseminating the conventions and norms. The social occasions included such events as exhibitions, which occasions an artist’s work is displayed to an audience, be it for sale, competition, justification or just showcasing (Cline 2012).

Below is a discussion of the characteristics of each category of the social structure in the art world.

2.10.1.1 Conventions

Conventions are the norms and values of operation which the actants in the art world agree upon as the conventional ways of conducting artistic activities in the sector (Becker 1974:771; Patriotta & Hirsch 2015:868). That is, they are the knowledge assets on acceptable behaviour in the art world. Conventions can also be understood as specific conditions that an artist or artwork must meet to be called art and are determined by gatekeepers or the Formal Art World which includes curators, publishers, art critics and artists (Manta 2018:89; Sooudi 2016:152). Thus, they are central in the justification and legitimisation of artworks. Characteristics of conventions in the art world outlined by Becker (1974:773) include the following:

- Conventions dictate the materials that are used in production.
- Conventions dictate the abstractions that are used to convey particular ideas.
- Conventions dictate how materials and abstractions are combined.
- Conventions suggest appropriate dimensions of work.
- Conventions regulate relations between artists and their audiences.
- Conventions specify the rights and obligations of the different players in the art networks.
- Conventions act as reference point for planning purposes.
- Conventions provide customary modes of interpretation.
- Conventions are both tacit and explicit, that is, they can be codified.
- Conventions can be changed through negotiation by interested parties.
- Conventions can be embodied in systems; that is, in objects and practices (Lesage 2009:28).

Breaking of a convention can invite censure to the law breaker's work. However, it is defiance of conventions during moments of creative chaos that new knowledge and innovations are developed (Koehler, Bastos & Bastos 2019:126; Năftănăilă 2012).

Conventions fall into four main forms of knowledge assets: artistic conventions, routine knowledge, conceptual knowledge and systemic knowledge. These conventions are created during the SECI knowledge conversion processes.

Artistic conventions

The artistic conventions are a composite set of experiential knowledge assets that include artistic know-how and social conventions. Artistic know-how is acquired when a knowledge provider's personal tacit knowledge is directly exchanged through experience in a field of common interaction of the knowledge provider and knowledge recipient to become common unarticulated technical skill or mental model for both at the socialisation stage (Dhlamini 2017:78).

Another set of artistic skill considered essential in the arts domain is rhythmic knowledge. The knowledge is useful in improvisation and entrainment (Chou & He 2004:149).

Artistic conventions also encompass social conventions. Social conventions are central in constructivism because they facilitate the development of a common identity (Theys 2018). These conventions relate to a number of experiences that include emotional knowledge and aesthetic knowledge. Emotional knowledge assets are composed of social values, norms, skills as well as ethical standards that are necessary in gaining credibility. Highlighting the importance of these assets, Jarvin (2017:137, 139) points out that social skills are associated with professionalism; and include such aspects as keeping time, dressing appropriately and accepting criticism. It is also through social knowledge that an artist learns to persevere during bad times.

Aesthetic knowledge, which is the physical expression of an artwork (Jarvin 2017:139), is a component of an aesthetic system that consists of the knowledge and rules of art production that are used to interpret and understand a work of art. Aesthetic knowledge appears as "symbols, signs, embodied feelings and experiences" (Hautala 2015) and is the reflexive logic of artistic knowledge (Hautala 2015). It is demonstrated in the aesthetic effect that results from the workmanship that an art work exhibit (Rogers 2020). This knowledge is used as an ingredient in quality control and to confer artistic value to an artwork (Martinique 2017). In the art world, Acord (2010:450 citing Becker 1982) points

out that aesthetic principles are learnt experientially through dialogue. The knowledge does not reside only in the artists and the artwork properties, but also in the Formal Art World structures that intermediate between an artist and the audience, which use the aesthetic knowledge to legitimise the works of artists.

Aesthetic knowledge can include cultural conventions in indigenously-based knowledge domains. Cultural conventions pertain to the customs and protocols embedded in the practice of the knowledge domain in particular cultural groups.

Conventions created at the socialisation stage get embedded in the actions of both the knowledge recipient and the knowledge provider.

Routine knowledge

Routine knowledge is acquired by becoming familiar with the “routinisation of cooperation” (Bottero & Crossley 2011) in networks. It is procedural knowledge about using tools of the trade (Hautala 2015). The knowledge is created when explicit knowledge is embodied to become someone’s personal tacit knowledge at the internalisation stage (Nonaka, Toyama & Konno 2000:10). Embodying the explicit knowledge at internalisation entails learning by doing, that is, experimentation or simulation (Dhlamini 2017:80; Nonaka, Toyama & Konno 2000:10). The conventions created get embedded in the actions of knowledge recipients as well as operations of organisations and networks (Bottero & Crossley 2011) within which the internalisation takes place; and can be used to start other knowledge creation activities.

Conceptual knowledge

Conceptual knowledge includes the knowledge that is developed at the externalisation stage. The knowledge has two dimensions. First, tacit knowledge is articulated abductively and converted into explicit knowledge assets that are presented in codified form as images, symbols, and language; and second, the knowledge assets are then conceived on the basis of individual perceptions (Dhlamini 2017:79; Nonaka, Toyama & Konno 2000:21), which perceptions are never standard. Hence, there is the need for dialogue to communicate the concepts borne in the assets. In the art world, the codified conceptual knowledge assets are the artworks themselves and the conception that is borne in the artworks are the thoughts and ideas applied to produce the artworks. Examples of conceptual knowledge assets include brand equity as perceived by customers and an organisation’s concepts or designs as perceived by the members of the organisation (Herdero & Chaves 2016).

Emphasising on ideas and the meaning expressed in artworks, means that art should be written about, “published, performed, fabricated, or simply thought” (Asinyo, Frimpong & Dowuona-Hammond 2016:117). This, according to Jarvin (2017:139), gives prominence to the need for oral and written communication skills among artists. This is because the artist is expected to issue statements about his work, hold gallery talks and interviews as well as respond to art criticism (Jarvin 2017:139) in mediating his thoughts and ideas.

Systemic knowledge

Systemic knowledge is the other set of conventions that artists and other actants use in the art world networks. These include the knowledge assets created at the combination stage from bringing together new explicit knowledge with already existing explicit knowledge (Dhlamini 2017:80). The output is “systematized and packaged explicit knowledge, such as ... product specifications, manuals or documented knowledge” (Saadaoui & Mekkaoui 2015:26). In the art world, such knowledge may exist as elements of art and design shown in Appendix 7, catalogues of exhibitions which are issued after curatorial work and the guidelines and regulatory instruments from the civic order, which includes the governmental, non-governmental and business organisations that support the work of art. Some of the regulatory instruments available in the art world in Zimbabwe include the Cultural Policy of Zimbabwe of 2007, (see extract in Appendix 3); the National Arts Council of Zimbabwe Act (Act 27/1985, 22/2001) (see extract in Appendix 4); National Gallery of Zimbabwe Act (Chapter 25:09) (see extract in Appendix 5); and the Copyright and Neighbouring Rights Act (Chapter 26:05). The intellectual property rights and copyright issues for visual artists have been articulated in a document entitled *Essence of Intellectual Property in Visual Arts and Craft Marketing* (Garan’anga 2015).

The conventions and knowledge assets discussed above act as the input and output factors in communication, knowledge sharing and knowledge creation in the art world (Chou & He 2004:149). However, the communication and sharing requires mediation to take effect. Hence, the importance of mediation factors as discussed in the section below.

2.10.1.2 Mediation factors in art

Art mediation is an act of bridging the communication gap between an artist and the art audience in art comprehension (Bulatova, Melnikova & Zhuravleva 2020). Thus, mediation factors in art are knowledge sharing devices that facilitate communication. Acord (2010:449) and Janssen & Verboord (2015) state that art mediation promotes the development of cultural tastes and art consumption

patterns, which bestows, on the art mediators, legitimising power, that is, the power to coin value to artworks and their artists. Janssen & Verboord (2015) further note that this is because the mediators act as “‘tastemakers’, ‘gatekeepers’, ‘surrogate consumers’, ‘reputational entrepreneurs’, or even ‘coproducers’ of the work of art”. Explaining, Acord (2010:449) points out that the value of art is not based on materiality only, but includes “the individuals, institutions, and processes that mediate between artist and spectator”. This observation is based on the production of culture approach that views meaning making as a product of institutional structures or values espoused by specific actants in the art world (Acord 2010:449).

A number of activities are used in mediating art in the art world. Some of these include censoring, cocreation, exhibition/display, evaluation and selection and publicity (Van Heddeghem 2016:22). The activities are used mostly during the mediation processes discussed below.

Art advertising: this is a communication process through which art reaches the audience. The process involves the use of advertisements to communicate and publicise an artist and the artist’s works (McCarthy, Ondsstje, Brooks & Szántó 2005: xvii; Preece 2014). The publicity and communication may entail use of specific strategies like brand management. Brand management includes a range of techniques that vary from a one-way bombardment of a passive audience with information about the product being advertised to use of various media to foster transactional communication between an advertiser and an audience. In transactional communication, the audience is “more informed and more active, ... demands excellence – not just quality ... [as well as] personalized treatment, variety, accessibility and immediacy at a reasonable price” (Herdero & Chaves 2016:97). Herdero and Chaves (2016:97) observe that such an audience tends to actively participate in advertising discourse and thus, is a co-creator of the product.

Herdero and Chaves (2016:100) mention that art impacts on advertisements in three ways. These are: to gain inspiration, to enhance the comprehension of the message borne in the artworks and to give added value to a product that uses art in its advertisement. In gaining inspiration, advertisers use artworks to elicit for inspiration. This is done mostly at the design stage of creating the advertisements. This way, the message and perceptions that the advertisement portrays will enhance the comprehension of the artworks by the audience; and when art is used to promote a product, there is a transference of the *dignity* (Herdero & Chaves 2016:100) in the art to the product being promoted (Preece 2014). Thus, the brand qualities of the art are transferred to the associated products.

It should however be pointed out that in the advertisement processes, there invariably is interaction between the advertiser and the artist, directly or indirectly. Through this interaction, the artist gets feedback on meeting conventional standards and commercial expectations (Janssen & Verboord 2015).

Art criticism: this is a form of discourse that aims to educate the public, promote discussion and persuade art audiences to engage in art and to enable them to make their own judgements (Martinique 2017). Through this discourse, art is mediated and its meaning interpreted (Hedayat, Sabzali, Mostafa & Pegah 2014:20; Janssen & Verboord 2015). The interpretations by the institutions involved in art criticism have far reaching implications on the value of artists and their work, as indicated under the Formal Art World cluster in section 2.10.1.3. The publications, in whatever form, that are produced by the critics are an essential tool in relaying information about artists and their artworks (Hereadero & Chaves 2016:99; Janssen & Verboord 2015). For example, Burla (2012:47) mentions how art reviews on Zimbabwe's Shona Sculpture Movement by art critics contributed in building the fame of the movement in its early years.

Art curatorship: curation is about evaluating and selecting artworks that are included in an exhibition, be it in a gallery, museum or art fair (Janssen & Verboord 2015). It is an exercise of interpreting the ideas behind the production of an artwork. Acord (2010:450,451) describes the evaluation as an editing exercise that uses as well as contributes to the creation of artistic conventions; and also points out that interpretation is whereby value is established for an artwork. Curatorial duties should not be limited to organising art collections only, because curators can embrace other roles in their portfolio (Van Heddeghem 2016:24). For example, they can function as "curator-critic-writer-artist-academic-dealer" (Artsy Editors 2017).

Art dealership: the work of art dealing is conducted by a professional person or company that buys works of art from artists and sells them to the art market and to museums (De Silva, Gertsberg & Pownall 2016). Thus, the dealers maintain links with art suppliers, on the one hand and, the market, on the other (De Silva, Gertsberg & Pownall 2016). They keep abreast and influence trends in the art world by travelling widely to art exhibitions, auctions and artists' studios (Artsy Editors 2017; Janssen & Verboord 2015) compiling reviews of artists. These reviews foster the recognition of the works of an artist because the more the number of local and international shows that an artist exhibits at, the more the artist's name is mentioned among collectors. Hence, gaining fame and acceptance.

The work of art dealers is kept in check by art dealers' professional associations. This is through the standards for accrediting or terms of membership that the associations put place.

Art exhibition: this is an act of displaying artworks for access by the public as well as a medium for contextualising art (Cline 2012:7). Expounding, Cline (2012:8) states that this is because the inclusion of an artwork in an exhibition confers the status of art to the artwork, and that the strategy that is used to organise a display in an exhibition creates a certain perception about the artworks in the exhibition. Exhibitions can be temporary events held to showcase artworks in a particular place like a “public museum, a private gallery, a warehouse space, a coffeehouse, or anywhere that an audience can view the objects” (University of Kansas 2018). Exhibitions may be organised to sell artworks or for educational purposes like promoting knowledge on the arts, or the ideas around which the exhibition has been organised, or someone’s artistic works (Cline 2012:7). Thus, exhibitions are useful in portraying or communicating a particular frame of mind to the audience. One of the important communication tools in this regard is the exhibition catalogue. Joyeux-Prunel (2017) points out that exhibition catalogues carry “concrete data on the art market and on the structures and support systems of artistic life”, which information can be used to “discover the provenance and the pedigree of an artwork”.

An exhibition is an important feature in the career of an artist because it provides a route to reach the audience. For an artist to exhibit, for example, in a museum or gallery, as discussed in the above paragraph, it means that the artworks would have passed through the gate-keeping processes of the curator and thus, the work would have been legitimised (Siltala 2012:48).

Art exhibitions were instrumental in communicating about Zimbabwe’s artworks internationally and locally, going as far back as the beginning of the Zimbabwe Stone Sculpture movement in the 1950’s (NGZ 2020). Making similar observations, Burla (2012:48) notes that it was at international exhibitions that Dutch art dealers got to know about Zimbabwe’s sculptors, after which the dealers’ visits to Tenengende Art Village in Zimbabwe became a prominent feature on the village’s calendar.

Art funding: the provision of funding for art activities should be viewed as investing in art (Siltala 2012:21). Just like in any investment endeavour, the investment should be preceded by a deliberate evaluation effort to choose artworks and artists to invest in. The evaluation activities and the outcome of the evaluation are a mediation and legitimisation exercise (McCarthy *et al* 2005:xvi).

The funds come from a range of sources like government grants, various local government support initiatives, donors and private individuals (Chia 2017; Janssen & Verboord 2015). With respect to government funding, Chia (2017) and Siltala (2012:21) point out that government tends to withhold its funding to artworks that portray an anti-government orientation in censoring the works. However, providing funding or censoring a piece of work is bound to create a certain impression about the artwork.

Art marketing: this is a phenomenon in which an artist and an audience exchange artworks (Preece 2014). This could take place at a gallery, art fair, art auction, museum, curio shop or the workshop from where the artworks would have been produced. An important feature in the exchange exercise is a salesman or an art dealer (De Silva, Gertsberg & Pownall 2016). Commenting on the mediation activities of salesmen in indigenous communities of practice in Zimbabwe, Burla (2012:30) notes that the salesmen were tasked with receiving visitors, taking the visitors around the community and, in the process, informing the visitors about the artworks and the artists who produced the artworks.

However, reports abound on how the interpretations of artworks can be manipulated during mediation on the art market by salesmen and art dealers (Kanengoni 2017). In one such case, Steiner (2001 cited in Zhou 2017:53) chronicles how art genres could literally be invented on the art market in Cote d'Ivoire and how the Westerners' preconceptions of African art were exploited by salesmen. "As such, African artists cleverly played European buyers in terms of making what ... [the buyer] wanted, not necessarily in a passive mimicking way but in a clever way that played with the often-absurd way value is created" (Zhou 2017:53).

Artist: an artist is an expert producer of artworks who constitutes the core of an art world. An artist is distinguished by an ability to perform certain skills. How the skills are performed during practice is informed by a set of conventions which not only enable and/or constrain the actions of the artists, but are, at the same time shaped by the artists as the artists undertake their work in the art world (Davey 2019). The conventions spell out the acceptable standards of behaviour. Adherence to the conventions means aligning one's "creativity with social acceptability so that ... [the artists] can acquire resources, develop their careers and achieve recognition" (Patriotta & Hirsch 2016:867). Thus, the role of an artist is "defined by conventions, be they conventions for the work of making an artwork and/or conventions tied to the work of making an artist" (Lesage 2009: 27).

However, access to conventions among artists is not standard; and in some cases, deviation from conventions has been considered as healthy when it leads to the development of innovations. Four types of artists have emerged based on the extent to which an artist balances between conventional and unconventional behaviour (Davey 2019; Studieverenigingik 2015) as follows:

- **Integrated professionals:** these are the mainstream artists who have found the right balance between sticking to and breaking with the conventions. They are instrumental in the reproduction of conventions. The artists have attained the superstar position (Patriotta & Hirsch 2016:874). Their works have been legitimised and have become part and parcel of the dominant conventions, are displayed and promoted in galleries and auction houses and are sold for substantial sums (Davey 2019). The artists can readily access resources which, in turn, facilitates more production and distribution of their works.
- **Conventional novices:** this group of artists is described as folk artists. They are largely amateur artists without much experience of professional standards. Conventional novices emulate “conventional stereotypes and traditional subjects, their work is recognizable and potential mainstream audiences are generally receptive to their efforts” (Patriotta & Hirsch 2016:874). The majority of them ordinarily struggle to sell their wares (McCarthy *et al* 2005:xvi).
- **Naïve artists or outsiders:** the artists make artistically looking artworks, but without being aware of or having knowledge of conventions (Van Heddeghem 2016:22). Most self-taught artists fall into this category. They have difficulty in distributing their works because the works do not conform to any conventions (Davey 2019). Van Heddeghem (2016:35) uses the term outsider art to describe artworks that are produced for mental therapy outside the conventional art world.
- **Mavericks:** these are artists who seek novelty and thus opt to side track conventions. They are risk takers and indicate creative self-efficacy (Jarvin 2017:139). They previously would have been part of the conventional art world of their time, but violated the conventions excessively to the extent of being banned from the art world. As a result, they experience difficulty in getting their works legitimised and in accessing resources. However, they act as a breeding ground for innovation (Patriotta & Hirsch 2016:875).

From the above description of categories of artists, it can be said that it is the works of conventional novices and main streamers that give stability to art worlds. According to Patriotta & Hirsch (2016:875) with reference to Becker (1982), main streamers tend to mentor and sponsor conventional novices such that the novice ends up acquiring the “technical abilities, social skills and conceptual apparatus to produce professional artworks” of the main streamers.

Artworks: these are creations of artists and the art world. As advanced in conceptual art, artworks do not exist as art objects only, but carry the message that artists try to portray in the artworks when they formulate the idea of producing the artwork (Hedayat *et al* 2014:20; Riding 2017:25). The same observations can be extended to commissioned works, where formulation of the idea behind the artwork is done by the customer. In such a case, the commissioned artworks should be seen as portraying the artist's message because the artist interprets and translates the customer's ideas into his knowledge before turning the knowledge into a product (Sutherland & Acord 2007:129).

Legislative frameworks: the mediation effect of legislation is due to the reputation that the legislation confers on an artist and his artworks (Janssen and Verboord 2015). The legislation can act as a carrot in the case where it is used to authorise the work of an artist; or a stick, when used to censor the work of an artist. However, whatever effect legislation may induce, the bottom-line is that it brings to the fore the role of artistic conventions in artist work.

Professional associations for artists, educators and dealers: these are groupings of the different professionals in the art world. Their main activities are to develop and maintain the niche of their members in the art world (McCarthy *et al* 2005:xvi). The activities entail publicity work on behalf of their members, which carries a mediation function.

Public speeches and any form of dialogue undertaken through different media like live talk shows and television or radio presentations can be viewed as a mediation exercise. The importance of public speeches in art mediation is highlighted by Sooudi (2016:150) when she mentions how the Centre for Indian Aesthetics regularly hosted talks by art lecturers, curators, art critics, visiting and international artists.

Residency programme: this is a work arrangement in which an artist undertakes his work at a location that is not his usual work place. The purpose of the arrangement is to foster the development of new ideas in the artist by giving the artist "time to reflect, research, or produce work" (Neuendorf 2016) away from familiar surroundings. Thus, in a residence programme, it is the artist's ideas that are mediated through the artworks that the artist produces.

Training in the arts: in its various forms like apprenticeship, mentorship and workshops, training is a form of mediation. This is because during training, the trainer mediates his tacit knowledge and communicates it to the trainees. As observed by Ahmad, Ahmad and Rejab (2011:125) that it is during

the presentation of a lecture that a lecturer's tacit knowledge is externalised and passed on to the students.

2.10.1.3 Networks

Networks in the art world are relational abstract structures that develop during collaborative art production, distribution and consumption activities among the network actants, who act as intermediaries. Thus, the networks function as embodiments of the art world's conventions and resources, and are a channel through which the conventions and resources as well as artworks are developed, disseminated, interpreted, upheld and changed (Bottero & Crossley 2011; Lesage 2009:35-36). It should be noted that the networks are permeable as the conventions can be "informed or imposed by external social or cultural forces such as standards from other social worlds" (Lesage 2009:36). This means that networks in the art world also extend to other social worlds. However, it is noteworthy that the networks become legitimate when endorsed by gatekeepers in the art world (Janssen and Verboord 2015).

Network activities provide boundaries in social ties, that is, communication limits. For example, at the individual level, Li *et al* (2009:4) observe that "workers can engage each other informally to share information in any manner both at work and off the job in working out solutions for their job-related problems". The result of such engagements is a maze of identity relationships within and across the different communities of practice that form part of an individual's networks in knowledge sharing. Explaining the multiplicity of relationships at organisational level, Wenger (2010:182) states that communities of practice do not operate in isolation, but:

Are part of broader social systems that involve other communities (as well as other structures such as projects, institutions, movements, or associations). So, the social world includes myriad practices; and we live and learn across a multiplicity of practices.

The development of the multiplicity of relationships discussed above means that a network in the art world can be formed on the basis of any factors that are involved in producing, disseminating and consuming artworks, with the network relationships clustering around a specific factor (Joyeux-Prunel 2017). A cluster would then be linked to other clusters as Actor Networks through the roles of the different actants in the clusters (Bencherki 2017; Jackson 2015:39). Thus, a cluster would be a node in other networks, for example, in networks of "patrons, dealers, suppliers, producers, distributors, regulatory agencies and critics – who function as cooperative links, and connect artworks with their potential audiences" (Patriotta & Hirsch 2015:868). The different clusters of networks in the art world are shown in Table 2.1.

Table 2.1: Network clusters in the art world

| | |
|---|--|
| Formal Art World/ gate-keeping□ | Cultural institutions – public (art museum)¶ Art market – gallery, dealer, auctioneer¶ Art critics¶ Art collector – private□ |
| Education, training and development□ | Education and training provider – public and private¶ Community art centres (independent)¶ Arts development organisations – public¶ Artists/arts association□ |
| Support services□ | Materials manufacturer¶ Materials supplier¶ Arts consultant/consultancy (including curators, managers)¶ Art restorer/conservator¶ Technical services provider framer¶ Framing supplier□ |
| Distribution/presentation – primary market□ | Gallery/dealer-commercial/private¶ Artist studio galleries¶ Artist-run gallery/project space¶ Online artist portfolio or gallery¶ Art museum/collections□ |
| Distribution/presentation – secondary market□ | Dealer¶ Private collector¶ Auctioneer□ |
| Reception□ | Art publisher¶ Art journalist/critic¶ Art media specialist□ |

Note: Adapted from Hagg (2010: 27)

Activities of the network clusters in the art world are as follows:

Formal Art World/ gate keeping

The Formal Art World is a system of opinion leaders in the art world, whose positive nod to a piece of art and its artist gets celebrated; that is, it has a gatekeeping function (Janssen & Verboord 2015; Preece 2014; Siltala 2012:6). The system is made up of a number of institutions that includes a cohort of arts management professionals. It can take a variety of forms in different countries. Generally, it is constituted of four main institutions that include the following (Manta 2018:97):

- Cultural institutions like museums.
- The art market which includes galleries, art dealers, art fairs and auction houses.
- Art critics constitute what Martinique (2017) views to as the world of art discourse. This is where the system of ideas and theories that validate art objects as well as linking them to one another over space and time are discussed.
- Art collectors and appreciators.

The fact that the Formal Art World is the centre of legitimacy issues in the art world means that activities of the Formal Art World are an embodiment of the socially accepted conventions and resources in the art world (Janssen & Verboord 2015). Thus, the Formal Art World can be viewed as the nerve centre of knowledge sharing activities in the art world. Some of the activities through which knowledge is shared in the Formal Art World are discussed below.

Cultural institutions

Cultural institutions are governmental organisations with an oversight of the activities in the cultural sector. The mandates of the organisations include the issuing of regulatory instruments (Siltala 2012:20), the funding of artists' activities to develop the capacities of the artists as well as identifying and preserving artworks for posterity (Chia 2017). One of the cultural institutions is the museum. The role of a museum is to exhibit legitimate artworks, educate the public on the artworks, conduct research and preserve cultural achievements of the past (Van Heddeghem 2016:25-26). Museums provide a link between art and the public "through their catalogues, shows, and collections" (Joy & Sherry 2003:162). Hence, inclusion of an artists' works in a catalogue, show or collection of a museum is an endorsement of the quality of the artworks. For "artists, gallerists, and collectors alike, ... [getting] the artworks they create, represent, and collect exhibited in museums or, even better, into museum collections" (Artsy Editors 2017) guarantees them of inclusion in the annals of history and gives them eminence (Cline 2012:7). Equally, receiving a government grant has a similar effect to the career of an artist. Siltala (2012:28,50) citing Finland, observes that to an artist receiving a government grant was not only motivational, but was taken as public endorsement of one's professional status as an artist. The importance of government funding is also highlighted by Chia (2017) and Muromo (2016). Chia (2017) argues for public funding of art of all orientations stating that the likelihood of self-censorship was not reason enough to dissuade government from supporting the arts. Chia (2017) and Siltala (2012:21) contend that when funding of the arts is left to a free enterprise system, the value of the art would be reduced to entertainment only. Illustrating the importance of government funding, Muromo (2016) cites Musekiwa, an emerging sculptor in Zimbabwe who, after a government sponsored trip to an exhibition in Venice Biennale, Rome, called on the government to increase funding for similar events so that visual arts can perfect their skill. The sponsorship to travel to Venice was an award that Musekiwa had won at an exhibition organised by the NGZ (Muromo 2016). Winning awards in exhibitions, national or international, is one sure way of attracting attention and heading for stardom. This is because an award thrusts one in the limelight, thereby one gaining visibility and building a reputation.

Art market

The art market is a place where artworks are sold and bought. The players on the market are galleries, art dealers, art fairs, auction houses and artists (Preece 2014). To understand the dynamics of the activities of these players on the market, one can follow either an economics or institutional perspective, according to Komarova (2017:321-322). This study opted for the institutional perspective which emphasises the “role of meaning systems of norms, rules and cognitive scripts in the structuring of markets” (Komarova 2017:322). This is in line with Becker’s (1974) art world theory that the study subscribed to (see section 2.10.1).

The art market is divided into two main segments: the primary and the secondary art markets. The division is based on the extent to which the artworks in a segment would have embodied artistic conventions. The segments are further broken down into an ‘Emerging Art’ section and a ‘Most Art’ section for the primary art market and a ‘Recognised Art’ section and an ‘Avant-garde Art’ section for the secondary art market (Morris, Hargreaves & McIntyre cited in Hagg 2010:76-77).

The ‘Recognised Art’ section is in the upper segment of the secondary market. It is home to very few artists whose works have been legitimised in both the primary and secondary markets. Thus, information about the artworks and the artists of the works is already known on the market. The works that make it into this section are tightly vetted by agents, dealers and gallerists. Buyers include wealthy private international art collectors and international museums (Hagg 2010:76).

Artworks in the ‘Avant-garde Art’ section, which is the lower segment of the secondary art market, are described as cutting edge among art critics. The works are at a stage where they are beginning to make inroads into international exhibitions, biennials and art fairs. Entry of works into the segment is tightly controlled by artists, agents and dealers.

In the primary market, the upper spectrum contains ‘Emerging Art’. This category is occupied by artists who are aspiring to upgrade into the ‘Avant-garde’ segment. “Conventions and routines are still to be established” (Komarova 2017:326). Hence, the artists are aiming to build a good reputation. Thus, the works in the category are not for sale, but for building symbolic capital (Hagg 2010:76). Entry of works into the category is controlled and the artists’ focus is to gain entry into national and regional markets.

The lower end of the primary market is the ‘Most Art’ category. This is where the majority of the artworks that are outside the validation circles are found. The works would either have failed the validation test or had not been subject to validation at all. Most of the artists here are generally neither aware of the requirements of secondary markets nor aspiring to enter the markets. The artworks in this segment are targeted to specific market niches like tourists, and are produced *en masse* for sale by the artists themselves.

The ‘Most Art’ category is seen as a likely home to copy artists because artists in the category are often used by art dealers who do not want to pay the premium price for authentic artworks on the market, to produce replicas for resell in overseas markets. This is a case where market forces are used to circumvent the conventions in the art world. Confirming distortions in authenticating artworks on the art market in Zimbabwe, Larkin (2014:83) states that the buying and selling involved a lot of negotiations and “contest [of] the regimes of value imposed by international art markets ... [such that the] artwork can be sold as either “fine art” or “tourist art” ... depending on who is selling, who is buying, and the location of the transaction”.

Art collectors and appreciators

The taste for art among art collectors tends to be well developed such that what they purchase is taken to signify quality (Siltala 2012:50). Commenting on this observation, Joy and Sherry (2003:170) note that because art collectors are pursuing spiritual nourishment, they are forever in search of a perfect object. As such, their opinions are highly regarded on the market and their behaviour on the market attracts publicity and sets the trend. Thus, to an artist securing a purchase from a collector means a lot in terms of career development. It is, however, noteworthy that art collectors’ decisions are, in some instances, influenced by art advisors and art dealers (De Silva, Gertsberg & Pownall 2016)

Art critics

The work of art critics is largely mediatory, in pursuant of promoting a “rational basis for art appreciation” (Martinique 2017) among the art audience. It involves evaluating, interpreting and describing art and artists (Hedayat *et al* 2014:20) in reviews which are used by the public to interpret the meaning embedded in the artworks. The reviews are bent on highlighting the “spiritual ... aesthetic, cognitive, emotional, moral and other values of the dialectical varieties of critical consciousness”, (Martinique 2017) than the commercial value of art. The essence of reviews emerges from the fact that “objects acquire value in so far as they are inscribed in history” (Joy & Sherry 2003: 159). Professional art critics include the following categories (Malloy 2010):

- A newspaper reporter assigned to the art beat.
- A scholar writing for professional journals or texts, for example art historians.
- An artist writing about other artists.
- Internet blogging by art enthusiasts (Siltala 2012:49).

Art criticism takes three main forms. These include journalistic, scholarly and popular criticism as follows:

- Journalistic criticism concerns coverage of art issues that are considered as newsworthy. The target for write-ups is the general public, and includes reviews of art exhibitions in galleries and museums. The critics are largely journalists or artists (Hedayat *et al* 2014:45; Malloy 2010).
- Scholarly art criticism is targeted to a more specialised art audience. The write-ups are content for art journals (Hedayat *et al* 2014:45). The scholar critics may be “college and university professors or museum curators, often with particular knowledge about a style, period, medium, or artist” (Malloy 2010).
- Popular criticism is the evaluation and interpretation of art by the public which does not claim expertise in art analysis (Hedayat *et al* 2014:46). Bloggers have become a dominant source in this category, providing current information for art lovers “on trends and orientation, and ... art professionals ... on how the public and audience reacts to ... occurring events” (Siltala 2012:49).

Education, training and development cluster

This cluster includes the whole breath of institutions involved in the training of artists. They may be formal or informal as the indigenous communities of practice. The institutions and the people in the institutions collaborate in artistic endeavours by sharing and co-creating knowledge assets. Highlighting the impact of education in the arts, Sooudi (2016:152) mentions how art schools and other related colonial art spaces in Bombay transformed art into a profession, which “cultivated the elite gentleman artist” and fostered the development of “city-based art producers and technologies ... and mass-produced ‘bazaar art’”.

Support services cluster

Included in this cluster are all the organisations that are involved in activities that provide input materials and any other amenities that may be necessary in art production, distribution and consumption. The organisations cluster around a common function that they are involved in, but may have tentacles into other networks.

Art market cluster

An art market is a trading place for artworks (Sooudi 2016:150). It is the activities on the art market that influence decisions on prices of artworks as well as public perception of artists and their artworks. Activities in the art market are explained under the Formal Art World cluster.

Reception cluster

This cluster is largely about publicity of the artworks and the artists. It includes groups of people who are meant to experience art works and make sense of it. The cluster is very important in the consumption of the arts as the opinion of stakeholders in the cluster may build or destroy the career of an artist.

Commenting on the practices of the clusters discussed above, Chen, Wen, Lee and Peng (2009) observe that in cultural industries, artists tend to come together in specific localities as communities of practice, which act as “information and learning intermediaries that cultivate people’s creativity” (Chen *et al* 2009). These localities develop into social structures that sustain the production, distribution and consumption of artworks in the art world (Wassenaar 2017:89). One type of such a structure that is of interest in this study is the indigenous community of practice that is discussed below.

2.10.1.4 Indigenous communities of practice

Indigenous communities of practice envisaged in this study are based on an instrumentalist view of the Communities of practice framework. Thus, they are deliberately created. Wanberg, Javernick-Will and Taylor (2017) found such a view to be essential when dealing with geographically dispersed communities of practice where there could be need for intervention to align network connections with organisational strategy. This could be the case in this study since indigenous communities of practice are clustered all over in the art world (Patriotta & Hirsch 2015:868; Wassenaar 2017:89) under an open knowledge system. The communities include roadside apprenticeships, arts and crafts workshops and informal vocational art training centres in the arts and crafts sector (Maisiri 2020:216). They can be described as “structures ... intentionally created, at least under appropriate “seeding conditions”” (Bolisani & Scarso 2014:371).

Indigenous communities of practice constitute the workplace of the visual artists under study. They provide a platform that is necessary for effective sharing and creation of knowledge (Hartung & Oliveira 2013:410; Wanberg, Javernick-Will & Taylor 2017) including “new forms of artistic expressions” (Farnsworth, Kleanthous & Wenger-Trayner 2016:2).

The characterisation of the concept of communities of practice has been diversifying since the proposal of the concept by Lave and Wenger (1991). This is largely because the concept has been found to apply to a wide range of work situations (Klein 2008:44).

Indigenous communities of practice as a concept, is not commonly discussed in literature. Medeni (2006) used the concept in his description of the ‘Yaren Talks’ in Turkey. The Talks are an educational institution for upholding the tradition of the Ahi principles and practices. Medeni (2006) mentions that through storytelling and conversations, young boys are taught socially good moral principles for the maintenance of social order. This description does not indicate an aspect of practice, which is core in a community of practice. However, given the fact that the ‘Yaren Talks’ are an offshoot of the Ahi (Brotherhood) Organisation which was a guild of craftsmen in the Ottoman Empire (Medeni 2006), it therefore can be concluded that the institution is rooted in practice, hence the title indigenous community of practice.

Highlighting the role played by guilds in craftsmanship training is Mhonda (2014). He points out that “The British had ‘Guilds’, the French ‘Ateliers’, Italians had ‘Rinascita’”, which followed apprenticeship systems. Mhonda (2014) went on to suggest that incorporating such apprenticeship modes of training in the current art education system in Zimbabwe would enable the full exploitation of the “innate psychomotor skills, and inherited cultural wisdom” in students to produce an exclusive Zimbabwean aesthetic knowledge base.

In literature, among the organisations with close resemblance to the indigenous communities of practice, is the community-based industry described by Shaari (2015) and the indigenous apprenticeship system studied by Uwameiye and Iyamu (2002) and Obidi (1995). Shaari (2015) assessed the use of indigenous knowledge in the production of batik artifacts in community-based industries in Indonesia. She found that the production process used “cultural resources (e.g. symbols and images derived from communal religious beliefs, peculiar behavior, and prevalent values) and ... natural resources or hereditary craftsmanship of a particular community”. On indigenous apprenticeship systems, Uwameiye and Iyamu (2002) state that the system in Delta and Edo States in Nigeria where they conducted their study, was an informal offshoot of the formal vocational training programme and consisted of roadside apprenticeship workshops. Obidi (1995) who studied the indigenous apprenticeship of blacksmith in Yorubaland, Nigeria, observed that during the training, which would be run at a ‘school’ under a craftsman, the apprentices were expected to strictly observe

cultural norms and values. The apprenticeship was also an offshoot of the formal vocational programme.

Indigenous communities of practice can be described on the basis of their characteristics. In this study, the indigenous communities of practice can be viewed as a combination, in varying degrees, of the characteristics of craft/task-based communities suggested by Amin and Roberts (2008) (Richardson 2016:6) and stratified nurturing communities suggested by Klein, Connell and Meyer (2005). As craft/task-based communities of practice, indigenous communities of practice resemble the original communities of practice thought that was modeled on an apprenticeship form of learning, which denotes the sharing of physical skill and cognitive frameworks embodied within cultural and social contexts (Brooks, Grugulis & Cook 2020:1046). The skill and cognitive frameworks are difficult to share theoretically, but through direct active collaboration by the sharing individuals or through a process of learning by doing by the knowledge recipients. However, as was noted by Richardson (2016:2262), craft-based knowledge in the cognitive frameworks can, to some extent, be codifiable. Thus, can be shared in the same manner as explicit knowledge.

The mode of knowledge sharing in indigenous communities of practice is based on the application of the situated and social learning theories in the workplace as propounded by Lave and Wenger (1991) in their formulation of the Communities of practice framework (Buckley *et al* 2019:763; Smith, Hayes & Shea 2017:211). In this framework, a community of practice is a group or network of people with a common interest on a particular domain of human endeavour about which they constantly share information and knowledge (Pyrko, Dörfler & Eden 2017:391), collectively learning, so as to improve the endeavour (Verburg & Andriessen 2011:34; Wassenaar 2017:90). Thus, learning is viewed as a socio-culturally organised activity that takes place through participation, collaboration and interaction (Brooks, Grugulis & Cook 2020:1047). The knowledge exchanged builds up into a collective repository of resources that community members use to create meaning and attain a sense of identity, belonging and commitment (Farnsworth, Kleanthous & Senger-Wenger 2016; Wassenaar 2017:90). The knowledge produced and used is mostly tacit, embodied in people and social structures, and learning is continuous using a community specific language and the collective repository of resources (Smith, Hayes & Shea 2017:212). The activities are not geared primarily at creating innovations but replicating and preserving the craft. Changes in the manner of operating and the products are evolutionary over time, in response to the environment and customer needs. When a new member joins a community of practice, observes Brooks, Grugulis and Cook (2020:1047-1048), the member's contributions are limited to low level issues of the organisation and the member is treated as a

knowledge recipient mostly. Overtime, when the member has established himself, he gets treated as a professional (Buckley *et al* 2019:763; Wanberg, Javernick-Will & Taylor 2017); that is, he is considered as a knowledge source.

The characteristics of stratified-nurturing communities that pertain to indigenous communities of practice are that knowledge sharing is meant to control the nurturing of members so that the juniors rise to be seniors (Brooks, Grugulis & Cook 2020:1047-1048). The stratification may, however, curtail the evolution of the knowledge as well as increase the likelihood of knowledge hoarding. Different levels of members may hold different knowledge sets, but members in the same level may hold the same set of knowledge.

The interest in communities of practice in this study is succinctly summed up by Aljuwaiber (2016:735) who notes that communities of practice “are the cornerstone of KM [knowledge management] and the place where people can interact and share knowledge effectively”. This is also echoed by Dovey (2011), who, reporting on his observations of artists in South Africa concluded that contexts of practice enabled the artists to get into deep engagement with their work and to develop new ways of undertaking their work.

In sum, knowledge can be created only in a context and its meaning has relevance in that specific context (Bratianu & Orzea 2010:42). An indigenous community of practice provides such a context for interaction among visual artists. As stated before, the artists’ interactions in indigenous communities of practice extend beyond the boundaries of their community into the broader art world context, forming webs of relationships with actants in the other network clusters in the art world.

The networks of relationships in the art world are infinitely extendable. This is because every actant in a network is also an actor-network and at the same time is linked to multiple other actor-networks. Thus, in analysis there may be a need for “actor-network accounting [to establish] who to follow, who not to follow, who to include and who to exclude” (Jackson 2015:39). This can be done through a process called punctualisation in which an actor network is treated as a single actor. That is, all the other network elements that constitute the actor are rendered invisible. The punctualised actor is referred to as a black box (Bencherki 2017). The concept of punctualisation can be applied to the actor networks in the art world to create an overview of “a network of black-boxes that depend on one another both for their proper functioning and for the proper functioning of the network” (Jackson 2015:40).

The section below seeks to examine the interactions of actants in the actor networks. As indicated previously, these interactions are viewed as acts of communicating and exchanging information and knowledge, which makes the interactions learning and knowledge creation endeavours.

2.11 Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice

The analysis explains interactions among actants in indigenous communities of practice as they extend into the art world. The interactions involve the movement of information and knowledge from a source to a recipient, which is a communication process. The communication is transactional in that the recipient and the source exchange positions depending on the direction of the flow of the information and knowledge at a particular point in time. The flow is from the knowledge source which is where there is a high knowledge concentration to a low knowledge resource recipient (Bratianu & Orzea 2010:50). In the recipient, the received knowledge is used to create new knowledge, which makes the transaction a learning process (Sadovykh & Sundaram, 2015).

Learning in indigenous communities of practice takes place at different levels: individual, organisational and inter-organisational at national, regional and international levels, traversing the levels, according to the issue at hand (Pyrko, Dörfler & Eden 2017:391-2). This is because, as indicated previously, communication and knowledge sharing in the communities follows an open system.

Learning in the indigenous communities of practice can be viewed from a social learning perspective (Pyrko, Dörfler & Eden 2017:391). This is observed by Jackson, Karp, Patrick and Thrower (2006) who state that learning is influenced by two main factors of the social context that include: historical developments of the community and the nature of a learner's social interaction with experts. With respect to historical developments, the learner, as a member of the community's culture will inherit "symbol systems, such as language, logic, and mathematical systems" (Jackson *et al* 2006) by actively participating in activities of the community. About the nature of the learner's social interactions with experts in the community, the implications are that through the interactions, socially, the learner acquires the meanings, that is, the representations of the symbol system. This way, the learner absorbs available knowledge by acquiring the representations and can go further to develop new symbols using the acquired representations, which is new knowledge. This observation is in line with Carey's (1989) theory on communication as a symbolic process discussed in section 2.7.1.5, which states that the symbols that are transmitted during communication, are, through productivity maintained, reproduced,

repaired and transformed (Maisiri 2020). This is the same understanding that is advanced in the definition of knowledge adopted in this study that knowledge is an act of knowing whereby through relational interactions a person will get an experiential encounter and will, using subjective rationality and conventional experiences interpret the encounter to create own understanding and new knowledge about the situation (Sutherland & Acord 2007:125). Sadovykh and Sundaram (2015) further state that knowledge creation consists of two main activities: firstly, generating new knowledge or discovering and acquiring knowledge that is already available and secondly, codifying tacit/implicit knowledge into explicit knowledge so that it is shareable. These activities constitute the SECI knowledge conversion processes that take place during collective learning and co-creation of knowledge as explained in the Unified Model of Dynamic Knowledge Creation in section 2.7.3.1. The processes involve converting tacit knowledge into explicit knowledge back and forth through the SECI stages. The grounding upon which the conversion processes are based at each stage are the knowledge assets, that act as inputs, outputs or moderating factors of the processes (Nonaka, Toyama & Konno 2000:20,21,24). In the art world, the knowledge assets are the conventions and resources that influence the behaviour of artists discussed in sections 2.10.1.1 and 2.10.1.2. The knowledge assets, categorised as experiential, conceptual, systemic and routine, are dynamic and constantly evolving since the knowledge creation spirals keep emerging and developing as the organisation's members exploit the available knowledge assets to create new knowledge assets. It is however, important to note that the activities in the SECI stages are not limited to human-to-human interactions only, but also include human to non-human actants; that is, "knowledge production happens as a combined effort of creators, technology, mediators, artistic works, contexts and recipients" (Sutherland & Acord 2007:126).

2.11.1 Knowledge creation stages

As stated above, knowledge is created by being manipulated through a process in which the knowledge is converted back and forth from tacit to explicit forms. This takes place as indicated below.

2.11.1.1 Socialisation stage

At the socialisation stage, which is the beginning of the knowledge creation spiral, tacit knowledge from a knowledge source is converted into tacit knowledge in a knowledge recipient through the transfer of the knowledge from source to recipient. This happens through social interactions (Ahmad, Ahmad & Rejab 2011:125). Upon acquiring the knowledge, the recipient uses the knowledge to create own new tacit knowledge. Tacit knowledge is subjective, personal and intimate; and thus, can be "created only by individuals" (Oye, Salleh & Noorminshah 2011:75). In explaining the knowledge creation process in art, Bolisani and Bratianu (2018:8) state that a person's sensory systems in the body

will perceive the tacit knowledge in the knowledge source as stimuli in its environment and will develop new sense impressions. These new sense impressions will, through reflection, according to the cognitive theory of learning, be integrated with similar previous experiences and knowledge structures in the brain to constitute the person's new personal knowledge. Bolisani and Bratianu (2018) further note that because previous experiences and the knowledge structures are not necessarily the same in different people means that people who may be subjected to the same sense impressions will create different sets of conceptions or tacit knowledge.

Bolisani and Bratianu (2018:8) also observe that when a personal repeatedly experiences knowledge about how to do something, the knowledge will become routine knowledge; and when the routine knowledge is well structured and action oriented, it develops into a skill, which is know-how or procedural knowledge. The authors add that the same analysis can be applied to thinking processes. Thus, through meaningful experience, a person will develop an ability to “recognize patterns [from which he] ... builds mental models” (Bolisani & Bratianu 2018:9). The mental models translate into intuition, a thinking skill.

Tacit knowledge has two components: technical and cognitive (Ahmad, Ahmad & Rejab 2011:125; Bratianu & Orzea 2010:48; Nonaka, Umemoto & Senoo 1996:205). The technical component, which is the procedural knowledge is embedded in practice, has been described as hidden and sticky (Bratianu & Orzea 2010:48) and can only be transferred through direct means like observation, imitation and practice (Bratianu & Orzea 2010:48; Dhlamini 2017:79; Nonaka, Toyama & Konno 2000:9). This means that the knowledge recipient and the knowledge source interact directly or live in the same environment working together for some time for the knowledge recipient to acquire the “ways of thinking, skills, feelings, and experience” (Dhlamini 2017:78) of the knowledge source. The cognitive component, which can be equated to implicit knowledge or intuition, is transferred through face-to-face interaction for the tacit knowledge to be transferable (Dhlamini 2017:79). The exchanges are largely informal, and happen in meetings, for example, when members of an organisation interact with the organisation's stakeholders like its suppliers and customers (Bratianu & Orzea 2010:48; Nonaka, Toyama & Konno 2000:9) including competitors (Oye Salleh & Noorminshah, 2011:75). The knowledge acquired includes “worldviews, mental models” (Nonaka, Toyama & Konno 2000:9). However, Bratianu and Orzea (2010) contend that it is only those with “higher levels of understanding and knowledge richness can transfer tacit knowledge to others”.

The knowledge exchange interactions during the socialisation stage take place within the confines of different settings. These include formal and informal settings like the home, an organisation or community and in the environment surrounding the settings, the art world, in art production, distribution and consumption. The formal settings are beyond the scope of this study.

Artistic pre-disposition - talent

In art, tacit knowledge can be equated to talent, and can be described as an inborn aptitude to perform a particular skill that develops when nurtured under certain conditions (Dumitru 2020; Jarvin 2017:132). Parental support was viewed as an important factor in the identification and nurturing of the talent in early childhood (Jarvin 2017:135).

The essence of talent in artistry is demonstrated by the fact that it is through “man’s innate perceptive and creative ability” (Odoh 2014:15) that an artist can be self-taught. Odoh (2014:15) posits that pre-historic art is a manifestation of artistic talent. Zhou (2017:69,76) further mentions that it was by being talented that artists who attended the art workshops run by early missionaries in Zimbabwe were identified. In the same vein, McEwan used talent as a criterion to select artists who participated at the BAT workshops at the NGZ (Burla 2012:13-14).

Mentorship - family level

Family level mentorship was the main way in which tacit knowledge was passed on through generations. Burla (2012:26) mentions that family transmission was the easiest way for Zimbabwean sculptors to join the trade. She observed that in some cases one could even talk of a clan of sculptors. In line with this observation, it can be suggested that knowledge that was transmitted at family level, including the base knowledge for artistic predisposition, was indigenous knowledge. This is because indigenous knowledge is characterised as local knowledge perpetuated largely practically through intergenerational transmission (Khumalo & Baloyi 2017) and is inseparable from the knower and its context (Keane, Khupe & Muza 2016:166; Moahi 2020).

Mentorship - institutional level

The beginning of institutionalisation of informal art education in Zimbabwe is credited to the art training activities at Serima Mission by Father Groeber, at Cyrene Mission by Canon Paterson, at the NGZ, BAT studio workshop school in Mbare, Harare, by Frank McEwen and at Mzilikazi Art Centre in Bulawayo by Alex Lambert who produced the first generation of artists of the Zimbabwe Sculpture Movement (Diallo 2013). Reports of these early arts training activities show how the activities aimed to produce authentic Zimbabwean art (Zhou 2017). However, with time, questions were raised on the

extent to which the mentors and the environment in which the training took place tacitly influenced the artistic creativity that developed in the students. An account of the early art training activities is indicated in section 1.4.

The training landscape changed over time as art centres, art workshops, art studios and roadside apprenticeships initiated by individual artists, groups and philanthropists emerged with the aim of training and developing the artistic skill of local visual artists. Commenting on activities of one such initiative, Voices of Colour, Phili (Kinsman 2014) notes that the organisation worked on a one-on-one basis with artists. The training that the organisation offered was detailed and had a very high impact. The mode of training, as in the rest of the informal training sector, was based on experiential learning. A detailed account of the range of activities that were supported by non-governmental organisations in Zimbabwe is highlighted by Eveleigh (2013).

Another initiative which has made a mark in the sector is the Visual Artists Association of Bulawayo (VAAB). The organisation which was founded in 1983 is an artists-led association. Its thrust is to empower its members by increasing the “scope and standards of their work through such means as workshops, lectures, debates and film shows (VAAB 2019), as well as assist members to market their artworks and to create linkages with other art bodies, locally and internationally.

2.11.1.2 Externalisation

Externalisation involves the conversion of tacit knowledge to explicit knowledge. Thus, the tacit knowledge generated at the socialisation stage needs to be articulated so that it can be shared with everyone else, both in verbal and non-verbal language (Ahmad, Ahmad & Rejab 2011:125). In doing so, new concepts are articulated which become the “basis of new knowledge” (Nonaka, Toyama & Konno 2000:9) through the use of metaphors, analogues and cognitive models.

The externalisation stage can be said to be the point at which artists turn their artistic ideas into physical artworks. This is the stage at which mavericks, artists who side-step conventions, would come up with new innovations that break new ground. However, as observed by Bratianu and Orzea (2010:49) motivation is essential for activities at this stage to succeed.

2.11.1.3 Combination

The combination stage integrates explicit knowledge articulated at the externalisation stage and already existing explicit knowledge to produce new systematic explicit knowledge. The integration is

a social activity involving three sets of activities. In the first instance, explicit knowledge is collected from both inside and outside the organisation and is combined into new explicit knowledge. Second, the new explicit knowledge is disseminated to members in the organisation. Third, in the organisation, the new explicit knowledge is processed so as to be visible (Nonaka, Toyama & Byosiere 2001:496 cited in Bratianu & Orzea 2010:50). Handbooks, guidelines and databases can be compiled to document and for the dissemination of knowledge, which constitutes systemic knowledge assets.

Extending the combination processes into indigenous communities of practice and the art world, the first set of activities could involve the collection of artworks from different artists. These are submitted for display at museums and galleries in the second set of activities. The third set of activities, can involve curation and evaluation processes. As observed by Oye, Salleh and Noorminshah (2011:75), the third set of activities is when the outcome of the evaluation process that is agreed upon as best practice is standardised (Hautala 2015). Handbooks and guidelines can be compiled to document the standards agreed upon as well as for use in disseminating the standards, which are systemised and packaged explicit knowledge (Saadaoui & Mekkaoui 2015:27); that is, the systemic knowledge assets.

2.11.1.4 Internalisation

Internalisation is a process that takes place at individual level as in externalisation. Knowledge is converted through embodiment from explicit to tacit knowledge among organisational members as the members internalise explicit knowledge by turning it into their own tacit knowledge; thereby extending and reframing their tacit knowledge. The mode of transferring the knowledge is through learning by doing (Nonaka, Toyama & Konno 2000:9). Explaining the operations of the mode of transfer, Dhlamini (2017:80), states that a person obtains explicit knowledge produced at the externalisation and combination stages and by putting the knowledge into practice, absorbs the tacit dimensions of the explicit knowledge. Learning by doing can be effected through two main ways: first, by real life day-to-day experiences like reading documents and manuals with the explicit knowledge and reflecting on the knowledge and/or practicing it; and second, by simulating or experimenting on what is written. These activities facilitate the internalisation of the explicit knowledge through embodiment of the knowledge by people or embedment in organisational routines. When the knowledge has been internalised to become tacit knowledge, it can be used to set off a new spiral of knowledge creation as the input tacit knowledge at the socialisation stage of the new spiral.

Learning by doing is one of the learning modes in indigenous communities of practice. This can be done when using simulation in training or when an artist tries out designs that one is not familiar with.

Learning, as stated before, is an act that involves the transfer and acquisition of symbols; and because knowledge is abstract, it therefore follows that it requires a medium to transport it from source to recipient. Thus, the section below focuses on tools that are used in exchanging or communicating knowledge in indigenous communities of practice and the art world.

2.12 Instructional methods used in indigenous communities of practice

A number of methods are used in fostering the sharing or learning of artistic ‘know how’ and ‘know that’ in the production of the arts and crafts. Focus here is on knowledge moving from expert to novice.

2.12.1 Instructor-led learning

Learning involves instruction. Some of the methods applied in indigenous communities of practice or which could be used by visual artists for instruction are as follows:

- Master-apprentice training of small groups of students that focus on form and function of the art. Such training fosters an understanding of cultural inheritance, development of manual dexterity and expressive skills (Bequette 2007:367) to the apprentice under the guidance of the master-craftsman. The training, adds Shaari (2015:56), takes place through extensive collaborative practice in the workplace. This way, as observed by Obidi (1995) provides “opportunities to establish a close relationship between the acquisition of knowledge or skill and its application and production in order to meet a need”. It is a form of on-the-job training.

In Africa, non-formal indigenous apprenticeship has been a method of training in “trades and crafts, agriculture, business, and catering” (Uwameiye & Iyamu 2002) from time immemorial. Uwameiye & Iyamu (2002) observe that the apprenticeship system was protected by customs, lineage and ritual formalities that made it a preserve for a group, and not everyone else; and in families there were patrilineal crafts that all male children of a particular lineage were expected to learn.

The major weakness of indigenous apprenticeship is that the training is not standard and the activities may not be related or coordinated (Obidi 1995:372; Uwameiye & Iyamu 2002). Also, there is no syllabus against which students’ skill and knowledge acquisition level can be gauged and evaluated at the end of the training.

- Art workshops used as teaching methods focus on learning a particular artist’s methods (Vignola 2016). The teaching in the workshops is not exhaustive because certain elementary art aspects are

taken for granted. However, the workshop participants can have the opportunity of learning from fellow participants than learning from the teaching artists only. The importance of workshops in training arts is also highlighted by Phili (Kinsman 2014) who pointed out that his organisation, Voices of Colour, was using workshops to train especially self-taught artists.

- Short term art courses offered in schools. This can involve class work, but should be practical (Bequette 2007: 365).
- Social learning from family members is another way in which artistic knowledge is passed on inter-generationally, largely within families or closely-knit community members (Shaari 2015:57). The learning processes are informal taking place during the course of daily living; and follow the observe, imitate and practice technique of acquiring artistic knowledge and skill.

2.12.2 Self-directed learning

The acquisition of artistic knowledge has been attributed to self-directed learning. This is especially where the person is talented in the artistic skill. The methods include the following:

- Self-teaching presents another mode of acquiring artistic knowledge. Observing that self-taught artists can produce works of equally high artistic value, Odoh (2014:19) notes that formally and informally trained artists are subjected to similar environmental experiences although their creative responses to environmental stimuli differs. This is largely because formal art training has a theoretical component aimed to raise artistic consciousness in the artist and to expose the artist to the affairs of the art world. Odoh (2014:19) adds that this confers on the formally trained artist an “aura of superiority, [but] does not automatically stamp on their works the seal of artistry, originality and authenticity” (Odoh 2014:19).

Under self-teaching, as stated by Tynjälä (2008:134), one can learn by reflecting on and evaluating one’s work experiences. This way, ideas which can be tried out, are generated.

- Working with clients is another method of instruction (Tynjälä 2008:134). Among visual artists, working with a client can take the form of commissioned works. Clients may make requests for designs which could entail learning a new skill to the artist.
- Autodidactic training can be considered as a training method. Burla (2012:26) refers to autodidactic training as what happens when an artist who works with other media like wood decides to move over to stone sculpting.
- Dreams have been cited as a learning method in art practice (Gotthardt 2019; Larkin 2014:51). In his study among sculptors in Zimbabwe, Larkin (2014:51) observed that some artists made claims that they got their creative impulse after being instructed in dreams or when they were possessed

by ancestral spirits. Larkin (2014: 51) indicated how people had taken up trades like “headrest carving or blacksmithing”, historically after a dream or having learnt their skill in a trance.

The instructional methods discussed above employ an array of techniques and tools in effecting the teaching. Thus, the section below discusses some of these techniques.

2.13 Instructional techniques used in indigenous communities of practice

Literature indicates that a number of techniques are used in instruction in indigenous communities of practice to foster learning. The learning, as observed by Argote and Miron-Spektor (2011:1125), occurs when a person’s experience interacts with the organisational context in creating knowledge. The interactions, which translate to the techniques of learning, can be active or latent (Argote & Miron-Spektor 2011:1125). This is because social learning can be intentional or unintentional (Wanberg, Javernick-Will & Taylor 2017) Circumstances within which the techniques were used in learning artistic knowledge are discussed below.

2.13.1 Active learning techniques

Active learning techniques are the means employed in learning that involve direct deliberate interaction between the learner and the instructor, or other members of the organisation or tools in the organisation (Argote & Miron-Spektor 2011:1125).

- Observation, imitation and practice that is interspaced with direct instruction and supervision has been observed to be the main instructional techniques followed in the Nigerian indigenous apprenticeship system (Obidi 1995:376). Making a similar observation in the same context, Uwameiye and Iyamu (2002) point out that the instructions are specifically on what is being done and were made only when there were queries.

Observation, imitation and practice were also mentioned as the main techniques used in the transmission of know how in the workplace (Tynjälä 2008:134) and families (Burla 2012:27). Novice workers understudying their senior work colleagues would observe the seniors working on a job, initially. This is followed by helping out with the small chores of the job and overtime would master the skill of undertaking the whole job. This is the same with children in artistic families. They tend to observe the senior family members at work and get involved in the work processes by being requested to help out in some of the work activities. This gives them the opportunity for hands-on practice and to hone their skills; and with time, become skilled in their own right.

Observation was used by Paterson, Groeber and McEwan in Zimbabwe (Zhou 2016:37). As mentors, these artists encouraged students in their workshops to look for inspiration from what they observed or what they experienced from their environment. They discouraged the students from obtaining ideas from art books.

One main shortfall of observation is that it may lead to imitation; and imitation means that the students can end-up mimicking the original artist, resulting in fake products on the market (Larkin 2014:73). This raises questions on the quality, authenticity, intellectual property rights and the commercial value of the artworks.

- Oral instruction was used in face-to-face instruction or conversations. It includes sharing of ideas and giving advice. Its main advantage is facilitation of “contextual understanding being aided by facial expression and other non-verbal cues” (Sadovykh & Sundaram 2015).
- Demonstration involved presenting to the students a product that was considered as a model of what the students could produce. Paterson used this method at Cyrene in Zimbabwe (Zhou 2016: 37). He would pick the best product from the students in the workshop and use it to demonstrate what a good product would look like. By so doing, it was a case of “boys working together, seeing each other’s work, as in a Medieval Guild” (Zhou 2016:51). Paterson had maintained that he would not give instructions to the students so as not to influence what they produced. However, his judgement of the students’ work, endorsement of the best students’ work, the presence of his murals in the church building and encouragement of students to use scriptures for inspiration had some influence on the style of production that developed in the students (Zhou 2016:39).
- Web-based tools have been used in a virtual environment (Savolainen 2017). Savolainen (2017) points out that knowledge sharing tools are groupware which includes the software for collaborative workgroups like wikis, blogs, social tagging and bookmarking. Sadovykh and Sundaram (2015) added webinars, internal online communication networks and online social networks.
- Story telling has always been considered as one of the ways of passing on wisdom (Farooq 2018:1757)). Stories are an effective way of sharing knowledge in that they embody experience (Brooks, Grughulis & Cook 2020:1048; Klein 2008:43). Sole and Wilson (2002) add that “sharing experiences through narrative builds trust, cultivates norms, transfers tacit knowledge, facilitates unlearning, and generates emotional connections”. It is through stories that people can reflect consciously about their past experiences, synthesising knowledge in the process, and could use the resulting insight in the future; that is, in knowledge generation (Klein 2008:42-43).

2.13.2 Latent learning techniques

Latent learning techniques are depicted from the learning that occur naturally when a person acquires knowledge that is embedded in an organisation's culture and structures (Argote & Miron-Spektor 2011:1125).

- Occupational participation involved different people working on different production processes of the same product. As explained by Larkin (2014:97) from his sculpting field experiences in Zimbabwe that accomplished artists worked with what were called *finishers*, who would take over from the artist when the artist had finished carving out a piece from the stone. This enabled the artist to create additional time to design and carve out new artworks. A *finisher's* role was sanding the artworks, heating the stone and coating the artworks to add a luster to the stone. By undertaking this role, the *finisher* would actually be understudying the artist. In some cases, the job would be reserved for family members so that the skill is passed on to the next generation.

The above discussion centred on the action which would be undertaken to communicate and share artistic knowledge. Hence, the need to assess the factors that could spur one to be involved in communicating and sharing knowledge.

2.14 Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

As stated above, this section assesses factors that could motivate as well as enable artists to share their knowledge. These factors, observes Nguyen *et al* (2019:998), can best be understood by looking at the circumstances that affect the behaviour of both the knowledge provider and the knowledge recipient.

The importance of motivation among artists in the sharing of knowledge arises from the fact that the knowledge that is used in art production, distribution and consumption is embodied in individuals as tacit knowledge (Ali *et al* 2019). For this knowledge to be shareable, it should be externalised from the individuals and converted into implicit or explicit knowledge. The externalisation is a voluntary act that is "influenced by motivational factors" (Sadovykh & Sundaram 2015). Hence, the importance to establish the factors that could motivate artists to share their knowledge. However, knowledge sharing motivational factors which are discussed in literature take two main forms, that is: extrinsic and intrinsic forms (Nguyen *et al* 2019:999, 1009).

2.14.1 Extrinsic motivation

Extrinsic factors are those aspects which spur on a person to share their knowledge in response to some enticements and/or rewards of various types (Farooq 2018; Jarvin 2017:139). Some of the enticements include financial rewards (Mushowe 2015) and social recognition (Burla 2012:28). The essence of financial rewards as a motivator among artists was observed by Siltala (2012:50) in a study of visual artists in Finland, who were motivated by being allocated government grants and subsidies. This, according to the author, was effective considering that an average artist rarely makes adequate income to live on, except for the well-established artists.

2.14.2 Intrinsic motivation

Intrinsic motivation has been defined as innate, arising from the need to bring satisfaction to oneself (Nguyen *et al* 2019:1000). Self-satisfaction can take various forms. One of which is gaining an identity of one's professional group. Visual artists, it can be postulated on the basis of the Communities of practice framework, like any category of professionals, gain self-satisfaction by being identified with their profession. The identity is depicted in the role that the professionals play in society. According to Lingo and Tepper (2013:343), artists see their role as being to engage society as “educators, social workers, policy actors, and health providers”, through their careers, and the messages that they portray, which are carried in their artworks. The message carried in an artwork is determined by the inspirational theme of the artist who produces the artwork. For example, observed Mataga and Chabata (2011), earlier generations of visual artists in Zimbabwe were inspired by traditional spiritual values, but current generations are drawn into sharing information on issues that are topical in society, that include poverty, violence, gender, Christianity and HIV/AIDS.

Visual artists also gain self-satisfaction from gaining social recognition. Social recognition in artistic work is earned when an artist and his works have attained legitimacy. The recognition is indicated when an artist and his artworks are included in the reviews by art critics, catalogues prepared by curators for exhibitions and when an artist's works are exhibited in museums and galleries.

Some of the factors that fostered self-satisfaction in literature include self-efficacy (Nguyen *et al* 2019:1000; Twum-Darko & Harker 2017:55; Wallace 2016:25-27) and enjoyment in helping others (Twum-Darko & Harker 2017:55). Self-efficacy was highlighted by Burla (2012:27) who found that some of the participants in her study that claimed to have an innate artistic skill and a passion for art, said that the skill and passion had led them to experiment with their skill and to share the skill. Closely

related to self-efficacy was having an opportunity to share and a belief in sharing (Garavan *et al* 2011:343; Twum-Darko & Harker 2017:55).

Helping others depended on a conviction about the usefulness of one's knowledge. The issue was raised by Ali *et al* (2019) and van den Hoff and de Ridder (2004:119) after observing that people were ready to share their knowledge when they thought that their knowledge would be useful, and that they would be appreciated for doing so.

Another intrinsic motivator in knowledge sharing indicated in literature was organisational commitment. As a concept, organisational commitment is defined as “the relative strength of an individual's identification with, and involvement in a particular organisation” (van den Hoff & de Ridder 2004:119). van den Hoff and de Ridder (2004:119) went on to state that organisational commitment exists in three modes as affective commitment, continuance commitment and normative commitment. Affective commitment is when a person identifies with an organisation and feels emotionally attached to it. This is the type of commitment in founding members of indigenous communities of practice. Continuance commitment is that type of commitment that arises when one has much more to lose than gain by dissociating from a particular organisation. This form of commitment can be said to apply to artists in contemporary indigenous communities of practice in Zimbabwe where the arts and crafts sector has come to be regarded as the employer of the last resort, because of a high unemployment rate in the country (Mlotshwa 2019; Mushowe 2015). Normative commitment relates to the extent to which one feels obliged to remain in a particular organisation, for whatever reason. This mode of commitment can explain the commitment to collective responsibility found in Dovey's (2011) study of artists in South Africa. The commitment was illustrated by a covenantal culture and an intuitive sense of responsibility towards the less endowed members of the art workshops. However, Dovey (2011) notes that the commitment depended on an artist's success in intertwining personal vision to collective responsibility.

2.15 Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

Enablers are conditions whose presence in a work environment make the environment conducive for the flow of knowledge assets from the knowledge source to the knowledge recipient (Năftănăilă 2012). That is, they play a facilitative role in knowledge sharing. This role is essential in the Community of practice framework because knowledge sharing depends on self organising activities of the community's members (Garavan *et al* 2011:339); and the enablers give energy to these activities,

which are basically SECI activities (Nonaka, Toyama & Konno 2000:25). Conditions that enable knowledge sharing can be categorised as organisational climate, organisational culture and leadership style.

2.15.1 Organisational climate

Two conditions that fall within organisational climate identified by Dovey (2011) among visual artists include requisite variety and creative abrasion. Nonaka, Toyama and Konno (2000:28) present enabling conditions that support the SECI processes in an organisation as autonomy, creative chaos, redundancy, requisite variety, love, care, trust and commitment. The conditions operate as follows:

- Individual and group autonomy enables knowledge sharing by giving ownership and responsibility of making decisions that benefit the organisation to the organisation's members (Antonova & Gurova 2006:27). This makes autonomy core in artistic activities (Richardson 2016:6). It gives artists the opportunity to amplify and sublimate own perspectives to those of the art world (Năftănăilă 2012).
- Fluctuation/creative chaos is a phenomenon where the status quo is challenged in a way that forces people to look for solutions elsewhere. Richardson (2016:6) observes that such a situation is necessary in the production of artistic knowledge. It is however suggested that, for best results, creative chaos should be coupled with transformative learning. This is based on an assumption that in the art world, creative chaos and transformative learning are the forces behind mavericks; that propel the mavericks to break "routines, habits and cognitive frameworks [to transcend] existing boundaries" (Năftănăilă 2012) in developing new brands of artworks. As observed by Dovey (2011), that it is through transformative learning that artists in his study were able to marshal through a turbulent post-apartheid South Africa by becoming more creative and adopting collaborative practices that fostered innovation. This mode of learning can be attributed to artists in Zimbabwe as an explanation of how they developed and adopted airport art (Maisiri 2017).
- Information redundancy denotes an oversupply of information beyond current requirements (Koehler, Bastos & Bastos 2019:126-127). It helps members in an organisation to find out what other members in different sections of the organisation would be involved in, such that the members can readily cross over the sections to participate in each other's activities, where necessary. From another angle, availability of information can act as a self-control mechanism for members to define their scope. That is, members who ordinarily would not be connected, would be tempted to understand each other and their separate roles in the organisation (Năftănăilă 2012). The open nature of the system of communication and information sharing in the art world makes

it highly prone to information redundancy. However, the main short fall of information redundancy is information overload, if the information is not properly handled.

- Requisite variety has been identified by Richardson (2016:6) as an important factor in artistic works. It entails that members of a community of practice be multi-skilled or possess a variety of skills that complement each other. This way, the members can readily cooperate and share what each one knows.

Requisite variety is an important factor in harnessing the energy that is created in creative chaos so as to foster a balance between order and chaos. This is because creativity and new knowledge are generated between order and chaos (Koehler, Bastos & Bastos 2019:126; Năftănăilă 2012). In the art world, a balance between order and chaos is necessary for one's artworks to get through the art gatekeepers. This is because justification of artworks largely depends on conformity to conventions, yet creative chaos is the ingredient for breaking new ground.

- Availability and accessibility of knowledge management facilities that include databases and networks can act as an enabler for knowledge sharing (Bolisani & Scarso 2014:376; Farooq 2018; Nguyen *et al* 2019:1002). Effectiveness in knowledge sharing through use of information and communication technology should be considered together with the aspects of information redundancy and autonomy, which are some of the conditions necessary for motivation to take place as well as self-efficacy in using the technologies.
- Love, care, trust and commitment have been described as enablers of knowledge sharing (Bolisani & Bratianu 2018:26; Nonaka, Toyama & Konno 2000). Nonaka, Toyama and Konno (2000) add that when members in an organisation feel that they are loved, cared for and that their needs are taken into account, are given autonomy as well as access to the information that they might require for their work, they would in turn make their tacit knowledge available to others.

The issue of trust has been described as one of the most important factors in facilitating knowledge sharing by a number of authors (Bolisani & Scarso 2014:376; Bratinua 2015; Farooq 2018; Garavan *et al* 2011:343-344; Savolainen 2017; Twum-Darko & Harker 2017:55). van den Hoff and de Ridder (2004:119) mention that for trust to act as a facilitator of knowledge sharing in an organisation it should be extended towards both management and co-workers. Lack of trust and a belief that knowledge should be reserved for specific people leads to knowledge hoarding (Ali *et al* 2019; Farooq 2018).

To build trust, Eppler (2006) observes that at times it may be necessary for an expert to present his credentials or demonstrate his professional experience to the knowledge recipient. This shows that trust has to be earned.

Farooq (2018) observes that trust can be categorised on the basis of the type of knowledge that is shared. He states that the sharing of tacit knowledge is based on affect-based trust whereas explicit knowledge is shared on the basis of cognitive level trust.

- Institutionalisation of knowledge sharing was suggested by Twum-Darko and Harker (2017:55) as an enabler for knowledge sharing. This was based on the fact that institutionalisation “provides a systematic means for sharing knowledge, thereby enabling more effective and efficient sharing of knowledge ... [on basis] of policies, procedures and guidelines (Twum-Darko & Harker 2017:55). In the art world, the institutionalisation should be done in a way that maintains the autonomy of individual artists so that the environment remains conducive for knowledge generation. As observed by Richardson (2016:6-7), artistic knowledge is created and nurtured through an independent mind.

The enabling conditions discussed above can be described as aimed at empowering an individual member to take responsibility for knowledge sharing. However, the success of the endeavours requires a supportive organisational culture and leadership (Ali *et al* 2019). Below is a discussion of a culture conducive for learning and knowledge sharing.

2.15.2 Organisational culture

Organisational culture refers broadly to an organisation’s way of life (Farooq 2018). Specifically, it is a “symbolic context within which members of an organisation negotiate meaning and create identities, which manifest as shared values, established norms and practices” (Stensborg 2016:8). The norms and values can be initiated by top leaders, but would become social through negotiations and interactions, or may emerge spontaneously within an organisation as the organisational members interact. The norms and values act as the binding force for the organisation by fostering commitment to the organisation and what the organisation stands for among the organisational members.

An important cultural value in commitment is team work (Farooq 2018). Dhlamini (2017:79) observes that a culture of team work nurtures the development of a “coherent social community with profound

emotional attachments and common identity” that facilitates the sharing of tacit knowledge. Grimsdottir and Edvardsson (2018:3) also highlight the importance of team work in communication and innovation.

Leadership was found to be an important factor in fostering the effectiveness of cultural factors in knowledge sharing in an organisation (Martín-de-Castro & Montoro-Sánchez 2013; Twum-Darko & Harker 2017:55; Wanberg, Javernick-Will & Taylor 2017). This is due to the role of leadership in facilitating SECI processes (Nonaka Toyama & Konno 2000:29), coupled with the fact that this role often requires that leaders use their “subjective insights, intuitions and hunches” (Bratianu & Orzea 2010:48) to motivate their subordinates to collaborate and share experiences. This observation is supported by Twum-Darko and Harker (2017:55) who note that fostering team work may entail that leadership taps on their tacit knowledge on how to marshal together ideas from members. To do this, leadership should be able to align “individuals’ motivations to share” (Twum-Darko & Harker 2017:55). Thus, the success in motivating subordinates is determined by the leadership skills possessed by a leader.

2.15.3 Leadership style

Highlighting the importance of leadership in the arts sector, Dovey (2011) points out that a leader has to ensure a “continuous generation of pertinent ideas ... [by creating an] environment in which ideas that serve the interests of the stakeholder collective can flourish”. Thus, the role of leadership should be to develop a work environment that promotes communication by all stakeholders (Grimsdottir & Edvardsson 2018:3) as well as to manage the collective repertoire of resources for use by the members of the organisation.

A leadership style that can be described as essential in fostering knowledge sharing is distributed values-based leadership (Dovey 2011; Martín-de-Castro & Montoro-Sánchez 2013; Nonaka, Toyama & Konno 2000:22). This leadership type offers “rich reserves of relationship-based intangible capital resources – resources such as trust, morale, commitment, resilience, and self-sacrifice – in the service of cherished values” (Dovey 2011). Dovey (2011) concludes that distributed leadership is one in which every stakeholder takes personal responsibility for the welfare of the whole group. In indigenous communities of practice, distributed leadership is essential to foster support to individuals and groups, where the creation of artworks involves more people than the artist (Morgener 2014:33), which is the case in an open system of communication (Nguyen *et al* 2019:1001) and knowledge sharing.

Another form of leadership type that is of interest to this study is based on the concept of intrepeneurs that was introduced by Dovey (2011). He describes the intrepeneurs as self-appointed champions of ideas who are not appointed by management, but expend their energies, covertly, for their ideas to be realised. Such leadership type may be the best when addressing issues of creative chaos (Nonaka, Toyama & Konno 2000:26) where investment of energy and commitment to the cause of the organisation is essential for one to go an extra mile in search of fresh ideas.

The above sections included a discussion of the concepts of the study. Following is an assessment of studies, which, in one way or the other, relate to this study. The exercise, on the whole, helps in pulling together studies in the same subject domain so as to create an overview of how knowledge in the subject domain is developing.

2.16 Related studies

This section looks at other studies related to the current study. The aim of the section is to find out how the other studies were conducted and what the findings were. That is, establish the approaches, methods, types of instruments used to collect data and the findings obtained. The whole thrust of this exercise was to assess the extent to which this study compared with similar studies in literature. This helped in justifying and validating this study. The scope of the assessment was world-wide with particular reference being given to studies on the sharing of indigenous and traditionally-based knowledge on the visual arts and crafts. However, very few such studies were on Zimbabwe. Among those available, none focused on information and knowledge management.

Among the studies that are related to this study is the research conducted by Burla (2012) and Zhou (2017). Both studies focus on sculpting activities of the Stone Sculpture Movement in the art world in Zimbabwe. This issue is covered under objective one of this study. The study by Burla (2012) assessed the activities of different network actors in the art world highlighting contextual and situational factors which influenced the rise and fall of the Stone Sculpture Movement in Zimbabwe. She used a qualitative methodology in which data was collected through participatory observation and interviews that were conducted among 26 participants, 23 of them were artists and three doubled as salesmen. The interviews took place at two sculpting villages: Chapungu Sculptor Park in Harare and Tengenenge Art Community Centre in Mvurwi, where the participating artists operated from. Thirty questionnaires were sent out to art dealers as a customer group, but only 5 responses were received. The art dealers were identified through chain sampling. The conclusions were that stone sculpting in Zimbabwe was a contemporary art form having been infiltrated by foreign promoters. In the 1980s

and 1990s, stone sculpting experienced a financial boom which attracted anyone willing to try their hand at sculpting. This was followed by a political and economic meltdown that dampened the art market. Art dealers became the main consumer on the market ahead of art collectors and tourists. With time, airport art dominated the market, resulting in the commodification of art in the country.

The study by Zhou (2017) took a historical approach. The researcher sought to demonstrate that missionaries at Cyrene and Serima missions were the first to introduce non-formal training in the visual arts among Africans in Zimbabwe, and to assess the missionaries' influence on the development of Shona sculpture. She describes influences on modern art in Zimbabwe as largely emanating from colonialism or western culture and from the commodification of the visual arts and crafts in the country. She refutes the stance taken by other writers, like Zilberg (2008) who attribute the form, content and meaning of Shona sculpture to the influences of McEwan at the Rhodes National Gallery, now the NGZ (Zhou 2017:16). Data were collected through interviews and questionnaires and from archival sources. The conclusions reached were as follows:

- Cyrene Mission pioneered the non-formal training of visual artists in the 1920s in the country.
- Inspiration among contemporary Zimbabwean artists comes from the artists' political and socio-economic history.
- In the art workshops at Cyrene and Serima Missions, pupils learnt from each other, developing a style that distinguished them from other artists.
- Cyrene and Serima art workshops were the first to blend Christian iconography with traditional African forms and styles which came to dominate modern art in Zimbabwe.
- Artists of the first generation of the Zimbabwe Stone Sculpture Movement were nurtured at Cyrene and Serima mission art workshops before joining the tutelage of McEwan at the Rhodes National Gallery.

The main emphasis in Zhou's (2017) study is on the genesis of the Stone Sculpture Movement and the emergence of the first generation of visual artists in Zimbabwe. This is unlike the study by Burla (2012) which centred mostly on economic network relationships of the art world. This study took a different turn. It established institutional structures in the art world around which networks of knowledge sharing relationships were formed. The networks in the study by Burla (2012) were composed of exchange relationships whereas the networks in this study are socio-materialistic.

Also focusing on socio-materialistic relationships in the production, distribution and consumption of art in the art world is Manta (2018). However, Manta (2018) used the concept of socio-material relationships to conceptualise processes in artistic creativity in painting to a population based in Bucharest, Romania, whereas in this study, the concept is used to understand knowledge sharing

relationships in sculpting in Zimbabwe. The subject matter of these relationships constituted the content used to develop the framework of knowledge sharing for the visual artists, which was targeted in objective seven.

Another aspect that relates Manta's (2018) study to this study, is the issue of the importance of conventions and the Formal Art World in the legitimisation of artists and their work. This is the subject matter of objective one of this study.

The study by Manta (2018) is based on data collected through direct observation in 4 visual artists' studios and life story interviews conducted with 11 contemporary visual artists. Data collection involved tracing the flow of materials, of social factors as well as observing how artists came together in artistic creation processes. The materials included the oils, acrylics, coals, canvas, papers, crayons and brushes used by the artists in painting as well as the art studios, their walls and the lighting. The studios were treated as much more than just workspaces, but as places for dialogue and for artists to meet with their own feelings and with other people. The study went on to highlight the different encounters that actants were involved in during the art making processes, including how the actants related with the Formal Art World. The study concluded by noting that the work of an artist does not start the moment that the artist picks up a brush to paint, but is a cumulation of the various connections of flows of information, of matter, of materiality, of space, of objects and of the social flows, which are the human activities.

The other set of studies dwelt on learning, acquisition and creation of knowledge in the arts and crafts in communities of practice. This is the focus of objective two. Studies by Dovey (2011), Obidi (1995) and Uwameiye and Iyamu (2002), like in this study, focused on indigenous knowledge in African countries, Shaari's (2015) study used a population in Malaysia, Thailand, Philippines and Indonesia, and Wallace's (2016) study was conducted in Ohio, the United States of America. Dovey (2011) went on to highlight issues that enabled his study participants to acquire artistic knowledge and to conduct their operations. This aspect is covered under objective six in this study.

Dovey (2011) sought to find out the learning forms that fostered creativity and innovation among visual artists in a post-apartheid South Africa. The study was a pilot study and the target population included renowned South African artists who had first-hand experience of the phenomena of interest; thus, it followed a phenomenological inquiry approach. Data was collected using unstructured interviews from 11 participants who included five women and six men, nine of whom were whites,

one black and one Indian. Ages ranged between 30 to 70 years. Interviews were conducted at locations that were considered suitable by the participants; and hermeneutic principles were used in analysing the interviews. The findings were that artistic creativity was made possible by the fact that the artists had a constitutional right that supported artistic expressions; the presence of a political system that tolerated social engagements; an influx of young black artists from the townships who took up the arts as a form of employment; an influx of immigrants who introduced their cultural ideas; and the development of a 'do-it-yourself' attitude among artists (Dovey 2011). Enablers for innovation included a distributed leadership in which every member was responsible for the welfare of every other member; the integration of various artistic forms during production; existence of entrepreneurs who funded the production of artworks and thereafter mediated the power-relations in the social construction of the value of the art. The study concluded by observing that a distributed leadership and an environment that fostered life-long learning were necessary for the conception and birth of creative ideas and for the ideas to flourish into innovations.

Dovey (2011), like in this study, focused on visual artists in the arts and crafts industry, artistic knowledge creation and the use of phenomenology for the methodology. Data gathering used unstructured interviews conducted at a place where the participants felt comfortable. The main difference with this study is that Dovey (2011) dwelt more on the creation of creativity and innovation and how this gave life to the creative arts sector. This study's focus was on the sharing of artistic knowledge, its creation and communication in indigenous communities of practice and the art world.

Another study on knowledge creation in communities of practice was conducted by Shaari (2015) who sought to establish how indigenous knowledge on batik was being created by assessing the knowledge transfer processes in the production of batik artifact designs. Batik is a dyeing technique traditionally used on textiles that were resistant to wax. However, the author observed that some communities with varied distinct cultures in Malaysia, Thailand, Philippines and Indonesia had developed peculiar community-specific techniques of using the batik. As a result, the range of materials to which the batik could be applied had expanded to include wood, rattan and ceramics which were used to make a diverse range of products. Noteworthy about the new developments was the fact that each community maintained and sustained its particular technique by passing down the expertise through successive generations. Hence, finding out how the community-specific techniques had been developed and sustained was expected to help in sustaining the development of the batik technique. Investigations indicated that the differences in the community-specific techniques were due to a number of factors that included human creativity, technological innovation and natural environment endowments. Also,

that over time, global market ideology, which had been adopted to meet new forms of demand, had brought with it new images. Against this background, Shaari (2015:57) sought to evaluate how the Kansei model proposed by Chuenrudeemol, Boonlaor and Kongkanan (2012) for retrieving craftsmen's knowledge to develop new commercial products, would apply in batik creation. Kansei is a technique that uses sense impressions that accumulate in a person when the person is in a certain environment, situation or sees an artifact. The sense impressions help in developing a customer-focused approach in new product development, which is important because emotional attraction has a greater impact than commodity performance when making purchases. In conclusion, Shaari (2015:59) points out that creativity based on indigenous knowledge that impacts on the affective properties of products was essential in sustaining batik survival and evolution. This is because emotions greatly influence sense-making, cognitive processing and task performance.

Also focusing on indigenous knowledge like Shaari (2015) is Obidi (1995). However, the emphasis in Obidi (1995) is on indigenous apprenticeship training. He studied 55 purposively selected Yoruba blacksmiths in Yorubaland, Nigeria, who were experienced in iron and metal works; and had been trained under an indigenous apprenticeship programme which ran before the introduction of a modern apprenticeship system. The sample's average age was 65 years. The aim of the study was to find out the dynamics of indigenous apprenticeship training. Data was collected through a structured interview and from literature sources. The findings were that the extent of learning depended on the period of apprenticeship, which was determined by the age at which a trainee commenced training as well as the ability and willingness of one to learn. All these factors were not standard. Generally, apprentices were eligible to get into apprenticeship when they were quite young, about 5 years old, so that by the time they turned 15, they would have acquired all the requisite skills to be a journeyman. However, this was never the case because of the amount of content that the apprentice was required to learn.

The apprenticeship programme was not limited to the acquisition of practical skills only, but also included training on cultural practices, aimed to produce a total being. As such, the end of the training was marked by a 'freedom day' ceremony. This was a party held at the master's house, but sponsored by the apprentice and his family. During the ceremony, the master would pour a libation in appeasement of the god of iron, who was believed to bring good tidings to the apprentice. While the 'freedom day' ceremony marked the end of the training, the apprentice was, however, required to remain with the master for an additional 6 to 12 months. This was for the apprentice to appreciate his master; to learn the "intricacies and complexities of the craft" (Obidi 1995:378), as well as to earn some money as a journeyman, which he would use in setting up his own shop. In conclusion, the author

called for multi-skilling, the acquisition of transferable generic skills, and an educational curriculum that promotes critical thinking and problem-solving skills.

Obidi's (1995) study has some similarities with the study conducted by Uwameiye and Iyamu (2002) on master-craftsmanship training techniques used in the Indigenous Apprenticeship System in Delta and Edo States in Nigeria. Respondents in Uwameiye and Iyamu's (2002) study were divided into three categories: master-craftsmen who were the skilled members, journeymen who were semi-skilled and apprentices. The categories constituted the core team in roadside apprenticeship workshops. The workshops were an informal offshoot of the vocational training programme adopted in Nigeria in 1982. They targeted school dropouts and were a common feature in urban areas. Uwameiye and Iyamu (2002) observed that the workshops were popular and contributed immensely to the country's economy even though the graduates from the sector were not accredited by the government.

The study sought to establish the training methods used in the workshops. A questionnaire administered by research assistants was used in data collection. The results were summarised as follows:

1. Training orientation

Training orientation given to apprentices included:

- a) Introduction to names and uses of tools found in each trade
- b) Parts of machines in use and their functions
- c) Code of conduct (highly emphasised)
- d) Good customer relationship
- e) Training period of between 3 and 5 years

2. Training method

- a) In the training of apprentices, there was no formal curriculum in use. Jobs at hand, problems and faults experience during the course of undertaking an assignment determined the content taught.
- b) Observation was the major learning method;
- c) Principles of operations were not explained.
- d) Safety in workshops was taught during student orientation.

3. Evaluation

- a) Customers determined the mastery level of apprentices through consistent approval of services rendered by the apprentices.
- b) Consistency in successful diagnosis of faults and demonstration of skills showed mastery of the work.
- c) The expiration of the contract agreement did not mean that the apprentice was qualified.

Shortfalls of the system, observed Uwameiye and Iyamu (2002) included the fact that the training was not modeled to any curriculum. Apprentices were taught about tools and their use only when there were jobs that required use of the tools. This was the same with faults and problems. It was only those faults experienced during training that the apprentices got skilled on. Instruction mode was imitation, which consisted of observation and practice, with explanation given only in situations where questions were raised. There was a lack of grounding in theoretical principles. Also, the authors noted that the code of ethics tended to emphasise morality issues and respect for the customer and was silent on professional issues.

The assessment of the apprentices depended on two factors: customers consistently approving services provided by an apprentice and an apprentice being consistent in diagnosing faults and demonstrating the skill. These factors were seen as giving too much leeway to subjective judgement which could compromise objectivity.

Concluding their observations, Uwameiye and Iyamu (2002) state that because learning is not an innate ability, following an imitation mode of instruction in an ill-equipped environment where the learning content was not standard nor structured, and also without an objective assessment at the end of the training, could lead only to poor skill formation in the apprentices. The recommendations included the upgrading of the technical skills of the master-craftsmen and the journeymen, the organisation of adult evening classes for those who had not attained a formal education and the establishment of a model training system that would be followed in the roadside workshops.

Uwameiye and Iyamu (2002) and Obidi (1995) share a common interest with this study in that their studies centre on finding out the dynamics of learning and acquiring knowledge in indigenous communities of practice in the production of arts and crafts, which is subject for objective two. Uwameiye and Iyamu (2002) went further to analyse issues on modes of training and instruction, which this study covers under objective three and four, respectively. However, this study differs from both Uwameiye and Iyamu (2002) and Obidi (1995) in that the environment of focus in this study extends beyond communities of practice into the art world.

In another study on learning in communities of practice, Wallace (2016) focused on The Maker Movement, which is composed of communities of fabricators, craftspeople, artists, designers and hackers. In the communities, the Makers, who are the people that join the Movement, acquired knowledge about new technologies, materials and processes of their chosen community. Learning was

from fellow members of own communities through networking as well as from other makers' communities that used materials and processes that were different from those of one's community. The learning and production took place in the makers' workspaces known as makerspaces, which were traditional workshops with wood and metalworking tools and "often ... digital fabrication tools, such as laser cutters and CNC routers" (Wallace 2016:4). The makerspaces were set to encourage hands-on learning so as to bridge the gap between informal and formal learning. In these makerspaces, there was no distinction between hands-work and brain-work. Makerspaces, further notes Wallace (2016), presented platforms from where members could together promote their skill and knowledge in creativity, problem-solving and collaborative work. The study was a survey of 31 participants (45% were artists, 36% were craftsmen, and 19% were designers) from four locations in Columbus, Ohio, United States of America. Data was gathered using a questionnaire and in-depth interviews. The main findings were that although the education system separated the three fields of art, craft and design, the Makers preferred a situation where all three fields were integrated. This is because participants indicated that rarely did a person pursue one field, but would look for skills that would enable him to traverse all the three fields. The study concluded by identifying events and opportunities that provided learning to the participants which were compiled into a Framework of Learning Activities for Makers.

In addition to relating to this study by being centred in communities of practice, Wallace's (2016) study highlight issues on motivation, which are the subject of objective five. He, however, does not seem to give much prominence to the issues in his findings.

Another study on learning in communities of practice was conducted by Taylor (2018). It sought to find out how visual art professional support communities could be developed for beginning visual art teachers in schools in Los Angeles, the United States of America. The communities were expected to support the professional development of the teachers through collaborative learning, both within and outside of their schools.

The study employed a qualitative phenomenological approach. Data was collected using semi-structured interviews from 5 credentialed beginning visual art teachers, who had been sampled through purposive and snowball sampling. The findings were that the teachers showed interest in the idea of visual art professional support communities. They viewed the communities as places that would help them "alleviate isolation, [where they could] provide feedback for one another, develop curriculum and assessments together, engage in ongoing professional learning, and generate new ideas" (Taylor

2018:109). The communities were also expected to act as brokers between administration and the teachers.

Also focusing on social learning in a community is Downsborough (2009). His study sought to find out how citrus farmers in the Eastern Cape, South Africa, gained the knowledge that they possessed on conservation farming practices, non-formally. The study was grounded in a Communities of practice framework, and employed historical research methods. Data was gathered using semi-structured interviews conducted with seventeen farmers and key informants, and the analysis of documents that involved scrutinising minutes of farmers' meetings and historical documents. Additional data was gathered through observations which were done during farmers' meetings.

The findings were that farmers acquired knowledge and at the same time participated in the creation of new knowledge when they came together to respond to uncertainty brought about by changes in the export market and legislation. The response mechanisms entailed forming networks of collaborative relationships in which the farmers developed a repertoire of resources for community use. Learning also took place at family level with family members training their offspring on the farming trade.

Findings by Downsborough (2009) are similar to observations made in this study about how visual artists learnt together, and in the process, creating new knowledge as they responded to the economic meltdown in the country. This is depicted in the commodification of the art. On intergenerational training, some artists like Participants 8 and 12 acquired their knowledge by observing and imitating their parents at work. These issues are addressed using the SECI model under objective two.

Other authors whose study relates to this study are Agyemang, Ngulube and Dube (2018). Their subject of focus is indigenous knowledge. The study by Agyemang, Ngulube and Dube (2018) sought to investigate the information needs and information seeking behaviour of Krobo beads makers in the Eastern Region of Ghana so as to develop information programmes that answer to those needs. The study was stimulated by an absence of Krobo beads on the market, yet the indigenous beads industry which depended on these beads was a lucrative employment sector as well as an important segment in cultural tourism. The beads were also a central aspect in the socio-cultural lives of the Krobo people. The absence of the beads, which signified low production of the beads, was attributed to a lack of access to information relevant in making the beads.

Data was collected from 163 beads makers through semi-participant observation, interviews carried out with 51 participants and focus group discussions conducted with 112 participants identified using snowball sampling. Data collection sites were purposively selected on the extent of availability of beads producing companies in the areas. The sites consisted of six villages/towns in Lower and Upper Manya Krobo and Yilo Krobo districts in Ghana.

The findings of the study showed that the main knowledge gaps of the beads' makers pertained to issues about registration of their designs, branding and marketing of their beads as well as health related issues. The absence of a beads making association impacted negatively on how the beads makers operated. The beads makers mainly sought for information from their immediate family members, neighbours, friends, the radio, television, non-governmental organisations, individual beads sellers and exporters, training sessions, seminars, workshops and village meetings. Factors that contributed to the unavailability of information included the absence of indigenous knowledge centres and community libraries, lack of funds to attend workshops and seminars on beads making. Hindrances were lack of awareness of available information sources, a poor knowledge sharing culture among government, village leadership and the beads makers as well as low literacy levels.

The study by Agyemang, Ngulube and Dube (2018), like this study, belongs to the category of user studies. Some of the content in the study is discussed under objectives four and five of this study. However, Agyemang, Ngulube and Dube (2018) focus on information needs and information seeking behaviour among Krobo beads makers while this study is about the dynamics of knowledge sharing in the art world.

The recommendations were that community radio stations, especially state-owned stations and community information centres, should develop and broadcast specific programmes targeted at the beads makers in their local language. Public institutions like public libraries and government bodies were encouraged to develop programmes and events that aim to build the capacity of beads makers in all aspects of the beads industry.

2.17 Summary of chapter

This chapter is a review of the literature and empirical studies related to knowledge sharing in the informal workplace with a focus on indigenous communities of practice, the cultural industry and the art world. It contains four main sections as follows:

- First section is an introduction on what constitutes a literature review.

- Second section is a discussion of what a conceptual framework is.
- Third section is an assessment of the theories from where the concepts of this study were drawn.
- Fourth section reviews the study concepts.
- Fifth section is an assessment of the empirical studies that focused on knowledge sharing in indigenous communities of practice in the art world.

The conceptual framework for this study was devised by combining aspects from different theories and concepts from the literature. The theories include the Carey's (1989) Communication as a Symbolic Process theory, which is the theoretical lens of the study, the Communities of practice framework, the Unified Theory of Knowledge Creation, the Art World Theory and the Actor Network Theory.

The theories and conceptual perspectives discussed in the chapter resulted in the following study concepts:

- Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world.
- Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice.
- Instructional methods used in indigenous communities of practice.
- Instructional techniques used in indigenous communities of practice.
- Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.
- Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.

The social structures that developed during the interactions on art production, distribution and consumption in indigenous communities of practice and the art world include conventions, the mediation factors and networks of knowledge sharing relationships. The conventions are the knowledge assets that are created during the SECI processes. The creation of the knowledge assets is a communication and learning process through which the assets are constantly re-created using a number of methods and techniques. The main method being apprenticeship and the technique is observation, imitation and practice.

Knowledge sharing is a volitional act, hence the importance of motivation and an enabling environment for the knowledge source to explicate and pass on its tacit knowledge to a knowledge recipient. Motivational issues include extrinsic and intrinsic factors; and the enablers of an environment conducive for knowledge sharing are an organisational culture that promotes team work and autonomy among members. A leadership that shows care, love and commitment, that fosters the

development of a trustworthy working environment is also an essential ingredient in knowledge sharing.

The chapter ends with a review of studies related to the thesis. The next chapter focuses on the research design, the methodology and the research strategy adopted in the study.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

The previous chapter focused on reviewing the literature on knowledge sharing in the informal workplace with a focus on indigenous communities of practice, the cultural industry and the art world. The thrust was to develop a conceptual framework of the study.

This chapter discusses the research design and the methodology that was followed in conducting this study. The research design of a study is defined as a blueprint or guide of the plans and procedures that are used to conduct a study (Leavey 2017:8-9; Yin 2016:83); and methodology relates to the theoretical issues pertaining to the conduct of research (Saunders, Lewis & Thornhill 2016:4).

The purpose of a research design is to outline the plans and procedures that are followed when conducting a research study (Creswell & Creswell 2018; Creswell & Poth 2018:32,89). The research design for this study was based on a formula presented by Ngulube (2019:87), which reads as follows: Research Design = Foundational Assumptions + Methodology + Approaches + Methods

The foundational assumptions are the frames of mind that researchers assume when embarking on research. These assumptions, according to Creswell and Creswell (2018), determine the methodology, the research approach and techniques that a researcher applies in a study. The assumptions consist of two factors: ontology defined as the nature of reality or existence (Gray 2014:19) and epistemology which consists of the beliefs about the nature of knowledge generation. A methodology that is in line with the foundational assumptions of this study is a qualitative methodology. The methods that fall within qualitative methodology which were used in the study include in-depth interviews, document reviews and observations. Below is a detailed discussion of the research design. A map of the research design components followed in this study is shown in Figure 3.1.

However, before delving into the research design, it is essential to focus on issues that influenced decisions to choose the structure of the research design that was adopted in this study. One such issue is the research type, which is determined by the research purpose (Bhattacharjee 2012:5). The research design has to be structured in a way that enables the fulfilment of the purpose of the research for which

it is devised (Saunders, Lewis & Thornhill 2016:163-165). Thus, a study’s purpose which is indicated in the research type, determines the research design.

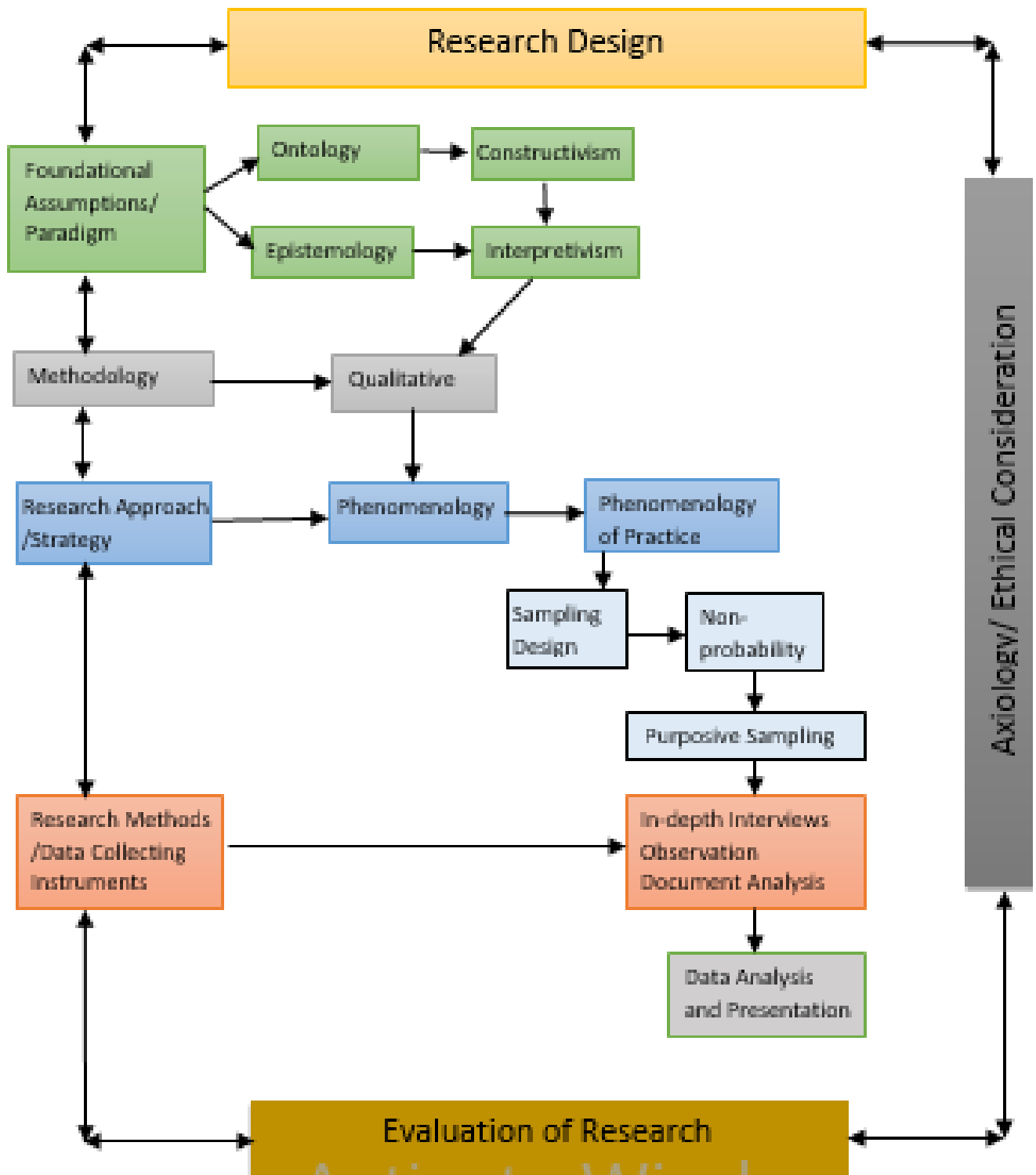


Figure 3.1: Research design and methodology map (adapted from Ngulube 2019:87)

3.2 Research type

The purpose for which research is conducted is to find solutions to research problems. However, the fact that research problems are varied means that the purposes of research are also varied. The variedness of the research purposes has been used to classify research into different research types, which include exploratory, descriptive, correlational and explanatory (Fouché & De Vos 2011:95-96). Exploratory research is undertaken to obtain information about phenomena that has no basic information or to confirm the existence of a problem before undertaking a research (Saunders, Lewis & Thornhill 2016:174; Sheppard 2020:59). It seeks answers to the ‘what’ question (Fouché & De Vos 2011:95-96). Descriptive research answers to the how and why questions, by enabling the description of a “situation, social setting, or relationship [giving] specific details” (Neuman 2014:38) of the situation as at the time of the study. Neuman (2014) indicates that most scholarly research in the social sciences or research that is aimed at influencing policy falls into the descriptive category.

Another type is correlational research. It focuses on cause-effect relationships among the study variables. It can be conducted as a fore runner to explanatory research or may substitute explanatory research when it is considered that it is not feasible to conduct the explanatory research (Fouché & De Vos 2011:96). Explanatory research seeks to establish causal links or explain a phenomenon that is known and has been described already (Saunders, Lewis & Thornhill 2016:176; Sheppard 2020:60).

Literature indicates another way of classifying research, which is according to the application of the research results; that is, highlighting the use and audience of the research results. The types are evaluation research, intervention research and critical research (Fouché & De Vos 2011:97-99). Evaluation research is conducted to find out the extent to which a previously implemented social intervention had produced the desired results (Saunders, Lewis & Thornhill 2016:176). Intervention research is broken down into basic and applied research. Basic or pure research focuses on empirical observations that aim to develop or refine theory, thus contributing to the knowledge base in a knowledge domain; while applied research aims to find solutions to practical problems (Kumar 2011). Fouché and De Vos (2011:98) observe that pure and applied research assume complementary roles with pure research focusing on “the advancement of knowledge [and the applied research at finding] solutions of problems [which] are both scientific necessities”.

The other research type under application of research results category is critical research. Its thrust is on empowering the research participants.

3.2.1 Research type for this study

This study is exploratory, but bears some characteristics of descriptive research. It is also applied and follows a qualitative methodology. The study is exploratory because the phenomenon of focus: knowledge sharing in indigenous communities of practice, has not been studied before. It is descriptive because the attainment of its aim of understanding the knowledge sharing processes and practices entails a description of the social setting of the research participants.

The results of the study are expected to impact on policy or administrative issues at governmental and organisational levels. To this effect, the researcher has undertaken to share the research results with interested government departments, especially the NACZ which is the umbrella body of the arts and crafts industries, as well as the indigenous communities of practice that participated in the research. The completed thesis will be deposited on UNISA's institutional Repository where it will be accessible to anyone interested.

With respect to the research methodology adopted in the study, detail is provided in Section 3.3.4. In brief, the study subscribes to a qualitative methodology. This is because a qualitative methodology is in line with exploratory studies.

The choice of the research parameters discussed above are expected to tally with the different components of the research design. Below is a discussion of the foundational assumptions of the study.

3.3 Foundational assumptions

Foundational assumptions are the frames of mind that researchers assume when embarking on research. These frames of mind have been termed differently by different authors. The inconsistencies are highlighted by Dieronitou (2014:3), Gray (2014:19) and Neuman (2014:96), among others. Examples of differences in use of terms can be illustrated in Gray (2014:19) who uses the term theoretical perspective. Creswell and Creswell (2018) use the term worldview which they define as "a basic set of beliefs that guide action". However, the term worldview is used by Guba and Lincoln (1994), Edirisingha (2012) and Kivunja and Kuyini (2017) to describe a paradigm. Guba and Lincoln (1994:107), Ngulube and Ngulube (2017) and Sheppard (2020:20) use the term paradigm. This study uses the terminology indicated in Figure 3.1, with the term paradigm referring to foundational assumptions.

The term paradigm was first coined by Kuhn “to mean a philosophical way of thinking” (Kivunja & Kuyini 2017:26). Guba and Lincoln (1994:107) define a paradigm as follows:

A set of basic beliefs (or metaphysics) that deal with ultimates or first principles. It represents a *worldview* that defines for its holder, the nature of the “world,” the individual’s place in it, and the range of possible relationships to that world and its parts ... The beliefs are basic in the sense that they must be accepted simply on faith ... there is no way to establish their ultimate truthfulness.

A paradigm has two elements: ontology and epistemology (Moahi 2020:249; Sheppard 2020:20). These elements hold the assumptions, beliefs, norms and values that illustrate the frame of mind behind the research enquiry. Below is a discussion of the ontology and epistemology guiding this study.

3.3.1 Ontology - constructivism

The genesis of the term ontology is associated with an “ancient Greek present participle *ὄν/ον/* which means “to exist” means the kinds of things that exist” (Dieronitou 2014:4). Ontology is defined as a “branch of philosophy concerned with the assumptions we [as researchers] make in order to believe that something makes sense or is real, or the very nature or essence of the social phenomenon we are investigating” (Kivunja & Kuyini 2017:27). In research, ontological assumptions give an orientation of how a research problem is perceived, “its significance, and how [it can be approached] ... so as to answer [the]... research question, understand the problem investigated and contribute to the solution” (Kivunja & Kuyini 2017:27). The ontology adopted in this study is constructivism.

Constructivism has been defined as a view that considers people as constantly interacting and, in the process, constructing and reconstructing meaning (Leavy 2017:129). From this position, knowledge is not objective, but a subjective understanding of phenomena based on historical and social circumstances experienced about the phenomena (Creswell & Creswell 2018; Moahi 2020:249). It is the assumed impact of the historical and social perspectives of visual artists on their art production activities that made the researcher choose constructivism as the ontology for this study. The thinking behind this stance was that artworks that were produced by visual artists were a representation or a symbol of the artists’ reality, or of some fantasy in the artists’ cognition; and that the knowledge about the symbols became a part of the artists following the interactions of the artists in their indigenous communities of practice, the art world and the society at large. This thinking developed in the researcher at a preliminary observation done before embarking on the study to assess the validity of the research problem.

Another aspect that made constructivism the ontology of choice is its tenet of multiple realities (Hasum & Kinyo 2020:251; Leavy 2017:129). As observed by Tracy (2020) that there is no objective truth ‘out there’ waiting for the researcher to “clearly explain, describe, or translate into a research report. Rather, both reality and knowledge are constructed and reproduced through communication, interaction, and practice” (Tracy 2020:51). Hence, the sense impressions constructed by different people on the same phenomena may contradict, because reality is determined by the people’s social history (Moahi 2020:247). There is a need therefore for empathy. In empathy, the researcher sees the world from the perspectives of others, is non-judgmental, understands the feelings of others and communicates the understandings (Tracy 2020:51). This relativistic position assumed in constructivism supported the study of indigenously-based arts and crafts by a researcher who was not an artist herself.

Some authors have raised questions on the distinction between constructivism and subjectivism. This is highlighted in Crotty (1998:9) who notes that subjectivism is generally what most people would be referring to when describing constructivism. Bhattacharjee (2012) notes the difference by pointing out that in subjectivism, meaning is not deduced from interaction among people, but is based on what someone may deduce from his mind or “from within collective consciousness, from dreams, from religious beliefs, etc” (Gray 2014:20). The phenomenon is seen as passive in the construction of meaning. Crotty (1998:43-44) argues that in constructivism, meaning, that is, the truth is constructed and not created. He states that creating meaning as in subjectivism refutes the notions of existentialism and intentionality in phenomenology and dismisses the issues of consciousness. Thus, constructivism permits use of phenomenology, which has been done in this study. The appropriate epistemology that corresponds with constructivism is interpretivism.

3.3.2 Epistemology - interpretivism

The term epistemology is a derivative of an “ancient Greek verb ‘episteme’ which means to know something very well (Dieronitou 2014:5) or knowledge (Kivunja & Kuyini 2017:27). Epistemological assumptions are the beliefs about the nature of knowledge generation or ways through which knowledge is developed. Gray (2014) adds that “epistemology provides a philosophical background for deciding what kinds of knowledge are legitimate and adequate” to the researcher. Kivunja and Kuyini (2017:27) further state that legitimising knowledge is a process of establishing the truth. However, as observed by Guba and Lincoln (1994), this truth, which is given as an answer to the question: “what is the relationship between the knower or would-be knower and what can be known, is constrained by the answer already given to the ontological question” (Guba & Lincoln 1994:108), This means that an epistemological position that a researcher assumes has to correspond with the

ontological assumption that the researcher would have adopted. The epistemology adopted in this study is interpretivism.

There are two main epistemologies in social science research: positivism and interpretivism. These constitute opposite ends of a continuum, according to Ngulube and Ngulube (2017). Other epistemologies like pragmatism (Edirisingha 2012, Dieronitou, 2014:3); critical inquiry, feminism and postmodernism (Gray 2014:19) and critical social science (Neuman 2014:96) lie somewhere along the continuum.

In positivism, the ontological assumption subscribes to the notion that reality is objective and exists independently from the knower (Sheppard 2020:21). Such a position subsumes realism and views social phenomena as physical phenomena (Saunders, Lewis & Thornhill 2016:128). This perspective provided epistemological grounding for Western science (Crotty 1998:42). This grounding coupled with a “conviction that scientific knowledge is both accurate and certain” (Crotty 1998:27) bestowed supremacy on positivism compared to knowledge that is gained through subjective and social means. Implications to the scientific world are that scientific knowledge is well structured, systematic with consistencies that stand in contrast to the uncertain idiosyncratic world of lived experiences. With time, some scientists questioned the applicability of the notion of such a scientific world to the world of everyday experiences of people. Among such scientists was Husserl, the founder of phenomenology, who argued that (Crotty 1998:28):

The scientific world is an abstraction from the ‘lived’ world; it has been distilled from our world of everyday experiences, distances us from the world of our everyday experiences, and takes us further still from the world of immediate experience lying behind our everyday experiences.

Criticisms leveled against positivism were instrumental in the development of other perspectives including interpretivism. In interpretivism, which is also referred to as anti-positivist (Ryan 2018), it is observed that people interpret their social roles on the basis of meanings that they give to the roles and that other people’s social roles are interpreted on the basis of the meanings that a person gives to those roles (Saunders, Lewis & Thornhill 2016:136). Saunders, Lewis and Thornhill (2016:136) point out that this understanding shows that interpretivism combines some strands from phenomenology and symbolic interactionism. The thrust in phenomenology is that human beings make sense of their world; and in symbolic interactionism, human beings are constantly interpreting their social world and adjusting to the meanings that they devise. The implications for research are that interpretivism incorporates “both ‘Hermeneutics’ [interpretation] and ‘Verstehen’ [understanding] of the experiences

of the research participants (Kelly, Dowling & Miller 2018; Tracy 2020:51-52). This means that the researcher should get into the shoes of the research participants and try to understand issues from the participants' point of view. Thus, to extract and to collect the correct participants' interpretation during data gathering the researcher should undertake field research where participant observation and conversations are used (Yin 2016:116). Documents and transcripts should be studied in detail so as to gather all the sense impressions including non-verbal cues (Yin 2016:156), which could portray the range of interpretations that could possibly be made. This research adopted a phenomenological research approach which is commensurate with the interpretive epistemology.

3.3.3 Choice of paradigm for the study

Summing up on the importance of paradigms in research, De Vos and Strydom (2011:41) observe that “all scientific research is conducted within a specific paradigm, or way of viewing one's research materials. Researchers must, therefore, decide within what paradigm they are working”. To this end, this study subscribes to an interpretivist epistemology which views knowledge or meaning as derived from a subjective understanding of the issues and a constructivist ontology which views reality as socially constructed through interactions. This paradigm permitted the adoption of phenomenology as a research approach and a qualitative methodology. This is because interpretation is at the core of knowledge creation in knowledge sharing processes that visual artists, participants in the study, were involved in. The research process followed is indicated in Figure 3.2.

3.3.4 Research methodology

Research methodology include the strategies that a researcher uses to gather, collect and analyse data that are in line with the researcher's paradigm (Tracy 2020:49). The interpretivist epistemology and the constructivist ontology chosen for this study support qualitative methodology. The term methodology in this study is understood as “sets of conceptual and philosophical assumptions that justify the use of particular methods” (Payne & Payne 2004 in cited Ngulube & Ngulube 2017).

Quantitative methodology is guided by a positivist epistemology and an objectivist ontology (Ryan 2018). It follows a deductive mode of enquiry in which a theory is used in operationalising variables for testing hypotheses (Sheppard 2020:21) and for the results to be generalisable; and uses quantitative data to test the hypotheses. These tenets are not in line with the paradigm chosen for this study and would not apply to attain the research purpose. This is the same with a mixed methods methodology. Its tenets include a pragmatist paradigm which views reality in terms of eclecticism, follows an

abductive mode of enquiry and uses a combination of both qualitative and quantitative methods in data in analysis.

Qualitative methodology supports the position adopted by interpretivists (Mohajan 2018:24). Its main characteristics are as follows (Yin 2016:9):

1. Studying the meaning of people's lives, in their real-world roles; (Creswell & Creswell 2018; Mohajan 2018:25; Shkedi 2019:45)
2. Representing the views and perspectives of the people in a study;
3. Explicitly attending to and accounting for real-world contextual conditions;
4. Contributing insights from existing or new concepts that may help to explain social behavior and thinking; and
5. Acknowledging the potential relevance of multiple sources of evidence rather than relying on a single source alone.

The characteristics of qualitative methodology stated in the above paragraph resonates with the paradigm adopted in this study. The visual artists were studied while they were in their natural environment (Mohajan 2018:25), the indigenous communities of practice. The whole idea was to access information direct from the source so as to probe as much as possible, where there was need. When one is on site, one can broaden the horizon of one's observations and can pick non-verbal cues which may be helpful in understanding participants' point of view. Understanding the social set-up of the processes and practice of knowledge sharing was the purpose of this research.

Qualitative methodology subscribes to an inductive inquiry (Creswell & Creswell 2018; Mohajan 2018:25). The thinking mode in an inductive inquiry follows an opposite route to the deductive inquiry. In a deductive mode research starts from an abstract generalisation or universal theory or law proceeding to particularities (Yin 2016:99-102). The thrust is to find out the extent to which the laws would apply in specific situations. Whereas in an inductive inquiry, a researcher proceeds from "fragmented details to a connection of the view of a situation" (Gray 2014:16). The view is a general pattern of relationships that emerges following a data analysis exercise of thinking and reasoning. This general pattern of relationships can lead to the development of a theory (Saunders, Lewis & Thornhill 2016:143) where similar patterns of relationships are consistently obtained in successive findings. This means that this study had to start by collecting evidence from the ground since it is an inductive inquiry and used the data to build the theoretical framework on knowledge sharing which the research intended to do in objective 7.

Another aspect of qualitative methodology which made the methodology suitable for this study is that it is an interpretive inquiry (Creswell & Creswell 2018). Meaning that the researcher would also make her interpretation of the research results on the basis of her background. This position is acknowledged in the phenomenology of practice which has been adopted as the research approach. However, the approach requires that researchers bracket their assumptions and presuppositions by making them known as was done in this study in section 3.3.3. The idea of spelling out the assumptions is so that the researcher remains cognisant of the issues while conducting the research so as to avoid their influence on the research.

The method of inquiry which is the research approach opted for in this study is phenomenology, specifically van Manen's Phenomenology of Practice. Interest on phenomenology in this study was spurred by Ngulube and Ngulube (2017) and Sloan and Bowie (2014:1299) who assert that because phenomenology focuses on existential themes, which are issues that can be applied in any social research, this makes it ideal in "understanding human lived experience from the participants' perspective and interpretation" (Ngulube & Ngulube 2017). Below is a discussion of the approach starting with the underlying philosophy followed by the methodological approach.

3.4 Research approach

Following a phenomenological research approach makes the study an orientational qualitative inquiry. This is because the study is based on a qualitative design that "begins with an explicit theoretical or ideological perspective that determines what conceptual framework will direct field work and the interpretation of findings" (De Vos, Strydom, Schulze & Patel 2011:6). The ideological perspective is the phenomenological philosophy on which the methodological approach is based.

3.4.1 Phenomenology as a method of inquiry

The word phenomenology is a derivative of the Greek word 'phainen', which means 'to appear' (Pelin & Soner 2015:1). It is an umbrella term for both a philosophical movement and a range of research approaches (Shahbazian 2015b); and the overarching tenet is that subjective consciousness is central in understanding human behaviour (van Manen 2017:810-811; Willis, Sullivan-Bolyai, Knafl & Cohen 2016:1187). Different phenomenological orientations have evolved overtime (Sloan & Bowe 201:1293-1295). Among the prominent philosophers is Husserl and Heidegger whose works have laid the foundational philosophical thoughts for the different orientations (Gill 2014:119); and their respective research methodologies.

The different phenomenological orientations bear notable differences (Neubauer, Witkop & Varplo 2019:91) due to different emphasis (Sloan & Bowie 2014:1296). Van Manen (2011) lists the phenomenological orientations and their areas of emphasis as follows:

- Transcendental phenomenology: it concerns “being able to go outside of the experience, as if standing outside of ourselves to view the world from above” (Pelin & Soner 2015:1).
- Hermeneutic phenomenology: it involves the act of analysing text, a conversation or pictures to gain deep understanding for extrapolating the rich meaning that is embedded within the text. The reader uses their own subjective experience to develop the meaning of the text.
- Existential phenomenology: it focuses on the experience of lived existence. The basic tenet is that a human being exists in a world, and thus cannot be described apart from that world. Hence, the subject of interest is human perception of the external world (Irokanulo & Gbaden 2019:36).
- Linguistical phenomenology: it concerns an understanding of the role of language and discourse in experiencing relations between culture, history and identity.
- Ethical phenomenology: is rooted in experiences of relationships among different people. The understanding in ethics is that ultimately one’s ethical predisposition influences one’s phenomenological understanding.
- Phenomenology of practice: it includes methodologies which have been applied in specific “professional contexts such as clinical psychology, medicine, education or pedagogy, nursing, counseling, and in contexts of practical concerns of everyday living” (van Manen 2011), including the information science, as assumed in this study.

The orientations discussed above are modeled along three main approaches: 1) descriptive approach which emerged from Husserl; 2) interpretive approach which is associated with Heidegger; and 3) a combination of the descriptive and the interpretive approaches espoused in the works of van Manen, whose phenomenology of practice has been adopted in this study.

To conceive the phenomenology of practice approach, an understanding of the underlying philosophy is therefore necessary, according to the discussion above. To this effect, below is a presentation of the philosophy underlying the phenomenology of practice approach which is a combination of Husserl’s phenomenology based on transcendental orientation (Moran 2000:323) for the descriptive approach and Heidegger’s phenomenology based on the hermeneutic orientation and existential orientation (Moran 2000:339, 362) for the interpretive approach.

3.4.1.1 Husserl’s descriptive phenomenology

Edmund Husserl (1859-1938), a German philosopher, who is considered as the founding father of phenomenology, conceived phenomenology on the principle of *presuppositionlessness*, which promoted careful description of the essence, that is, the essential meaningful structure of experience

(Gill 2014:119; Willis *et al* 2016:1187) than philosophising and theorising. Thus, the focus was on the “exact and deep layers of life” (Sorsa, Kiikkala & Astedt-Kurki 2015:9). Hence, Husserl’s phenomenology is referred to as descriptive phenomenology. Husserl’s idea was to offer an understanding of the world that explains the role of an individual and context in meaning making (Sloan & Bowe 2014:1294; Willis *et al* 2016:1187). This stance, according to Lin (2013:471) and Sloan and Bowe (2014:1294) indicates a denial of the Cartesian dualism of reality in which reality is considered as objective, existing externally to a person. However, Paley (2014:1521) contends that Husserl’s phenomenology embraces Cartesian dualism by focusing separately on consciousness which is subjective and the experiencing, which can be considered as an act of objectification.

In further describing Husserl’s phenomenology, Willis *et al* (2016:1188) state that attention should be paid to the nature of consciousness when focusing on the essence of experience of the phenomenon. An essence, according to Dahlberg (2006:11), is a “structure of essential meanings” that separates a phenomenon of interest from any other phenomenon. Thus, the thrust in phenomenological research, should be to scrutinise the essences so as to identify and set apart the structures of essences and to extract the meaning that is given to the essences by the research participants when the participants are experiencing the phenomenon. However, by nature, the act of scrutinising the essences, which is an activity of consciousness, tends to be cluttered by one’s preconceived ideas and prejudgments which distort the meaning of the experiences. Yet, phenomenology is all about attaining a distinct phenomenological observation of the experiences of interest; that is, to be *presuppositionless* so as to obtain “the content of consciousness in a ‘pure form’ devoid of any preconceptions” (Matua & van der Wal 2015:23). To foster *presuppositionless*, Husserl adopted phenomenological reduction or suspension of the natural attitude (Creswell & Poth 2018:126; Willis *et al* 2016:1189). Phenomenological reduction means “returning (*reducere*) to the original sources of people’s experiences” (Heinonen 2015b:35). The reductions are of different types, and one such type, that was central in Husserl’s work, is transcendental reduction. This type of reduction involves an *epoché* or bracketing in which a researcher stands “aside from both subjective experience and ego and views the world as a pure, essential consciousness” (Finlay 2014:122); and *eidetic* reduction which occurs when the researcher steps aside so as to unearth “the *eidōs* or essence, the *a priori* essential structures of subjective experience” (Gill 2014:120) of the participants. Sorsa, Kiikkala and Astedt-Kurki (2015:9) further state that a researcher needs to adopt a phenomenological attitude as opposed to a natural attitude in order to exercise reduction.

Another concept in Husserl's phenomenology is intentionality which explains the act of consciously conceiving phenomenon (Creswell & Poth 2018:122). Intentionality "reflects the relationship between the object and the appearance of the object in one's consciousness" (Pelin & Soner 2015:6).

Husserl's concept of *presuppositionless*, however, drew criticism from other philosophers who questioned the extent to which it was possible for one to fully bracket off preconceptions (Sorsa, Kiikkala & Astedt-Kurki 2015:9). Among such philosophers is Heidegger whose query of *epoché* led him to develop his interpretive phenomenology. Another point of difference between Husserl and Heidegger is that Husserl considered phenomenology as an epistemology while Heidegger considered phenomenology as a study of 'being-in-the-world', which is an ontological position (Neubauer, Witkop & Varplo 2019:94). Also, commenting on the differences between Husserl and Heidegger, Kafle (2011:181) points out that it is Heidegger who "recast the phenomenological project, moving away from a philosophical discipline which focuses on consciousness and essences of phenomena towards elaborating existential and hermeneutic (interpretive) dimensions".

3.4.1.2 Heidegger's interpretive phenomenology

Martin Heidegger (1889–1976), who was a student of Husserl, developed a version of phenomenology grounded in hermeneutic phenomenological epistemology (Shahbazian 2015a). Hermeneutics is described by De Vos *et al* (2011:8) as a theory of meaning, understanding and interpretation that began in the 19th century. Its origins are associated with Hermes, who was the Greek mythological god whose role was to translate messages from gods to humans (Maluleka 2020:236).

The theory of hermeneutic phenomenology focuses on the analysis of texts through "a detailed reading or examination of a text, which could refer to a conversation, written words or pictures... to discover meaning embedded within the text" (De Vos *et al* 2011:8) to "unveil the world as experienced by the subject through their life world stories" (Kafle 2011:186). Subjective experiences are used in the analysis, which effectively is an act of interpreting the text (Maluleka 2020:236). As observed by Heidegger that "all descriptions are already an interpretation, because understanding is an inevitable basic structure of our 'being in the world'" (Matua & van Der Wal 2015:24). Thus, interpretation can never be *presuppositionless* and is endless. People co-constitute each other. As such, during research, the interviews conducted for data gathering facilitate knowledge sharing between the researcher and the interviewees such that the two can co-create new understandings; and the researcher can cross check the correctness of his understanding.

The hermeneutic and interpretative base of Heidegger's phenomenology means that its thrust is on "exploring what it means to live in and among a world that is experienced by each individual in their own way" (Brooks 2015:642). Such a position, as pointed out by Shahbazan (2015b), indicates that Heidegger disagreed with Husserl on how the life world should be explored. To Husserl, the object of focus in the life world is about perceiving and understanding the essences of phenomenon in the consciousness. This is contrary to the life world concept in interpretative phenomenology where the subjective consciousness is a product of the social-cultural contexts (Neubauer, Witkop & Varplo 2019:94). Hence, Heidegger's focus on the *Dasein* concept.

The *Dasein* as conceived in the life world in Heidegger's phenomenology means 'being-in-the-world' (Irokanulo & Gbaden 2019:37; Shahbazan 2015a; Paley 2014:1522). Paley (2014:1522) continues to state that "ontologically, Being-in-the-world is immersion and absorption... [and entails] practical involvement ... with doing something to achieve something else". This is because to Heidegger, people exist in the world through interpretation and are relationally situated in contexts (Neubauer, Witkop & Varplo 2019:94). Thus, reality is constituted from an understanding of both individual experience and the bigger picture (Willis *et al* (2016:1187); hence, "factors such as language, temporality, history and culture become important. Neither the whole nor the individual elements can be really understood without reference to the other – this is known as the hermeneutic circle" (Brooks 2015:642).

The concept of intentionality presents another point of departure between Husserl and Heidegger. Heidegger did not deny the role of intentionality, but denied that it was a mental act. In Heidegger's phenomenology, "intentionality refers to the different ways we comport ourselves toward, or behave in respect to, different entities" (Paley 2014:1523).

3.4.1.3 van Manen's Phenomenology of Practice

A number of phenomenological orientations were developed after Heidegger. One such orientation, which has been adopted for this study, is van Manen's (1990) Phenomenology of Practice – "the practice of living ... [which concerns] how to act in everyday situations and relations" (van Manen 2007:13). According to Gill (2014:124), the phenomenological orientation emerged from pedagogy and is both descriptive and interpretative, as stated before; and is now applied to a range of fields including the information sciences (Maisiri 2020).

van Manen (2007:12), writing about phenomenology of practice approach defines phenomenology as follows:

Project of sober reflection on the lived experience of human existence—sober, in the sense that reflecting on experience must be thoughtful, and as much as possible, free from theoretical, prejudicial and suppositional intoxications. But, phenomenology is also a project that is driven by fascination: being swept up in a spell of wonder, a fascination with meaning. [It] offers ... moments of seeing-meaning or "in-seeing" into "the heart of things.

From the definition above, it is clear that the concept of lived experience is central to van Manen's phenomenology. Lived experience is "simply experience-as-we-live-through-it in our actions, relations and situations" (van Manen 2007:16). This experience is obtained in the life-world; and the concept of the life-world denotes "the world as we experience it rather than as we conceptualize, categorize, or theorize about it" (van Manen 1984:37). The focus on experience means that what phenomenology seeks to find out is the very nature of a phenomenon, its essence. The essence, as described above by Dahlberg (2006:11) is that which makes a phenomenon what it is. For example, in this study, the question would be: what is the nature of the experience of knowledge sharing among visual artists?

Further, as the life-world concept was conceived by Heidegger, a person's experience is specific to circumstances surrounding the person. Thus, to understand and interpret the meanings that a person attaches to an experience entails an understanding of the circumstances in the contexts in which the person obtains their experience (Neubauer, Witkop & Varplo 2019:94). This is explained by van Manen (1984:38) when he states that:

As we research the possible meaning structures of our lived experiences, we come to a fuller grasp of what it means to be in the world as a man, a woman, a child, taking into account the socio-cultural and the historical traditions which have given meaning to our ways of being in the world.

The contextual meanings that emerge act as the base upon which researchers use to reflect on the participants' experiences to obtain participants' realities, which consist of time, space, relationships, body or culture (Matua & van Der Wal 2015:26). These participants' realities are referred to as existential themes of the life-world. The themes include lived space, lived body, lived time and lived relationships to others (van Manen 1984:67) as well as lived things and technology. The existential themes are always present as people live, but a different theme will dominate in different situations.

Another crucial factor in all phenomenological research is reduction, which in van Manen's phenomenology is viewed as a reflective action, "an attitude of attentiveness and an open style of thinking" (Douglas, 2014) that is exercised by a researcher so as to understand the participant's experiences (Errasti-Ibarrondo, Jordan, Díez-Del-Corral & Arantzamendi 2018:1728). Reduction

involves an acknowledgement of biases and is a type of bracketing in interpretive phenomenology (Willis *et al* 2016:1189). It is essential in attaining openness and in adopting a phenomenological attitude, which is a frame of mind that attempts to view phenomenon as it is. Reduction can take different forms or levels depending on use and methodological needs (Adams & van Manen 2017:782; Heinonen 2015a:26). This study, in varying degrees, subscribes to the following reduction forms:

- Heuristic reduction: is a form of bracketing that happens when a researcher's attentiveness is drawn towards a particular phenomenon and starts wondering about that phenomenon.
- Phenomenological reduction (concreteness): this is bracketing of all knowledge that may be possessed, whether from theory or beliefs on reality (Heinonen 2015b:36).
- Hermeneutic reduction (openness) entails that researchers "reflect on their pre-understanding, framework and biases ... in search for genuine openness to engage in a conversational relation with the phenomena" (Heinonen 2015b:36; van Manen 2011). Such kind of openness requires one to be critically self-aware of the pre-understandings that may prevent openness so that the pre-understandings are "explicated so as to exorcise them" (van Manen 2011). This is important considering that total reduction from all pre-understandings is not possible.
- Methodological reduction (flexible rationality) means that a researcher brackets out all other investigative techniques and rationally chooses techniques and methods that best suit the topic.
- Ethical reduction (alterity) requires reflecting on ethical issues.
- Radical reduction (self-givenness) is about focusing strictly on the phenomenon. One sets aside "subjectivity and agency of all senses, to see things just as they are given to us" (Heinonen 2015b:37).

The meaning that one adopts after reflection is a product of an interpretative understanding that one gains about a situation. Interpretative understanding involves use of language, which is relayed in speech and conversation (Regan 2012:292). Chan, Walker and Gleaves (2015) further state that since language is inseparable from communication, hermeneutics enables the comprehension of human experience gained in context and through language. This position, however, is a point of weakness for the research approach because not all experience can "be reduced to language and, ... the way to being-in-the-world through language is only ever limited ... [also that] interpretation can alter over time means that any assertions made can only ever be tentative and conditional (Chan, Walker & Gleaves 2015:99). In this study, language was complemented with observations and the changes in interpretations that happened overtime were captured or controlled through use of different

information sources that captured different historical circumstances and activities of the indigenous communities of practice in Zimbabwe.

Having illustrated the thinking behind the philosophies underlying the phenomenology of practice approach, below is a discussion of the approach. The discussion indicates aspects that made the approach suitable for this study.

3.4.2 Phenomenology as a methodological approach

A phenomenological research approach is intended for the study of phenomenon that is consciously understood pre-reflectively by human beings from their experiences in a specific situation (Qutoshi 2018:217-218; Tracy 2020:65). The aim of such studies is to gather the meanings that individuals give to their lived experiences in the life world so as to gain a deeper understanding of the meanings (van Manen 1984:37). However, the approach does not follow a particular format during the research process. Rather, the methods that a researcher employs in the approach should be in line with the phenomena under study (Adams & van Manen 2017:781) and the underlying phenomenological philosophy that informs the study's assumptions and objectives (Gill 2014:121; Maluleka 2020:235; Sloan & Bowie 2014:1296). In van Manen's phenomenology of practice, the thrust is on using phenomenology as a human science with a focus on practice (Creswell & Poth 2018:122). This focus on practice follows the observation by van Manen (2007:13) that "in some sense all phenomenology is oriented to practice—the practice of living [thus] on pragmatic and ethical grounds a question arises of how to act in everyday situations and relations".

van Manen (1984:37-39) characterises phenomenological research as follows:

- It is a study of lived experience.
- It is a study of essences or nature of an experience.
- It is the attentive practice of thoughtfulness.
- It is a search of what it means to be human, that is, it takes fuller grasp of what it means to be in the world as a man, a woman, a child, taking into account the sociocultural and the historical traditions which have given meaning to our ways of being in the world.
- It is a poetizing activity.

van Manen (1984:39) suggests a set of activities, listed below, when conducting phenomenological research. He states that the activities do not follow any sequence, but are dialectical. A number or even all the activities can be worked on at the same time (van Manen 1984:41). The activities are as follows:

- i. Turning to a phenomenon which seriously interests us and commits us to the world;
- ii. Investigating experience as we live it rather than as we conceptualize it;

- iii. Reflecting on the essential themes which characterize the phenomenon;
- iv. Describing the phenomenon through the art of writing and rewriting

The activities listed above are broken down below in a methodological outline (van Manen 1984:42):

- A. Turning to the Nature of Lived Experience
 - 1. Orienting to the phenomenon
 - 2. Formulating the phenomenological question
 - 3. Explicating assumptions and pre-understandings
- B. Existential Investigation
 - 4. Exploring the phenomenon: generating “data”
 - 4.1 Using personal experience as a starting-point
 - 4.2 Tracing etymological sources
 - 4.3 Searching idiomatic phrases
 - 4.4 Obtaining experiential descriptions from subjects
 - 4.5 Locating experiential descriptions in literature, art, etc.
 - 5. Consulting phenomenological literature
- C. Phenomenological Reflection
 - 6. Conducting thematic analysis
 - 6.1.1 Uncovering thematic aspects in life-world descriptions
 - 6.1.2 Isolating thematic statements
 - 6.1.3 Composing linguistic transformations
 - 6.2 Gleaning thematic descriptions from artistic sources
 - 7. Determining essential themes
- D. Phenomenological Writing
 - 8. Attending to the speaking of language
 - 9. Varying the examples
 - 10. Writing
 - 11. Rewriting: (A) to (D), etc.

The activities in the methodological outline are detailed below indicating what was done in this study. A process flow chart illustrating the research process, which was followed is indicated in Figure 3.2.

A. *Turning to the Nature of Lived Experience*

When embarking on phenomenological research, the researcher is called upon to focus in thought on someone “a real person, who, in the context of particular individual, social, and historical life circumstances, sets out to make sense of a certain aspect of human existence” (van Manen 1984:40). The insights that will be gained will yield a single interpretation. This interpretation, however, will not exhaust all the possible descriptions which can be formulated from the interpretation. Thus, for this study, focus was on visual artists, whose context was the indigenous communities of practice. The aspect of human existence of focus was the information and knowledge sharing processes that took place during art production, distribution and consumption.

1. Orienting to the phenomenon

Central to phenomenological research is the adoption of a “certain attitudinal disposition [that facilitates] internalizing sensitivity to life meaning” (Adams & van Manen 2017:781). It is through such an attitude that a description of the essence is construed in a manner that gives a revelation of the lived experience in vivid form. Such an attitude was readily attainable in this study because the researcher had no pre-conceptions of neither the indigenous communities of practice nor the art world. Hence, all the study content that the researcher came across was accepted as it was.

2. Formulating the phenomenological question

The phenomenological attitude helps to orient the researcher on how to construct a phenomenological research question. The question should seek to find out what makes an experience to be what it is. Thus, inquiry is on “the “whatness,” or “how it appears or gives itself” as a recognizable experience, phenomenon, or event” (Adams & van Manen 2017:782). In this study, the question that informed the research purpose centred on the appearance of the nature of knowledge sharing processes and practices of visual artists in indigenous communities of practice in the arts and crafts sector in Zimbabwe.

3. Explicating assumptions and pre-understandings

The issue here is about how the researcher can best suspend or bracket off their presuppositions about a phenomenon. van Manen (1984) contends that trying to ignore the presuppositions completely is a futile exercise because they will invariably influence the researcher’s reflections. He suggests that “it is better to make explicit our understandings, beliefs, biases, assumptions, presuppositions, and theories in order then to simply not try to forget them again but rather to turn this knowledge against itself, as it were, thereby exposing its shallow or concealing character” (van Manen 1984:46).

The presuppositions and assumptions in this study were informed from everyday knowledge, paradigm adopted for the study and the conceptual framework discussed in Chapter 2. They are as follows:

- Knowledge is a collective resource.
- Knowledge is shared in learning processes through networks of relationships that are developed in and between communities of practice and among the visual artists.
- Knowledge is generated through negotiation processes whereby either the individual or the community can influence the change in the knowledge content.
- The negotiation processes follow the SECI stages.
- Knowledge sharing as an act of communication is a process. It can therefore be understood by deciphering the dynamics of the processes involved in communication.

- All the actants, human and non-human, in the art world are active participants in the knowledge sharing networks.
- The art world bears the conventions, norms and values that guide the knowledge creation processes and the changes that are implemented in workplace practices and product designs.
- Artistic indigenous knowledge and skill is exclusive, hence is a source of competitive advantage.

B. Existential Investigation of Experience as we Live it

The researcher should direct their efforts at explicating experiences as originally felt in the lived experiences, and not as the experiences may be conceived. This means that the researcher “stands in the fullness of life, in the midst of the world of living relations and shared situations” (van Manen 1984:40); and may use meaning structures, the existential themes, to deepen the understanding. The analysis in this research cut across the following theme:

- Lived space (spatiality) refers to the effect that a context has on the experiences that one gets about a phenomenon. That is, the researcher probed on the effect that indigenous communities of practice had on the experiences of knowledge sharing by the visual artists.
- Lived time (temporality) refers to the subjective time and the “dimensions of past, present and future constitute the horizons of a person’s temporal view” (Heinonen 2015b:37). This aspect enabled the researcher to focus on experiences of the visual artists belonging to different generations of the Zimbabwe Stone Sculptor Movement. At one of the study sites, the researcher had an interview with a second-generation artist and through document reviews using variant sampling, the researcher accessed experiences of a wide breath of visual artists. Details on generations of the Zimbabwe Stone Sculptor Movement are shown in Appendix 6.
- Lived human relations (communality or relationality) stand for the experiences that emerge from living in relationships with other people. Focus is on shared interpersonal space. On this theme, the researcher focused on network relationships in knowledge sharing, specifically the communication and knowledge sharing activities of visual artists and the Formal Art World.
- Lived things and technology (materiality) refers to people experiencing material things as they live. This theme was included in the assessments of the effect of non-human actants like information and communication technologies on the experiences of visual artists in knowledge sharing.

4. Exploring the phenomenon: generating “data”

The process of gathering data for research should not be seen as a mechanical exercise, but one in which the researcher delves deep into the phenomenon of interest (van Manen 1984:50). The first activity in data collecting is to reflect and acknowledge one’s preconceived ideas and view of the

world; a reduction exercise. Reflective diaries are kept for the duration of the study. Acknowledging the preconceived ideas is accepting that a human being is invariably influenced by factors in their environment. Extrapolating the ideas is done so that the ideas are identified and looked out for should they influence the interpretation of the results.

The data that is collected should be rich in experiential detail (Busetto, Wick & Gumbinger 2020). Hence, study cases should be sampled purposively. Data can be collected through interviews and written protocols. The interviews should be phenomenological interviews, that is, the interviews should capture descriptions of lived experience descriptions, which should not be confused with “opinions, explanations, interpretations, and personal views or “feelings” about certain experiences” (Adams & van Manen 2017:786).

Data gathering mechanisms for this study involved in-depth unstructured interviews, observations and written documents that included biographies, blogs, online newspapers and websites for institutions like government departments and informal art training centres. In the first field trip, the researcher visited a cousin in Harare who is a visual artist and spent five days talking to him about his art, getting immersed in the subject matter before conducting interviews. The cousin acted as a guide, taking the researcher to meet some of his colleagues and visiting art centres in Harare. Details of modalities followed in data gathering are given in section 3.6 and 3.7.

C. Phenomenological Reflection

Phenomenological reflecting means contemplating on the essential themes that emerge from the interpretations. This entails distinguishing “between appearance and essence” (van Manen 1984:41). The reflective diary kept by the researcher helped in this aspect.

6. Conducting thematic analysis

The research proceeds by deducing themes from the data obtained (Creswell & Poth 2018:128). As is indicated in section 4.2.1, data was analysed thematically. Procedures followed are indicated in that section.

D. Phenomenological Writing

Phenomenological writing is about translating thought into speech (Creswell & Poth 2018:129). This writing should be such that the experience shows itself. Adams and van Manen (2017:785) state that

the writing should be “in a stream-of consciousness manner (avoiding theorizing, giving views or opinions, explaining, or otherwise interpreting the experience)”. The writing can be pre-reflection and after reflection. A report of the data analysis for this study is included in Chapter 4 and interpreted in Chapter 5.

10. Writing

There are no hard and fast rules to follow a particular structure in phenomenological writing. Any structure maybe adopted, individually or in combination, depending on the nature of the phenomenon of focus:

The reporting of findings in the study followed a thematic structure. The themes were derived from the research objectives.

11. Rewriting: (A) to (D)

Writing and rewriting are central activities when conducting research. This is because the methodology espouses thoughtfulness more than adherence to a technique (van Manen 1984). For this study, writing and rewriting was done and the document was supervised and edited.

3.5 Research process

Embarking on research entails that one sets out a research design plan of the action that one would follow in executing the research. This plan constitutes the research process; thus, the action undertaken in this research is diagrammatically shown in Figure 3.2. However, it is important to note that the events involved in a research process are not mutually exclusive.

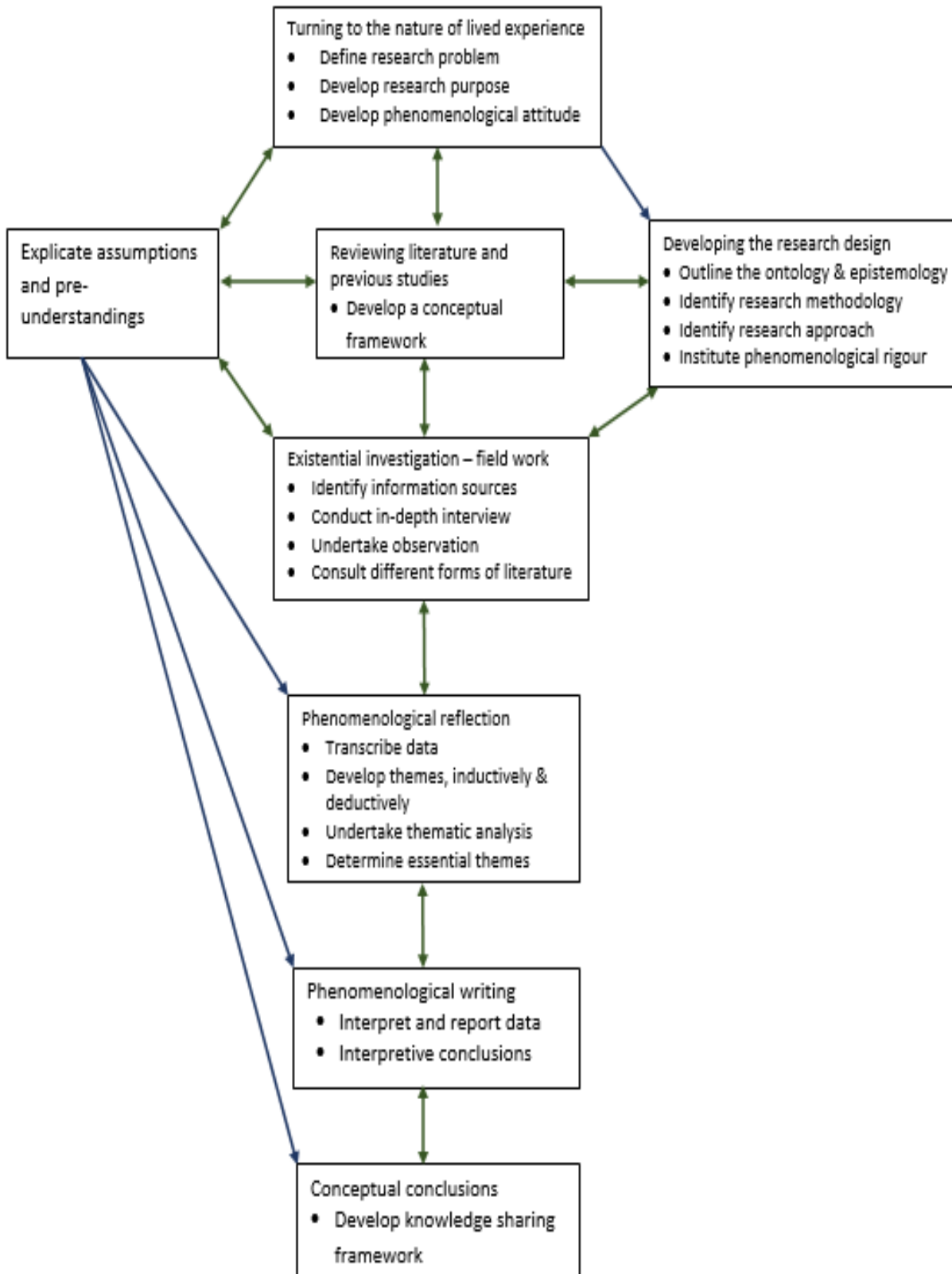


Figure 3.2: Research process of the study (compiled by the researcher based on van Manen (1984))

3.6 Research population and sampling

After deciding on the research approach, the researcher should decide on how data is going to be collected from the target population of the study. The population is constituted of all the people who bear the characteristics that are of interest to the study (Sheppard 2020:154). The study targeted visual artists working from roadside apprenticeships, arts and crafts workshops and art training centres producing stone sculptures. These organisation types are inclusively referred to in this study as the indigenous communities of practice. The term stone sculptures, for the purpose of this study, includes both the big art pieces which fall into the category of fine arts and the small curios popularly referred to as airport art. This is because there seemed to be no operational differences in the way that knowledge about the different art forms was handled at the research sites. Also, both product types are indigenous products as noted by Mamvuto (2013:67) and Musundire (2011:1) that any product with an indigenous component, be it of form, material, technique and technology used in its production or interpretation can be categorised as an indigenous product.

After identifying the target population, the next aspect was to decide how data was going to be collected from the population. Since it was not possible to contact all the people in the target population in terms of resources, time and needfulness, a way had to be found of identifying a subset of the population from which data would be collected (Sheppard 2020:154). The population subset is referred to as a sample and the act of compiling the sample is called sampling. Below is an explanation followed in sampling.

3.6.1 Sampling procedures

The target population, the visual artists operating from one location constitute the sampling units. The unit of analysis is knowledge sharing behaviour-in-a-relational context.

Non-probability methods of sampling were used. These are ideal in qualitative methodology where there is no sample frame (Lune & Bery 2017:38). A sample frame would make it possible to give every member in the population an equal chance of being selected into the sample (Saunders, Lewis & Thornhill 2016). However, non-probability methods permit focus on those elements in the population that bear the characteristics that are being sought after in the study (Creswell & Poth 2018:225). Another issue that made non-probability methods preferable in this study was that the study's research purpose and research approach required use of data collecting methods that foster in-depth probing, which is a factor of non-probability methods.

There is a variety of non-probability methods. The one selected for this study is purposive sampling.

3.6.1.1 Purposive sampling

The purposive sampling method also known as the judgmental method was used because it enabled the selection of participants that bore the characteristics that were being sought after in the study (Busetto, Wick & Gumbinger 2020; Tracy 2002:82). Thus, the selection is based on personal judgement, which permits use of subjective criteria to select the sample. Also, because of its emphasis on relevance, purposive sampling is key in collecting in-depth information. Notes Cohen Manion and Morrison (2007:115) that purposive sampling enables the selection of “‘knowledgeable people’, i.e., those who have in-depth knowledge about particular issues, may be by virtue of their professional role, power, access to networks, expertise or experience”. The authors further point out that since a knowledgeable person may not be representative of the population, purposive sampling is not the best option when the intention is to generalise the results, but to get detailed information. In this study, the administrators at the research sites helped hand pick visual artists who had the experience sought after by the researcher. Accessing in-depth information is one of the essential factors in phenomenological research (Neubauer, Witkop & Varplo 2019:95; Qutoshi 2018). This allows the researcher to extrapolate all the possible interpretations that participants can make to an issue.

Purposive sampling has a number of variant strategies. Some of these include extreme case or deviant sampling, homogenous sampling, critical case sampling, typical case sampling and heterogeneous or maximum variation sampling (Creswell & Poth 2018:225; Saunders, Lewis & Thornhill 2016:301).

- Extreme case sampling is when focus is paid to unusual cases. The understanding in such a situation is that studying deviant cases would lead to understanding the rest of the population.
- Critical case sampling involves selecting participants who have an outstanding and important characteristic which, when understood can be used to make references, logically, to the rest of the population.
- Typical case sampling uses a representative case that will illustrate the norm or the usual.
- Homogenous sampling brings together members with similar characteristics.
- Heterogeneous or maximum variation sampling has been used in this study to identify units of analysis. This method was chosen because it allows the use of participants with similar experiences but varying across demographic characteristic (Ngulube & Ngulube 2017) or other varying qualities that relate to the phenomenon of interest (Busetto, Wick & Gumbinger 2020; Creswell & Poth 2018:224; Tracy 2020:85). For example, in this study, the participants included visual artists

who had varied levels of expertise, who belonged to different generations of the history of Zimbabwe's sculpture movement and who operated or had operated from indigenous communities of practice located in different provinces in Zimbabwe.

Having decided on the sampling criteria, the next thing to consider was when sampling should be done in the research process. In this study, sampling was done during data gathering. The question that follows is on the number of participants that should constitute a sample. This is an important indicator in depicting the representativeness of the research results to the whole study population.

3.6.2 Sample size

Issues of sample size in qualitative studies tend to depend more on purposively identifying the research participants with the information required by a researcher than on statistical numbers as in quantitative research, because the thrust is on obtaining quality data (Hennink, Kaiser & Marconi 2017:591). Generally, the sample size tends to be small (Mohajan 2018:42; Saunders, Lewis & Thornhill 2016), with the people "nested in their context and studied in-depth" (Miles & Huberman 1994:27); but researchers do not seem to have a standard of the smallness. Some suggest that the sample size should depend on the research design whereas others are of the view that sample size should be based on study purpose, availability of time and other resources and on what would have been decided upon as useful as well as on factors that will make the research earn credibility (Hennink, Kaiser & Marconi 2017:591; Saunders, Lewis & Thornhill 2016:207-298). However, the general criteria in "assessing the adequacy of a purposive sample is saturation" (Hennink, Kaiser & Marconi 2017:591).

Saturation is also referred to as data saturation or thematic saturation, and is that situation when the researcher ceases to get any new information from the additional samples that he contacts (Hennink, Kaiser & Marconi 2017:592; Tracy 2020:174). Different research designs have different saturation levels, notes Fusch and Ness (2015:1409). For phenomenological studies, Creswell & Creswell (2018) proposes samples sizes of between 3 to 10 participants and Creswell & Poth (2018:216) suggest between 5 to 25 participants. Saunders, Sim, Kingstone, Baker, Waterfield, Bartlam, Burroughs and Jinks (2018:1898) presenting various means through which saturation can be attained in qualitative research, observe that van Manen does not hint at the importance of saturation in phenomenology. However, in this study, saturation was taken into account considering that it is crucial in ensuring that all the essential characteristics of a concept have been identified (Saunders *et al* 2018:1897, 1899). Saturation was therefore considered during data analysis and was based on extent to which 'new' codes ceased to be identified in the data (Busetto, Wick & Gumbinger 2020). However, looking out for new

insights continued after reaching saturation so as to be immersed in the data and “to gain more in-depth understanding” (Saunders *et al* 2018:1902) through observation and document analysis.

Study sites

The places visited for data collection were in Harare and Bulawayo as shown in Table 3.1. However, it is only those places which fitted the characteristics of an indigenous community of practice as defined in section 2.10.1.4 that were delimited as research sites. Among the delimited, only those that met the criteria below were chosen to be the research sites; and four such places were identified. The criteria include the following, in that particular order:

- Involvement in the informal training of novice visual artists.
- On-site workshop or production of stone sculptures.
- Having a wide range of stone sculptures that could be found at any other indigenous community of practice in the country.
- Accessible to tourists and other art audiences.
- Relatively easy to access by the researcher. This was not that important, though it was considered because one of the tenets of purposive sampling is about saving costs.

Table 3.1: Places visited during data collection

| Places visited | Interviews held | Positions of interviewees |
|---|-----------------|--|
| Jairos Jiri Centre, Nguboyenja, Bulawayo | 2 | 1 artist, 1 administrator |
| Mzilikazi Art and Craft Centre, Bulawayo | 3 | 3 art instructors |
| National Art Gallery, Bulawayo | 1 | Visual artist |
| Chitungwiza Art and Craft Centre | 2 | 1 artist, 1 administrator |
| National Art Council of Zimbabwe, Harare | 1 | Deputy director |
| Talent Village, Mabvuku, Harare | 4 | 4 visual artists with 1 being a resident artist, 1 art collector/administrator <i>cum</i> proprietor |
| Tashinga Art and Craft Centre, Tafara, Harare | 3 | 2 Trainee artists – school going; 1 founding artist/Centre Committee Member |

An interesting piece of information observed at the time of choosing research sites and attested to by the participants in the interviews was that almost all indigenous communities of practice in the country involved in stone sculpting produced similar types of artworks. This was because of a flux in the sector and that the artists were constantly on the look-out for information on best-selling artworks, which they would replicate and sell from their locations. For the researcher, this scenario was a pointer to the presence of information sharing and knowledge generation.

Before deciding to make the above mentioned centres the research sites, the researcher traveled to Harare and visited the National Arts Council of Zimbabwe Head Office, the umbrella body of visual artists, to seek for permission to approach indigenous communities of practice in assessing for the feasibility of the research problem. Later, the National Art Gallery school and two private galleries in Harare were also visited to get information on how best to purposefully pick research sites. A similar search for the research sites was done for Bulawayo. The decision on the Bulawayo sites was based on a pamphlet from the Bulawayo Publicity Association and some consultations made at the Bulawayo National Art Gallery Library where the researcher was a member. The ultimate indigenous communities of practice picked in Bulawayo were those with some historical link with the development of the visual artists in the country. For Harare, Chitungwiza Art and Craft Centre was targeted because it was described as the home of airport art. Tashinga Community Centre and Talent Village were chosen as representatives of newly emerging centres. The founding histories of the communities differed, and thus were seen as ground for comparisons in the study. However, a number of indigenous communities of practice have emerged in the country. Many more continue to emerge because of the economic problems and a high unemployment rate being experienced, since the arts and craft sector is viewed as the employer of the last resort. The indigenous communities of practice are mostly located in urban areas and holiday resorts where they operate under the auspices of the local authorities. Figure 3.3 is a road map of Zimbabwe showing some of these places.

Attempts to establish if there was a coordinating body of visual artists that advocated for the rights of the artists indicated that it was only in Bulawayo where such a body existed, the Bulawayo Visual Artists Association. In Harare, attempts had been made to start an association, but evidence from the participants was that there was no such organisation.

Data was collected from the research sites using in-depth unstructured interviews. The number of people interviewed per site is indicated in the Table 3.1. An interview guide, included in Appendix 1, was used as a way of reminding the researcher of what to cover. The flow of the interview took the form of a conversation with issues being raised just like in a natural talk. The interviews were recorded.



Figure 3.3: Map of Zimbabwe (Ezilon Maps 2015)

Observations were done at the time that the researcher was at the research sites for the interviews. Issues that were picked up were recorded in the reflexive journal for later processing.

Data was also gathered through document analysis. The sources consulted are indicated in Table 3.2.

In qualitative studies, data collection is done simultaneously with data analysis (Creswell & Creswell 2018; Mohajan 2018:41). This is what happened in this study. The determination of data saturation was done concurrently with the analysis. The researcher’s assumptions and presuppositions as well as the reflexive diary were constantly referred to in the analysis. Details followed in this endeavor are indicated in the next sections.

3.7 Research methods

The research methods, that is the data collection procedures, used in this study were guided by the fact that the study is a human science phenomenological study. Thus, uses methods from the social sciences that include the empirical and reflexive methods (Errasti-Ibarrondo *et al* 2018:1726). Errasti-Ibarrondo *et al* (2018) add that the empirical methods are “useful in gathering experiential material in a more systematic manner ... [and the reflexive methods] help categorize the meaning embedded in experiential material” (Errasti-Ibarrondo *et al* 2018:1726).

3.7.1 Researcher as data collecting instrument

A noteworthy factor in data collection in most qualitative studies, which was the case in this study, is that the researcher was the data collecting instrument (Creswell & Creswell 2018:175; Mohajan 2018:41). The advantage of the concept of ‘researcher as instrument’ in this study was that it enabled the researcher to constantly get into reflexive analysis so as to be cognisant of areas in which one’s personal assumptions and presuppositions could influence one’s perceptions (Shkedi 2019:19-22). Reflexive analysis is a critical factor in phenomenological research (Neubauer, Witkop & Varplo 2019). Failure to identify one’s personal assumption and presuppositions makes it difficult to extrapolate the interpretations of participants, without which one cannot evaluate the extent of adequacy of data saturation (Fusch & Ness 2015:1411). In this research, bracketing of the researcher’s presuppositions was highly stressed because the study is interpretive (Qutoshi 2018; Neubauer, Witkop & Varplo 2019:94). The assumptions and presuppositions are indicated in section 3.4.2 item 3: Explicating assumptions and pre-understandings.

The other role of ‘researcher as instrument’ is to make sure that entry and ‘stay’ at the research sites when in the field is as smooth as possible (Creswell & Poth 2018:220). Failure to create rapport might result in information hoarding by the participants, which may affect data saturation (Fusch & Ness 2015:1410). To be accepted at the research sites, the researcher sought permission from the NACZ, the umbrella body of visual artists, the Bulawayo City Council and the NGZ when still undertaking the preliminary study. To build the rapport, when arriving at an indigenous community of practice, the researcher first spoke to the administrators presenting her purpose of the visit. These in turn introduced her to the artists. The administrators helped identify particular artists to interview, purposively. Once introduced to the artists, the researcher created rapport with them. This part did not prove difficult because the researcher was accompanied by her cousin, who is a visual artist, thus spoke the same language with the study participants. The downside of this familiarity was that some of the issues

raised were outside the researcher's interest, and thus gave her a bit of some work in cleaning the data at transcription stage.

3.7.2 Data collection techniques

The study is descriptive and exploratory as indicated in section 3.2.1, thus it is non-interventional. Hence, the best mode of collecting data was through fieldwork in the natural setting of the participants (Mohajan 2018:24; Yin 2016:116), which provided a holistic focus. The data sources in phenomenology are summarised by Errasti-Ibarrondo *et al* (2018:1731) as “using personal experience, tracing etymological sources, searching idiomatic phrases, obtaining experiential descriptions from others ... , locating experiential descriptions in literature and consulting phenomenological literature”. The main data collecting methods in this study included personal interviewing in which the interviews were open and deep, analysing written accounts such as articles in newspapers and journals, blogs and diaries and by making observations of subjects in contexts or their environments (Tracy 2020).

3.7.2.1 Interviewing

Interviewing is one of the methods recommended by Neubauer, Witkop and Varplo (2019:94-95) in phenomenology to help a researcher in attaining data saturation because it permits deep extrapolation of data. However, the authors caution against what they call “the *shaman effect*, in that someone with specialized information on a topic can overshadow the data, whether intentionally or inadvertently” (Fusch & Ness 2015:1409).

In a phenomenological interview, which is an in-depth interview type, the object of study has power of agency, such that the interview is seen as an interaction between an interviewee and an interviewer in an “ever-developing conversation” (Hoffding & Martny 2015), where the two parties reciprocate in developing one another's understanding and perspective of the subject matter under discussion (Yin 2016:144-147). Since the interviewer undertakes an interview with some idea of what they want to find out means that the interviewer cannot be totally neutral, but is a participant in the knowledge generation taking place through the interview (Hoffding & Martny 2015). The researcher's ideas were captured in the reflexive journal.

An issue which was prominent in the interviews pertained to stories. Shahbazian (2015b), Shkedi 2019:84 and Tracy (2020:78) note that the stories that people tell are a good measure of capturing their experiences of a phenomenon. The responses that the researcher got in interviews were full of stories

as the participants narrated what they went through in sharing their experiences. Interview data was captured in audio recordings.

Data collection was such that disengagement at a research site was after reaching data saturation. However, the researcher collected contact details of the participants in case there was going to be a need for a follow-up for audit trail to validate the findings.

3.7.2.2 Observation

Observation is one of the field work methods (Tracy 2020:77) that enables a researcher to collect “the richest possible data” (Strydom & Delpont 2011:391); and helps the researcher to develop a holistic account of the study situation. Tracy (2020:78) adds that it is through observation that a researcher can gather data about those aspects which participants might not be willing to talk about (Busetto, Wick & Gumbinger 2020) as well as to gather tacit knowledge embedded in the research environment. The data generated in this manner is not structured, the reason being that when the researcher is in the field, they tend to view anything of interest that their eyes fall upon. This means that sampling is rather difficult to apply in observation. Observations in this study were done when the researcher was in the field (Creswell & Poth 2018:232), and recorded largely as field notes. Some of the notes included those aspects that happened during the interview process which would not have been captured in the audio recording.

Observations included the act of memoing, which Creswell and Poth (2018:257-258) describe as an important source of data in qualitative research. Memoing is the act of recording what one sees, hears, experiences and thinks about during data collection in the field (Greeff 2011:359) and later reflecting on the data (Busetto, Wick & Gumbinger 2020; Creswell & Poth 2018:257). Greeff (2011) proposed that “one’s emotions, preconceptions, expectations and prejudices ... observations and interpretations should be kept distinct” during memoing. In this study, the reflections which were phenomenological, that is, they were done with the presuppositions in mind (Errasti-Ibarrondo *et al* 2018:1727), and the field notes were used in data analysis. They were an important source in triangulation (Yin 2016:154).

3.7.2.3 Document analysis

Document analysis involves using data which was collected for some other purposes which are not related to what one is writing about (Saunders, Lewis & Thornhill 2016:319). The document types used in this study include journal, magazine and newspaper articles, institutional websites, personal blogs, pamphlets and Facebook accounts (Busetto, Wick & Gumbinger 2020). The documents were

instrumental in implementing maximum variation sampling in that they were a source of accessing biographical details about the artists who belonged to the different generations of Zimbabwe's sculptor movement, or simply to expand access to relevant content. As noted by Tracy (2020:80) that literature and other information sources may provide access to experiences and insights which may be beyond the physical scope of a researcher, which are essential for a better and deeper understanding of a phenomenon. The content from the documents had to be evaluated, sieved and compiled so as to fit the proper format for thematic analysis. This entailed a lot of reading and writing, a characteristic of phenomenology of practice. Articles from newspapers, blogs and some journals carried first hand comments of the visual artists which were helpful in accessing the participants' interpretations. The other documents were useful in triangulating and complementing primary sources (Yin 2016:156); hence, in reaching saturation.

The selection of documents for analysis followed the suggestion by Triad 3 (2016) who notes that quality is more important than quantity. This means that attention was paid to issues of bias and latent content that could arise from the subjectivity of the author, both of which have a bearing on the authenticity of the content in the document. Triad 3 (2016) observes that "latent content refers to the style, tone, agenda, facts or opinions that exist in the document" that could potentially create a particular frame of mind in the reader. Chances of bias and latent content negatively affecting the primary sources that the researcher required were considered high, largely because most of the primary documents that the researcher was coming across about artists were not from scholarly articles. Emphasis was on primary sources because the study, being phenomenological, required evidence from lived experiences.

Date of publication was not considered in delimiting selection of the primary sources. This was meant to enable access to all documents with the required details so that there could be adequate sources to use for triangulation. Details of the documents analysed is shown in Table 3.2.

Table 3.2: Types of documentary evidence used in data gathering

| Document type | Content sought | Number of documents consulted |
|-----------------------------|--|--------------------------------------|
| Newspaper articles (online) | Content on biographies, issues on the Zimbabwe Sculptor Movement - journalistic art criticism | 11 |
| Blogs | Content on biographies, issues on the Zimbabwe Sculptor Movement | 4 |
| Facebook accounts | Institutional details, online marketing | 7 |
| Institutional websites | Institutional details, policy issues, programme content (government and non-governmental organisations' documents) | 8 |
| Journal articles | Content on biographies, issues on the Zimbabwe Sculptor Movement - scholarly art criticism | 3 |
| Theses | Artists biographies | 3 |

3.8 Data triangulation

Data triangulation is an important issue in the attainment of data saturation and corroborating evidence. Denzin (2009 cited in Fusch & Ness 2015:1411) presents four modes of triangulation as data, methods, investigator and theories triangulation. Creswell and Poth (2018:336) mention data, methods and investigator triangulation. This study used investigator triangulation for correlating multiple studies especially as shown in section 2.16 on related studies and methods triangulation by using different data collecting methods. This helped in extrapolating the meaning of data from different angles to ensure in-depth rich information. However, it is important to note that triangulation can, at times, produce “contradictory and inconsistent results” (Fusch & Ness 2015:1411). In such a case, the researcher would be expected to give an account of the inconsistencies. Ngulube and Ngulube (2017) add that the inconsistencies could open avenues for further research. In this study, there were no inconsistencies that were encountered.

3.9 Quality of the research

Quality in qualitative research is indicated through the concept of trustworthiness (Yin 2016:86), which depicts “rigour in the research process and the relevance of the research” (Baillie 2015:36). The main indicator of rigour in qualitative research is a conceptual framework. As stated by Adom, Hussein

and Adu Agyem (2018:438), a conceptual framework confers on research validity and credibility; thus, the theories in the conceptual framework help in attaining construct validity.

However, Krefting (1991:215) observes that the same measures of trustworthiness cannot be applied across all qualitative researches because qualitative research is an overarching term for multiple approaches which serve different purposes and use different methods. This was supported by de Witt and Ploeg (2006:216) when they state that the generic criteria for rigour in qualitative research does not apply to phenomenological research largely because of the differences of the philosophical underpinnings.

The dimensions of quality assumed in this study include the four factors suggested by van Manen (1997) of orientation, strength, richness and depth as indicated by Kafle (2011:195) and Shahbazian (2015b). The first factor, orientation denotes extent of involvement of the researcher in the life world of the research participants and their stories. This is because in hermeneutic phenomenology, experiences are best understood through the stories that are told of those experiences by the people who went through the experiences. The implications in data gathering are that the researcher has to be empathetic to the point of reliving the experience. Empathy helps in presenting a true interpretation of the participants' experiences. In this study, the bracketing of the researcher's assumptions and the researcher's reflections using the reflexivity diary and interactions with the cousin artist in seeking for clarifications helped to develop the requisite orientation.

The second factor is strength, which refers to the extent to which expressions in the data gathered can convincingly represent the core meanings in research participants' stories (Shahbazian 2015b). The parameter for strength is data dependability. To foster gathering reliable data it is important to ensure that the representations made by the participants and researcher interpretations are accurate. Hence, the need to take measures to ensure that data is gathered from knowledgeable sources and to bracket off the researcher assumptions and presuppositions (Neubauer, Witkop & Varplo 2019:94; Sorsa, Kiikkala & Astedt-Kurki 2015:8). The other factor is confirmation that the researcher indeed undertook the fieldwork as is reported. In this study, adherence to axiological issues indicated in section 3.12 helped in ensuring the dependability of the data sources and the use of published documents helped in accessing verified data.

The third factor is richness which refers to the depth of detail that indicates the meaning of an experience as perceived by the research participants. This was achieved by using open, unstructured

and deep interviews as well as in conducting an audit trail throughout the whole study. One of the audit trail activities done was memoing, which, as stated before, involved recording everything that the researcher saw and heard during data gathering and keeping a reflexive journal as a decision trail (Spence 2017:841). Reflexivity is “the process of reflecting critically on the self as a researcher” (Lincoln *et al* 2011 cited in Baille 2015:39) to identify one’s strengths and weaknesses as well as establishing how these can affect the research environment including research participants. Spence (2017) goes on to state that the reflexive journal is handy when it is used to authenticate data, because interviews with participants take the form of ongoing conversations. This makes them generally prone to influence by researcher characteristics and the environment of the interview. Applying the concept of reflection in this research, meant focusing at the reflections by the research participants when they narrated their experiences during data gathering and reflections of the researcher (Chari 2014:65). Data from participants is largely a recollection of their experiences (Chari 2014:66). Hence, the importance of identifying reflections so as to separate them from experiences. Explicating reflections of the researcher is essential since the researcher’s “primary goal is to gather pre-reflexive, experiential material” (Errasti-Ibarrondo *et al* 2018:1727). However, the reflections were fed into the interpretations to get the meaning of the data being gathered. Member reflections (Baille 2015:40) was also undertaken by sharing the study findings with the participants, giving them time to question and clarify issues which improved the richness of the data. This was done mostly with the cousin artist and his two friends. Attempts to reach other participants were not fruitful because of communication problems that were induced by Covid 19 measures.

The fourth factor is depth. Depth stands for the extent to which the research text can penetrate deep down so as to explicate the intentions of the participants (Kafle 2011:196). Depth was achieved when the researcher continued to reflect while writing and rewriting the research results with a focus on giving a correct interpretation of what the research participants intended to portray. Chari (2014) observes that research in interpretive phenomenological tradition is a “journey of ‘thinking and writing’ about the research data ... stimulated by researcher engagement with the research data through reading, writing, talking, reading, re-writing, re-talking in a circular manner” (Chari 2014:67). Writing occupies an important position in phenomenology to an extent that Kafle (2011:196) suggests that the quality dimensions suggested by van Manen would be to no effect if the writing is not rhetoric. Hence, the observation by van Manen that phenomenology is about writing.

3.10 Data analysis and presentation

The analysis of data in phenomenology is not solely a technical issue. It is an exercise of fostering the emergence of meaning from the data. As recommended in phenomenology of practice, data analysis in this study was based on thematic analysis.

Data collection and analysis was conducted simultaneously with data collection as is the case in qualitative research (Busetto, Wick & Gumbinger 2020; Mohajan 2018:41). The analysis started with reading, translation and transcription of the data which was followed by coding (Busetto, Wick & Gumbinger 2020). This was done using ATLAS.ti 9.0 software. The coding was both deductive and inductive, and stopped at code saturation. As indicated above, this was meant to ensure that the sample size was adequate. The details of the analysis followed in this study is indicated in Chapter 4.

3.11 Generalisation of the results

Creswell and Creswell (2018) notes that generalisation of research results is strictly not a characteristic of qualitative research. The thrust is on particularity. However, Gill (2014:128) observes that generalisation does apply to phenomenological studies, but only to the populations studied. Explaining further, Chan, Walker and Gleaves (2015) point out that this is because phenomenological reduction enables the explication of essences rather than individuals as in other qualitative studies; the focus as it were is on “the distillation of issues that can be generalised to groups of people” (Chan, Walker & Gleaves 2015:99). The fact that this study is inductive means that the data that was obtained from all the study sites is generalisable. This is because data that is obtained through an inductive process can be scrutinised for patterns of relationships among variables (Mohajan 2018:41) and may be used to “construct generalizations, relationships and even theories” (Gray 2014:17). The generalisation of findings in this study were essential in developing a framework of knowledge sharing among visual artists, which is the thrust of objectives 5.

3.12 Axiology

Axiology, according to Kivunja and Kuyini (2017:28) are the ethical concerns and dilemmas that confront a researcher in the conduct of research, that is, focus is on the morality of procedures followed in research. Broadly defining ethics in research, Strydom (2011:114) states that:

Ethics is a set of moral principles which is suggested by an individual or group, is subsequently widely accepted, and which offers rules and behavioural expectations about the most correct conduct towards experimental subjects and respondents, employers, sponsors, other researchers, assistants and students.

Jacobs (2020) outlines ethical principles in research as respect, honesty, beneficence, non-maleficence, justice and fairness, autonomy, confidentiality and anonymity and care. These principles, in sum, tend to be addressed under the four international moral principles of autonomy, beneficence, non-maleficence and justice, which make up the rallying points in Part 2 of UNISA's Research Ethics Policy on Guidelines for Research Involving Human Participants (UNISA 2014:234). It is these Guidelines that informed this study and were observed as follows:

- Autonomy calls for the respect of the rights and dignity of research participants (Jacobs 2020). To this effect, the researcher sought to maintain the participants' privacy by ensuring anonymity of the data collected. Anonymity meant that the data could not be associated with the identity of participants (Tracy 2020: 284). Hence, no names of participants are mentioned in the report of findings. This had been agreed to with the participants.

Respect of participants' autonomy included the formalities that the researcher had to undertake to create rapport at a research site as outlined in section 3.7.1. Some of these were requesting for informed consent from the individual participants even after the site administrator had requested the individual participants to cooperate with the researcher. This was important considering that an interview is a moral act (Creswell & Creswell 2018), which could intrude into the private lives of research participants. This meant that the decision to answer any question would be at the discretion of the participants (Walker 2007:40).

Another issue addressed pertained to assuring the research participants that the researcher was not deceiving them. To this end, the researcher obtained clearance from the NACZ and the Bulawayo City Council to conduct the research. The letters were taken to the research sites to gain entry. At the research site, the researcher had to make it clear to the site administrator that the community was not obliged to host the researcher and that the artists that the administrator identified for interviewing were free to refuse to participate.

- Beneficence pertains to the benefits expected to accrue to the participants. Benefits should outweigh the risks (Weinbaum *et al* 2019:6). In this study, it can be said that the problem that was being studied is a pertinent developmental issue for both the country and the visual artists. As such, an endeavour that sought to foster enhancement of the quality of the artists' products and advancement of their careers, as was the case in this study, should be seen as contributing towards improvement of the livelihood of the artists.

- Non-maleficence means that the research participants as well as any other people should not be exposed to any harm during the research. On this aspect, the researcher went out into the field to collect data from the natural environment of the study participants. Taking a tour at a research site, it was the site administrator who led the researcher to the spots that required physical observation. By not removing the participants from their everyday work environment, the researcher thought that this was the best way to avoid some unforeseen mishaps.
- Justice issues centre on those aspects of research that pertain to the fairness of the treatment accorded to the research participants as well as the extent to which the research results would benefit the study participants (Jacobs 2020). In addressing this issue, focus was placed on the expertise of the researcher in handling research data, which was indicated mostly in how authenticity was promoted in the interpretation of the research data. The issue of authenticity is especially important in this study where the aim is to capture the essence of the phenomenon as experienced by the participants. In this study, authenticity was ensured by use of reduction (Walker 2007:42), member checks and use of multiple methods of collecting data. The continual writing and rewriting exercised in data analysis fostered authenticity. Issues pertaining to the benefits of the research to the study participants are discussed in section 1.7.

3.13 Evaluation of the research design

Evaluation of one's research is an important activity. It helps in assessing the strength and the weaknesses of the research. It also alerts the researcher to any shortcomings in the research. Busetto, Wick and Gumbinger (2020) state that a variety of assessment tools for qualitative research have been developed, but that none reached the "gold standard". This study adopted the guidelines for evaluating qualitative research developed by Ryan, Coughlan and Cronin (2007). An abridged version used to evaluate the research design is shown in Table 3.3.

Table 3.3: Guidelines for critiquing a qualitative research design: Elements influencing robustness of the research design*

| Elements | Questions |
|--|---|
| Method and philosophical underpinnings | Has the philosophical approach been identified? Why was this approach chosen? Have the philosophical underpinnings of the approach been explained? |
| Sample | Is the sampling method and sample size identified? Is the sampling method appropriate? Were the participants suitable for informing research? |
| Ethical considerations | Were the participants fully informed about the nature of the research? Was the autonomy/confidentiality of the participants guaranteed? Were the participants protected from harm? Was ethical permission granted for the study? |
| Data collection/data analysis | Are the data collection strategies described? Are the strategies used to analyse the data described? Did the researcher follow the steps of the data analysis method identified? Was data saturation achieved? |
| Rigour | Does the researcher discuss how rigour was assured? Were credibility, dependability, transferability and goodness discussed? |

*adapted from Ryan, Coughlan and Cronin (2007:739)

Qualitative methodology is the most suitable mode of enquiry for this study. Largely because the study is exploratory in nature since the phenomenon of focus: knowledge sharing in indigenous communities of practice, has not been studied before. A paradigm that the researcher thought would tally with the nature of the study and the research purpose was a constructivist ontology and an interpretivist epistemology. From such a philosophical standing where reality is constructed by an individual interacting socially; and knowledge is generated from an understanding and an interpretation of the understanding that one gets about a situation, it therefore became imperative to choose a research approach that captures the study participants' understanding of the knowledge sharing processes and practices. However, rather than depending totally on the participants' understanding and interpretations, which could likely be shrouded with their opinions that might circumvent the real issues, it was deemed necessary to adopt a phenomenological approach, specifically phenomenology of practice. This approach permitted the researcher to capture real life experiences of the participants. The approach also acknowledges that the researcher, being human, would invariably add her own interpretation to the participants' interpretations of their experiences. Hence, there was a need to bracket the researcher's presuppositions. The bracketing exercise was enhanced by the literature review done before data collection. This was by alerting the researcher to some of the issues which could have skipped the researcher's attention.

The sampling methods used were commensurate with the scope and aim of the study. For example, the population had to be artists with the experience of operating in an informal collective work setting. Thus, purposive sampling was the most ideal sampling method, considering that the sector from where the study population was drawn was constantly in flux. Additionally, the long history of the Zimbabwe Stone Sculpture Movement and the fact that the movement is structured according to generations, meant that depending solely on artists that were in practice in the indigenous communities of practice at the time of data collection would compromise on the extent of depth of the data collected. It therefore was essential to identify artists who had the experience of operating in a community of practice, but were now out of the system due to, maybe, age, death or had advanced with their career. To address this issue, document analysis was chosen as a data gathering technique. This enabled capturing the biography of artists who were of interest. Using a number of document sources helped in triangulating the data and fostering the rigour.

Adequate sample size was reached as indicated by data saturation. The operations in the arts and crafts sector are generally standard. Thus, the responses given by participants also tended not to vary a lot.

With respect to ethical considerations, permission to conduct the research was obtained from the National Arts Council of Zimbabwe and the Bulawayo City Council when the researcher was initially assessing for the viability of the research problem. During fieldwork, upon arriving at a research site, the researcher first obtained clearance from the sites' administrators; and in all cases, these administrators were research participants.

The participants were not exposed to any harm because the researcher went out into the field to collect data from the participants' natural surroundings; a characteristic of qualitative research. This permitted collecting data by observation, which proved to be quite handy in authenticating data. This is because when a person arrives at a community of practice, automatically the artists see a potential buyer; and buyers can be told all sorts of lies in order for the artists to sell. Thus, to get the truth one had to put one's ear to the ground to hear any comments made on the sidelines. The observations were captured in the reflexive journal and processed during data analysis.

Unstructured in-depth interviews provided the requisite chance for probing. This was necessary because the researcher had never been an artist, but had a cousin who was an artist, whom she could watch from a distance and admire. Personal experience in the subject of study is a plus factor in phenomenological research.

The anonymity of the participants has been maintained. Hence, no names have been included in the report of the findings which are presented in Chapter 4.

On the whole, the study population was very supportive. This could have been due to the fact that they had someone listening to their story!

3.14 Chapter summary

The chapter gave a description of the research design that was followed in conducting the study. A flow chart of the elements of the design is presented in Figure 3.1

This study was guided by a constructivist ontology and an interpretative epistemology. The methodology found most suitable considering the research purpose of understanding the knowledge sharing practices and processes of visual artists in indigenous communities of practice was a qualitative methodology. The method of inquiry was phenomenology of practice. In line with the research strategy, participants were sampled largely purposively using the maximum variation method to identify those artists in the other generations, who were not available in research sites, but from whom data was required to come-up with a balanced picture. This is because the study was a naturalistic inquiry, it was possible that some of the knowledgeable people required would not be in any of the research sites. Data saturation was based in code saturation and the data was collected through three main techniques that include in-depth interviews, observation and document analysis. Bracketing of presuppositions was done to ensure methodological rigour. Adherence to the dictates of the methodology fostered the upholding of ethical issues and the maintenance of research quality. Data analysis was done through thematic analysis, details of which are presented in the following chapter.

CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION OF FINDINGS

Who calls the tune? Is it the gallerist or dealer who appreciates a sculpture because it will sell? Is it the sculptor who sells his or her sculpture and there feels it is a good sculpture? Where are the art critics who select our work on merit? Who is there to appraise as much as praise our work? (Winter-Irving & Munyaradzi 2004:29)

4.1 Introduction

The previous chapter dwelt on the research design chosen for the study. The chapter indicated the researcher's foundational assumptions that guided the study, the research methodology, approach and techniques used to identify study participants and to collect data for the study. Activities undertaken to maintain research rigour were discussed as well as ethical issues that were observed. It concludes with an evaluation of the research design. A brief introduction of the formalities followed in data analysis was presented with reference being made to the chapter which carries a detailed discussion of the issue.

Chapter 4 analyses the data collected using interviews, observations and document analysis; and presents the findings. The analysis of data is a process of dismantling the data and putting it together again so that it makes sense (Creswell & Creswell 2018). It should, however, be noted that in qualitative research, data analysis together with reflections on the issues unfolding as the research is being undertaken, are ongoing processes that become more focused during data collection. It is thus, these processes which are being converged in this chapter so as to get a picture of the whole research data set.

The chapter is divided into two main sections. The first section discusses the modalities followed in analysing the research data and how data saturation was reached; and the second section is a report of the research findings. The report of the research findings is structured along the themes (Tracy 2020:308) developed from the research objectives. These are as follows:

- Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world.
- Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice.

- Instructional methods used in indigenous communities of practice.
- Instructional techniques used in indigenous communities of practice.
- Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.
- Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.

4.2 Data analysis

Data analysis is a process that involves the organisation of collected data in a manner that makes it amenable for manipulation so as to extract the meaning in the data. One of the methods used to analyse qualitative data is thematic analysis (Javadi & Zarea 2016:34).

4.2.1 Thematic analysis

Braun and Clarke (2020:2) state that thematic analysis is a family of data analysis methods and that what was important in deciding on a method to follow was for a researcher to choose a method that is in tune with the research purpose, the “theoretical assumptions, research question and methods” of the study. Broadly, thematic analysis has been described as a foundational method in qualitative data analysis (Braun & Clarke 2006). This is because the skill that is used in thematic analysis is core to the organisation and description of data in any qualitative data analysis method. The skill, as observed by Javadi and Zarea (2016:34), involves detecting, analysing and reporting on patterns, termed as themes, in the data being assessed that give meaning to the data. Thematic analysis is also described as a flexible tool because it can be used with data that is not linked to any particular epistemological or theoretical position (Maguire & Delahunt 2017:3352); and can be applied to a range of research questions including those focusing on experiences of participants. Hence, thematic analysis was adopted in this study. This is also in line with the suggestion by van Manen pertaining to the analysis of phenomenological data (van Manen 1984:59).

Thematic analysis can be conducted in a variety of ways (Javad & Zarea 2016:35); one of which is a framework outlined in Ngulube (2015), which was followed in this study. It should, however, be noted that the steps outlined in the framework do not proceed in a linear fashion during data analysis, but are an iterative process. This is largely because the processes of data collection, processing and report writing in the framework are interrelated and infused into each other, which is typical of qualitative research (Nowell, Norris, White & Moules 2017:4). The activities followed included familiarising with the data, coding the data, reviewing the codes, generating themes and reviewing the themes.

4.2.1.1 Getting familiar with the data

The familiarisation process started during data collection. Since the researcher was the main instrument in collecting data, this meant that the researcher had to understand the content that she was working with. Additionally, the researcher had to keep track of data collection processes. This meant initiating an audit trail, which is an activity of documenting the methodological and theoretical choices that are made during data collection. Notes on the trail, reflections that conjured to the researcher and any interesting observations captured as field notes were compiled into a reflexive journal. The journal was used for authenticating the research process (Newell *et al* 2017:3).

A research assistant was engaged to conduct interviews with participants who indicated that they could express themselves well in Ndebele and to translate the interviews into English. Another set of interviews were conducted in Shona by the researcher who translated them into English. The translations were verbatim and where figurative language was used, its interpretation is what was included in the translation. The translations and the English audio recordings were transcribed into text (Busetto, Wick & Gumbinger 2020). Transcription was done using Google Docs. Transcription was necessary since written words are the medium for analysis.

Transcribing data is an act of compiling data. According to Bailey (2008:130), it is more of an interpretative endeavour than a technical act which involves making judgments and is considered as the first step in data analysis. The transcription process entailed repeated listening and writing, thus fostering familiarity with the data. Another important aspect considered during the transcriptions was the contextual detail obtained during data gathering for audit trailing. As observed by Bailey (2008:130), contextual information like “historical, political and policy context, participants’ physical appearance, recent news events, details of previous meetings”, has a bearing on the researcher’s interpretation of the data. Thus, it had to be included in the transcriptions.

The data familiarisation activities fostered constant reflexivity, during which the researcher thought about her assumptions and presuppositions. For this study, such an endeavor acted as a bracketing exercise.

4.2.1.2 Coding the data

The transcriptions and write-ups were subjected to coding. Coding decontextualises the data, and moves it “to a higher level of abstraction” (Ngulube 2015:137) and thereafter sieves it to identify ideas or common words or the core subject matter, referred to as a code. The code, which is a tag or label is

then used to organise the whole data set and to retrieve the data (Busetto, Wick & Gumbinger 2020; Creswell & Creswell 2018).

In this study, the codes were compiled chiefly from the research objectives (Friese 2016; Miles & Huberman 1994:58). Thus, they were deductively or theoretically generated. However, additional codes were obtained inductively from the data set when the researcher came across interesting content during coding and transcribing. The coding was done using ATLAS.ti 9.0.

The level at which codes were identified in this study is the latent or interpretive level as opposed to the semantic or explicit level. At the semantic level, codes are obtained from the surface meaning of the data, that is, the codes are a description of what the participant has said or what has been written about the participant. Whereas the latent level goes beyond the description to give an interpretation of the meaning by examining “underlying ideas, assumptions and conceptions ... informing the semantic content” (Braun & Clarke 2006). Braun and Clarke (2006) add that latent level analysis resonates with a constructivist approach, which is subscribed to in this study.

Another issue taken into consideration was about when to stop creating new codes, which was considered as the point of data saturation. According to Javad and Zarea (2016:36), the creation of new codes can be stopped when there are no new codes emerging from the data. This is what was done in this study.

4.2.1.3 Generating themes

Themes are constituted from a collation of codes, which codes are manipulated or moved around with their contextual text so as to retain their meaning. Themes are the last output of a thematic approach (Vaismoradi & Snelgrove 2019). In this study, before confirming the themes, which are shown in Figure 4.1, the codes were first grouped together into code families or groups of similar contextual meaning (Friese 2016) and treated as sub-themes. The code families were then aligned to the research themes that they related to. Part of the output of this exercise is shown in Appendix 2. The themes were developed from the research objectives. The codes which seemed not to fit into any theme were used as sub-themes.

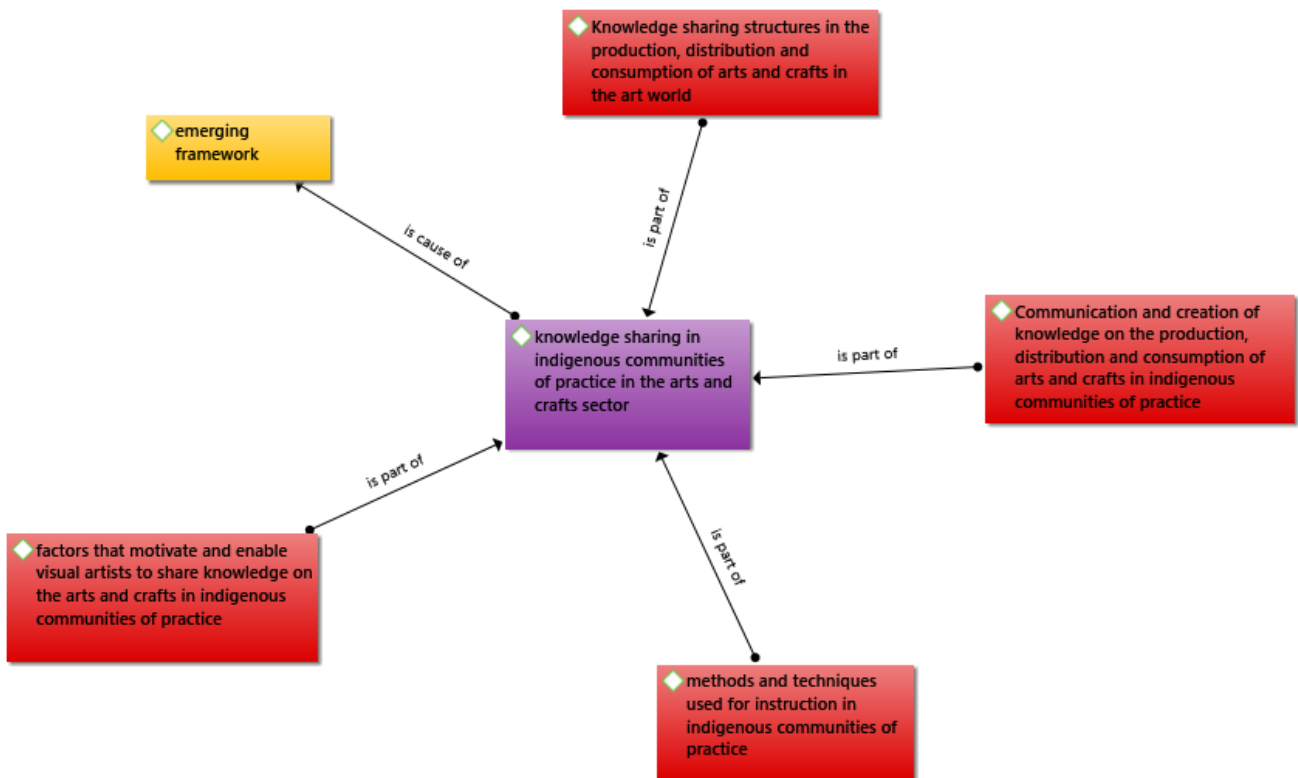


Figure 4.1: Study themes (compiled by the researcher from the research objectives)

4.2.1.4 Writing up

Writing up involved reporting on the findings of the study, which has been done in section 4.3. As stated in section 4.1, the presentation of the findings is modeled along the research themes which were extracted from the research objectives. These themes constitute the subheadings in the write-up. Under each subheading are sub-themes and the research questions used to solicit for responses from the participants. A presentation of the participants’ responses is preceded by an explanation of the researcher’s understanding of the question. This is an aspect of the reflexivity undertaken in the study.

Participants that were involved in the study are referred to as Participant 1, Participant 2, Participant 3, etc, and the community art centres from where the researcher collected data are referred to as Community 1, Community 2, Community 3 and Community 4, in cognisance of an undertaking made to the participants to maintain their anonymity. Responses per question are not presented in any order, but follow the logic of the discussion.

4.3 Presentation of the findings

Over the years, Zimbabwe's stone sculptor movement has been sustained largely by activities in indigenous communities of practice in the cultural industry. The viability of the activities, which centre on the production of indigenously-based stone sculptures, has depended on the extent of exchanging and sharing indigenous knowledge among actants in the art world. However, because of their informal nature, the indigenous communities of practice and their broader social context, the art world, subscribe to an open system of knowledge sharing and exchange. As such, the contextual factors that impact on the knowledge sharing dynamics as well as the quality of the artworks produced were not readily discernible. Hence, the endeavour of this study, which was to understand the knowledge sharing processes and practices of local visual artists in indigenous communities of practice in the arts and crafts sector in Zimbabwe.

Below is the report of the research findings. The format of presentation is indicated in section 4.2.1.4.

4.3.1 Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world

The understanding underlying the focus under this theme is that the interactions of artists when sharing knowledge and learning are not limited to the activities that take place in the indigenous communities of practice only, but permeate throughout the whole social environment in which art production, distribution and consumption takes place, the art world, through network relationships. These relationships are modelled along a number of structures, which structures are the subject matter of this section.

The question addressed reads: *What are the knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world and indigenous communities of practice?*

The structures in the art world have been categorised as sub-themes into: conventions, mediation factors and networks, as indicated in section 2.10.1. The findings on the sub-themes are presented below.

4.3.1.1 Conventions

Conventions are the norms, values and guidelines on operating in the art world. That is, they are the terms and conditions that spell out what should be done, and also ensue from the interactivity and sharing knowledge in art production, distribution and consumption. The conventions are knowledge

assets. They are categorised as artistic knowledge, conceptual knowledge, systemic knowledge and routine knowledge. The conventions are both tacit and explicit. The tacit conventions exist as the knowledge that is embodied in the knowledge provider and embedded in artistic activities. The presence of the tacit conventions is shown by the output of the interaction within which the tacit conventions would have been used.

Artistic knowledge

Artistic knowledge consists of the guidelines pertaining to the acquisition of artistic skill. It can be broken down into experiential or physical knowledge, emotional knowledge and aesthetic knowledge. Among the study participants, the knowledge which is tacit, was acquired through practical experience when experienced senior members, the knowledge provider, in the family or in an indigenous community of practice, worked together on sculpting with an inexperienced member, the knowledge recipient. An example of the acquisition of such knowledge at family level is indicated in Participants 2, 8, 10 and 12. In indigenous communities of practice, the effect of the artistic knowledge is indicated, for example in Participant 11, who was described as:

Very particular in the finish and presentation of his work – a trait that distinguished him among his peers and placed him in high esteem with collectors, gallerists and art connoisseurs.

Participant 12 was said to have been: *heavily influenced by the drawing, patterning and carving lessons he learnt from Groeber and the school's art teacher ...*

The Participant's artworks also bore the influence of his training at Serima since:

Facial features, and in particular the bulbous eye form, were typical of the Serima style. ... all his figures have Serima-like 'biblical' robes characteristic of Serima artistic style rather than any form of contemporary or traditional dress ... his works bore testimony to these two sources of inspiration, Christian art and traditional African art.

With respect to emotional knowledge, Participant 10 was described as not having been limited only to *creating works of art in stone [but was] also committed to creating opportunities for the forlorn children of Africa*. The statement was made with respect to his philanthropic work.

Participant 5, illustrating the inclusivity of the recruitment policy of his indigenous community of practice, stated that:

We get everyone who has a passion for what we do, you will find that we even get those who have never even touched any stone. We also have school children who come here to see what is happening.

The effect of aesthetic knowledge based on indigenous knowledge systems is indicated in the following statement about Participant 11:

He also had a flirtation with Joram Mariga whose stylistic, technical and subject related rules that he believed were derived from Shona aesthetics ... enriched and broadened [his]... artistic style. [He] absorbed some of Mariga's techniques, most notably by letting the piece of stone dictate the shape of the work. He also began to make large-scale, hard-stone sculptures.

On aesthetic knowledge, Participant 3 described how his mother's pottery, back then when he was still growing up, exuded with a kind of beauty which could not be compared to that of any other pottery in the neighbourhood. The Participant's gestures during the narration relayed a subjective feeling that could not easily be visualised in the mind just from talking.

Another form of artistic knowledge demonstrated in the study is rhythmic knowledge. Participant 11 is said to have *arrived at a meeting with a serpentine bust that met with [clients'] disapproval, [the Participant] ... instantly improved the work ... took a file from his pocket. And, squatting on the floor in that small room, he promptly sculpted the green head into a crouching eagle.*

Rhythmic knowledge can, to some extent, be attributed to the rise in airport art. This is based on an observation made by Participant 10 that the artists who are producing airport art: *are trying to earn an honest living, given the situation even here in Zimbabwe or in Africa where there is not much in terms of industry, generally. Some industries are actually going down, our economies are going down.*

Conceptual knowledge

Another set of conventions in the art world were conceptual knowledge. Characteristic of this knowledge type is that it is embodied in the message that is borne in an artwork. Its impact in the art world is shown in the description of Participant 11, that:

[His] major impact was perhaps convincing McEwen that in Shona mythology, spirits inhabited rock formations. This formulation, ... had a great impact on McEwen's marketing of [the Participant's] sculpture, leading him to claim that the sculptors were unleashing "the spirit in the stone".

Conceptual knowledge is also indicated in Participant 13 when he states that:

In my art work, I fuse technology, science and mathematics as a form of design so that I stay in the game and grow with the digital world.

Systemic knowledge

Systemic knowledge is another set of conventions that dictate how artists should go about their artistic work. This knowledge type is mostly in explicit form. Some of the instances of its presence in the art world are as follows:

Participant 1: *About art design, we use books available on how to design. The book actually outlines a lesson plan which indicates the aims and objectives of the lesson, time frame of the lesson, the motivation, execution and display whereby the student is expected to display the work that the student would have done during the lesson.*

Participant 3: *I am a former student of Mzilikazi Craft Centre, meaning that I had opportunity to learn all genres of art but specialised in fine art, which is the backbone of all other genres.*

Routine knowledge

Interactivity in the art world led to the creation of new knowledge, the routine knowledge. Examples of indications of the interactivities that produced routine knowledge include the following statements:

Participant 12: *As much as [Participant] appropriated techniques or expressive media often associated with European art, he created something different, authentic and sometimes even unique in his response to the exigencies and vagaries of colonial and post-colonial experiences. In light of [his] output, the pernicious denial of any possibility of agency in African modern art and contemporary art is unfortunate and no longer tenable. [Participant's] artistic expressions are reflective of his great ingenuity in appropriation and adaptation.*

Participant 12: *It is undeniable that [his] work changed greatly when he became a full-time professional artist after 1977 as he had more time to experiment and explore new forms that not only defined the human form but were much more geometric.*

Participant 10: *As an artist you have to try new things all the time because sometimes you have the same clients or art lovers or fans following you all the time, so I am into plants, I am into snakes, I am into figuratives because now I have my own children from whom I derive a lot of inspiration.*

Above are some of the statements showing the availability of conventions in the art world of the study participants. The other form of structures are the mediation factors discussed below.

4.3.1.2 Mediation factors

Findings indicated a number of mediation factors. The factors include phenomena that is used in communication and knowledge exchange to relay information and knowledge about artworks to the different types of audiences in the art world. That is, they are channels of communication. Their role is to provide an answer to the call by Participant 13 as he says: *my biggest wish is to have my work*

understood. Every artist's dream is not to work in vain. There is a constant desire to be heard and deciphered.

The mediation factors identified in the study have been categorised as advertising and marketing, artists and artworks, art criticism, art dealership, branding, curatorship, documentation, exhibitions, public presentations, residency programmes and teaching engagements. Below are some of the statements from the study participants indicating the presence and/or effects of the mediating factors in their work.

Advertising and marketing

Advertising and marketing are some of the techniques that the research participants used to get the message in their artworks reach their audience. Participant 13 called on to his fellow artists to take issue of marketing seriously so as to survive in the sector stating that “*artists have to move with the times and grow their ideas so that they can be able to advertise and market themselves well*”.

Tools used were varied and include exhibitions, newspaper articles and word of mouth. An example is cited in Participant 12 where it is said that:

McEwen should be credited for marketing [Participant's] work through exhibitions in colonial Zimbabwe and abroad in the period 1962-1973.

Participant 10, answering to a question on how his community of practice sold its artworks stated that they got visitors coming to the community. He added:

We don't advertise or anything, it's just by word of mouth. So, people just come. There is a lot of energy there, I enjoy it, and it helps me to share ideas. And the embassies also support us a lot, they bring visitors from their countries.

In Community 3, the advertisements and marketing were done through the community's shop which was in the city. The shop sold artworks by any artist who approached them, at a commission.

Artists and artworks

Artists produce artworks. The artworks are expressive productions. They carry the emotions, feelings and thoughts of their producer. Hence, are outward representations of the artist's inner man. An incident is cited by Participant 11 in which the artist was able to explicate and demonstrate his tacit knowledge and convince the client of the message in the new artwork. The commissioned artwork initially produced by the Participant had been turned down by the client for not meeting the client's requirements. Immediately, the Participant quickly redid the work: ... *sculpted the green head into a*

crouching eagle, and went on to interpret the meaning in the new artwork, which made the artwork acceptable to the client. His explanation was as follows:

In Shona, the chapungu bird. 'We call it a spirit bird', ... 'you know when we are going in the forest we could see it going up – the wings ... It shows us that something dangerous – that maybe a lion or snake, is waiting for us in hiding.

Artists have been categorised on the extent to which they use conventions in their productions. The categories that were considered as present in the study environment include the following:

- Integrated professionals: this group consisted of the early generation of artists whose works were marketed by McEwan internationally. The works showed creativity that stemmed from combining different styles and design sets, like Christianity, European styles and Shona aesthetics; and the artists are internationally renowned. The works of these artists are displayed in galleries and museums all over the world. For example, Participant 8's work has been displayed in galleries throughout North America, Europe and Japan.
- Conventional novices: this is where the majority of the artists in the study may be said to belong. They participated in the activities of the art world. However, the works that they submitted for competitions in galleries rarely brought back prizes and they had difficulty selling their artworks on the art market. This is illustrated in Community 2 where dealers took advantage of the artists. To help curb the situation, the administrator was appointed as the salesman to protect the artists from being ripped off by art dealers.
- Naïve artists or outsiders: this is where artists that produced airport art can be classified, if it were to be categorised as art. Otherwise as a craft, it does not fit into any of the categories.
- Mavericks: such artists were not encountered during the study.

Art criticism and documentation

Art criticism includes all types of commentary and documentation about artists and their artworks by anyone. It is through the mediation role of art critics in Zimbabwe that brought to the fore questions on the authenticity of airport art. Clarifying to the researcher some of the issues surrounding the debate about airport art, Participant 1 stated that:

Airport art is a craft and there is a difference between art and craft. A craft is that which a person can initiate, the pattern is done by the person and the person can repeat the pattern as much as the person wishes. Hence, it is difficult to brand a craft.

The use of documents in mediation is highlighted by Participant 6 when he states that:

I read documents, magazines to get information about the trends. I also watch television and read newspapers to see what is being written and said about our work.

The use of newspapers is demonstrated in Participant 12 who was described as follows:

At his exhibitions in London's Commonwealth Institute in 1983, Michael Shepherd of the Sunday Telegraph wrote: A carver at the very top of his form-full of ideas and exhibiting all the sculptural and artistic virtues one could hope to see together. His name is ... from Zimbabwe, but you can forget the word ethnic, for this is sculpture of world quality and interest, deeply human, spirited in every sense, and superbly skilled.

Online exhibitions on the Internet and websites included exhibitions captured in online documents and virtual displays on websites and social media platforms like Facebook, both institutional and personal and in blogs. Examples of individual artists websites include that of Participant 8 and Participant 3.

At the time of the interview, Community 2 had appointed an information technologist who was compiling their website. The community's administrator spoke glowingly about the work citing how the website was going to give the community an online presence.

Commenting on the role of online exhibitions, his Facebook account, Participant 3 stated that he:

Dealt with individuals who follow my work on the website. Online presence has become very important because you can reach a wider audience, sometimes I don't even know my clients because they just communicate with me online and they make payment and I send stuff.

Social media exhibitions took the form of WhatsApp profiles. Participants 3, 6 and 7 indicated that they used their WhatsApp profiles to carry details about their trade. States Participant 6: *I use my WhatsApp profile to advertise and my colleagues operating in other towns sometimes refer customers to me.*

Art dealership

Dealership involves buying artworks from artists and selling them to all sorts of markets. Explaining his experiences with art dealers, Participant 7 stated that:

I sell from this centre. We get buyers coming, but they are not that many because the number of tourists coming to the country ... [has gone down]. I can also sell to anyone anywhere who may want my work. Some of these people we sell to are dealers. And because they are buying to resell, you end up negotiating to a very low price... Sometimes these guys follow you outside the centre when they seriously want your piece, but always that is where they negotiate very hard and you end-up parting with your item for peanuts.

Some of the activities of art dealers in the study were reported to have led to the manipulation of the authenticity of artworks on the market. As was said of Participant 12 that he:

Sharply criticises the romanticisation and manipulation of meaning in the market, noting for example how it is common for art dealers to change titles of sculptures in order to avoid paying a premium price.

Branding

Branding is one of the means that can be used to maintain the authenticity of one's artworks. That is, to ensure that the ideas contained in one's artworks are not tainted. Participant 10 illustrated his attempts to build his brand by stating the following:

When I go abroad and see art, my intention is just to admire. I don't read art books either because I don't want them to influence me. I want to remain myself. Although I really appreciate that there are great artists, I have seen a lot when I go around. But I look at them just to enjoy them not to take some ideas from them, because in the end, if I want to produce a book, I don't want people to point at a piece "Like, this must be Rhodin or this must be--- no, I want them to say "This must be ... ". They have to enjoy my personal work.

Curatorship

Curatorship activities are mediatory as they involve the interpretation of the meaning of artworks as the artworks are categorised for exhibition. Exhibitions can take various forms as indicated below under the subtitle on exhibitions.

Exhibitions

Exhibitions are the main mediation facility in the art world. Exhibitions are basically a display of artworks that is open to the public. Thus, exhibitions are an important place for the stakeholders in the art world to meet and dialogue about the artworks on display. This is illustrated in Participant 13:

I had an amazing opportunity in Germany as I managed to dialogue with people from all around the world from different galleries and different curators, and shared views and ideas. Over 95 countries participated in the exhibition and only four African countries: Mozambique, South Africa, Angola and Zimbabwe, participated. Zimbabwe was participating for the third time. Taking part in this exhibition, was my greatest achievement.

Another comment on the role of exhibitions was made by Participant 3. He stated that *he sold to galleries through exhibition and to craft shops.*

Public presentations

Presentations to the public about exhibitions by artists constitute another form of sharing knowledge and mediation about art. An illustration on how a presentation was used by one of the study participants, Participant 13, is as follows:

[Participant] was selected to be the assistant curator at the Zimbabwe Pavilion during the exhibition with Raphael Chikukwa, who was the chief curator. Speaking to *Sunday Leisure*, [Participant] said that he had a wonderful experience in Germany as he got a chance to interact with artists from all the corners of the world.

Participant 10 also highlighted the presence of public knowledge sharing in the art world when he was talking about the possibility of his children taking after him. He stated that:

Yes, they are very keen, but you know, my children are still under 10 years. Maybe they see me on the television and ... maybe on international news, ... they enjoy it and even in the papers, they love it, they want to try it.

Residency programmes

Participating in a residency programme is another way in which an artist could explicate and mediate his inner thoughts with the outside world. This is aptly demonstrated in Participant 9 who is said to have been:

An open and articulate spokesperson for Zimbabwean sculpture [which] made him an attractive ambassador of the genre in Europe and North America where he was an invited artist in residency on numerous occasions in the 1990s and early 2000s including in Portland Oregon, Cleveland, Boston and most recently in 2005, the Chicago Botanical Gardens.

Teaching engagements

Involvement in different forms of teaching and training others in the arts is a way of mediating one's artistic knowledge. The effect of the mediation can be positive as indicated in Participant 11 where it was noted that his: *influence can still be seen in the works of several younger artists of the following generations for whom he served as a teacher and mentor.*

Teaching can produce negative effects, as lamented by Participant 2 who states that:

Children that we are teaching these days would just stick with that which you have taught them, there is no creativity, there is no more venturing into their own ideas. If you look at what I produce, it is very different from what is being produced right now. My aim is not to copy. This is why you see people producing one type of art.

Having deciphered the conventions and the mediation factors operating among the study participants, the next activity is to assess activities in the network structures. This is done in the section below.

4.3.1.3 Networks

Networks are the cooperative relationships that are formed during art production, distribution and consumption in the art world. The relationships are grounded in the act of knowledge sharing. The actants in the relationships are both human and non-human factors. Network relationships cluster

around specific events and are linked to other clusters through the roles of the different actants in the clusters. Through an assessment of the roles played by the actants, the following actants were identified as constituting the cluster on art production, distribution and consumption in the environment of the study participants. The cluster is illustrated in Figure 4.2.

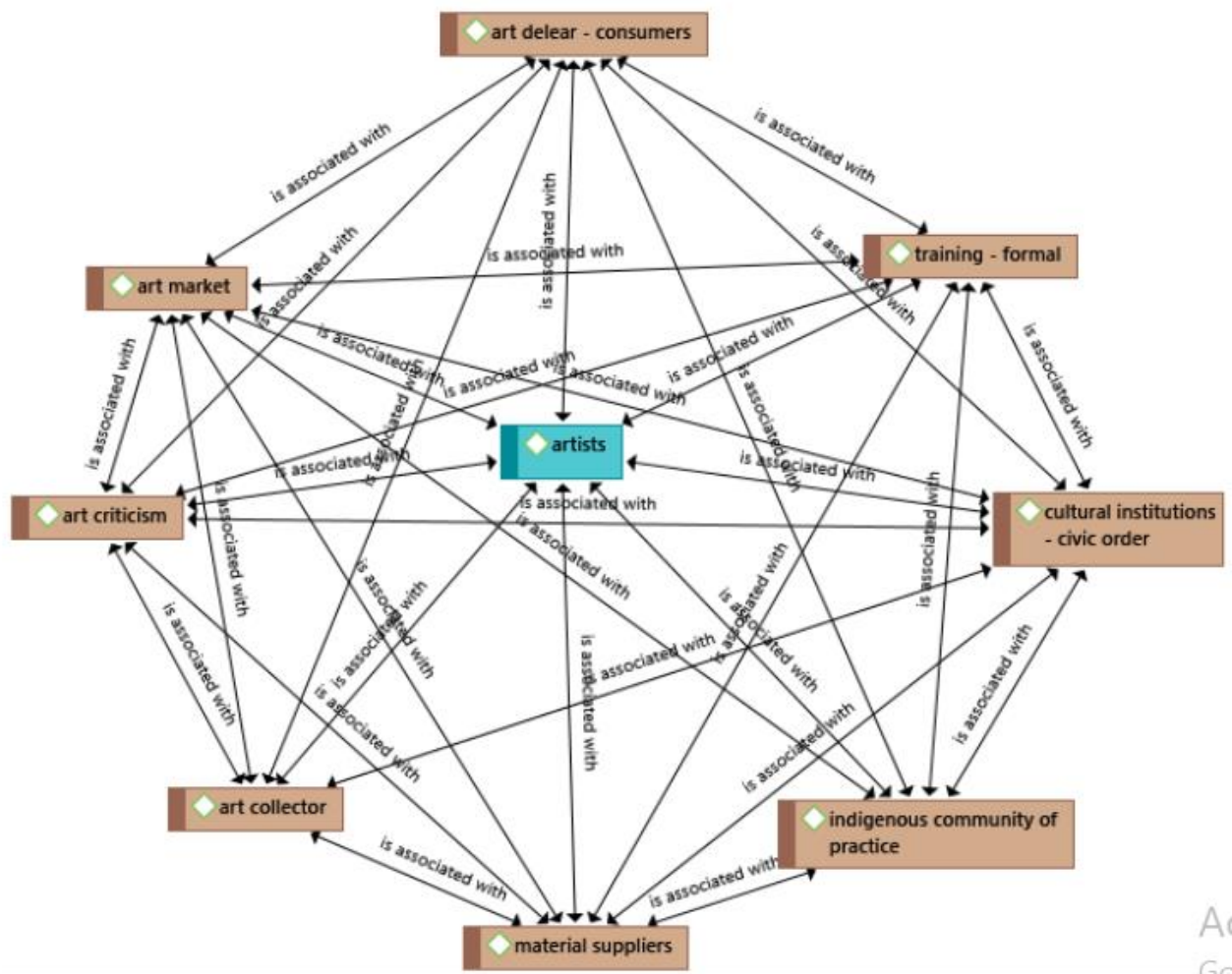


Figure 4.2: Network cluster of an indigenous community of practice (compiled by the researcher)

- Artists: the role of an artist is succinctly stated by Participant 3 as to capture history. Artists are custodian of a country’s history and foster dialogue in society on issues that they communicate through their artworks.
- Art collectors: these are very selective in their buying because they are mainly driven by quality. Participant 10 reported that collectors were still coming for his artworks inspite of a predominance of airport art on the market, which has impacted on the quality of artworks in the country’s art world.

- Art consumers included tourists and online buyers: Participant 5 explained that Community 2 had been designated as a tourist destination. He added that this: *gives visitors an opportunity to purchase unique and innovative pieces of modern art directly from the artists.*
- Art critics: this includes all activities directed at commenting on art. This is in all types of literature.
- Art dealers: these purchased artworks from artists in indigenous communities of practice for resell. Participant 1 narrated how some of the art dealers promoted a factory-style mode of art production. He added that such a manner of art production lacked creativity, but paid well.
- Art market which was constituted of art galleries and art museums. Participant 3 explaining his market related activities said that:

I sell to high end markets like art galleries. These deal with art collectors who collect my pieces.
- Art training schools: collaborative activities between indigenous communities of practice and formal training institutions were reported by some of the study participants. Notably, Participant 2 said that he has: *been in Europe on 17 occasions as visiting artist, teaching in schools. Even here locally, I have students who come from Europe, coming to my house and I teach them from my house.*

The Participant added that at Community 2, they had hosted a student from Chinhoyi Technical University who was on work placement.

- Cultural institutions: the prominently mentioned was the NGZ, which through its BAT workshop school, nurtured a number of the earlier generations of visual artists in the country. The workshop school is one of the target institutions of the students that qualify from Community 4, as stated by Participant 1:

When students have completed the training, we do not give them any certificates. During training, we request students to prepare a portfolio, which the students will then use to look for employment or place to study art, for example at the BAT workshops at the NGZ or at the Harare Polytechnic College.

- Material supplies: the importance of material supplies in art production is highlighted in Community 2. It was stated that:

Most of the stones we use here are from outside Chitungwiza. We don't have transport of our own to ferry stones from Chiweshe, Mvurwi, Concession and Kwekwe ... We don't have tools to use. Our trade requires special tools, which are imported and some are very expensive. We don't have most of those sophisticated tools.

- Indigenous communities of practice: focus on an indigenous community of practice as an entity in the cluster is centred on the collective activities that a community undertakes for the benefit of all its members. For example, Community 2 coordinates the purchase of raw inputs for its members; or a community gets legally registered with the National Arts Council which authorises the members to operate from the community.

4.3.1.4 Indigenous Communities of Practice

Observations were made at the four research sites guided by some of the tenets of the Communities of practice framework. The observations are indicated as follows.

Community 1: The Community was a private concern, owned by an art collector who was the administrator. It had chalets that provided accommodation for visitors and a communal workshop from where every artist operated. For working from the Community, an artist paid a certain fee. The amount was not standard for all the artists. It depended on the nature of contract that an artist had entered into with the community's proprietor. Generally, the contract included use of a working space, provision of some materials and tools



Figure 4.3: Community One courtyard
(photographer: researcher)

for use within the community to the artist. In return, the proprietor would have artworks made for his business at a consensual rate. At the time of the researcher's visit, there were three artists on site specifically carving artworks for shipping overseas by the community leader.

The artists who operated from the community were free to sell their products to anyone, including buyers who came to the community. The artworks that the community leader collected were sold from

the community and any customer who would have contacted him. Exhibitions for showcasing the community's products included displays of finished products in the garden surrounding the buildings dotted in the community (see Figure 4.3). Some of the pieces that the community leader collected were on display at some of the post office buildings in the City of Harare. These pieces were inscribed with details of how the community leader could be contacted.

When asked about the induction of a new members, the response was that the mode of operating at the community was a social affair and everyone was a 'brother's keeper', so to speak. The proprietor was in-charge of the initial induction of new members. Thereafter, a member was left to operate while consulting colleagues at the workshop. Although the proprietor was not an artist himself, he however had a lot of experience in artistic work having been in art collection *cum* dealership business for more than 20 years.

Community 2: the workspace for the artists consisted of a number of shades in the community compound. These were subdivided into bays and allocated to individual artists as the workspaces. Within one's allocation, about a quarter of the space was used as the workshop and the remainder of the space was a display area for the finished products.

The community was run by an administrator who doubled as a salesman for the whole community. As salesman, the administrator's role was to support the artists in negotiating with buyers and dealing with the monetary transactions. From the sales, 25% of the proceeds went to a community fund for the upkeep of the community.

Upon joining the community, an artist paid a membership fee and was kept under surveillance for some time. During this period, the artist was paired with a senior artist in the community who was supposed to induct the new member on the manner of operating in the community. The surveillance was meant to establish if the person was a genuine artist and not a thief pretending to be an artist. However, the new member was free to consult anyone else in the community if he had any questions.

The community was run by a board. It was built from funds donated by two non-governmental organisations on land provided by the local municipality. The thrust of establishing the community was to create a central hub for the roadside artists who were dotted all over the municipal area. Thus, membership of the community was limited to residents of the municipal area only.

Community 3: the research site had a communal workshop from where all artists operated. It also had a shop in the city, which had been set-up as an outlet for the products of the community's members. However, the shop also took artworks from any other artist in the country who would have wanted to use the shop as an outlet.

The community was run by an administrator who reported to a board. It had been set-up to build the capacity of people with disability. It was registered as a non-governmental social welfare organisation; thus, depended on donations. All costs related to the production of artworks were met by the community.

New members were paired with mentors who took them through the paces. When the mentors felt that the novice had gained the requisite skill, they graduated the novices. After the training, the artist would be free to independently consult everyone else inside and outside the community.

Community 4: the community was a youth arts and crafts training centre with a range of skills training projects in the fine arts. It was set-up by the local municipality to keep children away from the streets while helping the children to identify and nurture their talent. Among the projects was one on sculpture. The training in the project was largely hands-on. Participant 1 was a board member of the centre and leader of the sculpting project.

The centre was run on voluntary basis and was supported financially through municipal funds and donations. It was highlighted that the sets of tools that were used to launch the centre were donations from well-wishers. The children that came to the centre for training did not pay for the services.

A common observation about Communities 1, 2 and 3 was that they were workplaces set-up by individuals and artists joined the communities to operate as individual business entities sharing common facilities. A salient feature of the existence of an art world in Communities 1, 2 and 3 was that the production of artworks was targeted for the art market.

4.3.2 Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice

This theme centres on the communication and learning that took place in the indigenous communities of practice during the production, distribution and consumption of artworks by both the novice and

established artists. The knowledge being referred to are the conventions and resources discussed in section 4.3.1.

Research question: *How did visual artists create knowledge on the production, distribution and consumption of art and crafts in indigenous communities of practice?*

The understanding that was assumed to underlie the question was that learning in the workplace involved interaction between two or more people and was a precondition for knowledge creation. Hence, to answer the question, focus was placed on the activities of both the knowledge provider, the expert artist, and the knowledge recipient, the novice artist, exchanging knowledge which ultimately resulted in co-constructing conventions and the repertoire of resources of the art world. Thus, the interactivity is explained using the SECI model discussed under the Unified Model of Dynamic Knowledge Creation in section 2.7.3.

4.3.2.1 Socialisation stage

The knowledge creation processes that took place at this stage involved the knowledge provider passing on their tacit knowledge directly to a knowledge recipient who acquired the tacit knowledge directly to use it to create own tacit knowledge. Focus was, thus, on both the knowledge provider and knowledge recipient. Activities involved have been grouped under the subtopics: artistic predisposition, family level socialisation and institutional level socialisation.

Artistic predisposition - talent

Natural talent was reported as one of the factors in acquiring artistic knowledge. All the artists who were interviewed and some in the documents analysed attested to the fact that it was by being naturally talented in artistry that the participants undertook stone sculpting. This talent was reported to run in families. Evidence was indicated in cases where a family had more than one artistic family member. Participants 2 and 3 both said that their mothers had been very good potters, who used to mold cooking pots and gourds for beer brewing. Participant 8's father and three brothers were professional sculptors. The Participant is one of the few renowned female artists in Zimbabwe. Her career is described as follows:

She was influenced and trained by her father, ... a founder first-generation sculptor from Nyanga, who had foresight ... of encouraging his daughter and believing in her talent and ambition to pursue her dream. She came to sculpting in the early 1980s, stepping into the family tradition.

In another scenario, there were artists who had the talent that was lying dormant only to be awakened after an exposure to sculpting through, maybe, an encounter with a relative who was an artist, or attending art lessons, or by being inspired by an art related object. An example is Participant 13 who pointed out that:

He was inspired by the Gallery Delta magazines in Harare which featured a lot of local artists.

The inspiration made him study art when he was in Form 3. From this, he realised that he had a talent and pursued the talent.

A fact that emerged in Participant 13's response, which was also stated by Participants 1 and 2 was that talent alone was not enough for one to excel in the arts. It was noted that after identifying that one was talented; it was essential that the talent be nurtured for professional development. Emphasising the importance of nurturing talent, Participant 1 stated that:

Talent in artistry is not something that can be acquired, it is something that is within you; but, there is need for a push for the talent to manifest. The talent can be seen from a child's interests when the child is growing up.

Mentorship - family level

The stirring of talent at family level was largely done through informal mentoring processes to the up-coming artist in the normal course of their daily lives. This was by family members or someone whom the up-coming artist would be living with, who were themselves artistic in their own right. This intergenerational mode of knowledge acquisition was reported by a number of artists. For example, Participants 3 and 5 said that their children, one in the case of Participant 3 and two of Participant 5, had taken after them and were now established sculptors. These children had learnt the trade from their fathers as they grew up by giving a hand to the fathers at the time that the fathers were working from their backyards. Participant 6 said that:

I learnt sculpting from my father and it was easy for me to master what he was requesting me to do because I had an artistic talent.

Another artist who is reported to have gone through the socialisation process at home was Participant 10. He is reported as having started by watching and helping out his nephew while the nephew was working on his sculptures. By then, the nephew was an established sculptor. The Participant would help by polishing and punching some holes in the sculptures. This became a routine when the Participant returned home from school. At first, he was assigned to work on small pieces and later graduated to bigger sculptures. Approval of his work by the nephew spurred him on.

Mentorship- institutional level

The socialisation cited above took place at home. However, the findings indicate that socialisation also took place in the indigenous communities of practice. Commenting on the endeavour, Participant 3 observed that society has always had gifted people who took it upon themselves to perfect the gift of the less experienced or less gifted. Commenting on the importance of informal training among artists, Participant 10 observed that:

A whole lot of artists learn through other artists, like in the teaching that I am doing at my studio; similarly, many other established artists are doing the same.

With respect to the study sites, the findings indicate that the training of novices took the form of mentorship and apprenticeship, largely. Participant 5 narrating how they mentored trainees in Community 2 said that junior artists and trainees are attached to senior artists who mentor them on a one-on-one basis. This was also the case in Community 4. However, Community 2 preferred to work with more than five trainees at a time, but under special circumstances, they could take individual trainees. For example, two years back, they hosted a student from a local university who came to them for work placement. At the time that the researcher was collecting data, the student was reported to have completed his degree programme and was pursuing his trade in the United States of America.

The next stage after socialisation in knowledge creation is externalisation. The researcher's findings about the stage are presented below.

4.3.2.2 Externalisation

Externalisation is a process that entails capturing ideas and mental images, which are the tacit knowledge, using cognitive abilities and past experiences, to convert and present them as explicit knowledge. Turning to the study participants, the understanding is that after socialisation, one builds their own stock of tacit knowledge which is then made manifest or explicit through the artworks that one produces. The artworks are actually symbols of an artist's tacit knowledge. A question therefore arose: *what are the means through which participants used to extend out of themselves their tacit knowledge in the process of making it explicit.* Thus, focus was placed on the knowledge provider in the externalisation processes.

The means of externalisation reported among the study participants include six main events: the artworks themselves, teaching engagements, conducting workshops, undertaking commissioned works, social networking and sculpting. These are presented below.

Artworks

An artwork is an outward representation of an artist's tacit feelings, ideas and thoughts. Thus, it is a medium through which an artist externalises and expresses his feelings, ideas and thoughts so that they can be accessible to other people. This is demonstrated in Participant 8 whose works have been widely displayed, who is described as follows:

In 1987 she was invited to join the Chapungu Galleries in Harare, the most prestigious gallery in Zimbabwe. While her work has been displayed in galleries throughout North America, Europe and Japan, she continues to work out of the Chapungu Galleries.

Commissioned works

Commissioned works have been classified under both externalisation and internalisation because in internalisation, through simulation, the artist internalises the customer's tacit knowledge and makes it his own and in externalisation, it is the artist's new tacit knowledge that brings out the product to fruition. This scenario fits in with what Participant 3 stated, that:

In a way, commissioned works bring out my artistic ability on what I can do as an artist. Through such assignments, I have produced master pieces which, at times, I have not been able to replicate.

A number of incidents were mentioned about the study participants and commissioned works. One such case involves Participant 11, who in 2006 was commissioned by a former South African president to produce a sculpture for the garden at the President's office in Johannesburg when the President heard about the Participant's sculpting and his work with children affected by HIV/AIDs. On the basis of the same theme, the Participant was commissioned by the United Nations AIDS Convention to produce trophies for the organisation's AIDS activities, and one of the trophies has been kept in the organisation's permanent collection.

Sculpting

The act of sculpting is a form of externalising one's tacit knowledge, by demonstrating the skill. This was indicated in the reports by Participants 1 and 2 when they narrated how they had conducted individual exhibitions overseas. Participant 2, a second-generation artist, said that he had travelled overseas on 17 occasions. When he traveled for exhibitions, he took his tools of the trade with him so that he could run the exhibition concurrently with a demonstration of how he sculpts. He found that this was useful in pulling crowds to his exhibition and capturing the interest of potential buyers. Reiterating the issue of capturing buyer interest during an exhibition, Participant 1 said that when he travelled to Denver for an exhibition, he took with him finished artworks for display, but when he got

there, the first thing that he did was to look for a scrap yard to purchase inputs so as to undertake production on site; he could sculpt in stone, mixed objects and found objects. Sculpting in found objects is called assemblage art and uses scrap metal as sculpting material and mixed objects art uses a combination of different materials like stone, metal and wood in one artwork. The Participant said that his experience was that buyers get interested more in his products when they see how he does the production.

Social networking

Social media was used for sharing pictures of artworks and took the form of WhatsApp profiles. Participants 3, 6 and 7 indicated that they used their WhatsApp profiles to carry details about the products of their work.

Teaching engagements

Teaching engagements fit in under externalisation. This is largely because what the artist would be talking about during class lessons is that which he has expertise in, his tacit knowledge. The teaching engagements took the form of practical demonstrations, hands-on exercises and mentoring. Presented below are the teaching engagements that took place in the indigenous communities of practice or at other places where members of the communities that were studied went to teach. Focus here is on the knowledge provider. However, as stated above, in social learning the knowledge exchange process is interactional with the knowledge provider constantly swapping positions with the knowledge recipient.

Teaching in indigenous communities of practice

Helping to hone the skills of upcoming artists is one of the main thrusts of an indigenous community of practice. In Communities 2 and 3 where there were apprenticeship programmes, a trainee would be seconded to a senior artist in the community who would mentor the trainee until the trainee had gained the requisite skill. Thereafter, the trainee would be trusted to work on their own.

Community 4 had been set-up specifically to provide school going children with a place from where they could hang around while trying their hands at different art types. Two established artists had volunteered to train the children at particular times after school hours.

Teaching of trainee artists also took place in workshops and studios of established artists. The workshops and studios fell under the realm of indigenous communities of practice.

Teaching in workshops and studios

The term workshop can mean two things: a building where an artist works from, which is discussed in this section, and a meeting in which artists deliberate their issues, to be discussed later.

Workshops and studios from where study participants operated served as platforms for knowledge externalisation as the participants hosted novices. This is indicated in what was said about Participant 9 that he apprenticed a lot of the third-generation artists, one of whom was his son, at his workshop which was at his residential home in Chitungwiza. He is reported to have hosted groups of students visiting from North America and Europe at his workshop. Equally, Participant 11 was reported to have engaged and mentored young aspiring artists between 1961-1962 at his studio in Hatfield, Harare, and Participant 12 hosted a number of art enthusiasts, who visited from abroad.

Participant 2 spoke glowingly about how he had been continuing to host visiting students and professors from a university in Germany at his home backyard workshop in Chitungwiza. He had established a long-term exchange relationship with the university where he would visit for teaching and the university would send students to Zimbabwe for field work.

Teaching in educational institutions

Participants 1, 2 and 3 said that they had an opportunity to share their expertise in the classroom. Participant 1 explained that he had travelled to California State University on an International Visiting Artist programme. He said that he landed the assignment following a visit to Zimbabwe by one of the professors at the university who got attracted to the Participant's artwork which was on exhibition in a private gallery in Harare. The visit was for 36 months and the brief was to teach the practical aspects of sculpting in mixed objects. In narrating his story, the Participant said that in his lessons he emphasised the importance of meditation and visualisation of the objects that the students would have decided to produce. He said that he would take the students to the scrap yard to find items to work on. In class, he attended to each student individually discussing and advising the students on how to go about their work. He stated:

One has to obtain material first then envision what can come out of the material. One should liaise and agree with the material on what should be made out of the material. If you force your design, the material could actually break. It is a process that involves some meditation, an act of listening to the stone.

Participant 1 taught school going children at Community 4 at the time of the interview. Earlier, he had spent five years teaching art at a primary school in one of Harare's low-density suburbs on part-time basis, having been identified from Community 4.

Workshops - meetings

A workshop can be viewed as a class in which a small group of participants learn the methods and skills of doing something. Such classes were indicated as an essential feature in the externalisation of knowledge among the study participants. Workshops provided a platform from which novices met with experts to discuss professional issues.

The next stage after externalisation in the SECI model is the combination stage. The combination processes experienced by the study participants are indicated below. Here focus is on both the knowledge provider and knowledge recipient.

4.3.2.3 Combination

The combination stage is where explicit knowledge from different sources is brought together, organised and converted into more comprehensive explicit knowledge through categorisation and classification to make it readily accessible. Some of the activities that were used by the study participants in combination processes include curatorship, exhibitions, meetings, networking and compiling a syllabus.

Curatorship

Curatorial work was reported in Participant 13. He had been a curator at the NGZ in Bulawayo and Delta Gallery in Harare. He undertook over 10 curations. Thus, in his curatorship duties, the Participant was involved in creating systemic knowledge assets.

Curatorship activities were instrumental for various forms of exhibitions. Some of the forms are indicated below.

Exhibitions

Exhibitions, both local and international, bring together artworks from different artists and places. This is illustrated in a statement by Participant 13 in which he attended an exhibition that brought together 95 countries to Germany. He expressed excitement at the dialogue that he had: *with people from all around the world from different galleries and different curators and shared views and ideas with them.*

Networking

The statement by Participant 13 above hints on the aspect of networking in combination activities. Highlighting this same aspect is Participant 7 who narrated how the administrator would scout around for information about events happening in the sector like exhibitions and mobilises the exhibits from the artists, organises transport to the venue of the exhibition and all the necessary support. He added that at times they got to hear about upcoming events from their WhatsApp groups and from fliers distributed by the event organisers.

Exhibitions in art collecting institutions

A lot of artworks by renowned Zimbabwean artists are exhibited in museums and galleries throughout the world where the artworks have become part of the permanent collections of the holding institutions. This includes works by all the participants assessed through document analysis in this study. For example, Participant 8 is said to have her works displayed in galleries in Belgium, Denmark, Germany, Holland, Italy, Japan, New Zealand, Russia, South Africa, Switzerland, and throughout the UK, USA as well as in Zimbabwe.

Online exhibitions

Combination activities were indicated in the different forms of documented exhibits. Some of these were the online exhibitions which encompassed the online documents and virtual displays on websites and social media platforms like Facebook, both institutional and personal and blogs.

Exhibitions in hard copy documents

Communities 2 and 3 had been documented or included in documents of various types including books, journal articles and newspaper articles. Communities 1 and 4 were fairly new and had not been written about. They did not have even pamphlets about their activities.

Meetings

Dialogues and meetings were equally considered as an important aspect in combination. Participant 7 stated that after an exhibition, the community would organise a ‘play back’ of the exhibition, which gave a chance to the artists to evaluate the knowledge used to organise and categorise artworks at the exhibition, which is a product of combination.

Compiling the syllabus

The process of compiling a syllabus entails collecting information from different sources and developing a document that helps standardise one's teaching. Participant 1 narrated how he compiled scheme-cum-plan that he uses in his teaching.

I trained in South Africa on how to develop a syllabus in art. This was at a course on Early Development in Childhood in Art. The knowledge that I got is what I used to run lessons that I conducted at the primary school where I was teaching art. I used a scheme-cum-plan for all the classes. This is a plan in which you list the content of what you are going to teach. Compiling the plan requires careful thinking because you need to think about the aim and objectives and the outcomes of each unit that you will cover. You should indicate the units to be covered on a daily basis; the teaching aids and material that will be required in teaching and learning as well as the means of monitoring the progress. I used the same ideas at Community 4.

The last stage of the SECI model is the internalisation phase. During this phase, explicit knowledge is converted into tacit knowledge, becoming a property of the one who is receiving the knowledge. Thus, focus is on the knowledge recipient.

4.3.2.4 Internalisation

Internalisation involves the acquisition of explicit knowledge. Some of the activities that facilitated internalisation include participating in residency programmes, using models in simulating production and commissioned works. Through internalisation processes, artists acquired routine knowledge.

Residency programmes

Residency programmes are aimed to give the resident artist an opportunity to expand his horizon. The artists can consult widely all forms of sources, including explicit sources. The knowledge is internalised and is expected to change the products of the artist. A case in point is Participant 14 who was a resident artist at the NGZ, Bulawayo, and at Gallery Delta, Harare, from where he gained artistic and curatorial skills which enhanced his status as an established artist.

Model imitation

Participant 1 said that in Community 4 students were requested to identify role models whose works the trainees were passionate about. The models would then be used as the centre of teaching through simulation. A trainee would internalise some of the characteristics of the role model. The internalisation, in some cases, led to the imitation and adoption of the role model's style.

Use of a model in internalisation was said to be an enriching experience as was narrated in Participant 11. During the period that he was still developing in his career, there was a time that he went under the mentorship of one of Zimbabwe's established sculptors. He learnt the sculptor's style, techniques and subject rules which were believed to have been derived from Shona aesthetics, notably, listening and obeying to the dictates of the stone and shaping it accordingly. This encounter enriched and broadened the Participant's artistic style after which he ventured into working with hard stones to make large-scale sculptures.

Commissioned works

When undertaking commissioned works, an artist is given a brief of what the customer requires and is expected to turn the ideas into concrete artworks. Through simulating or 'toying' around with the customer's ideas, the artist acquires and internalises the customer's ideas before the artist produces the requisite artworks. Referring to this process, Participant 3 described how carrying out commissioned works was a tall order by stating that:

A customer specifies what he wants, and I have to come out of my comfort zone to fit into the other person's mind so that I can draw on his ideas and come up with concepts on the things that he wants. This is a huge challenge and sometimes when people come and ask me to do a particular something, they expect miracles.

Embedded in the practices discussed above and embodied in relationships that developed during the practices were the experiential knowledge assets.

Having established the participants' experiences in learning, creating knowledge and the passing on of expertise and artistic knowledge, the next issue was to find out the means that were used to facilitate the experiences. This is what is covered in the next section.

4.3.3 Instructional methods used in indigenous communities of practice

In learning, the knowledge in the knowledge provider should flow from the knowledge provider to the knowledge recipient. To this effect, a number of instructional methods were used at the study sites as indicated below.

Research question: *What are the methods used for instruction in indigenous communities of practice in Zimbabwe?*

The findings of the study indicated the instructional methods used among participants to be apprenticeship training, when undertaking commissioned works, in dreams, through self-teaching, social learning and in workshops (see Figure 4.4).



Figure 4.4: Instructional methods used in indigenous communities of practice (compiled by the researcher)

4.3.3.1 Instructor-led learning

The learning in which the participants depended directly on the instructor are discussed below.

Apprenticeship training

Apprenticeship training was one of the instructional methods used in the indigenous communities of practice that were studied. It is a form of on-the-job training. The findings indicated that there were no entry requirements for apprenticeship training in the research sites except one's zeal to become an artist as indicated about Community 2. There seemed not to be a properly documented syllabus that was followed. Participant 1 indicated how he devised one from his experiences. At the time of the researcher's visit, none of the research sites had any apprenticeship training going-on.

Social learning/mentoring

Another instructional method indicated in the findings was social learning or mentoring. This was at both family and organisational levels. At family level, the learning involved a young family member helping out with the sculpting chores as is indicated in Participant 10; or experienced members teaching other family members. In indigenous communities of practice, social learning was practiced when artists taught each other. This is stated in Participant 6 who highlights how artists in indigenous communities of practice learn on their own about new designs.

Workshops

Art workshops were mentioned to have been used among the study participants as an instructional method. For example, Participants 2, 9, 10, 11 and 12 said that they had conducted workshops on

numerous occasions. In the case of Participants 2 and 9 they hosted students from overseas and in the case of Participants 10, 11, and 12 they wanted to help upcoming artists who had nowhere else to get training. The BAT workshops at the NGZ provided training to a number of prominent Zimbabwean sculptors.

4.3.3.2 Self-directed learning

Under self-directed learning below are situations in which a participant exhibited new knowledge on their own accord. That is, through their own cognition.

Commissioned works

Undertaking commissioned works involve working with clients and is viewed as another route through which an artist can acquire knowledge. This form of acquiring knowledge could be viewed as a mode of self-teaching. Especially where the work entailed producing artworks which an artist would not have done before. As was said by Participant 3, that sometimes clients' demands took him to realms that he had never traveled before on his own. To get to those realms, the artist had to get the conceptual knowledge assets from the client's ideas and combine or turn them into his own to produce the required artwork.

Dreams

Dreams as a form of instruction were mentioned in only one instance. This was in Participant 11. He stated that there were times when he got visions in his dreams of the artwork designs that he produced. Thus, it was the participant on their own who translated their vision in the dream into a product.

Autodidactic learning

The form of self-teaching that was reported is autodidactic learning. This involved an artist extending his skill to work with media that he had not worked with before. In the study, Participant 2 had taught himself the techniques of using mixed media. This was also the case with Participant 1 who had taught himself to use mixed media and the skill for assemblage art.

4.3.4 Instructional techniques used in indigenous communities of practice

The instructional methods discussed in the above section used a number of tools and techniques in fostering knowledge exchange. The ones established through the study include observations, imitation

and practice; demonstrations; occupational participation; oral instruction; social media use, story telling and written documents as shown in Figure 4.5.

Research question: *What are the techniques used for instruction in indigenous communities of practice in Zimbabwe?*



Figure 4.5: Instructional tools and techniques used in indigenous communities of practice (compiled by the researcher)

4.3.4.1 Active learning techniques

The active learning techniques reported in the study are indicated below. These include demonstrations, observations, imitation and practice, oral instruction, story telling and written documents.

Demonstrations

Demonstrations were used together with observations, imitation and practice. They were conducted in two ways. In the first manner, a mentor would go through the art making process together with the mentee; giving each other time to work on the same piece while the other would be watching. The second way involved presenting to the trainee a finished product that the trainee would strive to replicate, with the assistance of the mentor. The use of a model was not intended to limit the horizon of what a trainee could learn, but to help in fostering concentration and meditation. Thereafter, the trainee was expected to use the meditation techniques to develop their own style. This was summed up by Participant 1 in narrating how he operated at Community 4.

Observations, imitation and practice

Observations, imitation and practice were the main techniques used together with direct instruction and supervision. This was in mentorship during socialisation both at home and at the indigenous

communities of practice. In the home, for example, Participants 2, 3 and 10 said that they would help out with chores that pertained to the artistic practice, and in the process perfected their talent by acquiring dexterity of their hands. In the indigenous communities of practice, the technique was also used during mentoring.

Oral instruction

Oral instruction was another popular tool used in sharing knowledge among participants. It was used in training methods that entailed face-to-face instructions or conversations. This was virtually in all instructional methods.

Story telling

Story telling as a technique in instruction was a common feature. Participants 5 and 6 said that the message was better understood when it was narrated in story form when talking to artists about the dos and don'ts in the industry. The participants said that this was because the artists would easily relate to the experiences in the stories. The importance of story telling in artworks was also highlighted by Participant 11 who noted how much his artworks were an embodiment of stories, which the artworks would relay between generations.

Written documents

Written documents were reported to be an important tool in communicating and extending knowledge about the arts. For example, as mentioned by Participant 11 that he made it a point to look at publications with other people's works only to appreciate and not learn from them.

As indicated above, a number of instructional methods and techniques were used to communicate artistic knowledge and, in the process, facilitate the use of the knowledge in the creation of other new knowledge through the SECI processes. The following section focuses on factors that motivated and enabled the communication and the creation of knowledge among artists in indigenous communities of practice.

4.3.4.2 Latent learning techniques

The latent learning technique reported by the participants is occupational participation as stated below.

Occupational participation

Occupational participation was used when different people worked on different aspects of the production process of the same product. This was mostly during socialisation and internalisation both at home and at the institution, whereby a mentee would be delegated to help out with some of the easier chores of the job. The involvement of a mentee was seen as an opportunity for hands-on practice for the mentee.

4.3.5 Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

Research question: *What factors motivate visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe?*

The underlying assumption to the question was that externalising knowledge by a knowledge provider as well as receiving knowledge by a knowledge recipient are voluntary acts. Hence, the question on establishing factors that prompted the participants to act. This is at individual, organisational and extra-organisational levels. The motivators are presented under two categories: extrinsic and intrinsic.

4.3.5.1 Extrinsic motivation

The single most important extrinsic reward cited by the participants was financial gain. This could be from the sales of one's artworks or from winning a financially backed award. The essence of financial gain to attain a good livelihood is hinted at by Participant 13 when he mentions that an artist should keep abreast of what is happening in the arts industry so as to make the most out of the industry. He notes: *so far, the industry has done very well for me and I am satisfied with what I am earning.*

Another form of extrinsic reward that motivated participants was an arrangement that communities of practice entered into with the artists that saw the artists getting supplies of materials and tools before paying for them. This was the case at Community 3. At Community 2, the artists were being assisted with free transport to ferry their stones from the place of purchase to the community. However, the artists were expected to contribute a certain percentage of their sales to a communal fund. To the artists, this was not an issue because the money went towards the upkeep of the community, including paying for the services that the artists were enjoying. That the artists were able to get the materials without having to pay upfront to produce artworks was an advantage.

At Community 1, artists were provided with inputs including the tools. However, the nature of contract that an artist had with the community administrator determined what one was given. At Community 4, all expenses incurred at the community were met by the municipality, which owned the place.

With respect to financial gain from awards, at Community 2, it was reported that some of the artists had won some financially-backed awards, largely at exhibitions held at the NGZ in Harare. The community provided transport to ferry the artworks back and forth to the exhibition venue.

Financial gain was also a motivator when one expected to secure customers at an exhibition. This was the case with Participant 3 who exhibited at the NGZ because it was a converging place for tourists. The need to capture customers was the main attraction for artists to operate from an indigenous community of practice. As indicated above, the communities provided space for exhibiting artworks and had been designated as official selling points for stone art.

Financial gain was equally viewed as a motivator where an artist took up a teaching engagement. Participant 1 and 2 went to teach overseas. Participants 1 and 3 had some teaching stints in local primary schools.

4.3.5.2 Intrinsic motivation

One of the main indicators of what motivated a particular artist is that which inspired them; that is, the message carried in the artworks which the artist wanted to share. Participant 1 discussing the value of inspiration in art, pointed out that:

Art should not be viewed outside of its origin because culture speaks through art; that is, knowledge about a specific people can be communicated well to the world through art. Art documents a people's history, politics, economic and social life; and artists are story tellers, who use a medium that they are comfortable with to tell their story. Someone can use a hammer and stones while another can resort to drawing or writing the story as in literature. Thus, art can be expressed in many ways.

All participants said that art is a form of language which the artists used to express themselves. The messages carried in the artworks that the participants sought to share with their audiences are indicated in a summary of the artists' inspirational themes in Table 4.1.

From Table 4.1, it can be said that Participants 11 and 12 were inspired by traditional cultural issues, whereas the rest were inspired by issues that were topical in contemporary society. Participants 11 and 12 belong to the first generation of artists.

Table 4.1: Inspirational themes of the study participants

| Participant | Inspirational theme |
|--------------------|---|
| Participant 1 | Inspiration came from observing events happening in the community. His art interprets that which he would be seeing at that point in time. This is the focus among 5 th generation artists. |
| Participant 3 | He was inspired by what his mind would have focused on at a particular point in time. It could be something political, or something that he or other people do every day; at times it could be his past experiences or what his father or mother could have told him in the past. |
| Participant 8 | She fuses traditional themes with contemporary urban social life especially reflecting on the position of the woman in contemporary Zimbabwe, highlighting their roles as mothers, wives and professionals. The main features of her artworks are women alone, with each other and with children. |
| Participant 9 | The artist captures urban realities depicting social changes that ensued following Zimbabwe's independence in 1980. |
| Participant 10 | Inspiration was obtained from everyday occurrences, with HIV/AIDS issues being dominant. |
| Participant 11 | Inspiration was to give tradition and culture a permanence through visual expression as well as critiquing everyday social life. |
| Participant 12 | Inspiration was on preservation of Shona tradition and culture, both the natural and spiritual worlds. |
| Participant 13 | His inspiration stemmed from existentialist philosophy, that is, how mankind has redefined themselves including their existence. |

Another set of intrinsic motivators are awards. This was highlighted in Participant 11 commenting on being awarded a Lifetime Achievement Award by the NGZ. He said that this award gave him the encouragement to pursue a career in art. The participant has won several awards, both locally and internationally.

The motivating effect of awards was also illustrated in failure to get awards from NGZ exhibitions by Participant 5. He pointed out that NGZ seemed to prefer artists whom they had a long-standing relationship with. For new artists on the market, clinching an award was a pipeline dream.

An unusual form of award was indicated in recognition of Participant 12's works. This involved the portrayal of one of his pieces: *The Thief*, on a Zimbabwean stamp issued to commemorate the Commonwealth Day on 14 March 1983.

Another factor identified under intrinsic motivation was self-efficacy in art production, which gave an artist confidence in his work. Self-efficacy was indicated in Participant 2 when he was narrating his agreement with a university in Germany wherein the university sends its students to him for field work. He said: *they have to come here to see the real stuff, all that they know about is playing around with computers and no more.*

The aspect of self-efficacy can be extended to the use of information and communication technology in externalising one's work. For example, Participant 3 who had expertise in computer use, narrated how much he had got overseas customers. The social media that was readily available among participants like WhatsApp was used more often than other online facilities

The statement by Participant 2 on self-efficacy partly explains a feeling of being useful, which is an intrinsic factor. This was evident among the artists that spoke about their experiences in undertaking commissioned works. The fact that they had been picked among others meant that they were useful in fulfilling a purpose. Usefulness was the reason given by some participants like Participants 9 and 10 for opening their studios and workshops to upcoming artists who had nowhere else to get training in artwork production. As summed up by Participant 10: *this is a way that one can contribute to humanity.*

Participant 5 showed affective commitment, which is emotional attachment, when he was narrating how Community 2 was started. This was affirmed by Participant 2 when he emphasised how much Community 2 was strictly for artists who were residents in the vicinity of the community.

Love, care and trust were found to have a motivating effect on the participants. This was shown in how the artists shared knowledge and learnt from each other in the indigenous communities of practice. Also, in the philanthropic activities that were being undertaken by Participant 10, for example.

Trust is central in getting all other motivating factors to work, both intrinsic and extrinsic. For trust to be effective, it should be extended towards fellow artists, the organisation and the art world. In Community 2, new members were put under surveillance so as to build trust towards them. The issue

of trust was also highlighted in the autonomy given to artists as they worked. The belief in the sector was to help each other to survive, as was stated by Participant 1. Observations by the researcher were that this could have been the case because the artists tended to rely on each other for information.

The motivating factors discussed above would stimulate an artist to be involved in knowledge sharing. However, the environment within which the artists operate from should be conducive enough to spur the artist into action. The factors that made the environment conducive are the enabling factors. These are discussed below.

4.3.6 Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

Research question: *What factors enable visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe?*

The factors that were found to enable knowledge sharing among the study participants include organisational climate, organisational culture and leadership. These are discussed below.

4.3.6.1 Organisational climate

Influential enablers under organisation climate include autonomy, creative chaos and requisite variety.

Autonomy

Autonomy was observed in a number of instances. For example, Participant 1 stated that art required a free mind and freedom of expression, which meant that autonomy was essential for an artist to produce his best. He said that the presence of autonomy in the sector as a whole had made it possible for him to take up positions in two different indigenous communities of practice at the same time; that is, in one case he was the artist-in-residency and in another, he was a mentor. He added that this meant commitment to the advancement of his career. Working from the two different places enabled him to share and apply what he learnt in one setting to another which helped him cross pollinate ideas resulting in the creation of new knowledge. This he had done by using at Community 4 a scheme-cum-plan document that he had prepared when he was still teaching art at a primary school previously.

Autonomy was also indicated in Participant 2 who continued with the exchange programme that he had with a Germany university while he was a member of a community of practice. When the

university students were on their field visit in the country, the Participant worked with them both at the workshop in his backyard and at the community.

Creative chaos

Creative chaos was the other enabling condition that was observed in the environment of the study participants. The chaos was attributed to questions raised by art critics on the international scene who queried the authenticity of Zimbabwean sculptures and a concurrent downturn in the country's economy which negatively affected the arrival rate of tourists in the country who were the main consumers of artworks. This left artists with no choice but to develop different designs; hence, the airport art, onto which the artists pinned their hope of survival in the art industry. Commenting on this scenario, Participant 10, an integrated artist, commended the artists producing airport art saying that they were trying to earn an honest living.

Participant 1 explaining what the chaos about airport art meant stated that artists can be comfortable with different media forms and designs, such that when someone ventures into airport art, so be it. The Participant went on to explain that strictly, airport art is a craft. It is the ingenuity and creativity that is involved in its production that makes it intriguing. It consists of patterns that are initiated by a person to depict something, for example an animal. The patterns can be repeated so many times such that a person can produce *en masse* and be able to make money. Remember the artists make a living from their artwork, he stated. In agreement, Participant 10 noted that airport art is in reality curios, and that it may not sell among art collectors and galleries, but that it had a market. Thus, it was a source of income. He added that he had often taken some of his established collectors to the curio markets when they visited his studio and encouraged them to buy for their friends back home, if they did not like the artworks for themselves.

Requisite variety

Requisite variety was evident among artists that were in the indigenous communities of practice because the artists came from different ethnic backgrounds. Also, the missionary trained artists were expected to infuse the Eurocentric Christian ideas that they adopted during training to their intrinsic indigenous traditions. None of the artists interviewed had been 'home grown' in the indigenous communities of practice from which they were operating. As such, the artists brought with them designs and skills acquired from elsewhere, making the indigenous communities of practice fertile ground for the variety necessary to enrich the artistic products in the country.

4.3.6.2 Organisational culture

Organisational culture was found to have an effect on the motivation to share knowledge among visual artists. This was indicated by the nature of the social relationships in the indigenous communities of practice. Salient was the respect that the artists accorded to each other, shown for example in Community 2 from the way that artists handled customers that came to the community to buy artworks. The moment that a customer set foot into the community, artists would jostle to get the customer's attention, but as soon as the customer indicated his choice, all the jostling artists would forget about their pieces, as it were, and join the artist whose piece had been chosen to advertise the piece. This was taken to indicate teamwork.

Team work highlighted the issue of trust as an important cultural attribute in indigenous communities of practice. This was evidenced, especially in Community 2 by the reliance on the administrator to handle all issues pertaining to price negotiations during the sale of the community members' artworks. The artists trusted that the administrator would negotiate with the buyers in good faith because the community depended on funds from the sales to meet its running costs. For the artists, they had to be committed to the continued existence of the community because their art production endeavours depended on the services that were provided by the community.

4.3.6.3 Leadership style

The type of leadership in indigenous communities of practice was found to have an influence on the commitment of artists to their organisation and how the artists collaborated with each other. From the findings discussed above, it can be said that the leadership style in indigenous communities of practice was distributed leadership. This is because there was trust, team work and commitment to help each other.

4.4 Summary of findings

The purpose of this chapter was to analyse the data collected using interviews, observations and document analysis and to present the findings. The chapter started by narrating how the data analysis processes were done followed by a presentation of the findings from the analysis. The presentation of the findings is organised along the study themes which are in line with the research objectives.

Data was analysed following a thematic analysis framework. Atlasi.ti 9.0 software was used to this effect. Before the analysis, interview data was transcribed and compiled into write-ups, thematic codes were devised deductively from the research objectives and the conceptual framework. Additional

codes were obtained inductively from the data set. Coding of the data set was done at the latent level and code generation was stopped at the point of data saturation. This was when there were no more new codes emerging.

Below is a summary of the findings. As stated before, the arrangement is along the research themes.

4.4.1 Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world

Three social structures: conventions, mediation factors and networks, were observed in the art world. It is these structures that influenced and were influenced by artists when the artists communicated and created new knowledge during art practices. The conventions, which are the norms, values and guidelines on operating in the art world are of four types: 1) artistic knowledge, 2) conceptual knowledge, 3) systemic knowledge and 4) routine knowledge.

- Artistic knowledge is composed of experiential knowledge, emotional knowledge, aesthetic knowledge and rhythmic knowledge. Experiential knowledge is about the acquisition of the physical skill of operation; emotional knowledge focuses on social conventions and knowledge on philanthropic acts; aesthetic knowledge focuses on the stylistic, technical and subject related rules on the expressiveness of intrinsic beauty in artworks and rhythmic knowledge is about the ability to improvise.
- Conceptual knowledge is the knowledge that is embodied in the message that is borne in an artwork.
- Systemic knowledge is in explicit form. It is created from a combination of different explicit knowledge forms.
- Routine knowledge is created from an appropriation of explicit knowledge. It is acquired through internalisation processes that include simulation and experimentation.

The research findings indicated a number of knowledge mediation factors. These include phenomena that was used in communication and knowledge exchange to relay information and knowledge about artworks to the different audiences in the art world. The mediation factors identified in the study have been categorised as artists and artworks, art criticism, art dealership, advertising and marketing, branding, curatorship, documentation, exhibitions, public presentations, residency programmes and teaching engagements.

The other form of structures in the art world are the networks, which are the collaborative relationships that are formed during art production, distribution and consumption. The relationships are grounded in the act of knowledge sharing. The actants in the relationships are both human and non-human factors and their relationships cluster around specific events. Of interest to the study was the indigenous community of practice cluster; and actants in the cluster include artists, art collectors, art consumers, art critics, art dealers, art market, art training schools, cultural institutions and material supplies.

4.4.2 Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice

The findings under this section are modeled along the SECI processes. These are as follows:

Socialisation stage: knowledge was acquired, experientially, from a knowledge source to a knowledge recipient during the socialisation stage. Most of the participants who acquired their knowledge this way said that being talented made it easier to absorb the knowledge that was being shared.

Externalisation stage: at this stage, participants extended out of themselves their tacit knowledge. The knowledge was presented as the message that was borne in artworks. In the artwork, the tacit knowledge was made explicit and accessible to everyone else. The means of externalisation reported among the study participants include six main events: the artworks, teaching engagements, conducting workshops, undertaking commissioned works, social networking and sculpting.

Combination stage: this is where explicit knowledge from different sources was brought together, organised and converted into more comprehensive explicit knowledge through categorisation and classification to make it readily accessible. Some of the activities that were used by the study participants in combination processes include exhibitions, meetings, networking and curatorship.

Internalisation stage: at this stage a knowledge recipient acquired explicit knowledge and turned it into one's tacit knowledge. Some of the activities that facilitated internalisation include residency programmes, exhibitions, meetings/workshops and written documents.

4.4.3 Instructional methods used in indigenous communities of practice

The findings presented the methods of instruction used in indigenous communities of practice as apprenticeship training, dreams, social learning/mentoring, self-teaching, art workshops and working with clients. These methods were determined by the instructional techniques used.

4.4.4 Instructional techniques used in indigenous communities of practice

With respect to the tools and techniques used for instruction, responses indicated observation, imitation and practice; demonstrations; occupational participation; oral instruction; story telling and social media. The manner in which the tools and techniques were put into effect by the knowledge provider constituted the methods of instruction.

4.4.5 Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

The findings showed sets of motivational factors: extrinsic and intrinsic. Extrinsic factors resulted from receiving financial rewards. Such rewards were obtained from the sale of one's artworks, or from winning a financially backed award, or when an artist took up a teaching assignment, locally or overseas. Indirect financial motivation was afforded to artists when the artists were given an opportunity to exhibit their artworks at venues that were often frequented by tourists, who constituted the biggest consumer of artworks on the market.

With respect to intrinsic motivators, inspirational themes for artists were seen as the main motivators since artists were described as story tellers. Therefore, that which the artist had an urge to talk about was considered as the prime motivator. Other intrinsic motivators were issues like winning awards, self-efficacy in art production; a feeling of being helpful, gaining fame as well as being accorded the emotional knowledge assets that include love, care and trust from co-artists and the leadership in the indigenous community of practice.

4.4.6 Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

Enablers were also identified. These fell into organisation climate, organisation culture and leadership style categories. Enablers in the organisational climate included autonomy, creative chaos and requisite variety. A supportive organisational culture and a distributed leadership style were also identified in the study environment.

The next chapter presents an interpretation of the findings. This is the stage at which the researcher assesses the findings to establish their meaning.

CHAPTER FIVE

INTERPRETATION AND DISCUSSION OF FINDINGS

My biggest wish is to have my work understood. Every artist's dream is not to work in vain. There is a constant desire to be heard and deciphered - Tafadzwa Gwetai (Ndlovu 2015)

5.1 Introduction

The thrust in the previous chapter was on analysing data and presenting the findings. The chapter began by giving an account of the population and the research sites, and then proceeded to discuss the processes that the researcher went through in analysing the data, which is thematic analysis. This was followed by a presentation of the findings from the data. Thus, this chapter analyses the findings further to establish the meaning of the findings (Yin 2016:218). According to Ngulube, Mathipa and Gumbo (2015:150), interpreting findings is the last phase of a qualitative inquiry; and its essence is largely a narration of the lessons that the researcher learnt from the findings (Creswell & Creswell 2018; Saunders, Lewis & Thornhill 2016:640). Creswell and Creswell (2018) suggest a number of ways that lessons can be learnt. In this study, the learning involved comparing the study findings to the literature and the theories used in the study. However, the interpretation should be seen as a summation of the participants' ideas and the researcher's reflexivity (Ngulube, Mathipa & Gumbo 2015:150).

Below is an interpretation of the findings of this study. The interpretation is arranged according to the research themes. However, it should be noted that while focus was theme specific, the discussion under a theme incorporated strands of data reported under the other themes so as to produce a coherent argument. The research themes are as follows:

- Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world.
- Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice.
- Instructional methods used in indigenous communities of practice.
- Instructional techniques used in indigenous communities of practice.
- Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.
- Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice.

5.2 Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world

The findings were that the art world and the indigenous communities of practice were informal work set-ups. They subscribed to an open system of knowledge sharing and exchange. This was illustrated in how the visual artists learnt from each other within and across indigenous communities of practice, often using their cellphones to communicate about popular designs, and in the autonomy that the environment proffered to the artists as was attested to by Participant 7. He indicated how he got information about best-selling designs from friends operating elsewhere and would, together with other artists in his indigenous community of practice, produce copies of the new designs. Such behaviour can be explained using the Art world perspective, the Actor Network Theory and Communication as a symbolic process theory.

The art world is constituted of actants that interact and collaborate in art production, distribution and consumption (Manta 2018). The word actant is borrowed from Actor Network Theory so as to capture the agency of both human and non-human factors in knowledge sharing and creation during art production, distribution and consumption. This was supported by Foka (2019) and Sutherland and Acord (2007:126) who pointed out that knowledge production in the arts was a result of the combined efforts of artists, the tools that they use, their working environment, galleries and museums where their artworks get exhibited, suppliers of input materials, distribution and communication channels as well as consumers of the artworks. In the study, the agency of both human and non-human factors in the art world is indicated in the indigenous communities of practice cluster shown in Figure 4.2. One of symbols that resulted from the collaboration was the airport art.

Another observation was that the interactivity of actants was instrumental in the development of the social structures that guided art production, distribution and consumption in the art world. This tallies with use of the art world perspective as an institutional and interactional approach. As observed by Jyrämä and Äyvarri (2006) that it is through the interactions at social occasions like art exhibitions and in art workshops, that the norms and values in the art world are used to guide the interactions and at the same time, to repair, reproduce and produce new norms and values that are fed back into the system. Processes of repairing, reproducing and producing new norms fall under the realm of the Communication as symbolic process theory. In the study, the social occasion through which the norms and values were used and created are indicated in section 4.3.2 as the factors through which the SECI stages were implemented. The interaction that led to the development the social structures, which are the conventions, mediating factors and networks, are discussed below.

5.2.1 Conventions

All the four different forms of conventions: artistic/experiential knowledge, routine knowledge, systemic knowledge and conceptual knowledge, mentioned in the literature were available in the study environment.

Artistic/experiential knowledge

Acquiring knowledge on artistic conventions meant learning the skills and techniques of how to carve stones and the acquisition of social knowledge that enables one to behave in an acceptable manner. The learning took place in family set-ups and in indigenous communities of practice; and can be equated to the enculturation of artists to the skills and repertoire of signs and symbols that an artist requires to become an acceptable social member of his community of practice and the art world. The enculturation can be explained using the notion of ‘the community’ and ‘the practice’ in the Communities of practice framework where members in a community of practice learn from each other through interaction. During the interaction the members exchange physical skill and cognitive frameworks (Dhlamini 2017) which are embodied within their cultural and social contexts. This leads to a build-up of collective resources that include a common understanding, a common practice and a common identity (Wenger-Trayner & Wenger-Trayner 2015). Such learning was indeed witnessed in the study sites. For example, on acquisition of artistic conventions, Participant 12 is described as having been influenced heavily by his arts teacher from the lessons that he went through.

With respect to social knowledge, the aspect of professionalism highlighted by Jarvin (2017:137,139) in literature can be said to have been implied in the study data in the enculturation of the artists. Also, the statement raised by Jarvin (2017) that through social knowledge, an artist learns to persevere during bad times, can be equated in the study to how the artists depended on each other for knowledge and information on the best-selling designs and on learning new designs.

Rhythmic knowledge was the other aspect under artistic knowledge that was demonstrated in the findings. It was illustrated in the artists’ ability to appropriate new styles and adapting them, which was highlighted by Participants 11 and 12. The participants were able to infuse *Shona aesthetics with techniques or expressive media often associated with European art* into new styles. Use of rhythmic knowledge was also associated with airport art. As stated before, airport art become predominant because of a down turn in the country’s economy which made the arts and crafts sector an employer of the last resort. From this observation, it can be said that the outside social and economic environment

has an influence on how rhythmic knowledge can be used. That is, it can lead to the production of artworks that scale the heights or outsider art.

The presence of emotional knowledge was the other factor demonstrated in the study, especially in the philanthropic work of some of the integrated artists like Participant 10 and in the modalities of how communities were assisting their members to procure materials. As indicated under motivating factors, love, care and trust were available in the indigenous communities of practice. An example is illustrated in Participant 11 and 12 who opened up their workshops to up-coming artists who had nowhere else to go for training.

Issues on aesthetic knowledge, especially Shona aesthetics, were a feature among the study participants; largely among the early generations of the Zimbabwe Stone Sculptor Movement. With the current art students, reproducing and copying seemed to predominate. As stated by Participant 2 that current students: *“just stick with that which you have taught them, there is no creativity, ... what I produce is very different from what is being produced right now. My aim is not to copy. This is why you see people producing one type of art. I am in the second generation”*.

The worry about copying was raised by artists who belonged to the integrated professional's category. In line with the characteristics of such artists, it can be said that it is their knowledge of conventions which made them conscious of copying. Thus, interviewed did not regard the conventions. their actions were subverted the dictates of the art world perspective.

Routine knowledge

In the study, the use of routine knowledge was mentioned mostly with respect to the appropriation of European techniques of design which were combined with Shona aesthetics. It is such action, fostered through simulation and experimentation, that new tacit knowledge was created that lead to the development of new designs. For example, Participant 12 was said to have developed *something different, authentic and ... even unique* from appropriating techniques and expressive media associated with European art. Use of experimentation in internalisation in Participant 12 is evidenced by the fact that his work changed when he became a fulltime professional artist. This was because he now had more time to experiment and explore new forms of art. Equally highlighting the importance of creating new knowledge and experimentation was Participant 10. He called on artists to experiment with new designs so as to diversify their clientele base. He said *now I am into plants ... snakes ... figuratives, ... otherwise you have the same clients following you all the time*.

The initial development of airport art and its range of new designs that are constantly created can equally be attributed to the generation of new tacit knowledge. This is considering that the art is creatively made in “ingenious ways” (Palmberg 2003). The mode used in internalising designs of the artworks, deducing from the explanation by Participant 7 of how the artists got pictures of best-selling artworks through WhatsApp, was simulation. Simulation was one of the main modes of instruction used at Community 4.

From the observations made above, it can be said that routine knowledge was being created in the study sites. This tallies with what was stated by Nonaka, Toyama and Konno (2000) that new knowledge is created at the internalisation stage of the SECI theory. The main modes used in the study were experimentation and simulation.

Conceptual knowledge

Focus in conceptual knowledge is on the message and ideas borne in an artwork, which represents the knowledge being relayed by the artist who produced the artwork (Riding 2017:25). The issue of messages in artworks is tied to the role of artists in society, which is story telling. As enunciated by Participant 1, sculptors use the stone to tell their story. An indication of the messages portrayed by the artists that were studied is illustrated by the themes that are depicted in the artists’ works shown in Table 4.1. These themes correspond to observations by Mataga and Chataba (2011) that the earlier generation of Zimbabwean sculptors relayed messages about traditional and spiritual issues, whereas the messages from the fourth and fifth generations are about topical social issues like poverty, violence, gender, Christianity and HIV/AIDS.

The above discussion on art as a construct of ideas is in line with the tenets of conceptual art, which is viewed as a product of ideas (Asinyo, Frimpong & Dowuona-Hammond 2016:116-7) and that the ideas portrayed in artworks are more important than the artworks. The effect of the theory can be used to explain issues of branding and brand equity by artists as means of maintaining the authenticity of their artworks. Brand equity is mentioned by Nonaka, Toyama and Konno (2000) as one of the characteristics of the knowledge assets produced at externalisation. An example of brand equity among the research participants is highlighted in a statement by Participant 10 in which he says that in his many travels overseas he saw works by great artists, but told himself that he should just look at the works and enjoy them; and should not borrow any ideas because he does not want his artworks to be mistaken for someone else’s work.

Systemic knowledge

Systemic knowledge was readily evident in the study environment. Participant 3 mentioned that he had attended an arts and crafts school. In art schools, the training is run using documented content like syllabuses. Participant 1 stated that he used books on design when teaching. Thus, it can be said that systemic knowledge was being used among the study participants, but not in a systematic way. In issues like copyright and intellectual property rights, it seems the participants relied more on emotional knowledge than on the dictates of the copyright laws. For example, the response by Participant 3 that artists tended to respect each other's intellectual property and narrations by Participant 2 that his students tended to remain stuck with the designs that he had taught them, but fails to do anything to help the students to change, shows a laissez-faire attitude to copyright issues. None of the participants seemed to be knowledgeable about intellectual property rights issues, especially with respect to sculpting work. It was only Participant 3 who previously had a brush with the law because of one of his paintings, which was considered as subverting the then government. The participant was proficient in stone sculpting, pottery and painting.

A laissez-faire attitude towards copyright issues could be attributed to a predominance of airport art on the art market, which is characterised by mass production. This could be coupled with an attitude of love and care for each other, thus tolerance, because of a harsh economic environment (Mlotshwa 2019).

The other structure that influenced the nature of interaction and engagement in the art world was the mediation factors. That is, the factors in the art world through which the study participants used to share and communicate about their knowledge. The communication included transmission and interactional forms which are subsumed within the communication as a symbolic process theory. The mediation factors are discussed below.

5.2.2 Mediation factors

A number of mediation factors were mentioned in the findings. These include advertising and marketing, artists and artworks, art criticism, art curatorship, art dealership, branding, documentation, exhibitions, public presentations, residency programmes and teaching engagements.

Advertisement and marketing: there did not seem to be much happening with respect to pro-active marketing of sculptural works in the country from the 1980's to date. Concerted marketing efforts

were associated with the work of McEwan in establishing the NGZ in 1957 and the BAT workshop school in 1960 as well as the training of early generations of the Zimbabwe Stone Sculptor Movement. The result was that Zimbabwe's artworks flourished on the international art market. At the same time, the artworks attracted the attention of art critics who questioned the authenticity of the art. The current scenario was summed up by Participant 10 when he said that he did not advertise. Thus, the visitors who were making it to his studio were using their own means of getting information, or could have been getting the information through advertisements which were not under his control. For example, Community 2 said that they had been designated by government as a tourist resort, which means that when the government advertises the country, the community automatically gets included.

Another important mediation effect in marketing pertains to the segmentation of the art market into the primary market that is made up of 'Emerging Art' and 'Most Art' and the secondary market with 'Recognised Art' and 'Avant-garde Art' (Hagg 2010). As observed from the study, the artworks of integrated professional artists fell into the 'Recognised Art' group and those of conventional and naïve artists were placed in the 'Most Art' group. While some of the art placed in this group could qualify for the 'Emerging Art' group, the artworks, however, did not convey some of the attributes mentioned by Hagg (2010) as being characteristic of such an art group. For example, Hagg (2010) states that, the artworks in the 'Emerging Art' group should not be for sale, but for building symbolic capital for the artist to use to earn a good reputation. Whereas artworks in the 'Most Art' group tend to be targeted for specific markets like the tourist markets, and are produced *en masse* for sale by artists themselves to buyers and gallerists. This was the situation obtaining in the study environment; and could be attributed, largely, to the fact that the arts industry was the employer of the last resort, as discussed before.

Artists and artworks: the findings were that the artists in the study could be classified into integrated professionals, conventional novices and naïve artists. For the integrated professionals, their artworks were all over the world. This meant that the messages borne in their artworks reached far and wide. For the conventional novices, the extent to which their artworks had been disbursed seemed to have been limited. This was largely because nothing was mentioned about their involvement in exhibitions in galleries and museums outside Zimbabwe. A reduced inflow of tourists into the country can be taken to mean that the chances of the artworks reaching distant places were equally limited, as tourists were the main consumers of Zimbabwe's artworks (Mataga & Chabata 2011). Instances of participation in local exhibitions were mentioned, for example by Participant 5. Naïve artists were chiefly the airport artists. Their products are categorised as crafts. Crafts carry aesthetic and utility value (Zulaikha &

Brereton 2011) and less of expressive value. Thus, strictly, should not be included in discussions of thought mediation.

Art criticism: the findings indicate various activities undertaken by art critics in the art world. Different types of media were used that include newspapers, television, online publications as well as social media. The mediatory role of art criticism is shown in this study by the range of documents that were consulted for the literature review and in document analysis. The documents, listed in the reference section, can be categorised as blogs; books and journals, both hard and online copies; newspapers and magazines. From the document categories, it can be said that the forms of art criticism in the study environment was similar to what is indicated in literature as: journalistic criticism, scholarly art criticism and public criticism (Hedayat *et al* 2014:45; Malloy 2010). The varied forms, as mediation tools, should be seen as measures that broadened access to art.

Art dealership: another mediation factor observed in the study is art dealership. It is through the activities of art dealers, of buying artworks from indigenous communities of practice and selling them to collectors, galleries, museums and the public at the art market, that artworks were distributed as well as the messages borne in the artworks communicated and shared widely. However, reports were encountered in the study where some dealers manipulated the authenticity of artworks by, for example, changing labels of artworks on exhibition, as was stated by Participant 12, so as to avoid paying a premium price. Such behaviour would, to some extent, distort the message that finally gets to the artwork consumer. However, literature describes art dealers as professionals who even have professional associations which ensure that the dealers maintain high standards. Knowledge of such an association nor its activities was not available in the study environment.

Art curatorship: art curatorship is an act of interpreting the message in an exhibited artwork as well as deciding on the quality of the artwork and the artist. Hence, curation is an act of coining value to an artwork. That is, it is through curations that artists and their artworks are legitimised. This is mostly in galleries and museums where professional curators are found. Evidence of curatorial activities in the study is shown in Participant 13 when he undertook curatorial duties at *Zimbabwe's Pavilion during the exhibition with Raphael Chikukwa, who was the chief curator*. An example of a recipient of curatorial services is Participant 5 who lamented how the artworks that his community submitted to NGZ-run exhibitions did not bring back awards most of the time.

Branding: another highlight among the mediation measures was branding. Its mediatory effect is illustrated in Participant 10 who, because of the publicity of his works and his focus on HIV/AIDS issues, was commissioned by a former South African President and the UNAIDS to produce artworks on HIV/AIDS. This indicates how brand equity can help an artist to create a name for himself. Brand equity can be a route to get into advertisement through which an artwork can be used to gain additional value for itself (Herederó & Chaves 2016:100).

Exhibitions: the main vehicle in mediating communication between an audience and the artists, in the study environment, were exhibitions. Exhibitions were used as marketing and selling points. In marketing, for example, the administrator of Community 1 had artworks displayed at post office buildings in Harare with details of where he could be found, should anyone be interested in the artworks. Local exhibitions were conducted mostly at the indigenous communities of practice and at the NGZ. Participation at international exhibitions was reported among established artists. The exhibitions reported by the study participants were both physical and online to those who had access to the Internet. As mentioned by Participant 3 that he had obtained overseas customers by exhibiting his artworks on his Facebook platform. Community 2 was developing its website at the time that the researcher was on fieldwork. The Internet can thus be seen as the most viable means of reaching a wide audience considering that the inflows of the main customers of Zimbabwean artworks had gone down, as stated previously.

Public presentations: conceptual art depends on mediation factors like public presentations to reach the public. Jarvin (2017:139) observes that in conceptual art it is imperative for artists to possess both oral and written communication skills so that the artists can be able to issue statements about their work, hold gallery talks and interviews as well as respond to art criticism. In the study, some of the instances where public presentations are indicated is in Participants 9, 10 and 13. Participant 9 was described as ... *an open and articulate spokesperson for Zimbabwean sculpture [which] made him an attractive ambassador of the genre in Europe and North America where he was an invited artist-in-residence on numerous occasions.* When the researcher was speaking to artists during field work, the artists seemed to articulate issues about their work well. However, the extent to which the articulation could be professionally handled was questionable. This is because some of the artists had indicated that they were not keen to look for information about their work. For example, the response by Participant 6 that he relied on information that he got from his father and colleagues in the industry and did not go out of his way to look for information about his trade. He, however said that he read what he came across. The participant can be treated as a worst-case scenario, but considering how the

industry has come to be an employer of the last resort, it can only be assumed that the majority of artists just focused on production.

Residency programmes: artists were observed to use their operational activities when in residency as a way of extending one's expertise to the outside world. The mediation in residency programmes arises from the fact that the programmes afford an artist-in-residence the opportunity to develop new tacit knowledge and to externalise it in the form of artworks. It is the artworks that then carry the message. In the study, Participant 1 was in a residency programme at Community 1. Participants 9 and 13, among others, had participated in residency programmes. It should, however, be noted that it is the conditions of the programme that give an artist the energy to engage his mind, as hinted by Participant 1 that meditation was a key component of his art classes.

Teaching engagements: through acts of teaching, an artist passes on his tacit knowledge to a student. This makes teaching engagements qualify to be treated as mediation factors. Among the study participants, teaching took two main forms: as visiting artists and during mentorship in workshops. The teaching can include socialisation in the home, which was the starting point for most of the artists in the study.

Professional associations: one set of factors which were absent in the findings were the professional associations of the different stakeholders in the arts industry. As indicated in literature, such bodies are essential in safeguarding the interests of their members. However, none of the interviewed participants seemed to have heard or interested in an association of visual artists. Even among the established artists, no one mentioned anything to do with an association in the sector.

Considering the size of operations of individual indigenous communities of practice, it would be difficult for the communities to separately address issues that affect their operations. This is hinted to by Agyemang, Ngulube and Dube (2018) when they stated that the absence of such an association negatively affected the operations of Krobo beads makers in their study in Ghana.

Non-governmental organisations: the works of non-governmental organisations was mentioned with respect to the establishment of Community 2 and Community 3. However, literature indicates the work of Voices of Colour, a non-governmental organisation that was involved in the training of visual artists in Bulawayo. Partnering with such organisations can help artists build their capacity.

5.2.3 Networks

The networks in the art world permeated throughout the indigenous communities of practice based on activity relationships that resulted in network clusters as depicted in Actor Network Theory. The network clusters in the art world discussed in the literature were similar to what was observed on the ground during data collection. However, in the study, the focus was concentrated on the cluster of interest, the indigenous community of practice.

5.2.4 Indigenous communities of practice

A number of features from the Communities of practice framework and from literature on deliberations pertaining to communities of practice as social learning contexts were used in the study to establish the extent to which the study participants' work places could qualify to be described as communities of practice. The considerations were based on an instrumentalist perspective; a view that subscribes to a notion of deliberate creation of communities of practice. This notion is supported in the findings on the genesis of the research sites. For example:

- Community 1 was a private company. Thus, the workshop for artists was a deliberate set-up.
- Community 2 was created as a project aimed to centralise the work of visual artists who had set up workshops in undesignated places in the municipal area.
- Community 3 was a project of a non-governmental organisation. Hence, its setting-up was not spontaneous, but to address a social need.
- Community 4 was a project initiated by the local municipality to offer skills training to children who resided in the municipal area.

Other aspects that were considered in evaluating indigenous communities of practice include analysing the manner in which they were operating to see if it matched the tenets of the Community of practice framework. The operations were as follows:

Domain: the visual artists in the study spoke glowingly about their work, which was taken as an indication of commitment to their enterprise. As discussed below, they shared their expertise and learnt from each other. A common understanding was created that set them apart from other people such that the narration of issues by different study participants in the same research site did not differ that much.

Community: the operations in indigenous communities of practice were carried out in one big room, the workshop, or in an open space. An artist working on his piece, in his space, would naturally be talking to other artists working next to him, about anything literally, including consultation about their

work. Hence, some of the learning was spontaneous. Eventually, the learning meant that skill was acquired and cognitive frameworks developed that constituted a practice.

Practice: this was indicated by a repertoire of symbols which were created and shared. An example is mentioned in Participant 7 who stated how he would get details of best selling artworks from colleagues in communities in other towns, and would, at his local community, in collaboration with other artists, replicate the artworks.

Peripheral participation: this was indicated in Communities 1, 2 and 3 where new members would be attached to a senior community member to induct and socialise them on how the community operated. This way, the new members did not delve into the centre of the community's affairs as soon as they joined the community.

Indigenous communities of practice studied were found to be similar, in some respects, to other informal craft/task-based practice institutions which resembled the original idea of communities of practice in literature. Some of these institutions include the community-based industry (Shaari 2015) and the indigenous apprenticeship system (Obidi 1995; Uwameiye & Iyamu 2002). The common characteristics among these institutions were the use of indigenously-based skill and knowledge which was acquired socially or through informal socialisation.

The implications of these findings with respect to knowledge acquisition and sharing was that knowledge used in indigenous communities of practice is created socially by people in indigenous communities of practice and the art world. The knowledge is embodied in the people and facilities in the art world during art production, distribution and consumption in collaborative relationships. The relationships constitute networks of communication and knowledge sharing that cluster around specific events. The cluster for art production, distribution and consumption in the study environment is shown in Figure 4.2.

5.3 Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice

The knowledge that is referred to in this section are the conventions that are used in the production, distribution and consumption of artworks. Focus is on the communication of the conventions and the processes involved in their creation among visual artists in indigenous communities of practice, as alluded to in the Communication as a symbolic process. These processes permeate throughout the art world embedded in networks of collaborative relationships as indicated in the discussion below.

Observations on the mode of communication in indigenous communities of practice were that it was an open system. There were no formal rules that governed who spoke to whom and about what issues. Mentees were supposed to relate to their mentors so that their training is systematised. They, however, were free to consult anyone else about what they were doing. The communication was not limited to members of the community only, but to other actants in the art world in the form of actor networks.

Observations showed that communication and knowledge sharing in the indigenous communities of practice followed a socio-materialistic approach in which both human and non-human factors were nodes in knowledge creation and sharing networks, a characteristic of Actor Network Theory. The nodes engaged in knowledge conversion activities that were modelled along the SECI stages as indicated below.

5.3.1 Socialisation

Artistic predisposition - talent

In both literature and among the study participants, it was noted that talent influenced the extent to which one decided to take up a career as an artist. Also, it was observed that talent had to be bolstered by learning, either through self-teaching or by being mentored. In cases where mentoring was missing, chances of producing artworks which could be described as folk art, where the artist is not aware and does not follow conventions, were high. Such artists were said to have difficulty in getting their works legitimised or sold on the art market (McCarthy *et al* 2005:xvi). They fell into the naïve artists' group.

Among the study participants, the push for the manifestation of the talent took different forms. Participant 13 indicated publications and studying art as a lesson. However, for the majority of the artists, knowledge and artistic skill was acquired spontaneously in the course of everyday living through an act of socialisation. Socialisation is the first stage in knowledge creation (Nonaka & Toyama 2003:4). The focus in explaining the socialisation acts among the research participants in the section below is on the interactions that promoted the transfer of tacit knowledge. This was done at the family and institutional level.

Mentorship - family level

The first level of nurturing talent was the family. In the study, this was indicated in that family level mentorship was seen as a way in which children followed the footsteps of their parents. It is during mentorship that the mentee acquired experiential knowledge assets.

Mentorship - institutional level

Mentoring also took place in indigenous communities of practice, with the mentees acquiring experiential knowledge assets. The fact that the knowledge assets are tacit means that they are embedded in art practice. Hence, were acquired through direct practice over time. Organisational routines and culture were also acquired at the same time. Since the knowledge assets are tacit, as stated before, it therefore means that they are difficult to share and imitate beyond the confines of an individual indigenous community of practice. Thus, the artworks produced should be organisation specific. However, this was not the case in the indigenous communities of practice that were studied where almost similar art designs could be found in the form of airport art. This can be attributed to the openness of the knowledge sharing systems in the indigenous communities of practice.

Another set of institutions that could be considered as important in mentoring artists are non-governmental organisations and the associations of visual artists, as mentioned in the literature. However, none of the participants had thought about including the activities of these organisations in their operations, except Community 3 which was set-up as a project of a non-governmental organisation.

5.3.2 Externalisation

In externalisation, an artist converts his tacit knowledge into explicit knowledge and expresses it as conceptual knowledge. The activities through which externalisation took place in the study sites include artworks, workshops, teaching engagements, commissioned works, social networking and sculpting. The externalisation stage can be viewed as involving the mediation processes where an artist's message borne in an artwork is conveyed to the audience. As indicated in literature, conceptual knowledge can be shared in verbal form (Nonaka, Toyama & Konno 2000). The importance, therefore, of being able to articulate issues surrounding art production among artists. However, from an observation made by Saadaoui and Mekkaoui (2015:26), it is noteworthy that the articulation of explicit knowledge may produce “expressions [that] are often inadequate, inconsistent, and insufficient”. This statement highlights the possibility of error when an artist's conceptual knowledge is articulated through the different mediation facilities.

5.3.3 Combination

The findings confirmed the presence of combination activities in the study sites. Activities undertaken include curatorship, exhibitions, meetings and networking.

Combination processes involve the evaluation and management of knowledge produced at the externalisation stage. The processes, according to Nonaka, Toyama and Byosiere (2001:496 cited in Bratianu & Orzea 2010:49), include: 1) collecting explicit knowledge from both the internal and external environments of an organisation and combining it; 2) disseminating the new knowledge to members; 3) editing of the disseminated knowledge by members so that the knowledge becomes visible. These processes can be equated to the productivity dimension of symbols in Carey's (1989) theory of Communication as a symbolic process, where symbols are maintained, reproduced, repaired and transformed.

5.3.4 Internalisation

As observed by Dhlamini (2017:80), it is at the internalisation stage that explicit knowledge produced at the externalisation and combination stages is acquired, converted and internalised to become new tacit knowledge to the knowledge recipient. The internalisation process takes place when explicit knowledge is put into practice by the knowledge recipient. This is by simulating the explicit knowledge or experimenting with it. In the study, events that supported simulation and experimentation include residency programmes and model imitation. To some extent, model imitation can subsume commissioned works. This is because when an artist is contracted to produce a piece of art, the artist should understand and internalise the customer's specifications. The specifications could be in a narration, a picture or a drawing; and the process of turning the specification into a product entails the simulation of the customers' specifications.

With reference to the research findings, the internalisation of knowledge among integrated artists led to the development of new art designs that earned the artists international acclaim. The same cannot be said about some of the artists mentored in the indigenous communities of practice who simply regurgitated what they had been taught by producing poor replicates of their mentor's or model's style.

Assessing issues of communication and knowledge sharing during the SECI stages, it can be said that communication took place at every stage because every stage had a knowledge source, knowledge recipient and a medium through which the knowledge was transmitted, in some cases, back and forth. For example, at socialisation the medium was the act of practicing through which the knowledge recipient acquired the knowledge, at externalisation the medium was the language or artworks bearing the artist's ideas, at combination and internalisation the media were the facilities containing the explicit knowledge.

5.4 Instructional methods used in indigenous communities of practice

A number of methods and techniques used in instruction in the study sites were similar to what was mentioned in the literature. These are indicated below.

Apprenticeship seemed to be the most common method of instruction. It is this mode of training that provided grounding in the development of the Communities of practice framework. However, in the study sites and the literature reviewed there was no written syllabus that was strictly adhered to or a formal assessment at the end of the training. Running the programme was done systematically though, covering all the necessary stages. Participant 1 spoke about a scheme-cum-plan that he developed. The assessment criteria seemed to be tacitly possessed by the trainer. Uwameiye and Iyamu (2002) mention some of the assessment criteria as the amount of positive comments that customers made towards the work of a mentee and consistency in correct performance by the mentee. Thus, emphasis in the training was on the impartation of experiential knowledge assets. In Community 4, the experiential knowledge was evidenced in the portfolios that the students were encouraged to compile during training from the works that they produced.

The modes of instruction like workshops, mentorship, self-teaching and learning through commissioned works mentioned in the literature were also experienced among the study participants. However, the use of spirit possession as grounding for the acquisition of knowledge on art production was not available among the study participants. The use of dreams was mentioned in only one incident.

5.5 Instructional techniques used in indigenous communities of practice

The main technique used in the study sites, in learning, which also seemed popular in apprenticeship training in literature was the observation, imitation and practice interspaced with instruction. Modalities for use of this technique in Community 4 was context specific. This is in line with one of the tenets of the Communities of practice framework on how communities of practice develop their own repertoire of resources that are meant for use by the community's members. Other tools and techniques included stories, demonstrations, exhibitions and occupational participation. The web-based tools were not mentioned at all by the interviewed participants. Equally, the participants' access to documented information seemed to be limited. This invariably affected the extent to which the participants could access systemic knowledge.

5.6 Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

The importance of motivation in sharing knowledge on art production, distribution and consumption comes from the fact that art is a knowledge-based product; and that the knowledge used to produce the art exists mostly in embodied form in individuals as tacit knowledge. Thus, to explicate the knowledge so that it can be used for art production purposes, depends to a great extent on the willingness of individuals embodying the knowledge to share the knowledge (Nguyen *et al* 2019). This, therefore, makes willingness to share an important factor in the motivation for knowledge sharing.

Among artists in general, the a common aspect that indicates their motivation is the source of their inspiration in their artistic work. On this issue, as noted by Mataga and Chabata (2011), the earlier generations of Zimbabwean visual artists were inspired by traditional spiritual values, unlike the contemporary artists. This was confirmed in the findings reported in Table 4.1 which lists the inspirational themes of some of the study participants.

5.6.1 Extrinsic motivational factors

The findings confirmed that participants were motivated by extrinsic factors, both direct financial rewards and indirectly in kind. Like any professional, an artist expects an income from his work, said Participant 3. Most of the income for artists comes from the sale of their artworks. However, as noted by McCathy *et al* (2005), upcoming artists do not earn enough from their sales and have to take up other side jobs to supplement their income. This was the case among the study participants where some of the participants took up teaching assignments.

On receiving government financial support, none among the interviewed participants mentioned ever getting a government grant or award. However, the integrated artists reported being recipients of quite a number of such awards. Access to such funds tended to be tied to the legitimisation processes. That is, the artist's works would have gone through a quality evaluation and found to be authentic and original.

The most readily accessible financial rewards available to the participants were in kind. This included provision of space to work from, materials to use and exhibition space. For artists who were operating from a community that had been designated as a tourist attraction, their hope of getting tourists visiting their community was high, and acted as an incentive.

The stress for extrinsic rewards seemed to outweigh all the other motivational factors. This was, however, not surprising because, as previously stated, the arts and crafts sector was viewed, primarily, as a source of employment.

5.6.2 Intrinsic motivational factors

The intrinsic motivational factors mentioned by the study participants included being conferred with an award, self-efficacy in art production, the presence of affective and continuance commitment, as well as the emotional knowledge assets and a feeling of helpfulness. Getting an award is an indication of legitimised work. Hence, bestows in one a high social status and recognition which makes legitimisation a motivator. The importance of legitimacy is highlighted in the Art world perspective.

A feeling of helpfulness could be equated to a feeling of being appreciated. It is this feeling that led integrated artists to set-up indigenous communities of practice as a way of helping up-coming artists to hone their skills.

An aspect that did not come out well among the study participants was that of a covenantal culture that emerged where personal vision and collective responsibility coincide as reported in Dovey's (2011) study. However, the existence of such a culture in the study environment could be assumed considering that the artists in the study were operating as individual businesses and reported that they learnt from each other. This is supported in the Community of practice framework which states that people in the same community of practice operate as a community of learning (Brooks, Grugulis & Cook 2020:1046). A covenantal culture could be equated to affective and continuance commitment which was evident in the study environment. Affective commitment was shown, for example, in Participants 10, 11 and 12 who opened-up their workshops to up-coming artists who had nowhere else to get training. Continuance commitment was evidenced from the fact that the artists had taken up membership of the indigenous communities of practice so as to formalise their art-making projects.

5.7 Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

Autonomy, creative chaos, requisite variety, teamwork and a supportive leadership, tenets of the Unified Model of Dynamic Knowledge Creation, were some of the enablers that were present in the indigenous communities of practice. As stated before, that artists operated as individual business entities within indigenous communities of practice, this made autonomy an essential attribute in their work. It gave them the versatility to try out anything that promised to sustain them. Hence, Participant 1 had his feet in two

places at the same time. He was an artist-in-residency in one community and a mentor, in another. Both assignments required that he externalises his knowledge.

Creative chaos and requisite variety can be considered as off-shoots of the country's economic downturn. To survive, artists had to be creative so as to generate new knowledge which they externalised as airport art. Equally, as is characteristic of artists, that they come together in learning and knowledge sharing communities, the study participants took up membership in indigenous communities of practice. The result was requisite variety which is an ingredient for innovativeness. Requisite variety can be viewed as fertile ground for the work of mavericks. However, in the case of the study environment, the new designs fell into the category of outsider art since the artists seemed not to be aware of conventions in art production. Mavericks are artists who would have been integrated or conventional artists who consciously side-step conventions so as to come up with new designs. Such artists would be in a position to challenge the status quo since they would be part and parcel of the convention making processes, and would have access to the different mediation factors which they could use to promote their new designs.

The aspect of information redundancy seemed to be absent among the interviewed study participants. This could be attributed to an observation made earlier about how the artists were more content with being in the workshop producing than looking for information. What came through their WhatsApp accounts seemed to suffice.

The organisational culture in the indigenous communities of practice was conducive to knowledge sharing by supporting team work. The administrators ran the communities in a way that empowered the artists to be in-charge of the operational issues. The fact that the artists got into sculpting as business ventures and that the administrator and the community depended on the proceeds from the work of the artists for income, can only mean that all the involved parties would be supportive of any aspect that could make their ventures prosperous.

5.8 Summary

The chapter sought to provide an interpretation of the research findings that are reported in chapter 4. The interpretation used the literature reported in chapter 2 as the framework against which to evaluate the knowledge sharing processes in the art world as well as the involvement of the study participants in art production, distribution and consumption activities in the art world. Such an exercise enabled

the researcher to understand the experiences of the study participants and to suggest what could possibly be the best practices.

In fulfillment of its aim stated in the above paragraph, the chapter gave a description of the environment from which the visual artists operated. This was meant to show the structures in the environment that influenced the behaviour of the artists in knowledge sharing.

The findings showed that there were three types of structures around which knowledge sharing activities took place, as was also indicated in the literature. These are the conventions which are the socially constructed protocols on proper behaviour, the mediation factors which are the media that are used to communicate about art, and the networks which are the collaborative relationship structures that are formed during knowledge sharing in the operating environment of the artists. The environment is the art world and within the environment are clusters of activity-based network relationships, one of which is the indigenous community of practice.

Further, the findings showed that the artists were active participants in devising the structures named above in the art world through the manner in which they operated in the indigenous communities of practice. The operations in the research sites were however found to be modeled differently, but all subscribed to the idea of a community of practice as propounded by Lave and Wenger (1991) (Farnsworth, Kleanthous & Senger-Wenger 2016). That is to say activities were conducted in a social atmosphere where the artists shared facilities, ideas and created the repertoire of resources pertaining to their work. The work set-ups were sustained by collaborative relationships which brought about team work and commitment to the survival of the arts industry in the face of an economic downturn in the country, which had greatly reduced the customer base of the artists. The art market was the target of production for the majority of the interviewed artists since the arts industry was considered as a source of employment.

The activities of the artists revolved around accessing and using information, which in practice are acts of knowledge creation, based on the communicative perspective adopted in this study. The knowledge creation activities followed the SECI processes. The predominant instructional techniques used during knowledge creation were observation, imitation and practice, interspaced with instruction. The main method of instruction was apprenticeship training. This method and the techniques were reported in the literature as being the most common in communities of practice.

Autonomy, requisite variety and creative chaos were the enablers present in the working environment, and were instrumental in the birth of airport art, as a survival strategy. Literature indicates that the presence of enablers and how they present themselves determined the output.

Through the discussion above, parameters of a framework on knowledge sharing were devised from the array of activities that artists were involved in. The framework is presented in Section 6.5.

The next chapter summarises, concludes and gives recommendations of the study. This is essential so as to refocus the thought processes to the research problem. Thus, it closes with the proposed framework on knowledge sharing among visual artists in the indigenous communities of practice.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

*“As a result of consumerism, foreign cultural influences and foreign funded artistic influencers like international art galleries, it is hard for the artists in this time to tell their own true story”
- Tapfuma Gutsa*

6.1 Introduction

The purpose of the previous chapter was to discuss the findings of the study which are reported in chapter 4 as well as interpreting the meaning of the findings. Taking on from there, this chapter summarises the findings presented in chapter 4, and, makes conclusions and recommendations of the findings. In summarising, focus was placed on developing the main findings and further interpreting the findings in such a manner that indicates the implications of the study (Tracy 2020:313). According to Saunders, Lewis and Thornhill (2016:642), the summary should also indicate the link between the purpose of the study and research findings, evaluate the extent to which the objectives have been met and assess the contributions of the research. The conclusion section should point out what the research found pertaining to the subject matter under investigation and to link the conceptual framework with the research findings (Tracy 2020:313). The recommendations should be devised from the conclusions and should be implementable. The study ends by proposing a knowledge sharing framework for visual artists that operate from indigenous communities of practice, specifically for networking with the Formal Art World. This has been the main thrust of the study as it sought to fulfil its purpose, which was: to understand the knowledge sharing processes and practices of local visual artists in indigenous communities of practice in the arts and crafts sector in Zimbabwe. The objectives followed in this endeavour are as follows:

- i. To establish the knowledge sharing structures in the production, distribution and consumption of the arts and crafts in the art world in Zimbabwe.
- ii. To examine the modalities of knowledge creation in the production, distribution and consumption of the arts and crafts in indigenous communities of practice in Zimbabwe.
- iii. To establish the methods used for instruction in indigenous communities of practice in Zimbabwe.
- iv. To establish the techniques used for instruction in indigenous communities of practice in Zimbabwe.

- v. To assess the factors that motivate visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe.
- vi. To ascertain factors that enable visual artists to share knowledge on the arts and crafts in indigenous communities of practice in Zimbabwe.
- vii. To propose a framework of knowledge sharing for the visual artists in indigenous communities of practice and the Formal Art World in Zimbabwe.

Below is a report of the summary of the study, which is followed by the conclusions that the researcher arrived at and the recommendations. The study ends with a framework on knowledge sharing.

6.2 Summary of the findings

In brief, the study sought to understand the dynamics of knowledge sharing processes in indigenous communities of practice and the art world in Zimbabwe in the production, distribution and consumption of arts and crafts. An assumption on which this intention was grounded was that visual artists use information and knowledge in producing their artworks. Thus, the extent to which the artists could access relevant information and knowledge determined the quality of their artworks. Accessing the information and knowledge depended on the nature of the knowledge sharing activities in the indigenous communities of practice and the art world in which the artists operated from. Hence, the thrust of the study, which was to unearth the dynamics of knowledge sharing.

The findings of the study showed that knowledge sharing in indigenous communities of practice and the art world in art production revolved around three social structures: 1) conventions which are the guidelines, norms and values of acceptable operating behaviour; 2) mediation factors which are the communication tools between an artist and the audience, and 3) collaborative networks which are the relationship structures that emerge during knowledge sharing. Conventions were found to be valuable inputs in producing quality artworks. They took the form of artistic/experiential knowledge, conceptual knowledge, systemic knowledge and routine knowledge. Some of the conventions like artistic/experiential knowledge could be accessed physically through hands-on practice. Others like conceptual and systemic knowledge were accessible through dialogue or by consulting the physical media bearing the knowledge. When accessed, the knowledge would be manipulated by maintaining it, repairing it, reproducing it or transforming it, according to Carey's (1989) theory of communication as a symbolic process. The activities and processes of manipulating the knowledge were considered as a form of learning in which physical and social skills as well as cognitive frameworks embodied and embedded within cultural and social contexts were exchanged. The exchanges were facilitated by

motivating factors that included the inspirational themes of the artists as well as extrinsic and intrinsic factors. The extrinsic factors were largely financial rewards and the intrinsic factors were self-efficacy in art production; a feeling of being helpful and being shown love and care and being trusted. For the motivating factors to take effect, the indigenous communities of practice had to be conducive for knowledge sharing. The factors that fostered the conduciveness, the enablers, included requisite variety, autonomy and creative chaos. A culture based on trust, team work and distributed leadership were also found to have supported knowledge sharing in the indigenous communities of practice.

An assessment of the interactivity in the social structures during knowledge sharing revealed the presence of three types of artists in the art world: integrated professional, conventional novices and naïve artists.

- Integrated professionals included those artists who had been able to create exceptionally high-quality artworks from infusing Shona aesthetics with Eurocentric techniques. Thus, producing new knowledge. The artworks were branded and were exhibited in local and international galleries and museum, and were a collector's item. The artists gained international acclaim from their products, were well travelled, had met and dialogued with curators from the world over. They had been in residency programmes locally and internationally; had been covered in newspaper and journal articles and been subjects of discussion on television. They had an online presence and conducted their sales through e-marketing. They ran workshops to assist the less endowed artists.
- Conventional novices produced largely for the market. To some extent, they accessed conventions but did not go all the way to access the whole range of the relevant conventions and to use them. Their artworks struggled to make it at exhibitions organised by the NGZ. Their indigenous communities of practice were home to art dealers who were bent on manipulating prices of artworks on the market. Their main marketing venue was the indigenous communities of practice where they operated from. They generally did not have individual presence online and in public media, but tended to be included under the publicity ventures of their communities. Their information and communication technology literacy was limited and their main communication technology tool was WhatsApp. They were also not widely read.
- Naïve artists were largely producers of airport art. They tended to use rhythmic knowledge and had been sustained in the sector through emotional and ethical knowledge. The artists generally learnt from each other, and thus, mostly duplicating the same designs. As such, their work tended to lack authenticity. However, the work showed considerable innovativeness and ingenuity. The items were produced *en masse* and found it difficult to claim exclusivity.
- Mavericks were not mentioned. Both among the integrated and naïve artists.

Common among the groups was that they all mentioned being talented as an important attribute for one to enter the arts and crafts sector. What then led to differences in their productions can, thus be attributed to what happened in the processes of nurturing the artistic talent. That is, how the artists learnt to acquire knowledge about the conventions in the sector, how they used the different mediating factors to access knowledge as well as to communicate about themselves and how they collaborated with other actants in the art world.

The absence of a nation-wide association of artists in the study environment was highlighted in the findings. In the absence of such a body, some of the work of an association could be conducted by non-governmental organisations. However, none of the participants interviewed could attest to have heard, let alone experienced, working with such organisations. Community 3 was a project of a non-governmental organisation.

6.3 Conclusions

Below are the conclusions of the findings of the study. The presentation is arranged according to the themes derived from the objectives of the study.

6.3.1 Knowledge sharing structures in the production, distribution and consumption of arts and crafts in the art world

The conclusions were that interviewed artists seemed not to be aware of the conventions in the art world, nor did they know that they had a role in the creation of the conventions and resources that affected them. An example is in what was said by Participant 5 about the probable reason why the artworks that their community submitted for exhibitions at the NGZ rarely brought back awards. The Participant said that it was because the NGZ seemed to prefer works by particular artists whom they had a long-standing relationship with.

Another set of observations were that the structures of the Formal Art World were present in the art world, although the performance of some of the structures, like the cultural institutions, were not up to expectations. However, there did not seem to be deliberate attempts by the interviewed artists to relate to the Formal Art World to access the conventions and resources in the art world.

Selling of artworks was a predominant feature of the art world. Thus, the art market was viewed largely as a platform for selling, and not for conferment of value to artists' artworks or for gaining mileage in the advancement of the artist's career.

It was also observed that conceptual knowledge assets were being abused. This was attributed to a number of factors like:

- Commodification of artworks.
- A *laissez faire* attitude towards the production of similar items which could have been caused by the predominance of airport art on the market. A characteristic of airport art, as a craft, was that it was produced in large quantities.
- The absence of an association of artists which could protect the interests of artists against one another and any other bodies.
- Absence of enforcement of the law of copyright.

Another noteworthy observation was that art critics, in their different forms, were quite active in the art world in Zimbabwe. However, most interviewed artists were not avid readers.

6.3.2 Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice

Among the interviewed artists, the ability to acquire appropriate new styles and adapting them, for example by infusing *Shona aesthetics with techniques or expressive media often associated with European art* seemed not to be present. However, the environment was conducive enough for the artists to try something new. Rhythmic knowledge was what they depended on in producing airport art. This could largely be attributed to the commodification of the arts, and a complacent attitude towards the respect of intellectual property rights.

The facilities for supporting the SECI processes were available in the art world, if not at the local level, but definitely at the regional and international levels. The regional and international levels is where the artists' customer base is at.

6.3.3 Instructional methods used in indigenous communities of practice

Mentorship and the use of models were observed to be some of the popular methods of instruction in the study sites. Observations, however, suggested that this mode of imparting knowledge was

instrumental for the reproduction and copying of the designs among conventional novices and naïve artists.

6.3.4 Instructional techniques used in indigenous communities of practice

With reference to the tools and techniques used in learning, it was noted that the use of documents and web-based resources was limited among the study participants who were yet to develop in their careers. Among the reasons cited was the unavailability of the information technology resources and an inability among the artists to use the technologies. In as much as the artists' competitive advantage lay in the use of indigenously-based knowledge, the need to know what was happening in other places cannot be overlooked as well as the need to use mediation technology which would help distribute their messages to distant places. This is because art is international.

6.3.5 Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

The conclusion is that financial rewards seemed to top the list of motivators. This was due to a high unemployment rate in the country which had rendered the arts and crafts sector as the employer of the last resort. However, the environmental conditions in the indigenous communities of practice were conducive for transformative learning.

6.3.6 Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

Equally, the set-up in the indigenous communities of practice, where each artist operated as an individual business entity, meant that the activities of an individual artist did not affect the performance of the whole community set-up. In spite of this individuality of the artists' operations, a culture that existed in the indigenous communities of practice was one which promoted an intuitive sense of being in service to one another. This could be attributed to a commitment to the continued existence of an indigenous community of practice where one was a member, personal benefits.

6.4 Recommendations

The recommendations devised from the above conclusion are given below. Overall,

- Artists should establish a national association that will help in harnessing their individual efforts and advance their cause in different fora. Some of the assistance that the association could render to the artists include:
 - Provision of information in all areas that pertain to artistic work.

- Representation of artists when dealing with other professional bodies that stand for the interests of the different stakeholders in the art world. Such representation can help artists to address issues like being manipulated by art dealers.
- Act as a focal port of call for art critics, art collectors, gallerists and regulatory authorities. This should not stop any party from accessing any indigenous community of practice that they may want to.

6.4.1 Knowledge structures in the production, distribution and consumption of arts and crafts in the art world in Zimbabwe

It has been noted in the conclusion section that the interviewed artists seemed not to be aware of the conventions under which they operated. Yet, artists are an important constituent in the creation of conventions in the art world. It thus becomes necessary for the artists to know the terms and conditions that govern their work. It is, therefore, recommended that:

- Every indigenous community of practice, through the administrator, institutes a knowledge sharing strategy to help in identifying, obtaining and keeping information on conventions and modalities of operating in the sector. The strategy should include awareness-raising activities aimed to disseminate information on the role of conventions and artistic resources in the art world. This would involve the following:
 - The administrator keeping abreast of any developments that may arise in instituting best practices in the arts and crafts sector and informing the members of the community.
 - New members at a community undergoing an orientation and an enculturation process that includes teaching them of the conventions in the sector.

Art is international. Thus, the marketing efforts for artworks should go beyond Zimbabwe. This can be made possible by helping artists to access information on what is happening in other places as well as reaching out to the international art market where their biggest customer base lies. The recommendations to this effect are as follows:

- The administrator should assist artists in their communities to use the Internet by running training courses on information technology use. The administrator can work with other organisations like non-governmental organisations operating in the sector.
- Artists should be encouraged to use online facilities to market themselves and their artworks, on their own or in conjunction with other institutions.
- Artists on their own, through their communities or association, should participate at local, regional and global fora like exhibitions, biennials and art fairs.

6.4.2 Knowledge creation in the production, distribution and consumption of arts and crafts in indigenous communities of practice

The findings that observation, imitation and practice was one of the main modes of instruction in indigenous communities of practice coupled with the fact that cases of copyright violations seemed to be rife with nothing being done about it, does not sound well in a sector where authenticity and originality are the hallmarks of success. A document on intellectual property rights in the creative industries published by the NAC is available. The recommendations are that:

- The administrator at an indigenous community of practice and/or the association of artists should conduct workshops and courses as well as encourage their members to attend courses on how artists could run their operations as businesses. The course content should cover advertising and branding issues.
- The administrator and/or the association of artists should run workshops to educate artists on the law of copyright.
- The law of copyright should be enforced by the responsible authorities.

6.4.3 Instructional methods used in indigenous communities of practice

The scheme-cum-plan document helps in focusing and organising training. However, to standardise the training and to foster the acquisition of requisite conventions by mentees throughout the country, there is a need for intervention by the regulating authority. Hence, it is recommended that:

- The regulatory authorities working with an association of artists, non-governmental organisations and indigenous communities of practice should develop structures for a non-formal education system in the training of artists, in the medium to long term.

6.4.4 Instructional techniques used in indigenous communities of practice

The regulatory authorities working with an association of artists and non-governmental organisations should assist indigenous communities of practice to develop and structure a syllabus which could be used as a minimum body of knowledge in the training of artists, in the short term.

6.4.5 Motivators for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

The findings were that interviewed artists were not getting much support to advance their work, which support might not come anytime soon. Additionally, the support might come with strings attached which may stifle an artist's creativity. Hence, the following recommendations:

- Artists should develop a ‘do it yourself’ attitude. An association of artists may help in this regard.
- The association of artists should help indigenous communities of practice to institute residency programmes.
- The Ministry of Education and Culture could make it policy to have schools, at all levels, working with practicing visual artists for the practical aspects of the schools’ curriculum. This can broaden the artists’ economic base.

6.4.6 Enablers for knowledge sharing among visual artists on the arts and crafts in indigenous communities of practice

An important aspect under enables is making the whole art world environment in the country conducive for artists to operate. One way of doing so would be for cultural institutions to make deliberate attempts to involve indigenous communities of practice in the activities of their institutions. This can be done by requesting indigenous communities of practice to participate in the development of strategic plans of such an organisation like the NACZ.

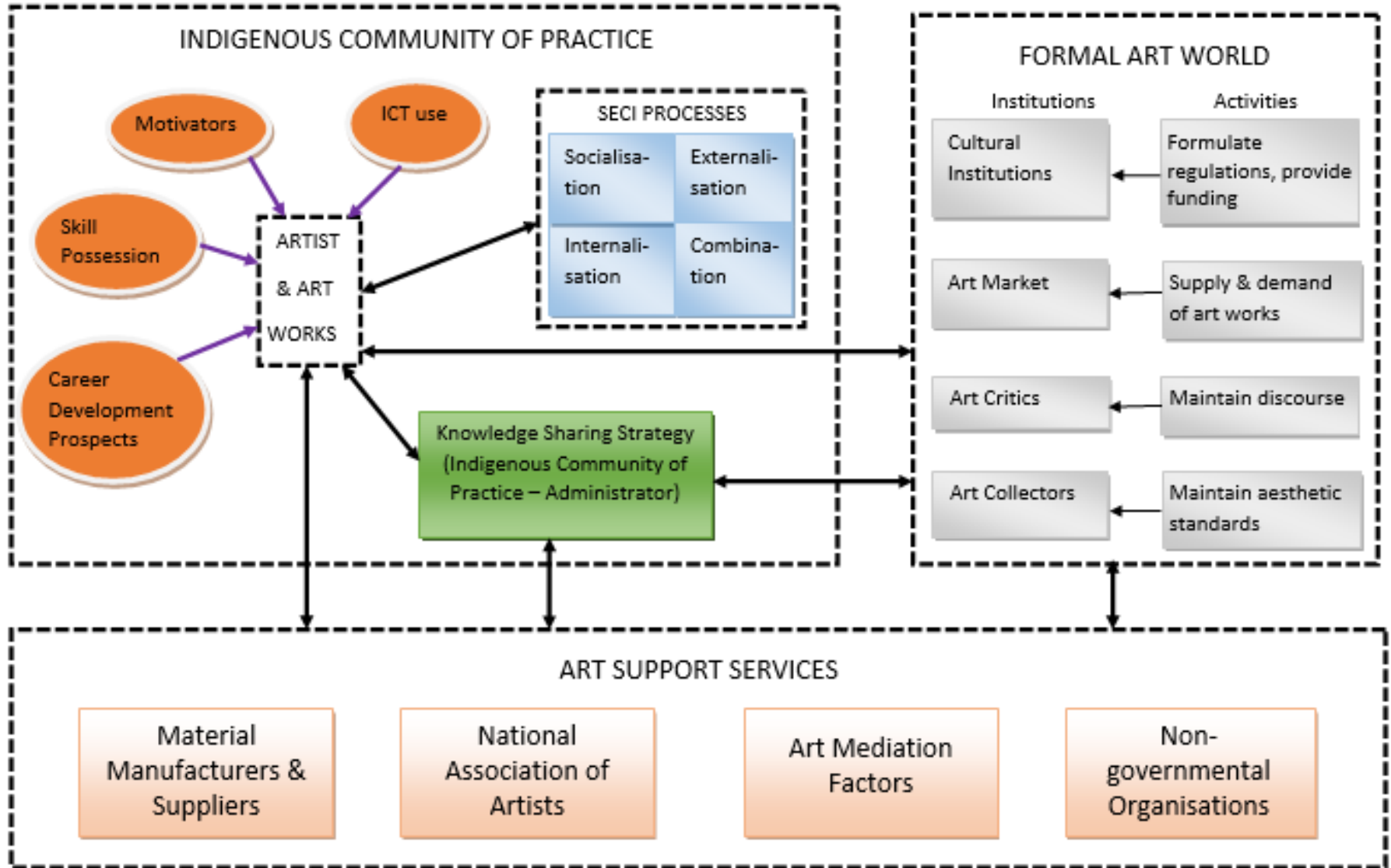


Figure 3: Proposed framework for knowledge sharing between visual artists and the Formal Art World

6.5 Proposed framework

The framework proposed in Figure 6.1 is a feature in an open knowledge sharing environment in the art world. Thus, to delimit the multiplicity of knowledge sharing network relationships between visual artists and the Formal Art World, the framework has been depicted as an actor network in which the actants in the network have been punctualised into black boxes (Bencherki 2017). This means that all the elements that constitute networks for the actants in the art world have been rendered invisible except for the network elements involved in communicating and sharing knowledge between artists and the Formal Art World. Thus, the framework is “a network of black-boxes that depend on one another both for their proper functioning and for the proper functioning of the network” (Jackson 2015:40), when artists are involved in activities of the Formal Art World. Participation in the network is essential in the legitimisation of an artist and his artworks (Patriotta & Hirsch 2016:871-872).

The framework consists of four main actants/black boxes of knowledge communication and sharing activities. These include: 1) the indigenous community of practice, the knowledge sharing strategy and administrator; 2) the artist, the artworks and SECI processes; 3) the Formal Art World; 4) the art support services.

The activities of the actants are knowledge exchange encounters in which knowledge is consumed and produced. The manner of the exchanges is indicated by the arrows linking the actants. Details of the exchanges are as follows:

A) Indigenous community of practice - the knowledge sharing strategy, administrator

The indigenous community of practice is the operating environment of the artist. Leadership of this environment should be held by an administrator who should be responsible for coordinating the crafting and maintenance of a knowledge sharing strategy in the community. The strategy should foster the institutionalisation of knowledge sharing (Twum-Darko & Harker 2017:55) which helps in systematising knowledge sharing activities in the community. The strategy should not deter an artist from directly interacting with the Formal Art World, the national association of artists, non-governmental organisations and any other mediation facilities as indicated in the links to these elements in Figure 6.1. That is, the strategy should foster an open system of knowledge sharing.

The strategy should include an aim, a vision and details on the knowledge exchange activities that would be undertaken by the indigenous community of practice for the benefit of the members of the community. The strategy should be formulated with inputs from artists, the Formal Art World, the national association of artists and non-governmental organisations; and should feed into the activities of these actants.

Central to the administrator's role discussed in the above paragraphs is facilitating the development and maintenance of an environment conducive for the flow of knowledge assets from the knowledge source to the knowledge recipient (Năftănăilă 2012). Some of the responsibilities to this end include the following:

- Compiling and maintaining a database on conventions and resources in the art world.
- Fostering a culture of team work among artists (Dhlamini 2017; Farooq 2018) which is essential in developing intrinsic motivation like commitment and emotional knowledge assets that include love, care and trust (Bolisani & Bratianu 2018).
- Adopting a distributed values-based leadership so as to promote an open system of communication (Nguyen *et al* 2019) with other interested stakeholders. Such a system is essential to facilitate requisite variety, the autonomy of artists and creativity in the community.

B) The artist, artworks, the SECI processes

The artist, artworks and the SECI processes are treated as a single unit because none of the phenomena can exist without the other. This is to say that there cannot be an artist without artworks and an artist cannot create artworks outside of the SECI processes.

The artist and the artworks

The work of an artist operating from an indigenous community of practice involves an interplay of three groups of factors/actants. The interplay constitutes the SECI processes. The factors are as follows:

- Personal factors. These include one's career development prospects, level of artistic skill possessed, intrinsic and extrinsic motivators and level of the ability to use information and communication technology. These factors determine the extent to which an artist is driven, by own volition, to acquire and use conventional knowledge in producing artworks.

- Organisational factors. Included here is the culture of the indigenous community of practice and the knowledge sharing strategy of the community embodying knowledge on the conventions and mediation factors in the production, distribution and consumption of artworks. The factors play largely a facilitative role in enabling an artist to acquire, share and use conventional knowledge in producing artworks and getting the artworks mediated for legitimisation.
- Factors in the art world. These factors are constituted from the activities and events in the Formal Art World, the non-governmental organisations, the national association of visual artists and other mediation facilities. It is through participation in the activities and events at this level that an artist can acquire, share and use conventional knowledge in the art world as well as contribute to the creation and development of the knowledge.

The above factors/actants influence the quality of an artwork that an artist would produce. The factors feed into the SECI processes within which an artist accesses and creates the knowledge for producing artworks.

The SECI processes

The processes are the centre of the knowledge sharing and creation activities, since this is where knowledge exchange, consumption, manipulation and production takes place. It should, however, be noted that the actants that bring about these knowledge sharing processes affect artists differently depending on the relational power that is borne by particular actants in particular events. As stated in Actor Network Theory that the power of agency in the actants is relational and ephemeral, lasting in so far as the factor which initially made an actant to relate to another actant lasts (Jackson 2015:33-34). However, the knowledge sharing and creation activities at the different SECI stages may take the following forms:

Socialisation: an artist acquires experiential knowledge and social conventions. The knowledge and conventions are what would have been stipulated as socially acceptable in the art world by the institutions in the Formal Art World. Acquisition of the knowledge and conventions takes place during the trainings offered in the workshops at an artist's community or run by the national association of artists or non-governmental organisations.

Externalisation: an artist shares his knowledge by producing artworks and engaging in mediation activities that include exhibitions to distribute the artworks to consumers. The exhibitions can be hosted by organisations like a gallery that is affiliated to the cultural institutions, the art market or at the artist's community.

Combination: an artist's artworks get subjected to curatorial evaluation as well as the different forms of art criticism. The result is new forms of explicit knowledge.

Internalisation: an artist experiments and simulates knowledge resulting from combination and externalisation activities by transforming it into new product designs. The knowledge so developed would be existing as the artist's tacit knowledge.

C) *The Formal Art World*

The different institutions that make up the Formal Art World, through their activities, are responsible for legitimising artists and their artworks. Thus, the Formal Art World, should be accessible to artists and together with the artists, the national association of artists and the non-governmental organisations, the Formal Art World should co-create the conventions and the resources that will be used to legitimise the artists and their works. The means of doing so is explained above under SECI processes.

D) *The art support services*

In the framework, the art world is represented by four factors: art mediation factors, material manufacturers and supplier, the national association of visual artists and non-governmental organisations. On the ground, the actant encompasses all phenomena that affects the activities of visual arts. The role of the four factors is as follows:

Art mediation factors

The mediation factors are the facilities that are used in the communication and transmission of knowledge about the arts and crafts among artists and the different stakeholders. The facilities should be viewed as the tools for knowledge sharing. Some of these facilities, indicated in section 2.10.1.2, include art advertisement and marketing, art criticism, art curation, art dealership, art exhibition, art funding, the artists, the artworks, public speeches, residency programmes and training in arts and crafts.

Material manufacturers and suppliers

Availability and access to the requisite materials used in the production, distribution and consumption of artworks is an important issue. The materials can include the stones that an artist carves into sculpture, the tools that are used in carving, the oils used in polishing the

completed artworks as well as the chemicals that are applied to the artworks for preservation. Thus, a source of art materials is an important node in a knowledge sharing network.

National association of visual artists

The institution should also be viewed as a mediation factor. Its main thrust should be to build the capacity of artists, promote the work of artists and to keep the artists abreast of all issues that may pertain to their work. These activities involve maintaining knowledge sharing relationships with the artists and any actants that maybe of interest to the artists and their artworks. To be effective, the institution should be well versed with the requirements of the Formal Art World.

Non-governmental organisations

Non-governmental organisations include an array of institutions that are set-up largely to assist artists to develop their capacity. Knowledge about the work of such organisations should be readily available to the national association of visual artists and the indigenous communities of practice. Non-governmental organisations should be constantly up-to-date with the requirements for legitimisation of artists and their artworks; and thus, should follow the discourses on art criticism.

Sustainability of the network

The sustainability of the network would depend on being coordinated by a community's administrator in an indigenous community of practice and an association of artists in the art world. The continued enrolment of artists in the network, which is of utmost importance, is tied to the assumption made in this study, that, every professional would want to advance in his career. Therefore, it is assumed that it is every artist's desire to advance in his career.

6.6 Implications for policy, practice and research

This study came-up with some observations which, it is assumed, would be helpful for policy, practice and other researchers. The suggestions are indicated below.

6.6.1 Suggestions for policy

The research found that the government had adequate structures necessary to facilitate knowledge sharing among artists in the indigenous communities of practice to build the artists'

capacity to produce. Hence, the recommendations made in section 6.4 that the government should work with indigenous communities of practice and any other interested institutions to develop the content that can be used to teach art production skills to the artists. The other issue that should be addressed at governmental level involves enforcement of the observance of the law of copyright by arresting the offenders.

6.6.2 Suggestions for practice

As indicted in the recommendations section, artists should get organised so that they can have the strength necessary to forge ahead. While assistance from art advocates and funders will be welcome, they, however, should be in-charge of their activities. An association of artists will go a long way in mobilising and coordinating the activities of artists.

Previously, art buyers used to flock into the country. This has changed, and the artists may need to follow the buyers wherever the buyers are. The good part is that the means of doing so are readily available through the use of information communication technologies. Thus, the artists should work at becoming techno savvy. Art is international!

6.6.3 Suggestions for further research

The arts and crafts are some of the important goods in the socio-economic matrix of a country. This is largely because they are based on indigenous knowledge which gives them a competitive advantage; and have an ability to capture, communicate and archive the culture of a country for posterity. There is, therefore, a need to maintain the originality and authenticity of the knowledge that is used to make the arts and crafts. Such an endeavour calls for an understanding of the knowledge-based processes involved in the production, distribution and consumption of the arts and crafts. The understanding, from the observations made by the researcher in the review of literature, seemed not to be readily available. This is because the researcher did not come across that many user studies on artists of the different art genres, especially from the developing countries; yet, indigenous knowledge is considered as a source of competitive advantage for such countries. Against this background, it is suggested that studies be conducted on all the facets of knowledge management in the domain of the arts and crafts.

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APPENDIX 1: INTERVIEW GUIDE

Interview Schedule

(the questions were not asked in any order)

1. Identity mark of participant, place/COP, date of interview
2. What is your position in the COP – (trainee, apprentice, experienced worker, novice, expert, subordinate, superior)
3. Age group
4. Gender
5. Are you a member of the COP? for how long?
6. How did you come to operate from this ICOP?
7. How does it feel to be a member/What is your experience of becoming a member of this COP?
8. For how long have you been sculpting?
9. What items do you produce?
10. How do you get inputs; ie, stone, material that you use for the artworks
11. How did you get the skill/ did you learn from others before or after you joined the COP or do you have inborn talent?
12. Is sculpting your sole job?
13. What is your sculpting experience, ie. How do you feel when sculpting, ie, do you have any cause that you are championing through your works?
14. Being a member of this COP, what does it entail with respect to sharing knowledge on the enterprise?
15. Was everyone ready to help you gain the experience or you stuck to more junior members?
16. Do you have any experience of nurturing someone to become an artist, how did you identify that person?
17. Did you start off producing all types of artworks?
18. Can anyone in the COP produce any type of art work?, if yes to question above, how do you decide on what to sculpt?
19. How do you feel when making such a decision? empowered?
20. Do you work with any other organisation; what is the collaboration like?
21. How do you feel about the relationship you have with other artists, your COP, your association, government departments or sponsors
22. Any experiences with the IP rights legislature?
23. Any specific tools that you use in sculpting?
24. Where do you get the tools from?
25. Is there any occasion when availability of equipment determine what you produce?
26. Have you ever exhibited at galleries in the country or outside, what are you experiences?

27. Workplace learning takes 3 forms: 1) incidental and informal learning, 2) intentional but non formal learning activities related to work – mentoring, practicing certain skills or tool use, 3) formal on-the-job or off-the-job training. Which one were you or are involved in?
- i. Novice-expert learning
 - ii. Direct or close guidance
 - iii. Indirect guidance
 - iv. Is tutoring only by old timers
- 29 Networking – as source of innovation
- i. Customers – see number 31, 32
 - ii. Government agents
 - iii. Who is custodian of knowledge in the COP/network?
 - iv. Proficiency in knowledge sharing in the network, KS tools used in the network
 - v. Can you say that you have been able to produce some products on basis of information obtained from the network?
 - vi. New products on the market, ie, airport art, who in the network decided?
 - vii. Do you know who to contact for what information/expertise in the network, is there a system, model, infrastructure/abstract structure?
 - viii. What is the nature of the relationships among the nodes in the network, including your boss, ie, are they open to ideas, boss type, equality type, sharing attitude, open communication/strict on protocol?
 - ix. Are there any visionaries in the network, ie, those with ability to solve problems?
 - x. Who manages the network?
 - xi. What are the nodes in the network, ie, communities of communities of practice?
 - xii. Knowledgeability, do you possess information that is useful across a number of COPs?
- 30 Where do you display/ sell your sculptures?
- i. in this COP? ii. On a website? Iii. At NGZ? Iv. To other art dealers?
 - v. Private collectors? Others?
- 31 How do you define the prices?
- i. stone
 - ii. quality
 - iii. style
 - iv. size
 - v. other artist s' prices
 - vi. Other

APPENDIX 2: SCREENSHOT OF SOME OF THE CODES AND CODE GROUPS FROM ATLAS.TI 9.0

[EXTRACT]

The screenshot displays the ATLAS.ti 9.0 interface. The main window is titled 'THESIS - ATLAS.ti' and has a 'Manage Groups' tab selected. The 'Code Group Manager' window is open, showing a list of code groups. The 'Explore' sidebar on the left shows a tree view of the project structure, with 'Code Groups (17)' expanded. The main table lists the following code groups:

| Name | Size | Created by | Created | Modified by | Modified |
|------------------------------------|------|----------------|---------------------|----------------|---------------------|
| combination | 4 | Esabel Maisiri | 11/24/2020 10:01 AM | Esabel Maisiri | 11/24/2020 10:01 AM |
| Conventions | 4 | Esabel Maisiri | 11/29/2020 9:04 PM | Esabel Maisiri | 11/29/2020 9:04 PM |
| enablers | 4 | Esabel Maisiri | 11/24/2020 4:40 PM | Esabel Maisiri | 11/24/2020 4:40 PM |
| externalisation | 7 | Esabel Maisiri | 11/24/2020 10:00 AM | Esabel Maisiri | 11/24/2020 10:00 AM |
| indigenous communities of practice | 3 | Esabel Maisiri | 11/30/2020 5:30 PM | Esabel Maisiri | 11/30/2020 5:30 PM |
| instructional methods | 8 | Esabel Maisiri | 11/24/2020 4:03 PM | Esabel Maisiri | 11/25/2020 10:10 AM |
| Instructional tools & techniques | 6 | Esabel Maisiri | 11/24/2020 3:48 PM | Esabel Maisiri | 11/24/2020 3:48 PM |
| internalisation | 6 | Esabel Maisiri | 11/24/2020 10:00 AM | Esabel Maisiri | 11/24/2020 10:00 AM |
| Intrinsic motivation | 3 | Esabel Maisiri | 11/20/2020 4:21 PM | Esabel Maisiri | 11/20/2020 4:21 PM |
| Mediating factors | 23 | Esabel Maisiri | 11/24/2020 9:52 AM | Esabel Maisiri | 11/24/2020 9:52 AM |
| motivators | 5 | Esabel Maisiri | 11/30/2020 5:24 PM | Esabel Maisiri | 11/30/2020 5:24 PM |
| Networks collaborative | 14 | Esabel Maisiri | 11/25/2020 10:16 AM | Esabel Maisiri | 11/25/2020 10:16 AM |
| organisational culture | 2 | Esabel Maisiri | 11/25/2020 10:15 AM | Esabel Maisiri | 11/25/2020 10:15 AM |
| social conventions | 4 | Esabel Maisiri | 11/29/2020 7:11 PM | Esabel Maisiri | 11/29/2020 7:11 PM |
| socialisation | 6 | Esabel Maisiri | 11/24/2020 9:57 AM | Esabel Maisiri | 11/24/2020 9:57 AM |
| study themes | 4 | Esabel Maisiri | 12/7/2020 4:09 PM | Esabel Maisiri | 12/7/2020 4:09 PM |
| systemic knowledge | 4 | Esabel Maisiri | 11/30/2020 4:58 PM | Esabel Maisiri | 11/30/2020 4:58 PM |

At the bottom of the window, there is a status bar showing '17 code groups' and '0 codes in group 127 not in group'. The Windows taskbar at the bottom shows the system clock as 10:48 PM on 12/9/2020.

APPENDIX 3: CULTURAL POLICY OF ZIMBABWE OF 2007

[EXTRACT]

CULTURAL POLICY OF ZIMBABWE OF 2007

3.2 Visual Arts

3.2.1 Fine Arts

Contemporary Fine Arts are essentially works created for reflection and contemplation. They are unique and include painting, sculpture, creative photography and graphic design. Applied Arts on the other hand include works that have a functional component such as architecture, ceramics, textile, furniture and fashion design and are not generally mass produced.

Generally, Fine Arts convey images and ideas that the artist has created in order to stimulate an emotional response from the viewer. The policy will seek to promote creativity and skill development in the visual arts through training, exhibitions and publication both at home and abroad. Increased emphasis will be placed on the dissemination and appreciation of the visual arts through creative collaborations between and infusion of the visual arts into the accessible platforms of film and television.

Strategies

- Improve the provision of training facilities for visual artists through the strengthening of the NAGZ visual arts studio and art departments that exists in the Polytechnics, Teacher's Training Colleges and Schools.
- Encourage the inclusion of Fine Arts and art appreciation in schools.
- Support the development of visual arts through the duty free importation of equipment and material needed for production.
- Increase opportunities for fine artists to show case their work during important national events and occasions through the distribution of quality art in our diplomatic residences and embassies overseas.
- Organise annual and bi-annual events that encourage development and mobilise new audiences for the art in the country.
- Ensure all government buildings and buildings of importance are tasked to display the Fine Arts of Zimbabwean artists for the public.

- All new building should allocate 1% of building costs to the purchase of Fine Arts for display.
- Protect the integrity of Zimbabwe visual arts heritage through a system of registration and recognition of all original artists whether living or dead.
- Encourage the continued growth of original Fine Art through a system of competitions and awards.
- Support the incorporation of Fine Art images in national publications and film and television platforms for audience at home and abroad.
- Recognise the global acclamation of Zimbabwe art and artists and accord them the appropriate status in society.

3.2.2 Crafts

Crafts works are items that have a functional purpose and are repeatedly mass-produced. Although most are hand made, they may not be exclusively so. Quality craftwork strives for balance between beautiful form and satisfying function. Sometimes included in this category are mass produced basketry, pottery, fibre products, wire products, stone and wood carvings, musical instruments, among others.

The policy will seek to promote the development of creative and improved skills in craft production. It will give recognition and preservation to fast – disappearing traditional skill and promote the development of innovation and adaptability in the area of new and modern product designs that uphold Zimbabwean aesthetic values.

The improvement of craft production will be facilitated through training and appropriate markets will be sought through collaboration with industry, tourism and export markets. Emphasis will be placed on fair trade activities and all efforts must be put towards the protection of craft producers from unscrupulous middlemen and the theft and exploitation of copyright from Zimbabwe’s generic and folk craft heritage.

Strategies

- Strengthen the administrative and skills production capacity of craft producers through workshops and training.
- Develop training materials that assist the preservation of traditional skills and the development of new skills, designs and production.
- Incorporate craft production and appreciation skills in the school curriculum.

- Ensure major craft producers and production entities comply with environmental replenishment and protection strategies that protect endangered species and scarce materials.
- Promote the commercial development of craft items and the sourcing of markets and improved marketing skills for the purpose of pursuing profitable trade.
- Create linkages that enable collaboration between craft producers, design and architects to enhance structures with local skills.
- Participate in craft fora and fairs in different parts of the world in order to source new markets and encourage the development of new crafts and increase trade.
- Add value to raw materials inside the country before export to ensure maximisation return in trade.
- Regulate the export of craft skills in order to maintain exclusivity and leadership in certain products as well as guarantee established market share.

3.3.2 Copyrights and Related Legislation

Copyright refers to rights of an artist to his published creative works. Copyright protects both the economic and moral rights of the artists' creative work so as to derive benefits from them. The policy will strengthen the copyright regime.

Strategies

- Enact the proposed new Copyright Law without delay.
- There is need for constant review of copyright and related legislation in line with technological development.
- Collaborate with other countries and ARIPO and copyright issue.
- Create awareness among artists on copyright.
- Protect generic creative works from piracy.
- Compile documentation and inventory of Zimbabwean generic design and register them with ARIPO and WIPO.
- Government should prohibit the export of stone raw stone for sculpture purposes.
- Undertake a global campaign to market Zimbabwean Sculpture, crafts, design and other forms as brands purely made in Zimbabwe.

APPENDIX 4: NATIONAL ARTS COUNCIL OF ZIMBABWE ACT

[EXTRACT]

NATIONAL ARTS COUNCIL OF ZIMBABWE ACT

Act 27/1985, 22/2001

AN ACT to provide for the establishment of the National Arts Council of Zimbabwe:

- to foster, develop, and improve the knowledge, understanding and practice of the arts in Zimbabwe;
- to provide for the structure and functions of the National Arts Council;
- to provide for a Board to manage and control the affairs of the National Arts Council;
- to provide for the registration and regulation of art organizations; and
- to provide for matters incidental to or connected with the foregoing.

Part III

FUNCTIONS OF NATIONAL ARTS COUNCIL

15 Functions of National Arts Council

(1) The Functions of the National Arts Council shall be—

(a) to foster, develop and improve the knowledge, understanding and practice of the arts in Zimbabwe by encouraging the teaching and practice of the arts and their presentation, performance, execution and exhibition to the public; and

(b) to advise and co-operate with the Government, local authorities, registered arts organizations, or any other societies, organizations, associations, groups or other bodies or individuals in any matter concerned directly or indirectly with the arts and the teaching or practice thereof.

(2) For the better exercise of its functions the National Arts Council shall, subject to this Act, have power to do or cause to be done, either by itself or through its agents, all or any of the things specific in Schedule either absolutely or conditionally, and either solely or jointly with others.

16 Limitation of power of National Arts Council to provide financial assistance

(1) Subject to subsection (2), the National Arts Council shall not—

(a) make a grant-in-aid or provide any other form of financial assistance to a registered arts organization engaged in or concerned with the practice or teaching of any particular art or its representation, performance, execution or exhibition to the public; or

(b) incur any other expenditure in promoting the development and improvement of the knowledge, understanding or practice of any particular art; unless a committee to advise the Board on matters pertaining to that art has been established in terms of subsection (1) of section eleven and has recommended that the National Arts Council make the grant or incur that other expenditure.

(2) Subsection (1) shall not apply to the making of a grant-in-aid or the incurring of other expenditure by the National Arts Council which does not exceed in the aggregate in any one year an amount fixed by the Minister from time to time.

PART V

REGISTRATION

22 Registration of Arts organizations a condition for financial assistance etc.

No arts organization shall—

- (a) receive financial assistance from the National Arts Council; or
- (b) participate in the activities of the National Arts Council;

Unless it is registered with the National Arts Council in terms of section twenty-three.

23 Registration

(1) For the purpose of registration, an arts organization shall lodge with the secretary of the District Arts Council in the district where it operates or, in the case of a new arts organization, in the district where it was formed, an application in the prescribed form attaching its constitution thereto.

(2) On receiving an application lodged in terms of subsection (1), the District Arts Council shall, where it is satisfied that—

(a) the objects of the arts organization are consistent with the objects of the National Arts Council; and

(b) in all other respects the applicant is fit and suitable for registration; recommend to the Board that the arts organization concerned be registered, and the Board may direct the secretary of the District Arts Council to register the arts organization concerned in a register to be kept by him for that purpose.

(3) Subject to the approval of the Minister, and on application made to it, the Board may register an arts organization or a group of arts organizations registered in term of subsection (2) and operating in one province, as a national arts association on such terms and conditions as the Board may determine:

Provided that the national arts association consists of more than one registered organisation, each registered organisation shall continue to be considered as an independent arts organization for the purposes of this Act.

24 Cancellation of registration

(1) If it appears to the Board that a registered arts organization has ceased to operate as an arts organization and has materially changed its objects, the Board may, subject to subsection (2)—

(a) in the case of a national arts organization registered in terms of subsection (2) of section twenty-three, direct the District Arts Council concerned to cancel its registration;

(b) in the case of a national arts association registered in terms of subsection (3) of section twenty-three, cancel its registration.

(2) the Board shall not take any action under subsection (1) until—

(a) it has given notice in writing to the arts organization concerned to show cause, within ninety days of the date of such notice, why its registration should not be cancelled; and

(b) it has afforded the arts organization concerned an opportunity of making representations in the matter.

(3) An arts organization whose registration has been cancelled in terms of subsection (1) may, on compliance with the requirements of the Board, reapply for registration, and section twenty-three shall apply for such an application.

25 Appeals

(1) Any organization which is aggrieved by a decision of the Board or District Arts Council concerning the rejection of its application or cancellation of its registration may appeal to the Minister.

(2) On an appeal being lodged with him in terms of subsection (1), the Minister may, after affording the parties concerned a reasonable opportunity of making representations to him, confirm, vary or rescind the decision appealed against and the Board or District Arts Council, as the case may be, shall comply with the decision of the Minister.

POWERS OF NATIONAL ARTS COUNCIL

7. to make grants-in-aid or provide any other form of assistance which it considers appropriate to any registered arts organization engaged in or concerned with the practice or teaching of the arts or their presentation, performance, execution and exhibition to the public.

APPENDIX 5: NATIONAL GALLERY OF ZIMBABWE ACT

[EXTRACT]

NATIONAL GALLERY OF ZIMBABWE ACT (Chapter 25:09)
Acts 76/1971, 29/1990, 22/200; R.G.N. 124/1974; S.I 362/1980.

AN ACT to create and regulate an authority to exercise functions with respect to the establishment, management and control of galleries or museums of art, and the fostering and promotion of the fine and applied arts generally; and to provide for matters incidental to or connected with the foregoing.

[Date of commencement: 1st February, 1972.]

1 Short title

This Act may be cited as the National Gallery of Zimbabwe Act [Chapter 25:09].

7 Functions of Gallery

The functions of the Gallery shall be—

- (a) To maintain, develop and manage all art galleries of established by or vested in the Gallery;
- (b) To encourage public interest generally in the fine and applied arts;
- (c) To promote the interests generally of art in Zimbabwe;
- (d) To preserve works of art which are acquired by or lent to it, or otherwise in its custody;
- (e) To hold public exhibitions of works of art in such place or places within or outside Zimbabwe as the Board thinks fit and to charge such fees for admission thereto as the Board thinks fit.

8 Powers of Gallery

Subject to this Act, the Gallery shall, for the better exercise of its functions, have power to do or cause to be done, either by itself or through its agents, all or any of the things specified in the Schedule, either absolutely or conditionally and either solely or jointly with others.

APPENDIX 6: ZIMBABWE'S STONE SCULPTURE GENERATIONS

ZIMBABWE'S STONE SCULPTURE GENERATIONS

Zimbabwe stone artists have been categorised into generations on the basis of the period that an artist would have started working with stone. For a period to be designated as a generation depends on the extent to which the majority of artists within that period would have done something exceptional and original. The generations also tend to be associated with specific inspirational themes. Each generation lasted for between 10 to 20 years. The generations are as follows:

- 1950-1970s First generation: the group is made up of the early artists who are associated with the BAT workshops of the NGZ. The inspiration was mainly from own culture and beliefs.
- 1980-1990 Second generation: artists in the generation were keen experimenters, working with new forms and harder stones. They introduced mixed media. The group took control of the stone rather than letting the stone dictate its fate. Inspiration was from topical social issues.
- 1991-2000 Third generation: the artists were as experimental as the second generation, but were not as forceful. Inspiration was also from topical social issues.
- 2001-2010 Fourth generation: there is a constant flux of artists in the generation, with new artists always joining the group. Thus, the generation does not seem to have produced anything of their own. Most of them are copy artists, duplicating their own works or those of the past generations of artists.

APPENDIX 7: THE ELEMENTS AND PRINCIPLES OF SCULPTURE

THE ELEMENTS AND PRINCIPLES OF SCULPTURE

Sculpture

The art of making two- or three-dimensional representative or abstract forms, esp. by carving stone or wood or by casting metal or plaster.

Elements of 3-D Design

Space: distance, area, volume; physical space independent of what occupies it; absolute space.

Line: the edge or outline of a form, the meeting of planes; linear materials include: wire, wood, metal rod, string or any materials with a long thin shape.

Plane: a flat or level surface — planar materials include foam core, cardboard, sheet metal, plastic sheets, and plywood.

Mass/ Volume: closed, independent, three dimensional form — interpenetrable, completely surrounded by space — volumetric materials include blocks of plaster, wood or stone. Sometimes mass refers to a positive solid and volume refers to a negative, open space surrounded by material, as in a bowl or other vessel.

Shape: positive and negative: positive shape is the totality of the mass lying between its contours; in three-dimensional work, the visible shape or outer limit of a form changes as the viewer's position is changed. These outer limits are seen as shapes moving back and forth between major contours. Negative space is empty space defined by positive shape. Sometimes referred to as occupied and unoccupied space.

Value: light and shadows on the surface of forms; quantity of light actually reflected by an object's surface; value changes might be affected by the addition of color to the surface of a work.

Texture: the surface quality of a form — rough, smooth, weathered and so on.

Color: in 3D design, the actual color of the material being used.

Principles of 3-D Design

Harmony: resolution of forces in opposition. Everything is working in harmony.

Contrast/ Variety: different qualities or characteristics in a form; interest generated in a work by using a variety of shapes, forms, textures and so on.

Rhythm/ Repetition: rhythm is the result of repetition; three rhythmic devices include:

- 1) The duplication of the same form
- 2) Two forms used alternately; and
- 3) The sequential change of a form (large to small, for example.)

Emphasis: something in the work must dominate. A high point or climax occurring in the work, or the domination of a motif or design element.

Continuity: organized movement or rhythm (repetition, alteration and progression).

Balance: ordered relationship of parts. whether symmetrical or asymmetrical; equilibrium.

Symmetrical Balance: equal visual units right and left/ top to bottom of an imaginary center point.

Asymmetrical Balance: visual balance achieved by dissimilar visual units; for example, two or three small shapes on the right balancing one larger shape on the left.

Proportion: elements compared, one to another, in terms of their properties of size, quantity, and degree of emphasis.

Methods for Creating Three-Dimensional Forms

The four basic methods for creating three dimensional forms are as follows:

Subtraction: the old cliché of the sculptor seeing his "ideal form" within a rock (or other mass of material) and carving or chipping away at the excess until he finds it, or "frees" it.

Manipulation: modeling malleable materials such as clay.

Addition: a sculptural method in which form is created by building up materials. This method encompasses many contemporary materials and techniques, such as the assemblage of objects from wood, metal, plastics, adhesives, fasteners, etc. Objects which use techniques derived from the world of furniture construction and carpentry are included in this category, as are objects welded or riveted together, or made from found materials.

Substitution: the creation of a duplicate of an object (either found or made) by making a mold of that object and casting another material into the mold to make the replica.

Vocabulary Commonly Used When Describing 3-D Design

Abstract: (verb) to simplify, emphasize or distort qualities of a real-life image.

Assemblage: a work generated from a variety of objects and/or forms originally intended for other purposes.

Axis: a line, real or imagined, around which the material that composes an object appears to be organized.

Composition: an ordered relationship among parts or elements of a design.

Contour: the outline of an object

Craftsmanship: aptitude, skill, or quality workmanship in use of tools and materials.

Dominant: refers to elements in a composition; the dominant volume is the largest element in a group, the most interesting and dramatic in character.

Elegant: with respect to design (or mathematics): ingeniously simple and effective, free of extraneous detail.

Fabrication: the action or process of manufacturing or constructing something.

Form: The organization or arrangement of all the visual elements which develop a unity in the total work of art; the totality of a work of art.

Geometric: mechanical, human -made shapes (square, circle, triangle,) with regular edges.

Juxtaposition: placement side by side; relationship of two or more elements. in a composition.

Kinetic: construction that contains moving elements set in motion by air, motors or gravity.

Linear: involving or consisting of lines, looking like a line, narrow and elongated.

Malleable, malleability: the capability of being molded, taking shape or being made to receive desired form.

Maquette: a small, scale model for a work intended to be enlarged. Organic: free forms representing living things that have irregular edges. Also, biomorphic.

Perforated: pierced with a hole or holes (like Swiss cheese, for example.)

Radial: compositions that have the major images or design parts emanating from a central location.

Relief: sculpture in which forms project from a background, usually mounted on a wall. It is classified according to the degree to which it is raised from the surface: high relief, forms moving out from the surface; low relief, forms remaining close to the surface.

Scale: the relationship between the size of an object and the size of its surroundings.

Symbol: something used for or regarded as representing something else, as in signs, emblems or tokens.

Tactile: perceptible to touch; that which is tangible.

Three-dimensional: having height, width, and depth; a thing existing in space.

Void: a hollow, concavity, or unoccupied space within a solid object or mass.

Jardin, R. 2014. Elements-and-principles-of-sculpture.

<https://rjardin.files.wordpress.com/2014/11/elements-and-principles-of-sculpture.pdf> [12

Oct 2020]

APPENDIX 8: ETHICAL CLEARANCE FROM UNIVERSITY OF SOUTH AFRICA



DEPARTMENT OF INFORMATION SCIENCE ETHICS REVIEW COMMITTEE

17 December 2019

Dear Mrs Esabel Maisiri

Decision:

**Ethics Approval from 17
December 2019 to 17
December 2024**

DIS Registration #: Rec-171219

References #: 2019-DIS-0052

Name: E Maisiri

Student #: 55640710

Researcher(s): Mrs Esabel Maisiri

55640710@mylife.unisa.ac.za

+263772120647

Supervisor(s): Prof P Ngulube

Nqulup@unisa.ac.za

0828527612

A framework for knowledge sharing in indigenous communities of practice in the arts and crafts sector in Zimbabwe

Qualifications: Doctoral Study



University of South Africa
Preller Street, Muckleneuk Ridge, City of Tshwane
PO Box 392 UNISA 0003 South Africa
Telephone: +27 12 429 3111 Facsimile: +27 12 429 4150
www.unisa.ac.za

**APPENDIX 9: AUTHORISATION TO CONDUCT RESEARCH FROM THE
BULAWAYO CITY COUNCIL**



City of Bulawayo

The Town Clerk's Department
Municipal Buildings
Fife Street
P.O. Box 591
Bulawayo

All Communications
to be addressed to the
Town Clerk

Tel: (263-9) 75011
Fax: (263-) 69701

Our Reference: TNB/LM. N6A/103

11 May 2015

Esabel Maisiri
NUST, DEPT. Library and Information
P.O Box AC 939 Ascot
BULAWAYO

Dear Sir/Madam

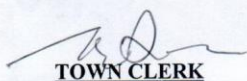
**RE: REQUEST FOR PERMISSION TO CARRY OUT A RESEARCH WITHIN
BULAWAYO CITY COUNCIL TITLED A FRAMEWORK FOR KNOWLEDGE
SHARING IN INDIGENOUS COMMUNITIES OF PRACTICE IN THE ARTS
AND CRAFTS SECTOR IN ZIMBABWE.**

Please note that there are no objections to your request to carry out research within
Bulawayo City council premises subject to the following conditions:

- a) You should submit a copy of your research findings including the executive
summary after such an exercise.
- b) Council should be indemnified against any accident/injury, which may
occur during this period.

Accordingly you may approach any of Council's Service Departments as appropriate for
assistance.

Yours faithfully


TOWN CLERK

APPENDIX 10: AUTHORISATION TO CONDUCT RESEARCH FROM THE NACZ



Championing Arts Development

2nd Floor, Education Services Centre
Upper East Road
Mount Pleasant
Harare

NATIONAL ARTS COUNCIL OF ZIMBABWE

P.O. Box 10463, Harare
Tel: +263-4-304530 / 308239
Fax: +263-4-304510
E-mail: info@natartszim.org
Website: www.natartszim.org

Ref: AC/grm

17 September 2015

Ms Esabel Maisiri
Number 2 Glebe Flats
17th Avenue
Famona
BULAWAYO

Dear Ms Maisiri

RE: REQUEST FOR PERMISSION TO CONDUCT A STUDY AMONG VISUAL ARTISTS

The above subject refers.

The National Arts Council of Zimbabwe (NACZ) acknowledges receipt of your letter in which you were requesting permission to conduct a study among visual artists.

As per our discussion, we advise you to get in touch with NACZ officials in the provinces you intend to carry out your study and they will render you the requisite support. You can contact directly other organisations and ministries which operate independent of the NACZ.

We wish you the best in your educational endeavours.

Yours sincerely

Audrey Charamba
ASSISTANT DIRECTOR – ARTS PROMOTIONS AND DEVELOPMENT
For Director