

Spain Residency Study Trip Report 28-30 May 2015.

Barcelona



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a. Introduction: Barcelona Study Visit.

The study visit in Barcelona was organised by the University of Barcelona Residency team, the Spanish partner of the Leonardo da Vinci “Residency” project.

The University of Barcelona team leads community development processes and participatory community-based research in Barcelona. The team consists of full time professors, part time associate professors and internship students.

The study visit has been organized in collaboration with members of the host organisation some of them members of the community steering group too.

Germanetes is the place where the civic engagement –oriented art residency has been delivered during April, May and June 2015. The *Germanetes* Residency was the core of the study visit in Barcelona.

Community Steering Group, Barcelona, May 2015.

b. Who attended?

A group of people from each Residency European project partners was engaged in the study trip. The description of the participants is developed below:

UK TEAM:



Rachel James:

She is studying an MA in Community and Participatory Arts. She is employed by the Cultural Team at Stoke-on-Trent City, as an Event Coordinator. She is also an *Appetite Builder* for the Arts Council England Creative, People and Places programme

Appetite. This is a three year art engagement and audience development programme with a ten years version. This programme aims to increase arts engagement within Stoke-on-trent. She has worked closely with the City Centre Partnership to highlight their key priorities which include commissioning high quality art within the city centre, increasing footfall, utilising empty properties, changing perceptions of the city and combining business and arts.

She is motivated by street art festivals and theatre. She likes to spend her free time doing artistic things.



Ray Thoreley: A freelance community artist specialising in participatory photography. He has completed an MA in Community and Participatory Arts. Some of his specialist works is associated with Arts and Health and also with disability art. His courses are customized to participants' abilities, and he also

provides one-to-one tuition and tutorials to small groups.

His mission is to work in a way that offers flexibility to accommodate the needs of others, build confidence and encourage the transfer of skills between participants for mutual and well-being.



Mark Webster: Is the project co-ordinator both for the UK side and for the whole project. Is also the Head of School of Art and Design at Staffordshire University (UK).

He has many years of involvement in the arts and in particular, Community Arts and Health. His current projects include “And The Doctor Said” (<http://www.andthedoctorsaid.org>) an AHRC funded project using creative writing to research local people’s experiences of accessing health services, and “Appetite” a three year project to bring new audiences to the arts in Stoke-on-Trent. Mark is passionate about developing greater participation in the arts, when he is not at work he spends his time working in his local community and is involved in many projects.



Cathie Powell Davies: She is a multi-disciplinary artist who works with people and communities to enable collaborative work. She studied Sculpture and installations at Cumbria Institute of Arts. She completed a Master’s degree in Community and Participatory Arts in 2012. She is a visual artist who works with people and she specialises in delivering tailor-made workshops and projects with the aim of inspiring, educating and entertaining groups with whom she works. She has been involved with Residency since October 2014. She worked alongside Spanish photographer Almudena Caso, delivering creative sessions and informal interviews, as well as designing and curating an exhibition to showcase the work produced. She is involved in different projects all related to the arts or community arts.



Janet Hetherington: She works as a Senior Lecturer in the Creative Communities Unit in the school of Art and Design at Staffordshire University (UK), where she leads on the MA in Community and Participatory Arts. Having initially studied Theatre Production, Janet’s professional work has mainly been in arts development work in community settings and she has worked using community arts for a wide range of organisations. She is a senior researcher in the Residency project.

Sukhvinder Chandarh: Is studying the MA in community and Participatory Arts at Staffordshire University. Sukhvinder’s background is in the arts and in recent years has been developing a participatory work in communities. She has led a small community arts project using film and photography, worked as an arts worker for a youth project and as a personal advisor for a young persons supporting housing

project. She has also volunteered on a number of community arts projects in the West Midlands and is currently a member of a community development initiative.

POLISH TEAM

Zofia Dworakowska: is a culture anthropologist, teatrologist, researcher of local activities, art in public space, comparative perspective of culture animation, community arts and other modes of encouraging social participation. She is the Head of the Culture Animation specialisations in the Institute of Polish Culture (IPC) at the University of Warsaw. She has organised several workshops, work exchanges and study trips in the frame of international projects funded by EU programmes. As an expert she worked for the Cultural Office of Warsaw City Council, the Polish Ministry of Culture, the Theatre Institute of Warsaw, etc. She was involved, as a researcher, curator and resident in following residency projects: Expeditions (2013-2014) and Residency (2014-2015).

The aim of The Expedition (in Tarragona, Spain – Rennes , France and Wasras, Poland) lied in the transformation of our perspectives of the city by re-examining the preconceived ideas of neighborhoods known as working-class neighborhoods and re-inventing the reason for ethnographic expedition to deconstruct it, including the current, sometimes neo-colonial, attitudes in our disciplines. <http://expedition-s.eu/en>

Joanna Kocon is a culture animator, she works in the Culture Youth Center Dorożkarnia, where she organises many events like art contests and festivals, and conducts a project "The Roots of Siekierki" about local identity and history (Siekierki is small estate in the middle of Warsaw). She is also an educator in civic project "Vistula District", where she tried to convince the Varsovians to take the responsibility for public space in the vicinity of river. In the last summer she made her first big project socio-cultural "The Hammocks" in Bolesławiec (www.fb.com/HAMAKIboleslawiec). She was a curator of photo exhibition in Center for Urban History of East Central Europe in Lviv (UA). She worked in National Culture Center. She was also a volunteer in many events for example in NonCongress of Culture Animators (2013) and National Reading Day (2013, 2014). She is interested in street art, typography and book design.

Maria Kuczyńska is a cultural animator and sociologist with a bachelor's degree in the Applied Social Sciences at the University of Warsaw. She wrote her thesis about

the changes in social spheres on housing estates in Warsaw and the inhabitants' perception of those changes and is currently researching the problem of re-privatisation and legal and practical ownership of private and public spaces in Warsaw. She has some experience with street-working in the Praga district of Warsaw (which she really liked!).

Ewa Majdecka is a sociologist, researcher and community activist, a PhD candidate at the University of Warsaw where she is exploring the implications of architectural plans on building and changing the community in "new" old town in Warsaw. She is working in an NGO called Centrum Cyfrowe (Digital Center) which uses digital tools in social change, currently she is involved in GLAM (galleries, libraries, archives & museums) team.

Wojciech Wołk-Łaniewski is a culture animator, in his research he is examining the history, memories and identity of residents living in an apartment building constructed before World War II. Its exceptional character comes from the fact that some families have been living there for four generations. He considers this apartment building as a case study that reflects many problems of Warsaw – his hometown. He spends his free time in two music groups as a vocalist and one student theatrical group as an actor/director. He enjoys sharing the musical passion with others – thankfully lately he had many opportunities to do so: he took part in a folklore Easter music event organised by Teatr Węgajty near Olsztyn and he had the privilege of performing with his pop music choir 'The Voices' during the opening of the Polish pavilion at the EXPO 2015 in Milan.

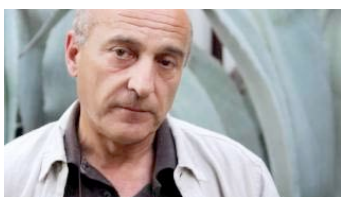
SPANISH TEAM:

Moisés Carmona (in country Residency coordinator): PhD in community psychology (University of Barcelona), and citizen participation postgraduate (Autonomous University of Barcelona). Lecturer on Community Psychology and Applied Social Psychologist at UB. Researcher of community Development, citizens' participations and the use of arts to promote citizens' participation.

He is the responsible for the programme of the methodologies and tools for Psychological Intervention in the MA in Psychosocial Intervention at UB. He has organised several workshops, work exchanges and study trips in the field of local, regional and national projects funded by Barcelona City Council, Catalonia Regional Government and the Spanish Government. He is the Spanish coordinator of the Residency project **



Ruben David Fernández (Residency Senior Researcher): Social Community Psychologist. Associate professor in the Faculty of Psychology at the University of Barcelona. Project Manager un Community intervention, social engagement and local development. Mentor in participatory action research in the masters course Participation and Local Policies at the Autonomous University of Barcelona. He has expertise in community development and organising, empowerment, social development, community work, social engagement and social communication. He is a Spanish lead researcher in the Residency project**



Enric Pol, PhD In social psychology (Barcelona University). He is Full professor on Social and Environmental Psychology at Barcelona University. Researcher of social and environmental psychology, citizens' participations and attitudes from public space.

He is the coordinator on The Psychosocial Intervention Master's Degree at Barcelona University. He is Psychosocial, environmental and organisational consolidated study group director. He has organised several research, workshops, work exchanges and study trips funded by local, regional, national and European level.



Javier Serrano. PhD. Social Psychologist. Lecturer in Cultural psychology and Political psychology, at the University of Barcelona. How Culture constituted the human subjectivity is his main concern of study. Researcher of psychological factors involved in the ethical and political project of an intercultural society, is interested in the emotional dimension of ethnic and cultural relations, particularly the role of fear in the social imagination. Another focus of research is the relationship between democracy and mind, and how to develop a democratic mind in contemporary societies, and his psychological limits. As a coordinator of the Communitarian, Political and Cultural Study Group he is involved in promoting hermeneutics as an epistemological and methodological perspective for analysing cultural and psychological phenomena.



Andres Di Maso, PhD in Social Psychology (2009) and lecturer of applied social psychology, political psychology and cultural psychology at the University of Barcelona. And Lecturer in Psychosocial Intervention Master's Degree (UB) and in Criminology and Sociology-Criminal Law Master's Degree (UB). He has been visiting research fellow at the University of Lancaster (UK) where he developed part of his PhD on the conflict in the public space and discursive strategies of legitimation and contestation of urban transformation. Currently his research focuses on two main lines of work: (1) daily political representation of public space (creation, subversion, transformation and visions and practices censorship regulations on the uses and management of public space) and (2) the rhetoric ideological role in legitimizing territorial relations of exclusion and subordination (migration, xenophobia, nationalism).



Irene Moulas (Administrator): is a social and community psychologist with a masters degree in Social Applied Psychology at the University of Barcelona. She is a member of APROPAT association which is aimed to deliver psychosocial projects. Her research topics are social and solidarity economy and social exclusion. She is engaged in Community Arts training and projects, She an administrator for the Residency project**.



Silvia Mestras (Community Practitioner): is a Social and community psychologist. Has a master degree in Applied Psychology, She is facilitating participatory action research process and community actions at Barcelona. She studies Social Theatre to combat social exclusion. Her research topics are LGTB visibility process and empowerment. She is involved in the Residency project** as a Community Practitioner in Germanetes Residency.



Victor Malràs (internship student): He is studying 4th course of Psychology degree in University of Barcelona. Is an outdoor activities instructor in a voluntary association that works in the field of educating children during their free time. These kind of associations call esplais in Catalonia, they are like Scout Movement. Moreover, he practicing contemporary dance in my free time. However, since January, is volunteering in the Residency project and doing his internship as a member of UB team. He is very excited with this project because is very interested in all kind of artistic practices and how they influence in the community work.



Roger Pujol (member of the host organization – Community Steering group): He has a degree in Architecture (UPC, 2008), master in Sustainability (UPC 2012). He has worked in several offices specialised in public projects, as well as other private development. At the moment is working with “Straddle3” leading two participatory processes. At the same time is working with courses to related to Bioconstructive and traditional construction techniques. As a citizen, is involved in a community project named Recreant Cruïlles settled in a municipal plot of a central neighborhood in Barcelona. The main goal of the project is to promote the debate on civic problems through a process of active citizenship while creating activities for all the neighbors. The Recreant Cruïlles is hosting the residency in the frame of the Residency project.**



Georgina Rossell (member of the host organization – Community Steering group): Has collaborated in several projects in which there's a need of social intervention, After finishing her degree in Psychology she is still getting involved in experiences into areas like social exclusion in childhood or people with disabilities, collectives promoting physical and mental health accessible for everybody, and others social movements too. Right now she participates in a community project with Recreant Cruïlles in Espai Germanetes, a municipal plot in the neighborhood called Esquerra Eixample, in Barcelona. The goal of this collective is to promote citizen's active participation and debate on public space, and this is where the Residency project is taking place in Barcelona.**



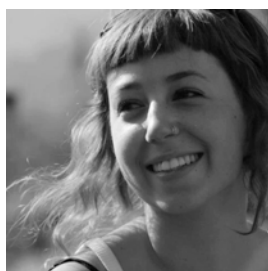
Adam Gawron (member of the host organisation – Community Steering group): he is polish and he is living nearby the Germanetes' self-managed Community space. He is member of the steering committee which facilitates the implementation of Spanish residency**. He is an urban designer already engaged in Gemanetes project. After this study trip, he would like to learn a little more about how to manage a community-based socio cultural process, to socialise with other participants and visit a country where he has not been yet.



Laia Ferragut (member of the host organization – Community Steering group): she is a social educator and also lives nearby the Germanetes' space. She has been engaged delivering training among the neighbors living around Germanetes. She is interested in social theater and other community arts. She is studying for a master's degree in Art-therapy, and she teaches in some courses of art-therapy. She is engaged with Recreant Cruïlles, the host organisation of the Residency Project.**

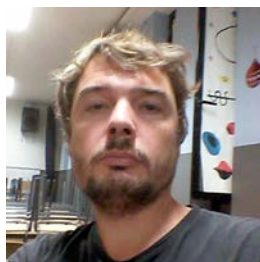


Elisabeth Rio (internship student): She has recently finished "mediacion comunitaria" course and she is volunteering in an association called Acathi, that works with immigrant LGBT people. She is also occasionally volunteers working with older people. She is involved in the Residency project as a volunteer.



Berta Ayuso (Trainee): (Barcelona 1991). She is a graduate of Art and Design in Escola Massana (Barcelona). Her work experience is in the field of arts, she has participated in a few exhibitions as a member of "Placa Turca a la Capella" on "Centre Cívic Sant Andreu" and in "Estruch" on Sabadell.

Nowadays she is working in "Centre d'Art Fabra i Coats" and is realizing an artistic residency in "EART" as an artist. She is involved in the Residency project as the Trainee.**



Guillermo Rojo (member of the host organization): His principal activities are being cooperative, being a neighbour and a father. He is part of Recreant Cruïlles and is linked also with Germanetes (Host organisation)**. He is motivated by social cooperation and social and solidary economy

c. The schedule.

Time	Thursday 28 th	Friday 29 th	Saturday 30 th
10 – 11'30h.	<p>Welcoming & ice breaking actions.</p> <p>Veneu: Fabrica Lehman https://www.facebook.com/FabricaLehmann Participants: BCN – UK & Poland Study visit groups, Barcelona residency community artists. *There will be some refreshments.</p>	<p>Art i Barri Network.</p> <p>Presentation of Art i Barri network and two of its projects: Cooperativa ETCS and Teleduca. Veneu: Grup ECOS (carrer casp, 43 – baixos), there will be refreshments. After → Getting Bikes to move to Poblesec.</p>	<p>ARTivism workshop.</p> <p>A creative dialogue among activism – participatory arts & new forms of public space management. Co-organized with Art i Barri Network, Recreant Cruïlles & Residency Project. Veneu: Germanetes. Participants: people engaged in social movements and community actions, scholars & artist in context.</p>
11'30 – 13h.	<p>Introduction to Barcelona Residency.</p> <p>Veneu: Fabrica Lehman https://www.facebook.com/FabricaLehmann</p>	<p>El solar de la Puri & CCCB project.</p> <p>Veneu: Carrer Puríssima Concepción – Poblesec. http://urbanrulesbcn.com/2014/07/el-solar-de-la-puri/ https://centrodecultivoscontemporaneosdelbarrio.wordpress.com/</p>	
13'30 – 15'30h.	<p>Lunch. Veneu: Tarantana Restaurant</p>	<p>Lunch. Veneu: El solar de la Puri.</p>	<p>Lunch: Community Paella. Veneu: Germanetes.</p>
15'30 – 17'30h.	<p>Free time</p>	<p>Barcelona (mini) bike tour. Moving from Poblesec to the sea promenade and leaving the bikes. Moving to Ateneu Popular 9Barris (by taxis).</p>	<p>Creative Action learning set.</p> <p>Veneu: Germanetes. Participants: UK & Poland study visit attendants, University of Barcelona staff and BCN residency</p>
17'30 – 19h.	<p>Radio Nicosia & Pandora Urbana presentations.</p> <p>Veneu: Espai Germanetes. http://www.radionikosia.org/ https://www.facebook.com/pandoraurbana Participants: Open.</p>	<p>(18h.) Introduction to Ateneu Popular 9Barris (Social Circus vocational training).</p> <p>Veneu: Ateneu Popular de 9 Barris. http://www.ateneu9b.net</p>	<p>Making your Germanetes T-shirt workshop Veneu: Germanetes. Participants: Open.</p>
19 – 19'30h.	<p>Moving to Can Batllò.</p>		
19'30 – 21h.	<p>Workshop: Arts at Can Batllò Social Center. Veneu: Can Batlló – Carrer Constitució, 19. Participants: Arts steering group in Can Batllò, BCN – UK & Poland study visit groups. There will be some refreshments. https://canbatllo.wordpress.com/com-arribar/</p>	<p>Dinner at Ateneu Popular 9 Barris.</p>	<p>Free time</p>
21 – 23h.	<p>Free time</p>	<p>School of Circus End-of-course exhibition.</p> <p>Veneu: Ateneu Popular 9Barris.</p>	

d. Reflections from each country.

UK TEAM - Our Diary
Cathie Powell-Davies

Residency Barcelona Study Trip 28th – 30th May 2015

28th May

Day one began with a visit to Fabrica Lehman, which is located next to the Germanetes site where the Spanish Residency project has been taking place. After an icebreaker session, which revealed some slightly awkward cultural differences (!), we were introduced to Fabrica Lehman and its role as an artist's studio, rehearsal space and living quarters. Following this we met the Polish resident artists Anka and Janec who explained a little about their background in architecture and sociology, gardening, use of natural materials and eco building.

The Germanetes project is located on the site of an old monastery, which has been demolished with the intention of building a school. In the meantime part of the site has been occupied by Germanetes and used as a community garden whilst the remainder of the site has been inaccessible partly because of the piles of rubble left



behind from the demolition. Anka and Janec have been working alongside local Spanish artists and volunteers to develop mobile gardens and outreach work with schools, elderly people's homes and local businesses. It was interesting to see how this model of working functioned in Barcelona in comparison to similar projects in the UK. In terms of my own practice I began to question my knowledge and involvement in what seemed to be a very activist and politically aware working methodology.

Following lunch we had a talk in Germanetes from Radio Nikosia a local community radio station who have started to develop a series of 'street art' inspired workshops 'Pandora Urbana' working specifically with people with learning difficulties or

mental health problems. Reflecting upon my own work with similar groups I could see a lot of parallels in terms of using creativity as a mean to break down social stigmas and empowering participants. 'Different is not about who is better or worse just about being different'.

During the afternoon and evening we visited Can Batllo, a former textile factory which has been occupied and used by a group of artists and activists. Since 2011 they have transformed the space to incorporate workshop and studio space, a bar, performance and gallery space, community gardens and even an indoor climbing wall. The building is council owned but Can Batllo are able to occupy it with comparative security due to a special agreement. This kind of set up and agreement with local authority perplexed me and I was keen to know how it worked on a practical level and

also how involved the local residents were with the project. Again I was left questioning my personal role as an artist from a politically aware point of view.

29th May

The day began with a visit to Artibarri and Teleduca a community cooperative which started in 2004 to undertake community work and artistic practices with the aim of linking communities. We were given a number of case studies including a photography project with a group of women living on a 'troubled' neighbourhood and community theatre based on 'theatre of the oppressed'. I was interested to know how these projects had been funded but this led me to reflect that perhaps in the UK we are too caught up in the practicalities of project delivery. I asked myself why this is the case and ultimately what impact it could be having on my creative practice.



Next we took hire bikes and rode through the city to Solar de la Puri and CCCB.

The CCCB project occupies a small house on a short street destined for demolition and also a makeshift outdoor cinema and garden. It is made up of a collective of 8-9 people who aim to create a dialogue with the local environment and neighbourhood using film making, textile crafts, sewing and cooking with wild plants and traditional recipes.

Our host talked about permaculture as a metaphor taking the idea that where two different edges or cultures meet there are areas of great fertility or creativity. He did not see a divide between themselves and the communities saying 'we are neighbours too'. I found this project to be perhaps the most inspirational, as I felt the approach of working as part of rather than with the local community made the most

sense to me. I am constantly concerned within my personal practice that the communities with which I work are fully integrated on all levels.

In the evening we visited Ateneu Popular 9 Barris which is a community circus housed on the site of a former Tarmac factory. Established in 1977 they run circus classes for children (with a focus on those from the local neighbourhood) from as young as 6 years old and have a full sized theatre building for performances as well as a large bar and restaurant. With a core staff of 15 they receive funding from the council as well as via grants to top up revenue from workshops and shows. It's estimated that 50% of the children from the adjoining neighbourhood will have been involved with the circus at some point making it an integral part of the local cultural identity. An inspiration short film explaining the project's history left me with the following quote, "circus is a place where grey becomes colour". We were privileged to see an excellent and highly entertaining evening performance by a very talented group of young adults who have gone through the circus' training programme.

30th May

Our final day was spent back at Germanetes reflecting upon the study trip and the Barcelona Residency project.



We went over some group presentations from Anka and Janec and Artibarri as well as other people involved with Germanetes and an explanation of some of the creative work that had gone on there prior to the Residency project.

Following this we broke into 3 discussion groups to share and reflect upon our thoughts. We discussed use of language especially politics, activism, inclusion, empowerment, collaboration and regeneration and the subjective nature of the concept of art and beauty. We discussed the tensions which can arise from working with groups such as hospital workers, mental health and social workers and the importance of creativity being understood and appreciated by those who might not have welcomed it into their working day initially. We talked about empowerment and how this can be seen as a dangerous thing, perhaps some professionals are wary of the people they work with becoming empowered?

Thinking specifically from the Polish perspective we discussed how a countries political history can not help but affect what its community arts projects look like. Tradition, art, culture and identity are all unique to where you as an artist are from and will inevitably affect your practice no matter how 'European' we all think we are. I questioned my own belief in what defines British culture postulating that Spain appeared to have a much stronger sense of tradition, the conclusion being that it is often easier for an outsider to see things within your own country and community that you may have overlooked.

Further Reflections *Sukhvinder Charndah*

Made to feel welcome

Maybe we are reserved as a culture in England but the massage ice breaker seemed to be unusual in its approach. We wondered whether the Spanish team has psychological reasons for starting with these trust activities. However for some of us it seemed unusual to be using our bodies in this way and at this stage of the study trip!

Projects

I was impressed by the wide amount of civic engagement projects that are taking place in Barcelona. For me, some of the factory projects appeared to have a 'free will' and therefore the purpose and direction appeared to be confusing. However on the other hand, there is a lot of enthusiasm to involve local neighbourhood communities in art related initiatives, encouraging collaboration and helping groups establish their identities within communities.

There is so much development going in the city, and I was interested in how tourism was perceived. There are disparities between the impression of a thriving economy, lead by tourism and the struggle for funding for community lead projects through the city council, who claim that the money is not there for these projects. It is important in the UK to obtain funding before the project starts whereas, we were presented with cases in Barcelona where they have initiated projects before funding as been obtained. This can present an element of risk to whoever is the stakeholder because of the uncertainty in obtaining the necessary finance for a project. However, there appears to be a political element to all community projects in Barcelona, which is not always as apparent in the UK. Our projects can feel more detached from the State as they are often accountable to a funding organisation, which, could be local authority or private enterprise.

Common issues

All events need support from local communities to be successful. I was reassured that Barcelona suffers from the same uncertainty as we do in encouraging neighbourhoods to participate in arts-led initiatives. The success of any project requires the local community to have a leader who can persuade others to become involved in activities.

The scheme that impressed me the most was Germetetes. This scheme was blessed with having many initiatives going on in one area and, of course, Barcelona is blessed with predictably good weather conditions. There appeared to be so much going on in this area of the area of the city. I was impressed by the collective attitude towards the growing of plants and thought this was somewhat reminiscent of our allotment scheme. The dome was a focal point for all activities and their favourable weather conditions contribute to using the dome facility.

Overall, the local people impressed me with their warm attitude and friendliness in engaging in conversation. The city of Barcelona appears to be vibrant and enthusiastic with a profusion of activities going on. The involvement of politics in all aspects of civic life enables a more dynamic landscape for debate and civic engagement to flourish.

Rachel Rhodes

What did I observe on the study trip?

The lengths people go to express what they believe. A community of passionate and expressive people. I observed honesty, creative activity and safe and alternative forms of expression to channel frustration caused by political decisions.

What did it make you start thinking about?

How localised and inward thinking we can be when something different is put in-front of us (the brits). I started to think about how we can acknowledge the help and support of the wider community involved in making civic engagement and arts project work. For example, I noticed that during our session we failed to formally appreciate the cooking skills of a lady who had cooked lunch. On investigation I discovered that she was the paella recipe holder and there were other volunteers who helped prepare it. In the context of a busy event I realised how easy it is to not appreciate everyone's involvement- and this is especially true in regards to the partnership working I do in the UK. On an easy level I started to think about what I could have done to find out more about the extended team- I thought about how we could have discussed the recipe whilst queuing or talking more whilst it was being served. Lets face it when we eat out we usually send compliments through the waiter to the chef

about how wonderful the meal is/was, right? (On this note, I would like to send our thanks to the chef!).

But this very issue of thanking people made me reflect upon how we are culturally conformist. Are we so conformed that we don't know what to do with ourselves when something out of the norm comes our way? I mean do we (the brits) have to applaud everything? We love any excuse for a round of applause. This research study trip wasn't a performance. It was more about 'this is what we do and this is how we do it.' But if it were a performance then I feel we would have found fault – even if it was not warranted. This has developed my practice in terms of now taking time to find out how, who, why and when different people are involved in my projects.

How has it impacted your practice?

This experience has impacted on the way I view community arts. It is about people having the bravery and courage to stand up for what they believe in, and what they think is worth making a song and dance about like where they live, what they believe the surrounding community could benefit from and where they spend their social time. Art activist, as I like to call them because community arts is not about standing back and having a look at the finished creation, turn tables around authority bodies for communities. Take the Old fabric building for instance and the Housing association/circus project, for example. A group of local residents wanted to use a space that was derelict and was of no use until people took a stance and took to it with hammers and axes. Now it stands proud as a place for the people by the people. It provides opportunities for the young people within the association and the surrounding area.

There is an art to how we can communicate and so there can be an art to how people make themselves known and heard, this is to me community arts. The projects I witnessed were proof of this. Art activists make themselves heard through acting out what communities want.

A conversation took place between me and one of the polish artist. So he said, when I suggested that some artists may reach a time in their lives where they need stability due to life circumstance and by working with the authority rather than against it was maybe a sensible decision, that he didn't have any of those commitments and therefore was free. He continued by saying he left his job in order to do what he believed in. This suggested to me that sometimes creative movements are not about

the longevity and sustainability but instead about the actual act of illustrating passion, belief and truth that people believe to be true.

Janet Hetherington

Making sense of a study trip is always a difficult experience. For me they combine a peculiar mixture of reflection, work, socialising and education. If I am honest, I sometimes feel that these can be at odds with each other. As we saw in Barcelona- we could spend a day discussing the perils of mass tourism and then by the evening be participating in a whistle stop tour of the shops and local bars.

But what does this experience have to do with 'the study', which I undertook on my visit to Barcelona. The experience of the visits and the conversations we had in Barcelona made me realise how important the inter-relationship is between, fun, study, activism. My observations were that activism was intrinsic to the social fabric of the communities and the people that we met...but alongside this were always social opportunities. Sofas at Art I Barri, meals and cinema in derelict public spaces, circus frivolity at Nou Barri ..., and a schedule of fun and activity at Germantes were all designed specifically to enable people to meet, to talk, to laugh, to debate, to fall in love, to think.

This might seem like an obvious point, but in the context of the UK where civic engagement and community arts activities are increasingly regulated and sometimes self managed- but only when approved by the state in some way or form, then this opportunity to combine emotional need and activism can easily be neglected. It is sometimes 'scheduled in' but that is nothing like the relaxed impromptu nature of some of encounters in Spain.

I am not proposing that the 'Spanish model' of activism and socialising would loan itself to grey UK days, nor (contrary to popular opinion!) am I advocating for a programme of fun to be embedded into all civic engagement activities. However, in the same way in which we learned from our Spanish partners that grass root led change takes time- and a lot of volunteering, I have begun to think about how those of us working in Community Arts and Civic Engagement in the UK should be developing a slow arts movement. Similar to the food movement whereby we start to recognise the creative assets and needs within the communities where we work and find ways to respond to these in the context of civic engagement work. People (in all

countries) seem to have a problem with the use of the arts in a civic engagement context being 'just for fun'. Listening to the Spanish stories of evictions, gentrification, mass tourism, abandoned regeneration and the inevitable corporatisation of a city, then I began to understand why people wanted to be taken seriously. But listening to these stories and by learning more about the activities people engaged in, I realised the arts had the potential in civic engagement work to be the 'happy pill'...used appropriately it can bring joy or tolerance to an unfair situation. That is not to say that using the arts in the context of civic engagement work does not have other benefits, but the thing I began to recognise is that the arts can have a volume button to control the intensity of the social experience. We learned that not all communities want to see art house films, but they do enjoy an occasional cartoon, We saw enthusiasm and engagement in how businesses took care of Germantes seeds. We heard laughter and giggles from children balancing on balls. We laughed at people satirising people's use of English. None of these activities were exclusively about purely achieving a civic engagement objective but I began to feel that without these interactions the activism would be meaningless.

In the UK, we never undermine the impact of a cup of tea in the context of civic engagement work...and I have started to think that for the same reasons the arts can take the impact the impact of the cup of a tea to a whole new level.

POLISH TEAM

Compiled by Joanna Kocemba

The report by the Polish participants features opinions from two sources: individual research work and a collective discussion that was held after the study trip participants returned to Poland.

I Artistic residency aimed at civic engagement

1. Topics

Ewa Majdecka: "The challenge I took up during the study trip to Barcelona encompassed the presentation of spontaneous creative activity in the l'Eixample district".

Wojciech Wołk-Łaniewski: "My assignment was to observe the manner in which the urban activists are trying to change their surroundings via cooperation with the inhabitants. However, in the course of the meetings, the topic of the local authorities and their impact on both the community workers and inhabitants would come up

surprisingly often. This made me decide that it was a good idea to find out what image of the municipal administration presents itself in the opinions of the participants of grass-root movements”.

Maria Kuczyńska: “I decided to explore the point of working with a community that is not rooted in the visiting artist's cultural background, or more precisely whether it is necessary for the artist to understand the cultural context if it is so very different from the context the artist comes from. I was also interested in the input of a foreign perspective into a community and its limitations”.

Joanna Kocon: “My main objective was to explore food-related topics. I was interested not only in the food that is typical for Barcelona but also how the three groups (the Spaniards, the British and Poles) behave during meals”.

2. Cultural differences

The issue that often came up during research work was the cultural differences between the Polish, British and Spanish groups. This issue was also taken up during the discussion recapitulating the study trip. We stressed that contrary to appearances, the participants of the Residency programme come from different cultures that differ from one another to a great extent, which is especially visible in the manner of making acquaintances, in the attitude towards our bodies, in the manner of expression and approach to personal and public space.

“Perceiving the invisible city (manifesting itself as spontaneous forms of creative activity in urban space) is not easy. The difficulty lies in its overexposure, its fusion with space in which it exists. It is invisible to those who are not aware of the given cultural context or do not accept its meaning. I went there with the intention of perceiving the invisible activity of the inhabitants that is similar to that in Poland. (...) I did, in fact, see some of it, but was it the invisible city? Were the activities I saw a manifestation of grass-root initiatives? How many more events that I did not grasp and notice in this short period of time were there? (...) All the elements I documented in the l'Eixample district of Barcelona are the Polish carbon copy of thinking about the invisible city”. (Ewa Majdecka)

“During the study trip we could realise how we do not comprehend certain situations, and, at the same time, how our viewpoint could contribute to the local perspective. We assessed the cultural and artistic scene of Barcelona from three differing points of view – the Spanish point of view rooted in the local contexts, the British point of view aware of the fact that in Britain community arts started out as a response to the disruption of the clear identification of the class society and, finally, the Polish point of

view focused more on marginalised groups perceived through stereotypes that constitute a negative of the dominating culture. As was pointed out (rightly or not, but in a very interesting way nonetheless) by the participants of the discussion held on the last day of the study trip – we are dealing with three completely different perspectives and consequently problems as well, which the activists are dealing with on a daily basis, namely the post-communist, post-Franco and post-colonial perspectives”. (Maria Kuczyńska)

3. Politics

Both in the research work and during the final meeting of the study trip, the participants said that activists often spoke of the political aspect of their work in Barcelona. We agreed that such reflections are voiced much less often in Poland. “It turned out that everything can be political. We have known this for a long time now, from the second wave feminism, for instance: *personal is political*. In Poland, however, a conviction that something is political is not welcome most of the time. (...) In Barcelona, in the places we visited, people do talk about the social consequences of political decisions, people are still fighting against the authorities and rejoice at the newly elected female President of Barcelona who emerged from the tenant movement. (...) Politics is also present on the radio. Radio Nikosia created by persons suffering from mental illnesses is not a play-pretend radio. (...) It is a political radio. (...) It is a loud hailer publicising their perspective and inviting the audience to think about them as being an integral part of society”. (Ewa Majdecka)

“Poles and the British found it [the political aspect – JK] to be a characteristic specific to the activities of the Catalan institutions we visited.” Anka's Zawadzka story about being greeted at the airport with a banner inspired by communist symbols and the ideologically-biased exhibition of works by Helios Gomes in Can Battlo was very telling of this issue. The anti-system self-narration of the participants of the Catalan organisations, the frequent use of the term ‘political’, the occupation movements and the popularity of associating in collectives as well as the specific position of Catalonia oriented towards autonomy of the region were the reasons why we found all activities to be rooted in or influenced by politics. (...) One of the Catalan project participants accused us of interpreting the situation in a completely wrong manner. In his opinion, being visitors to the place we cannot fully comprehend what the Catalan people are really thinking when they use politically-oriented terms in view of the language differences and semantic associations. Indeed, in the course of the discussion that followed, discrepancies between our take on politics and the political involvement and the meaning of something being politics were revealed”. (Maria Kuczyńska)

4. Relations of the activists with the city council

One of the most important and most interesting topics for us, as seen in the discussion and the research work conducted, was the relation of the Barcelonian activists with the city's authorities. The entire group could not let go of the conviction that the Catalan activists often receive real support from the city, even though the activists themselves disagree with this. The above conviction became even more apparent when we compared their situation with the reality in Poland.

“Occupying an area which, in the opinion of the inhabitants, should be given over to them, is evidence of how much they feel at home there. Nobody is afraid of being forcefully removed from the given area. This was emphasised in particular by a representative of the squat we visited when he compared the Polish and Spanish status of such sites. Perhaps this is the reason why there are so many squats in Barcelona. (...) If it were not for the stubbornness of the Spaniards, these socially-tested spaces would not exist. How much they have managed to accomplish is hard to imagine from the Polish perspective”. Ewa Majdecka:

“The issue of the municipal authorities manifested itself in a new perspective already at the very first meeting with the Recreant Cruïlles collective (...) although at the beginning the activists were occupying the area illegally, at present they are using the space under a temporary agreement. (...) The local authorities have not interfered once with the activities taking place at Germanetes since the signing of the agreement. However, according to the members of Recreant Cruïlles, the post-cloister space is the subject of an incessant clash of interests of the inhabitants and local authorities. (...) The city wants to develop the block and erect residential buildings which would generate revenue for the city but part of the development would serve the public (...) This argument is insufficient for the activists who oppose the development.

The question of the intended use of a development was also the flash point in the case of the post-industrial area of Can Batlló. (...) Annexing post-factory buildings, making them available to the community and for cultural purposes and a strong objection of the locals forced the city to organise a debate about Can Batlló.

Representatives of the authorities and the activists reached an agreement after only three days of talks. (...) It seems that the activists of Can Batlló succeeded in forcing the local authorities to make considerable concessions, which was possible, above all, thanks to the cooperation of many numerous groups. (...)

We were also given the opportunity to observe a specific form of co-existence of municipal interest with the interests of a specific community of Ateneu Popular 9 Barris: a local artistic school located in the suburbs of Barcelona. (...) The inhabitant's discontent lead to a violent resolution of the problem back in 1979, the local residents broke into the factory premises [an asphalt factory – JK] and destroyed is, leaving untouched only a single barrack where they set up a circus troupe. A grass-root social and cultural group launched its activities in a space that formally belonged to the municipality. The poor condition of the premises changed three months before the financial crisis stuck when the activists of the Barris 9 institution signed an agreement with the city about the renovation and adaptation of the buildings for the purposes of an artistic school". (Wojciech Wołk-Łaniewski)

"Community work conducted by the places we visited was, in the narrative of the hosts, constantly in opposition to and in an incessant battle with the local authorities. However, in the course of the study trip we discovered to our surprise that compared to our realities, the municipal authorities were in fact quite favourably disposed towards community initiatives. For instance, there exists a regional plan entitled "Pla Buits" – pertaining to urban planning and community involvement. (...) The programme assumes the use of areas for periods between 1 and 3 years and all installations are to be easily dismantlable. In the case of Can Battlo and Ateneu Popular 9 Barris – former factories, the city funded their renovation and in the case of the former is paying for the maintenance of the area. The hosts were complaining (perhaps not without reason) that the human labour that goes into maintaining the area is not financed by the city council. In Poland, any assistance of the local authorities would be welcome and received with gratitude". (Maria Kuczyńska)

"It is interesting that the people working in the places we visited have a very strong anti-capitalistic outlook on life. It is worth considering what image of the local authorities would prevail if the situations we referred to were discussed using a language that is not as infused with ideology and emotions as the one we heard. Given a different standpoint, the municipal authorities of Barcelona might well be considered capable of respecting the needs of the local communities. What is more, the authorities are willing to make concessions towards certain groups (Can Batlló) despite this not being in their best interests. It should be noted that social policy is also open to grass-root movements, via the programme of annexing uninhabited apartments and sites". (Wojciech Wołk-Łaniewski)

5. Engaging others

The issues discussed were whether the visited places were open to everyone, what manners of engaging people to act were applied, what approach to the local communities were adopted by the activists from Barcelona.

“The words of Josepha Beuys, considered a cliché today, that everyone is an artist, are reflected on the wall of the Centro de Cultivos Contemporáneos del Barrio. Neighbours are taking advantage of one square metre of the wall to showcase their creativity. Everyone is equally important, everyone has no less and no more space at their disposal. (...) The frequently changing exhibitions are an opportunity for numerous opening nights to which friends and neighbours are invited. The space spanning a square metre overlaps with the CCCB space so that the art done by amateur artists could serve as a pretext to find out more about the CCCB and become involved in reclaiming the adjacent El Solar del Puri space and to talk about what purpose it could serve”. (Ewa Majdecka)

“The resident artists – Anka and Janek of the Pracownia Mech realised when they were becoming acquainted with the area and the local needs that, contrary to their expectations, the needs of the members of the community they were to work with were contradictory. (...) A question in whose name is the artist working was raised, whether in the name of the inhabitants, and if so, which of the interests should be represented, those of the organisation that invited him or her or above all the interests which are in compliance with the values he or she believes in. (...) Perhaps, the perspective of being an outsider can be crucial to the community. During the discussion held on the last day we were talking about the value of being an outsider that could potentially help the group look at themselves as an empowered community. It seems that in their work Anka and Janek adopted a similar approach”. (Maria Kuczyńska)

“Both the food itself and the discussions about food are a safe and interesting topic that can be discussed with people whom we have just met. Conversations over meals, in particular in large groups of people, are less formal and are usually more laid-back. When people are consuming a meal at a communal table, a feeling of sharing common space emerges. (...) The artists from the Pracownia Mech (...) set up a mobile garden to supplement the community garden that had been set up earlier. They engaged the inhabitants and owners of nearby shops in the project asking them to take care of the plants (tomatoes and strawberries, among others). The plants were later replanted into pots and placed on a special structure and marked with the name of the person who took care of it. For yet another time, the

topic of food combined the divergent perspectives even if not directly”. (Joanna Kocon)

6. What did I learn?

Some people in their research work tried to say how they expanded their knowledge and experience during the study trip.

“In Barcelona, I learned different ways how to create a community. This is something I can take with me back to Warsaw and use it. (...) The processes of taking over/reclaiming space in Barcelona will serve as inspiration to be adopted into the Polish context. (...) The things that I will draw immensely on is the extensive use of art and culture animation. In Barcelona, the social consultations with respect to space were held as if inadvertently. They did not have to be called that. Art was used to talk about yourself and your neighbourhood. Each of the tools was to have only one goal – to be together. (...) I see the study trip as a set of specific tools”. Ewa Majdecka:

“I had my doubts about the point of such animation projects and artistic residencies. Is an artist who is only fleetingly present in a given area capable of helping establish ties between a community and the place they meet in? Doesn't this require more time to be accomplished? Does it matter whether the activist comes from the culture of a culture from a 'more developed' country? How does this influence his or her work? Now, however, I feel that perhaps we are equally 'outsiders' in Eixample in Barcelona as we are in Warsaw's Praga district. As long as the manner in which communities live is treated with respect from the start and the goal is not to implement a new culture, but to revive the existing culture. Perhaps the problems the community and culture activists are facing in the globalised world are similar. I recall the doubts voiced by a host from CCCB: How to engage a community without imposing your vision on them? How to cope with those who refuse to get involved? What to do when a minority is disrupting the work of the majority or vice versa? How to protect locality? How to revive it in the city given the interculturality and commercialisation of public space? Now I know that the experience of the artists who come here can open us up onto new solutions in *here*.” Maria Kuczyńska:

II Organisation of the study trip

Main issues:

- Lack of an info pack with texts and local data sent before the study trip, so the participants did not have a chance to get to know the more profound context of the places visited.

- The printed programme of the study visit was in the draft version – with some comments, without profiles of the Polish participants.
- Very interesting programme, great host people, translation - good enough.
- Lack of information about some costs e.g. circus.
- The programme included activities which excluded some of the participants (cycling) and exercises that did not account for cultural differences (e.g a communal exercise on the first day that involved a lot of touching).
- Great idea about including meals in the visits, but it would be good to be informed before the study visit about this idea because of the receipts and the need to have cash.
- What was missing was a common discussion about the subsequent activities during the study trip and collective reflections on their link with to the entire project.
- We wished there had been a meticulously conducted evaluation of the trip. The discussion held on the final day did not exhaust the need for conversation and we felt the programme of the third day should have been shorter and there was no official ending of the study trip.

e. Report actions: emerging findings / questions and reflections.

From the last day of Study Visit, we prepared an evaluation activity, where everyone could write their opinion in the 3 different points: “Best activity” “Better not to do it again” “What I missed in the Study Visit” and “What I bring back home?”.

The results summarised:

Top activity

Bike road. Circus exhibition. Photo shooting Can batlló. Talking with practitioners. Going to different spaces and seeing local residents sharing common passion (Solar de la Puri, Circus,...)

Better not to do it again

Welcoming activity (too much touching). Computer presentation that lasted more than an hour in a hot room without air conditioning.

Smaller groups in bike ride would have been better!

What I missed in the study visit?

Discussion focused on the Residency Project. More reflection spaces. Contact with the representatives of the local communities. Smaller work groups. More time to expand on the other experiences and more time together to get to know each other more. Speaking with members of the experiences about their reflections.

What I bring back home?

Experience that strong local communities can exist!

Openness for the engaging people in the collective. The positive energy of Spanish context (Germanetes, Art i Barri). The variety of engaging activities.

The way “non verbal” things influence how we experience community arts.

A self-reflection about my country. A lot of energy, new friends, good experiences and the recipe of tortilla de patata.

Study Pack: including reading, information about where visited, theme.

DESCRIPTION OF ACTIVITIES

1. L'espai Germanetes

The location of the old “Germanetes dels Pobres” convent, it is situated on the convergence from Viladomat and Consell de Cent streets. In the middle of “Eixample de Barcelona” (one of the most ambitious projects of Ildefons Cerdà Sunyer). During a lot of years it has been abandoned place propriety of the Town Hall of Barcelona.

This situation is occurring from 2006, when this place was acquired by the municipal entity to include a set of public services than neighbourhood needed. This was reflected on the “Pla d'Actuació del Districte 2007-2011.”

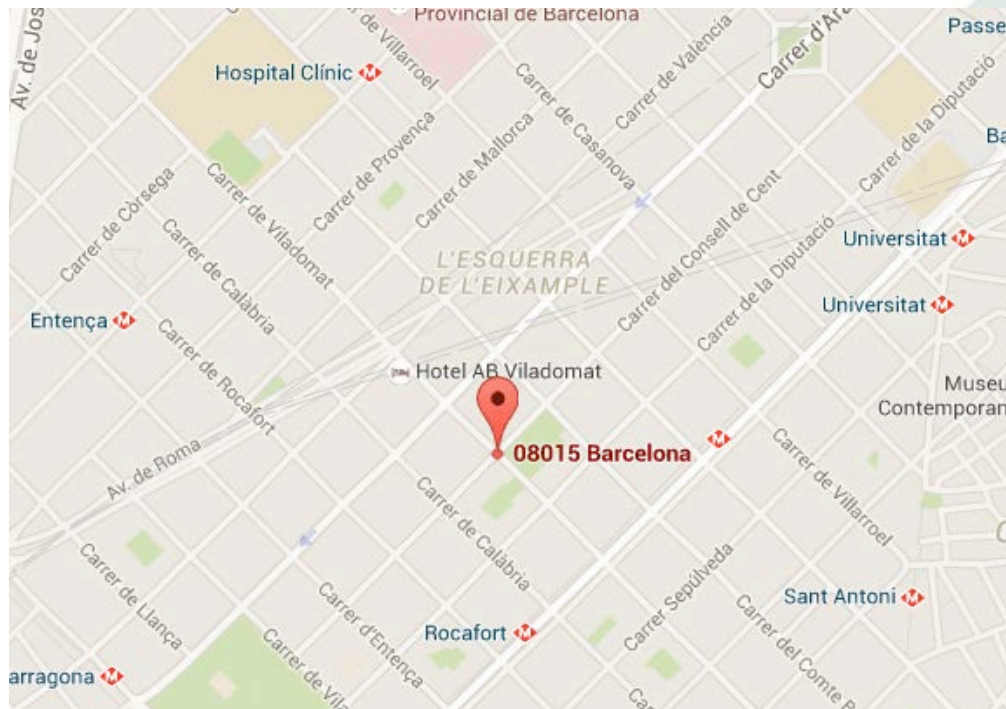
The location of Eixample Esquerre:



How Eixample looks like:



Espai Germanetes is located in the intersection between C/Viladomat and C/Consell de Cent.



Recreant Cuiïlles, emerged from “Assamblea de l’esquerra de l’eixample” and from “acampada de Plaça Catalunya” on 15M, is part of this place and the project. Recreant Cruilles became an association on the 15th May 2011, they claim a new way to understand politics and citizen’s participation. Also people from Recreant Cruïlles want to be an active part of the public space decisions.

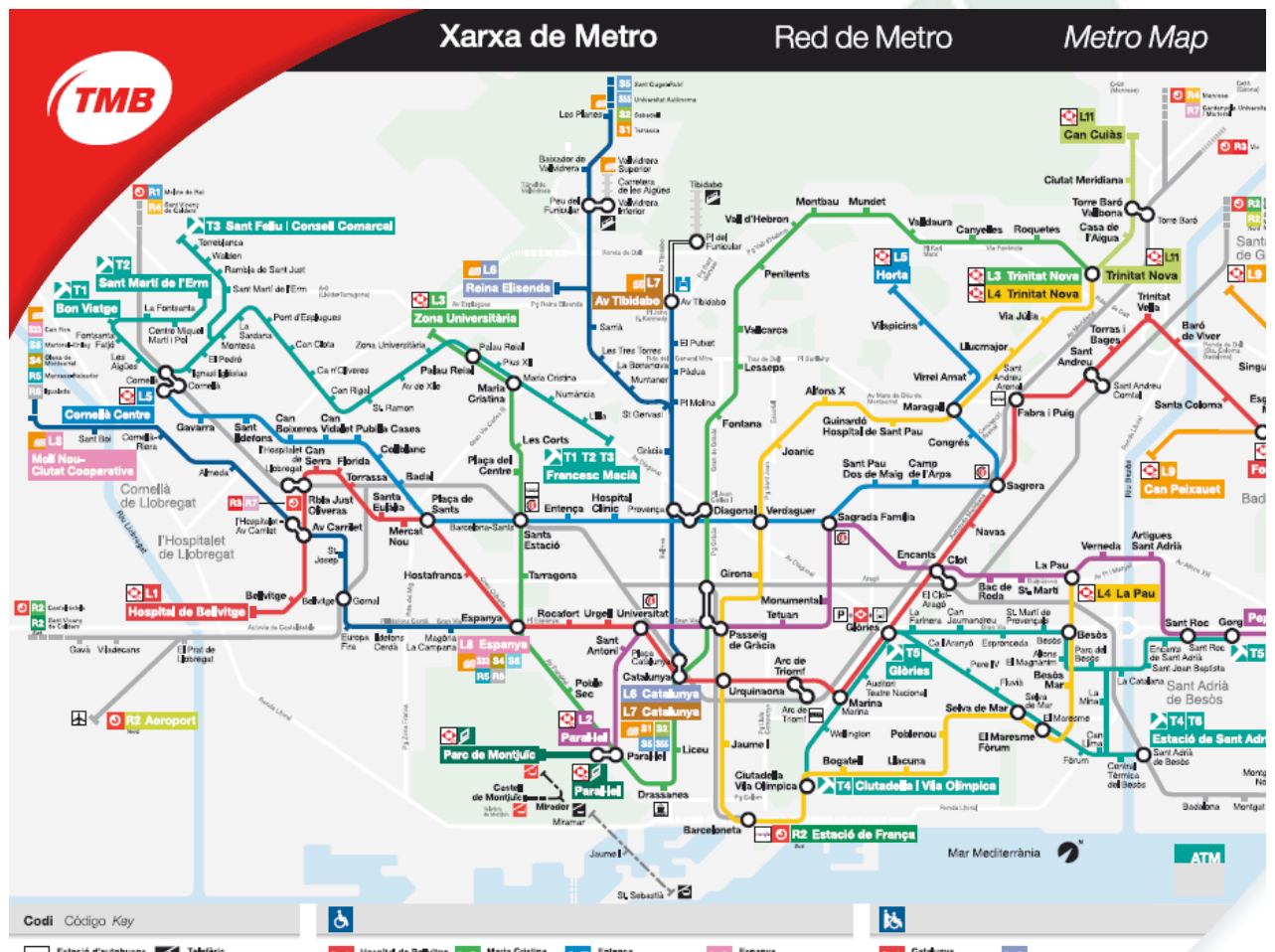
L’espai Germanetes was the propriety of the Town Hall of Barcelona from 2006. They claimed that they wanted to build a public services for the neighbourhood. There are a residency, some supervised apartments for seniors and youth people, also a high school and a nursery school. But all this plans haven’t been done.

Recreant Cruïlles joined the neighbourhood association to fight together to release the plot. They started this project on 2013 with “Pla Buïts”. With this plan from the Town hall of Barcelona, the neighbourhood can organise and manage the plot of Germanetes, until September of 2016.

Every Thursday they meet on assemble and organises their actions related to the Espai Germanetes. There are a lot of activities done by the neighbours of some volunteers, and also every second Saturday of the month there is a public meal (paella) with the “Mercat de Pagès” (street market with local commerce) and every one who comes can join the meal or buy something on the market. They do all the actions to encourage community.

More info: <https://recreantcruilles.wordpress.com/>

HOW CAN WE GET TO THE DIFFERENT PLACES?



Espai Germanetes:

Metro L5 (blue line) to: Hospital Clinic.

L1 (Red line) to: Rocafort or Stop: Universitat

By bus: line 41 to: Calàbria-Gan Via

To Solar de la Puri: (we are going by bike)

By metro: L3 (Green line) to: Poble Sec

By bus: Line 37 to: Manso Viladomat

Line 64 to: Viladomat Manso

To Ateneu Popular 9Barris:

By metro: L4 (Yellow line) to: Trinitat nova

By bus: Line 50 to: Aiguablava- Via favència

To Artibarrí:

By metro: L2 (Violet line) to: Tetuan

By bus: Line 50 to: Passeig St.Joan- Diputació

To Can Batlló:

By metro: L5 (Blue line) to: Plaça de Sants
L1 (Red line) to: Mercat Nou

By bus: H12 to :Gran via- Il·ldefons Cerdà

TAXI NUMBER: 933 22 22 22

INTRODUCTION TO OUR RESIDENT ARTISTS IN GERMANETES (BARCELONA)

Anna (architect & sociologist) and Jan (architect) co-founded mech. build design studio in the fields of eco-buildings, urban intervention and urban gardening, temporary installations and environmental education. Sustainable development is at the core of Mech's designs and experiments.

They are looking for good solutions for the environment, urban space and the individual. Their interest is in abandoned spaces and subjects, while our design features locally acquired, recycled and natural materials. They are occupied with activism, action, reaction and participation.

They animate and build local ties. With Veronika they are working on an open-source design for a straw-bale house, planned building in July 2015 from budget gathered via online crowd funding.

DESCRIPTION OF PROGRAM

THURSDAY 28TH MAY

10:00 Welcoming & ice breaking actions

We will start the study visit with a welcoming meeting, in Fabrica Lehman, nearby to Espai Germanetes. The meeting will be with all partners and their teams. We will have some explanation about Germanetes, the Residency project and what we are doing in this plot. Also we will have a little introduction from every body to know each one.

There will be some refreshments to take a break.

11'30-13: Introduction to Barcelona Residency

At this time, in Fabrica Lehman, our artists in residency, Anna and Jan, will explain a little bit more their intervention, their plans and actions and what they have found here.

They will show us, in a dynamic way, every action they have done to give voice to the people from Espai Germanetes, how they have done it (all the process, assemble, meetings, participatory actions, etc). The way to engage people to participate, and enhance the ownership of the builds they have created, with the help of the artists.

More info about the place:

<https://www.facebook.com/FabricaLehmann>

13:30-15: Lunch in Tarantana

A typical restaurant of Barcelona, nearby Espai Germanetes. Everybody has chosen the menu. We will lunch in a relax and cool ambient with a well treatment from the waitress and good food.

15'30-17'30: FREE TIME

You can do whatever you want, but remember we have to meet at 17'30 in Germanetes!

17'30-19: Radio Nikosia & Pandora urbana

It will take place in Espai Germanetes.

Radio Nikosia

Radio Nikosia is one of the firsts radios made by people who has been diagnosed with a mental illness. They try to change the view about madness and try to find alternatives on the way to de-construct the stigma.

Their use the radio (and another types of media) to express, intervene and promote the visibility, also with the social participation.

They are more than 70 people trying to talk about madness but from the people who have it.

Its origins come from the need of work for the development of new social spaces to promote the social inclusion.

More info: <http://www.radionikosia.org/>

Pandora urbana

PANDORA URBANA is a laboratory of street ART and creative cares about [this part I have hidden]

It's based on a collaboration between the Art Workshop of Radio Nikosia (that we share persons with and without diagnostic of mental health disorder), a group a contemporary dancers, coordinated by Ona Mestre and two street artists.

Coordination/Facilitation: Delphine Boghos

What they want?

1. Experiment art in the territory/public space
2. Dialogue with [this part I have hidden] through creation and expression.
3. Foment the knowledge based on experience and the creation based on collaboration and cross-disciplines (Visual art, dance, radio, photography)

What they do?

1. streetART route
2. Workshops (2 of poster/estensil and 1 of creative dance)
3. Creative process: each creator will create a piece about [this part I have hidden]
4. A radio program
5. Performances in the street.

More info: <https://www.facebook.com/pandoraurbana>

19'30-21: Can Batlló

History:

Can Batlló is an old textile fabric built at the end of XIX century in the neighbourhood of “La Bordeta”, Sants. It was the centrum of the industry of Barcelona and it had 5000 employers, employed by Batlló family. The area of Can Batlló is almost like “Camp Nou” the F.C.Barcelona stadium.

The Town Hall planned to build some equipment, green zone, etc. But in 2008 they didn't start the construction.

The neighbours grouped in “Plataforma Can Batlló és pel barri” (it means “Can Batlló” owns to the neighbourhood) are active fighting for the real transformation of Can Batlló. On 2009, they informed to the Toen Hall that they have time until 2011 to start the transformation builds. Instead of it, if they hadn't started the works this year, the neighbourhood would enter in Can Batlló to build what they want and in their own way. On 11th June of 2011, with social mobilization, they enter in Can Batlló and acquire the assignment of one warehouse : the Bloc Onze nowadays is managed by the neighbours and

it has a library, an auditorium and a local space, in the first floor there is an art workshop and some temporal exhibitions.

Moreover, the neighbours still claim the self management. The neighbourhood still need the equipment, homes and green zone that are planned from years ago. They question the “Projecte urbanístic vigent” and point on the reflection, definition and execution of a new model of neighbourhood participation.

They also do some open workshops and activities for the whole population of Barcelona, to involve more people on this cause.

More info: <https://canbatllo.wordpress.com/>

FRIDAY 29TH

10-11'30: Artibarri and Teleduca

Artibarri

Artibarri is a social network, related to community arts. It appears from the need of visibility and fosters the development of artistic initiatives. All of that are promoted from cultural society, and they claim a reflection around the creativity as a tool of social and personal transformation.

They have a huge network with a lot of entities and associations related to art, and it's also training providers in different art courses.

More information:

<https://artibarriblog.wordpress.com/presentacio/>

Teleduca

Teleduca, education and collaboration, is an independent collective made up by different professionals, from different perspectives related to education and communication.

Since 1996 they are implementing an Education and communication project oriented to different publics and collectives. Their principal aim is to promote development in communicative competence, from the people in the different media, and TIC which are available nowadays.

- Promote a social and critical conscience.
- Contribute to the incorporation of media in the schools.
- Elaborate and implement different formative activities to teachers and journalists.
- Let the population know the reality of the media, and contribute to the improvement of it.

More info:

<http://www.teleduca.org/#>

-> Getting bikes to go to “Solar de la puri”

11’30-13: Solar de la Puri and CCCB

Solar de la Puri

The Solar de la Puri was inaugurated on 5th July. It is located in C/ Puríssima Concepció in Poble Sec. It was a group of homes that were expropriated for the new urbanity plan. At the end of 90’s , these homes had to be to the students of Institut del Teatre. But the new flats weren’t build after the overthrow, and there’s only an fenced empty plot. One day, the neighbourhood decided to enter in this plot, take the fence out and pint one of the walls to became a cinema.

The neighbourhood decided to take profit of this space to do some ludic and cultural activities on it.

Nowadays this solar is a outdoor Cinema, and also an space used by Taller de ficció or CCCB (Centro de Cultivos Contemporáneos del Barrio) to configure the neighbourhood memories. It is a neighbourhood very influenced by urban strategies.

They are trying to occupy the rest of the plot, starting with a small orchard.

<https://centrodecultivoscontemporaneosdelbarrio.wordpress.com/2014/10/15/el-solar-de-la-puri/>

CCCB

The “Centro de Cultivos Contemporáneos del Barrio” is a place to use and mix tools of cultural production and use them to solve problems of the nearest context.

It promotes an interdisciplinary thinking: an artist can be also an anthropologist or whatever he wants. The art as a discipline needs its “professionals” with a ludic attitude, constantly playing.

The CCCB tries to promote new economies in the context, mixing the art with all this “serious things” like homes, alimentation, education or health.

They carry out different workshops related to art and community, and always related to what the neighbours want and need, but in a different way as always, a new and creative way. All workshops are open to everyone who wants to participate.

More info:

<https://centrodecultivoscontemporaneosdelbarrio.wordpress.com/>

18h: Ateneu 9Barris

The Ateneu Popular 9barris is a sociocultural public space. It works by community managing (born in 1977) in one empty plot build between Trinitat Nova and Roquetes. It is a project centred in social transformation; throw the ideas of culture, intervention, and linking the neighbourhood with its context.

The Ateneu develops a lot of cultural and educative activities and social processes guided by:

- Democracy/horizontality: the community management lets the neighbourhood participation in taking decisions about the equipment.

L’Ateneu have some spaces of participation like assemble, work commission, voluntary, etc.)

- Transparency: there is a transparent management, taking decisions with community, and open assemble for everybody.
- Accessibility: culture is understood as a common patrimony and a quotidian thing. Culture as a way of expression, relationship and message, a tool to improve the social transformation. For this reason, culture is for everybody. This is the politic of Ateneu, offers different activities related to culture accessible to everyone (prices, not exclusive, etc.)
- Proximity: Its project depends on the different activities and initiatives that are taking place in the near context. It adapts all its projects to the different entities and associations of the neighbourhood. Also participates on the management of the context.
- Autonomy: This project has independence of management; only 50% of the resources are from subsidies, the rest are from the same project, the people who manage the Ateneu.

Main aims:

The Ateneu Popular 9Barris tries to engage artistic perspective linked to the population of the neighbourhood. Paying special attention on social circus that's part of its creation.

In social diffusion, Ateneu gives proximity to the different projects of the neighbourhood, empowering new cultures and promoting exhibitions of cultural projects from the context.

Social Circus is one of the bases of the Ateneu, children learn different values and social education from it. Critic think and educational formation is thought from the circus as an educative tool.

More info:

<http://www.ateneu9b.net/>

SATURDAY 30TH

We will spend all this day in Germanetes, where will be a meeting with different people from Barcelona related to art and community arts field. After that, we will have a “paella” a typical dish from Spain, cooked by people from Germanetes, and a final discussion about the Study Visit. After that, we can print our own t-shirt with the logo of the Residency in Barcelona, Germanetes. You can take our own t-shirt, or take one from us.

10-11'30: Activism

On Saturday morning, to close the study visit, we will participate in a creative dialogue among activists - participatory arts and new forms of public space management.

It will take place in “Germanetes” with different people linked with community arts. This is co-organised by “ArtiBarri”, a social network based on artistic activities and community interventions, “Recreant Cruïlles” and the project Residency.

This will be an exchange of perspectives and experiences from art and communities, creativity and a networking process with all the people who's interested in community arts or social intervention through creativity.

13'30-15'30: Lunch time -> Paella

Everyone has to take their plate and knife and fork, and follow the queue to take some paella, the price depends on each person, you can give them what you think it is worth. It will be prepared at 13'30-14, and we will have lunch together in Espai Germanetes, to close the study visit.

15'30-19: Creative action Learning set.

The last meeting of the Study visit will take place in Germanetes, with a cup of coffee/tea and discussing about our experiences in this Study Visit.

We will draw the things we think, to leave an evidence about our reflections of our study visit.