



**COMMUNITY ARTISTIC  
CREATION IN THE  
NEIGHBOURHOODS**

BARCELONA  
CULTURAL  
DISTRICT

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The **ART i PART program for community artistic creation in the neighbourhoods** is an initiative of the City Council of Barcelona organized through the Culture Institute of Barcelona (ICUB), and part of the Barcelona Districte Cultural program. Each season, **5 community artistic creations are promoted in 5 city neighbourhoods**.

For the ICUB to promote a **community arts program in the neighbourhoods** and therefore in the city itself is, first and foremost, a **challenge and an opportunity for the sector**. It is an opportunity to create and develop new possibilities and broaden awareness. It expands realities, empowers diversification, adds credibility and recognition to the work done by entities, collectives, artists and facilities; it can help to give more clarity to positive practices and impacts, while promoting the editing of new materials.

It is **innovative**, since there is no evidence of city councils, either in Spain or in Europe, promoting community creation projects before. The *Barrios creando, creando barrios* (Neighbourhoods creating, creating neighbourhoods) experience of the *Patronato Municipal de las Artes Escénicas* (Municipal Trust for the Performing Arts) of Zaragoza comes the closest, although it is a program that allows neighbours to access artistic creation through education. **ART i PART is focused on collaborative artistic creation between professionals and non-professionals**. It asks questions on what the role of public institutions should be in the development of this sector, and it seeks to discover Barcelona's community culture beyond the European, British or Latin American references that have inspired currently existing projects.

Starting out in the **neighbourhoods** is about valuing things on a small scale, making visible what is already being done and reinforcing it. It gives new meaning to the small stories that take place in each location, and builds specific narratives that complement one another as part of a broader map made up of actions in all Barcelona's different neighbourhoods. It understands culture as a **mosaic** made up of fragments (citizens, their bodies, expressions, memories...) and combines everything into a broader vision on a **city-wide** level. It provides coherence through a common framework (the program) so as not to seem like a random scattering driven by coexistence, fashion or use.

We find ourselves before a unique moment in the development of community arts in our country. We need to take advantage of all the possibilities offered by a public, municipal institution that incorporates the values of community initiatives.

- Open up spaces for community gatherings and expression in our neighbourhoods.
- Promote the social organization of our region through artistic actions (connecting neighbourhoods, sectors...).
- Accompany community artistic processes that already exist in our local area.
- Study the impact of the development of the program on a city-wide level.

Special emphasis should be placed on two ideas associated with the theoretical framework:

- Community arts **do not aim to solve a problem** using art; they seek to provide a space to express different narratives while avoiding the promotion of stigmas. *"(...) The most powerful community art –in social, aesthetic and ethical terms– emerges from the transparent and mutually beneficial*

*relationship between a highly qualified artist and a group of individuals defined not by a problem, but by their need to express their humanity.”<sup>1</sup>*

- Community creative processes activate the *contact* between individuals that otherwise might not have collaborated so intensely in a common project. Each individual is faced with themselves, with their own ideas and choices, and in the meeting with the other –*the different one*– new possibilities are opened up. **Mutual learning** is activated regarding other *ways of doing things* and art.

The selection of neighbourhoods is based on **sociocultural contexts that reflect the diversity of the city**. We identified actors, entities and institutions that get involved in the proposal to find spaces, stories, and **significant** social realities in each area. These provide a theme or a pretext for each of our community artistic creations.

Using **models that are not standardized** according to supposed ways of doing things helps to enrich the program with heterogeneous areas, participants, rhythms and experiences.

The **artists** invited to participate take on the role of **accompanying** groups. Some proposals are very open: from **shared writing** to others closer to conventional creation and writing, as well as teams that propose creative innovation-based actions. **ART i PART** incorporates community artists with experience who provide new practices and can inspire the spirit of the program with their focus. We also try to find other artists who are taking part in community experiences for the first time.

**ART i PART** immerses itself in multiple, hybrid, experimental languages, ranging from live arts to visual arts, audio-visuals or new technologies. Small format, large format, intimate or massive. It seeks to make any part of the city potentially permeable with community artistic creation. It explores the extremely broad alternatives and exhibition scenarios available in our area, or exhibits productions in existing cultural spaces.

One of the goals of the program is to boost and stimulate these practices in the city. The **continuity** of the groups involved is one possibility. This allows for **synergies and alliances** throughout the **networks of collaborators** from each partnership. In addition to raising awareness, these encourage future possibilities for stability. From the institutions, we promote the conditions that facilitate shared responsibility for projects, and we work to gather diverse institutions around communities or themes. This way, we increase our impact, combine our efforts and bring artistic creation as a strategy towards other institutional areas.

The community process does not end with the presentation of the artistic product. It then becomes visible, its results begin to spread, and it has new impacts. Authors like Jan Cohen-Cruz explain that the treatment of the process and the results as two different, even independent, aspects, does not fit with the nature of these projects. In community art, the process and product are a single unit, and they make up the general aesthetic fabric of the proposal, where the initial result is just another milestone in a process that continues to produce new results.

Finally, the program would like to provide **educational assistance to the general public** that does not feel called by these practices, possibly because of a lack of knowledge of the unique codes and values proposed for the cultural sector. We have built alliances using different communicative levels and media in our city, for a joint promotion process that makes sure that everyone, either as a member of the audience or as an emerging artist, has the opportunity to take **PART**.

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<sup>1</sup> Eugene Van Erven, p. 47 *Revista Abierto al Público n. 4*, by the *Red de Teatros, Auditorios, Circuitos y Festivales de Titularidad Pública*. Eva García. Madrid, 2015.

In the first season of the **ART i PART** program, **5 partnerships were created**. These allow for collaborations between organizations, facilities, institutions, artists, groups and neighbours in a way that is transversal, multidisciplinary and in keeping with the specific characteristics of each neighbourhood.

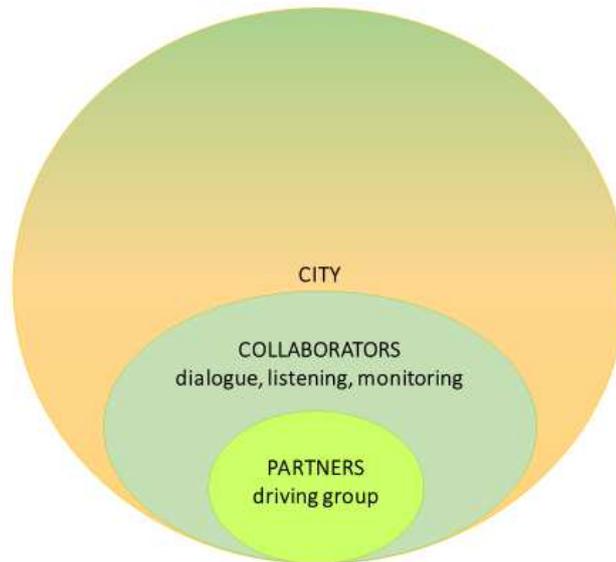
**We are not looking to create new projects, but to promote collaboration between organizations** that already have their own activities. We aim to give them **the opportunity to take part in a collaborative artistic creation** that serves as an additional phase in their own processes. In many cases, organizations have tried and true methods, and the program can create community-focused synergy not only with the local area and neighbours, but by converting these organizations and institutions into subjects for the community proposal. Proposing a joint effort with hybrid leadership. Sharing practical experiences with others, allowing for a mixture of methods. Venturing into new, unknown spaces.

The partnerships were not defined through pre-conditioned dialogue. They were defined by listening, collecting interests, concerns, needs and complicities among the broadest possible range of cultural and community actors in each participating neighbourhood. Each project has delved into the meaning of joint creation in context, analysing the genuine added value it can provide. Several different scenarios have emerged:

- The partnership as an opportunity to gather around a **theme** that the organizations or neighbours were already exploring, on which they confer even without having collaborated before (ex. neighbourhood of Sant Pere i Santa Caterina with the theme of women). Some also allowed for the pooling of resources and efforts in contexts where neighbours or organizations felt that there were too many activities that were not coordinated.
- The opportunity to give **additional volume and differential value** to existing projects, strengthening the link with their surroundings, and where artistic creation tries to help expand them and give them **greater presence** (ex. neighbourhood of El Raval with the project for creating Christmas lights #RavalKm0).
- Contributing to intense **community and social processes** taking place in the neighbourhoods by adding an artistic perspective. (ex. neighbourhood of La Marina, where the Casa del Rellotge Civic Centre, Memorial Democràtic or Som La Marina had worked a great deal on workers' history, and the artistic creations take advantage of much of what has already been done, addressing it from another angle).
- **The articulation of collaborations** that, for different reasons, **had not existed** until now (ex. neighbourhood of El Poblenou, Can Felipa Civic Centre: *"We had already worked with Hangar, with La Escocesa... we were eager to work with the Sala Beckett, but we hadn't had the opportunity"*).
- Contributing to **working with facilities and professionals** who had not yet explored their ties with their communities.

For each partnership, a **network of collaborators** is established to preserve **knowledge and organization**. The **collaborators** are other **city entities** that are invited to participate, to share in the process, knowledge and results of community artistic partnerships. This way, **ART i PART** has a cross-cutting, inter-departmental impact on the city, creating new sounds, complicities and impacts. This model of concentric circles also

responds to the search for **sustainability** and the expansion of the desires that might be generated in the future by the partnerships, since the program will only give them support for a brief period.



The partnerships were defined jointly, in keeping with community values and **internal sustainability**. The partners defined their role in the proposal according to their possibilities, their interests and their knowledge, taking into account the sustainability of their activity. In relation to the skills provided by each, we have tried to avoid a pre-defined model that might result in the creation of closed groups within the project because of its heterogeneity. Rather than a collaborative creation, this would end up becoming a series of services for carrying out the project. As a result, in addition to taking part in governing bodies, participating organizations all took part in the definition of the project, no matter their role was later on. This allowed for a joint understanding of the proposal and its objectives in all areas.

Each project delved into the meaning of the proposal in context, the **genuine nature of the added value** it could contribute, without falling into the error of thinking that all projects involving diverse groups are community-based. The projects began with a period of one year for the development of the creations, and as a result the partners established a framework that defined the artistic creation as a starting point, allowing for an initial dialogue with participants that is flexible enough to evolve.

**The creations were prioritized in contexts with the appropriate conditions**, since, taking into account that community processes can be difficult, it was essential to begin with a minimum of shared ideas: willingness, trust, the community fabric, authenticity of meaning, not overburdening anyone, etc.

Every two months, **ART i PART** organizes a meeting of the **“5 partnerships, 5 neighbourhoods”** that make up the program. At these meetings, participants reflect on elements having to do with community initiatives, and they contrast the contexts of different neighbourhoods and how the nature and customs of the partners determine projects. We expect to **publish the conclusions** of these meetings when the first season is over, since the program has become a sort of laboratory on community creation processes.

## LA MARINA

### performances

1. *Atlas* idea and directing by Ana Borralho and João Galánte
2. *Vida laboral* (Working Life) directing by Claudia Faci

### theme

Historical memory tied to workers' memory: past, present and future

### methodology

Live arts  
Joint creative process

### partners

El Graner Creation Factory as a motor entity, from the axis of historical memory and the cultural axis of the Neighbourhood Plan of La Marina.

### accompanying artists

Claudia Faci, Ana Borralho and João Galánte

### collaborators

District of Sants-Montjuïc. Vulnus project, ART-transforma culture organization, ASPROSEAT social organization, Sant Pere Clave Hospital, Montjuïc Hight School, Barkenon School, Mums of La Marina, Casa del Color, ESB Collserola, Casa del Rellotge Civic Centre, Democratic Memorial of SEAT, Imagina't, Domenech I Muntaner Hight School, Francesc Candel Library, and Newspaper of La Marina.

### emerging artists

Neighbours of La Marina

### timing

7 months: January 2018 - July 2018

*La Marina is a historically industrial neighbourhood shaped by its old factories. These resulted in a strong spirit of the workers' struggle among the neighbours employed by companies like Seat or Philips...*

*This program uses the community work already carried out by neighbours, derived from the changes that have taken place in the neighbourhood as the result of the disappearance of factories, with the resulting changes to the neighbourhood's identity, the growing unemployment, etc. These artistic creations aim to add a new element to the mix. The collaborators include organizations that were already involved in research into the workers' memories of the neighbourhood, although this has never before been taken on from an artistic point of view.*

<b>SANT PERE, SANTA CATERINA and LA RIBERA</b>	<b>performances</b>	<i>"Care networks: yesterday and today"</i> , multidisciplinary creation
	<b>more art...</b>	30-minute documentary Photographic posters in spaces significant to the theme
	<b>theme</b>	Care, women, intergenerational, body and space
	<b>methodology</b>	Live arts. An intergenerational project with women. Co-creation among women in the neighbourhood and multidisciplinary artists in movement, audio-visuals, and photography.
	<b>partners</b>	Antic Teatre Creation Factory and TRANSlab, La Bonne Women's Cultural Centre, Sindillar /Sindihogar (Union of Domestic Female Workers), Mescladís social organisation and TUDANZAS cultural organisation.
	<b>accompanying artists</b>	Marta Galán and Ana Leitão (live arts), Marta Vergonyos (audio-visuals and performance) and Joan Tomàs (photographer). Karina Fulladosa and Isabel Segura accompany the theoretical and reflective process.
	<b>collaborators</b>	District of Ciutat Vella, Catalan Women's Institute, Department of Time and Care Economics Programs (Management of Cooperative, Social and Solidarity Economy and Consumption), and the Office of the Councillor for Feminism and LGTBI.
	<b>emerging artists</b>	Neighbours of Sant Pere, Sant Caterina i La Ribera from 0 - 100 years old.
	<b>timing</b>	11 months: September 2017 July 2018

*This process seeks to geolocate and focus on the care that takes place in the neighbourhood of Sant Pere i Santa Caterina, where a wide, rich network of shared care and mutual support already existed among women. Together with the women of yesterday, today and tomorrow, we explore how these networks have been reconfigured.*

*Care that has become naturalized as feminine and uncountable in socioeconomic terms demands a new symbolism that we would like to generate through this collaborative creation process. We understand care as a frontier territory between the material, affectionate and political dimensions. As a result, by mapping it we can create a new culture of care by focusing on the infinite choreography of everyday actions involving care that take place in our neighbourhood.*

## POBLENOU

<b>performances</b>	"Encreuaments" (Crossings), performance creation
<b>theme</b>	Explore different natures and their relationship with mental health
<b>methodology</b>	Co-creation among professionals and non-professionals with assistance in writing and directing. Visual arts and audio-visuals.
<b>partners</b>	Sala Beckett and Joia Fondation (Insertion Services on Mental Health)
<b>accompanying artists</b>	Lali Álvarez (dramaturgy) and Jorge-Yaman Serrano (directing)
<b>collaborators</b>	Can Felipa Civic Centre, La Escocesa Creation Factory, Hangar Creation Factory and District of Sant Marti
<b>emerging artists</b>	Participants from the different organizations involved, people from the neighbourhood.
<b>timing</b>	9 months: October 2017-June 2018

*This partnership proposes a laboratory for creation, Encreuaments, together with cultural and social organizations in the Poblenou neighbourhood that have gathered around a common interest: mental health.*

*A heterogeneous group of people joined by professionals in the performing arts work together on a shared artistic creation, with the goal of generating interactions and shared knowledge. This is a creative voyage, where creative talents and diverse sensibilities can be shared.*

## SANT ANDREU

### performances

“Jaleo y Enjambre. Eixam i Rauxa” music-based creation

### theme

Neighbourhood identity: sociocultural differences in the district.  
Identification of neighbourhood culture

### methodology

Multidisciplinary explorations: from the space involving walks, to sonority with musical improvisation using volumes, objects and space.

### partners

Cultural organizations and artists: Pony Ganador, The Good Good, Pedra, Mariona, Fabra i Coats Creation Factory and Amir Gazit studio.

### collaborators

Sant Andreu Municipal School of Music, Friends of Fabra i Coats, IMEB, District of Sant Andreu, Sant Andreu Centre Civic and Ateneu Harmonia

### emerging artists

Music school students. Neighbours  
200 people in the process, 60 on stage

### timing

6 months: January-June, 2018

*The artists residing in the Fabra i Coats Creation Factory walk around the neighbourhood, inviting their neighbours to an exploration of music and the noises that surround them. Workshops will be organized in musical improvisation, wandering (walks to observe, imagine and inspire) and the construction of volumes. During the creation process, buildings and the public space will be transformed into a contemporary amphitheatre that houses the artists of the neighbourhood and their stories. Music, visual arts, installations, audio-visuals... a mixture of artistic languages so that each person can find their voice.*

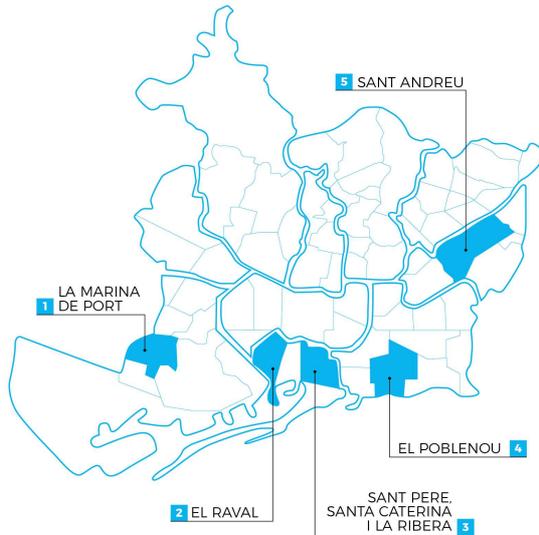
## EL RAVAL

performances	<ol style="list-style-type: none"><li>1. Itinerant creation with the lighting of Christmas lights as part of the #RavalKm0 2017 project</li><li>2. "Lluernes d'hivern" (Winter Skylights) Stage creation, 2018 lighting of lights</li></ol>
theme	Diversity of cultural expressions inhabiting El Raval through the sky and narratives involving constellations, as well as rituals celebrating the winter solstice.
methodology	Co-creation of live arts between professionals and non-professionals from different cultures. Street art and photography.
partners	Partners: Tot Raval Foundation, traditional culture collectives, INCA cultural organization, Xamfrà cultural organization.
accompanying artists	Artists from the INCA collective and others
collaborators	CCCB museum, Macba museum, #RavalKm0 socio-labour project, Barris en Dansa cultural project, La Capella, and District of Ciutat Vella.
emerging artists	Neighbours of El Raval.
Timing	15 months: Setember2017 - November 2018

*Our starting point is the existing #RavalKm0 project that seeks to create training, employment and commercial opportunities for the neighbourhood through the creation of arches of Christmas lights, while also improving the image of the area.*

*This community artistic creation partnership proposes a celebration of the diversity of cultural expressions that exist in El Raval, based on narratives on constellations and rituals related to the winter solstice. This initiative aims to promote the right of all the city's inhabitants to light and warmth in the winter, while at the same time investigating the expression of the sky and this celebration in different cultures. This proposal translates into a route that is unconventional in both form and content, based on the night sky of the winter solstice that we all share.*

*This project has a strong political dimension in the Tower of Babel that is Barcelona.*



5	neighbourhoods
5	partnerships
5	artistic creation
575	participants in process
290	participants on stage
23	partners
25	collaborators

<b>themes</b>	La Marina	Historical memory of the neighbourhood linked to workers memory: past, present and future
	Sant Pere, Santa Caterina i La Ribera	Cares, women, intergenerational, body and space
	Poblenou	Explore different natures and their relationship with mental health
	Sant Andreu	Neighbourhood identity, sociocultural differences in the district
	Raval	Cultural diversity as an opportunity for the territory. Popular culture
<b>communities</b>	La Marina	Neighbours. Ancients workers of factory
	Sant Pere, Santa Caterina i La Ribera	Intergenerational women neighbours
	Poblenou	People with accompaniment in mental health, people from the different partners and neighbours
	Sant Andreu	Students of music school. Neighbours from the neighbourhood
	Raval	Groups or collectives of popular culture, shopkeepers, neighbours
<b>artistic creations</b>	La Marina	Living arts
	Sant Pere, Santa Caterina i La Ribera	Living arts, audiovisual and photography
	Poblenou	Theatre and visual arts
	Sant Andreu	Music, scenic art and visual art
	Raval	Living arts, street art and photography