

BARCELONA

22-27 JULY 2018

ICAF

INTERNATIONAL COMMUNITY ARTS FESTIVAL

SUMMER SCHOOL

Organized by:

ICAF

<OΔUΔT

Co-production:

GR&C | Festival
de Barcelona

Within the framework of:

Sala Beckett
Obrador Internacional
de Dramatúrgia

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ICAF and its Summer School

ICAF (International Community Arts Festival) is the largest and most international community arts festival in the world. Once every three years it brings together innovative and intriguing projects, artists and their participants from all corners of the globe to Rotterdam (Netherlands), one of the largest ports and most culturally diverse cities in the world. The festival usually lasts five days and covers all existing art disciplines (theatre, dance, music, film, visual and digital) and continents. The 7th edition of the festival took place between 29 March and 2 April 2017. The next edition is scheduled for the end of March 2020.

ICAF is a temporary, creative and international community where you can become acquainted with fascinating participatory art projects that are deeply rooted in localities and the people who live and work there and with engaged artists who bridge the distance between worlds and people. It allows visitors to attend small and large-scale community art performances as well as participate more actively in seminars, workshops and informal interactions. Core values and aims of the festival are: creating possibili-

ties for collaboration, deepening knowledge, generating inspiration and facilitating exchange. ICAF attracts an average of 300 actively involved participants to its daytime programme each day and over its five days close to 4,000 visitors. It welcomes these people in a unique communal and caring atmosphere that is conducive to fostering new connections.

Between festivals ICAF nourishes a growing international network by means of publications, film documentaries, an interactive website, artist-in-residencies, guest curators, and, since 2016, biennial summer schools. In the summer of 2016 ICAF organised its very first Summer School in Leidsche Rijn, Utrecht. For this event ICAF worked closely with the Sharing Arts Society (SAS) from Utrecht. Three artists (two from Brazil and one from Durban, South Africa) shared their knowledge and methods with an international group of experienced professionals, beginning artists, art students and high school students from Leidsche Rijn. From this emerged a productive artist-in-residency programme between one of the Brazilian artists and the Cape-

verdian community of Rotterdam that was presented at ICAF 2017. It is exactly this combination of knowledge exchange and possible connection to the next festival that is the main aim of the ICAF Summer School.

What we wish to achieve with this week-long activity is a productive and inspiring in-depth encounter between community artists. The artist-teachers we invite come to our 'school' with methods that have been tested in their own contexts and which have resulted there in powerful art with significant social impact. In our school, together with an international group of participants they get the opportunity to explore how their methods could be transferred to other places. During six days of working together in a carefully organised and inspiring environment and with a restricted number of participants, our summer school intends to share knowledge between artists, create the possibility of joint international projects, and to sow seeds for the next ICAF or other festivals like it ●

Why an ICAF Summer School in Barcelona?

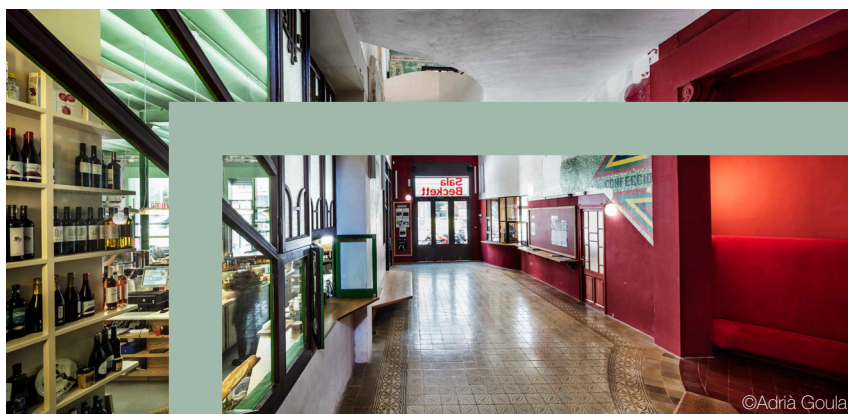
Since 2013, Eugene Van Erven (ICAF, Rotterdam) and Eva García (ComuArt, Barcelona) have been developing a close professional working relation. Eugene is a community arts scholar based at Utrecht University and has been involved in ICAF since its inception in 2001. In 2009 he became its artistic director. Eva co-founded TransFormas, one of Spain's pioneering community arts organisations in 2004, which did groundbreaking work in prisons. She has also been coordinator for Spain's most important community arts related event: Jornadas sobre la inclusión social y la educación en las artes escénicas [Symposium/festival about social inclusion and education in the performing arts]. Over the years, Eva and Eugene have become very familiar with each other's work and contexts. Together they designed a MA programme for the Institut del Teatre in Barcelona and Eva participated in ICAF 2014 and in the first ICAF Sum-

mer School in 2016. From this emerged the idea of organising a second edition in Barcelona. This marks the first time that ICAF co-produces an event outside of the Netherlands. The ICAF Summer School in Barcelona is very much conceived as a collaborative project in which we want to strengthen the connection between these two cities, while firmly situating the 'school' in a concrete local context in Barcelona.

The community arts sector in Spain, but arguably elsewhere in Europe as well, is in need of further professional development in terms of training and places where work can be shown and shared. Circuits for distribution of community art productions tend to be non-existent or underdeveloped. It is true that in recent years a small number of regional or national community arts festivals and symposiums have emerged, but none of them have

the scale and scope of ICAF. More than any other event, ICAF demonstrates the enormous potential for developing international cooperation between community artists and their organisations. This is why ICAF's presence in Barcelona and the possibility it offers for working with local artists is so important. The ICAF Summer School serves as an incubator for new projects in Barcelona and for further international cultural cooperation.

The second ICAF Summer School is co-organised by the team of ICAF (Rotterdam) and comuArt (Barcelona), both at the level of contents and production. Locally and internationally we present it as a co-production with the Grec Festival Barcelona and the creative workshop programme of Sala Beckett. The ICAF/ComuArt Summer School takes place from 22 until 27 July, 2018 ●



Sala Beckett · Barcelona

What to expect?

The ICAF/ComuArt Summer 'School' lasts six days. The first day, Sunday, we use for introductions and for 'landing' in Barcelona. During the next five days, we offer three parallel modules, each with a maximum capacity of twenty participants.

FOR WHOM?

The Summer School should be attractive for: experienced professionals (artists as well as creative producers and art managers), young professionals, students of art academies or social cultural training programmes, participants of community arts projects, residents of Barcelona. To cater to these different types of participants we have chosen to create three separate groups: one for experienced professionals and two for relatively inexperienced artists, students, participants and neighbourhood residents. From the evaluation of our first Summer School in 2016 we learned that experienced professionals tend to be more interested in methodological exchange, inspiration and collectively reflecting on experiences together with colleagues from around the world. Young artists, students and residents are more likely to be curious about time-tested methods of experienced artists from other countries.

HOW?

There is a lot of talk about the necessity for specialised training for community arts professionals. Between ICAF and ComuART we have debated at length about the best way to transfer skills and

knowledge about this complex practice. We have decided to resist the idea of creating workshops that pretend to offer fool-proof, easily duplicable recipes. Instead we have consciously chosen to invite artist-facilitators with an extraordinary sense of the delicacy (and precarity) of their processes, a strong awareness of ethics, and the specific challenges of the contexts in which they work. For Barcelona we have asked them to develop ways in which their experiences from elsewhere could be transferred into an educational process that is beneficial to artists working in very different conditions. This is why the modules we offer are not conventional workshops, but should rather be regarded as collaborative artistic and methodological investigations. During the week, participants will work together in a convivial atmosphere in which they share meals and enjoy an attractive and relaxing evening programme. In the evenings we offer open-air cinema screenings to which also local residents will be invited so that you can get to know them and the neighborhood that hosts us. On other evenings we will be able to visit productions of the Grec Festival, our co-producer, or local community arts events.

THE THEME: CHANGING PERSPECTIVES

No place on earth is neutral, has only one significance, or can be understood from one single perspective. How you experience an environment depends on your personal point of view. For one person Barcelona can be a busy place, or be associated with work, tension, and maybe even fear of terrorism. For someone else it can mean something totally opposite: relaxation, art,

architecture, sun, sea, freedom. The feeling we may sense in a particular place is generated by ourselves, our history, and the position we have in space and time. Many community arts projects enrich the perspectives of its artists and participants. This can be a perspective on a particular group of people or on a place. How come you have developed your particular perspective? And how (and why) does it differ from someone else's? In this Summer School we will look at how you can reveal different perspectives within a community arts project and how you can express these artistically. Finally, "Changing Perspectives" is an interesting theme in the framework of an international art exchange. The more people from different contexts are brought together in a single spot, the more fruitful it is to productively mix the different perspectives they bring along ●

6
days

60
participants

3
artists-
facilitators

Modules, guest artists and selection criteria

Sheila Preston

Dr. Sheila Preston is Head of Music, Writing & Performance at the University of East London and series editor of the Applied Theatre books from Bloomsbury/Methuen, in which authors critically reflect on different forms of applied performance. She also includes community arts under the umbrella term applied performance: applying art in co-creative processes together with neighbourhood residents. Her most recent book is *Facilitation: Pedagogies, Practices, Resilience* (2016). In this work she reflects critically on the role and the influence of the community arts facilitator, particularly in participatory theatre processes. She calls for a more critical attitude vis-à-vis this crucial role in community arts and for a deeper awareness of the ethical dimensions in the work of community artists.

ABOUT THE MODULE

This module is specifically designed for professionals who possess considerable experience as facilitators of community arts processes and who are keen to deepen their practice and the impact of their work with/in/for communities. If you are interested in methodological exchange, mutual inspiration and collective reflection on your practice together with colleagues from around the world, this week-long course may be exactly what you are looking for.



Sheila Preston

During an introductory day in which Sheila Preston will present some of the main ideas from her book on facilitation all participants will have the opportunity to present themselves and their work. For the rest of the week you will engage with the work of selected practitioners/companies as case studies of practice as we explore their work more closely. Practitioners who apply (and who are selected, see criteria on the right) for this close investigation will be asked to present their approach in such a way that others can get actively involved. Central to this hands-on exchange will be exploration of a current dilemma or a limitation that the presenter has identified in his/her own work. These will then be collectively analyzed with a particular emphasis on ethics and critical self-reflection. The outcome of the week should enable a deeper understanding of the challenges for facilitation practice, a stronger awareness of the political and/or ethical dilemmas of doing this work, and a clearer sense of the impact of your work on the constituencies you serve ●



prestonpages.wordpress.com

SELECTION CRITERIA FOR THIS MODULE

- Strong interest in the concept of facilitation and the ethical aspects of facilitating community arts projects.
- Willingness to share your practice and explore it critically in the group
- Begin prepared to do preparatory work before the course begins (some reading, some reflection on your practice).
- If you want your work to be the subject of closer scrutiny whilst we are working together in the course, you will be asked to send a proposal in which you summarize your practice, identify its limitations or a current dilemma, and be prepared to bring an interactive presentation that can actively involve other participants. You must also be excited and open to allowing others to interrogate your work.
- Please accept that we won't be able to explore everyone's proposals and that the final selection will be based on diversity of contexts, approaches, dilemmas, and potential for learning by everyone. There will be plenty of other opportunity for those whose projects aren't chosen to share their practice throughout the week.
- Being able to communicate in English (a must!).

Forklift Danceworks

Under the leadership of Artistic Director Allison Orr and Associate Choreographer Krissie Marty, Forklift Danceworks activates communities through a collaborative creative process. Since 2001, the company has presented over 25 distinct community-based dance projects with partners including sanitation workers, warehouse employees, and power linemen. Forklift artists seek to show the skilled movement and tell the often unheard stories of the people whose work sustains urban life. Each performance is created through long-term artistic and ethnographic research within a community, enabling Forklift artists to understand the collaborating community's history, challenges, and assets while building trusting relationships and observing movement material. Participating community members then co-create a performance accompanied by live, original music and stories told in the workers' or neighbors' voices. Often presented in large-scale, site-specific settings, Forklift performances consistently play to capacity with audiences of 500-6,000 people. Through performance, Forklift seeks to create deeper understanding of the jobs essential to urban life, more informed civic dialogue, and greater connection between citizens and across communities.

At ICAF-7 last summer, Allison and Krissie joined 13 sanitation workers from Rotterdam to create a new iteration of their award-winning Trash Project, a 2009 dance with the Austin sanitation department. In Rotterdam, the dance was performed



Krissie (left) and Allison (right) meeting Edwin Turk from the sanitation company in Rotterdam in the context of ICAF 2017

on the square in front of Islemunda Theatre, prior to a screening of Trash Dance, a film which documents the original project in Austin, Texas. ICAF recognizes Allison and Krissie as highly competent and socially-engaged artists with compelling backgrounds in theory and practice, and is excited to have them back this summer.

ABOUT THE MODULE

In this module, choreographers Allison Orr and Krissie Marty will share their distinctive approach to collaborative, community-based performance-making. You will be introduced to the practice of listening that they use to build relationships and engage partners in the co-creation of a performance. During the ICAF Summer School you will be an active member of a creative team, so you can expect hands-on work in addition to time for reflection, analysis, and discussion. Get ready to roll up your sleeves, get curious, and work together to activate a collaborative creative process. This is not a typical dance workshop — no dance experience necessary! ●

SELECTION CRITERIA FOR THIS MODULE

- Curiosity about the methodology of Forklift Danceworks
- Interest in the movement and aesthetics of labor and everyday life
- Willingness to conduct field work and research with the community (the sanitation workers of the city of Barcelona) during the module course, including 1-2 early mornings and/or possibly a night shift.
- Desire to practice listening to your fellow artists in the summer school as well as other community members, including Barcelona city employees
- Ability to understand and/or speak English is preferable, but not required



forkliftdanceworks.org

Teatro Línea de Sombra

Is an internationally renowned multidisciplinary art organisation that has been around since 1993. The company consists of theatre makers, musicians, visual artists, and researchers. Characteristic of their work is a profound social engagement and a very careful and participatory way of working during the development of performance projects about such sensitive issues as immigration, violence and memory. Thus, in 2016 Línea de Sombra collaborated with the Universidad Veracruzana (UV), some residents, the young actors from the UV, and other visual artists in a very impressive project in popular neighborhoods of Xalapa in the state of Veracruz, a city deeply affected by the violence generated by the State and by organized crime. The title of this enterprise was 'El Puro Lugar' [the very place]. It purposefully implemented a method that some academics call 'archaeological autopsy' of a community: digging and dissecting with precision and discretion, tangible and intangible material (including stories) in various places of the city to then share the results with the people in an artistic piece. The same thing happened in 'El Puro Lugar': the company invited the audience to be part of intimate theater scenes and specific artistic installations of the site. 'El Puro Lugar' benefited from a very strong aesthetic, something which is not always a given in community arts. In addition to artistic reasons, the form of 'El Puro Lugar' was also determined by ethical and security-related considerations. Frequently, journalists and other outspoken critics of drug violence



are murdered in Veracruz and elsewhere in Mexico. Discrete, intimate, participatory art is one of the few ways left to address this delicate subject and does so by transforming areas where death and destruction rule into 'very places' [puro lugares] with poetic means. The unusual, extremely careful and caring way in which Teatro Línea de Sombra develops their projects on the basis of research, experiment and profound ethical and aesthetic sensitivity, we feel, very much contributes to the innovation of the community and social arts field.

ABOUT THE MODULE

During the ICAF Summer School, artistic director of Teatro Línea de Sombra, Jorge Vargas, together with his colleagues Alejandro Flores Valencia and Dr. Antonio Prieto will share some theoretical and practical conjectures for exploring the possibility of tracing the outlines of a 'puro lugar' in Barcelona. In this city, like in many other large European cities at the moment, marginalised neighbourhoods are subject to

SELECTION CRITERIA

- Curiosity about the methodology of Teatro Línea de Sombra.
- Interest in digging up stories of a specific location.
- Being prepared to do some preparatory work back home (reading, investigation in your own context) and during the Summer School.
- Being prepared to notice and capture stories that will appear in certain situations and with certain groups and individuals.
- To be willing to pursue an investigation all the way to the very limits of what a story, an object or an image has to offer.
- To be interested in discovering those processes that allow objects from reality to be transformed into artistic material.
- Ability to understand and/or speak Spanish is preferable, but not required.



teatrolineadesombra.com

gentrification, a process by which affluent outsiders buy homes and thereby displace social housing tenants. While this phenomenon is difficult to compare to the tragic events in Mexico, these strategies of marginalisation and displacement are violent in less visible ways.

This module consists of a creative deconstruction and analysis of the work of Línea de Sombra in Mexico, in combination with a hands-on artistic practice that explores the possibilities of translating the experience and the principles of the work that the company developed in their 'Puro Lugar' project. The module also intends to start a reflection process about the potential of applying these methodological tools in other sites and with other ways of relating to the subjects who inhabit them.

Starting from a concrete place in Barcelona that possesses a strong memorial history and a present context that is under

threat from gentrification, we will create conditions that allow participants to explore the procedures with which Línea de Sombra collects, excavates and classifies materials. Subsequently, we will invent transformation processes with which these elements could be converted into artistic objects, performance pieces, or inhabited installations.

In the second half of the week, we will actually engage in such a conversion process. Participants will create a platform for discussion, for imagination, for production and for rehearsing transformation processes to turn these ingredients into artistic material. Thus, we will generate 'prototypes' for theatrical scenes, actions or visual arts installations.

During this process, participants will train their artistic skills and their social sensibility. How can one – in a responsible manner – dig up different historical, emotional and social layers of a particular place and translate them into

a poetic form that reflects the complexity of meanings in a site and the people who have different relationships with it? While asking ourselves this question we will refer to the concept of 'archeological autopsy' with which Antonio Prieto has earlier defined the 'Puro Lugar' performance project.

This translation process is perhaps one of the most difficult challenges facing community-based artists who work site-specifically anywhere in the world. It is precisely this ethical dimension that exists in any local context, the production of political meaning and the processes of translating it into artistic pieces containing questions to be resolved, that forms a central focus in the work of Teatro Línea de Sombra.

This module should be of interest to artists from a variety of backgrounds and levels, including performing arts, visual arts, new media, and documentary arts ●



Program

Sunday 22 July

TIME	PROGRAM
6 PM	Reception of participants
6.30 PM	Introduction of the Summer School
8 PM	Informal mingling
9 PM	Night time community activity: world premiere of the 2017 ICAF documentary in an outdoor cinema, together with neighbourhood residents

Monday 23 -
Thursday 26 July

TIME	PROGRAM
10:00 AM	Working in groups per modules
2 PM	Lunch
3.30 PM	Continued group work per modules
6.30 PM	Exchange between groups
8 PM	Evening Programme (see below under "Summer School Evenings")

Friday 27 July

TIME	PROGRAM
10 AM	Preparing group presentations of work in progress and brainstorm on possibilities for continuing the work beyond the Summer School
2 PM	Lunch
3:30 PM	Group presentations (plenary)
6:30 PM	Farewell party ICAF 2018: evening meal and live music

Summer school
evenings*

DAY	ACTIVITY
Sunday 22 July	Outdoor cinema: world premiere screening "ICAF 2017"
Monday 23 July	Attending a community arts performance programmed by the Grec Festival (to be determined)
Tuesday 24 July	Outdoor cinema: screening of the documentary "Trash dance", a project of Forklift Danceworkers
Wednesday 25 July	Exchange with Barcelona: meeting with artists and participants of a current community arts project in the city
Thursday 26 July	Free time
Friday 27 July	Farewell party ICAF 2018: evening meal and live music

*this programme is subject to change

Practical information for the Summer School

SELECTION PROCEDURE

For the ICAF Summer School 2018 we need to apply a selection procedure. Although we don't like to exclude people in any of our activities, there are a few reasons that we need to do this. First of all there is a limited number of available places and we want to give preferential access to 30 local (Spanish and Catalan) and 30 international artists. Another reason is that we want to create the best possible mixture of backgrounds, experiences, skills, expertise, and art disciplines so that participants can not only learn from the facilitators but also from each other. And last but not least, in different ways all three modules require specific skills, motivation or expertise (see selection criteria above) from the participants so that both they and the artist-facilitators will get the most out of the Summer School. Once you've decided which module you want to attend (see curriculum above), you can pre-register by filling in the form and uploading your CV and letter of motivation (please note that since space is limited for the three modules, we ask you to indicate a first and second preference). The deadline for the pre-registration is the 11th of May 2018. Together with our guest artist-facilitators we will select a group of 60 participants (20 for each module).

By June 5th we will let everyone know whether they are selected. We look forward to receiving your application and welcoming you in Barcelona this coming July!

COSTS

Prices include meals, workshops and an evening programme (including performances in the Grec Festival) for the entire week, but exclude travel expenses and accommodation.

Full price: €300,-
Student rate: €150,-

LOCAL TRANSPORT

There are multiple ways to get around the city of Barcelona. The best and less expensive way get to Sala Beckett Obrador Internacional de Dramatúrgia is the subway. You can take line L4 (your stop is 'Poblenou', and from there a 6 minutes walk) or

the L1 (your stop is 'Glories', and from there a 14 minutes walk). Also, you can take the tram line T4 and stop at Pere IV.

ACCOMODATION

Barcelona is expensive and chock full during summer time. That is why we have made arrangements with TSH Campus Marina (<https://www.thestudenthotel.com/barcelona/>) to accommodate international participants. If you are selected you are welcome to make use of this special offer. By the way, the entire international Summer School team will also be staying at TSH Campus, and it's a pleasant 15-minutes walk to Sala Beckett, where the Summer School will be held. But of course you are welcome to stay elsewhere if you prefer, no hard feelings...●



TSH Campus · Barcelona

Sala Beckett and the Grec Festival

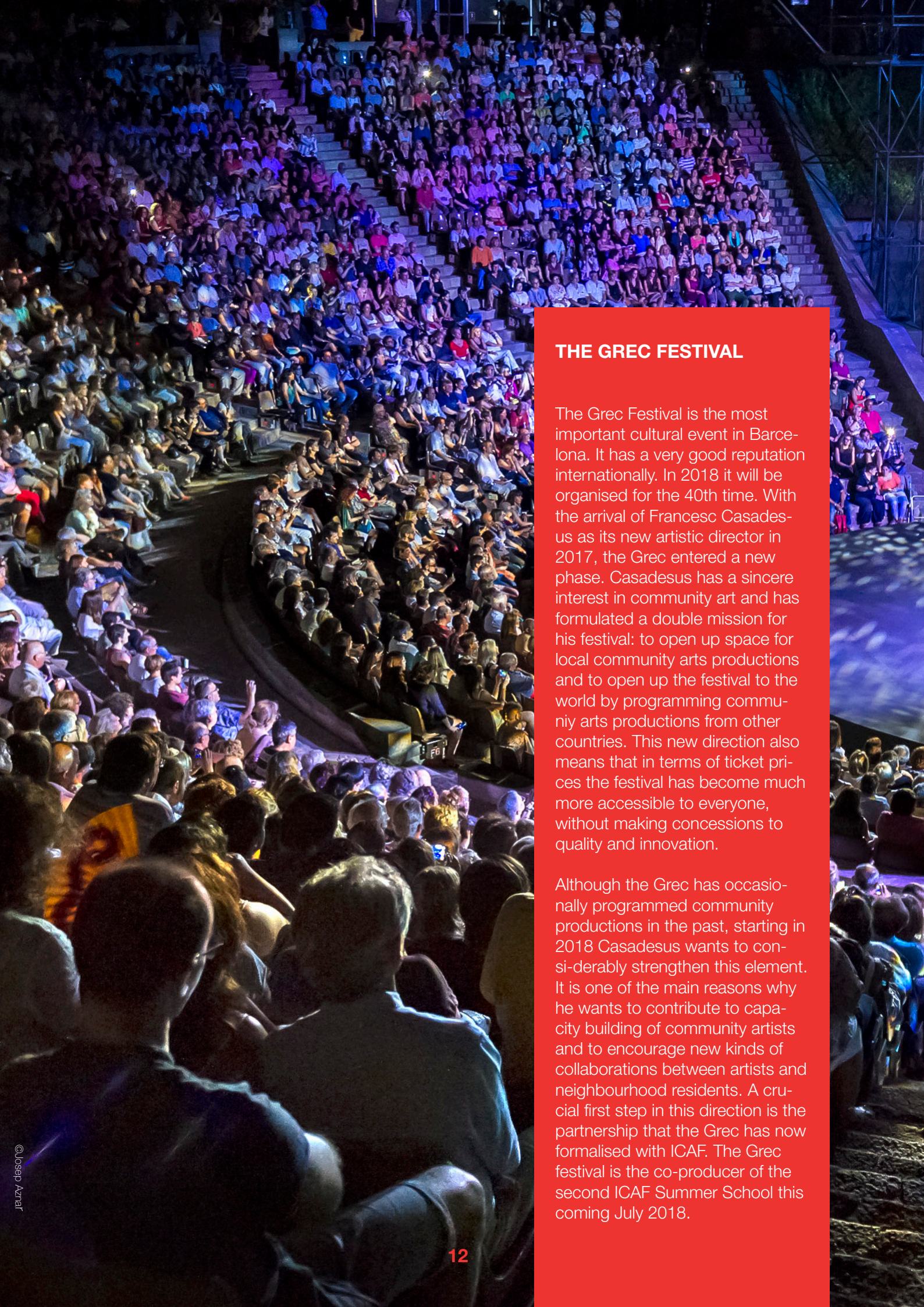
SALA BECKETT OBRADOR INTERNACIONAL DE DRAMATÚRGIA AND THE POBLENOU DISTRICT

La Sala Beckett [Beckett auditorium] is a centre for theatre education and dramaturgical experimentation. Its main aim is to promote playwrighting and the distribution of work by Catalan writers. It is a meeting place for authors and other performing arts professionals. The Beckett Centre produces and programs plays, organises courses and lab sessions, as well as conferences and exchanges about

contemporary performance. The Beckett Centre is one of Barcelona's so-called 'Fábricas de Creación' ['creative factories'] and receives financial support from Cultural Affairs of the Catalan regional government. The Beckett complex is located in the building of the former Peace and Justice workers coop in the Poblenou neighbourhood. This coop was founded at the end of the 19th century and in its heyday counted as many as 1250 members. Most members had low incomes or were on welfare. A part of their meagre resources they invested in the coop in order to build housing, to

collectively purchase food, or to finance social and cultural facilities for their members. Poblenou is part of the Sant Martí district, which at the end of the 19th century was one of the most densely populated industrial areas of Barcelona. The best known artery of the neighbourhood is the Promenade of Poblenou. Today, the neighbourhood is in transition. On the one hand, it attracts high tech companies that establish themselves in a trendy hub called 'tecnológico 22@'. On the other hand, older residents struggle to maintain a casual atmosphere and keep folk traditions alive ●





THE GREC FESTIVAL

The Grec Festival is the most important cultural event in Barcelona. It has a very good reputation internationally. In 2018 it will be organised for the 40th time. With the arrival of Francesc Casadesus as its new artistic director in 2017, the Grec entered a new phase. Casadesus has a sincere interest in community art and has formulated a double mission for his festival: to open up space for local community arts productions and to open up the festival to the world by programming community arts productions from other countries. This new direction also means that in terms of ticket prices the festival has become much more accessible to everyone, without making concessions to quality and innovation.

Although the Grec has occasionally programmed community productions in the past, starting in 2018 Casadesus wants to considerably strengthen this element. It is one of the main reasons why he wants to contribute to capacity building of community artists and to encourage new kinds of collaborations between artists and neighbourhood residents. A crucial first step in this direction is the partnership that the Grec has now formalised with ICAF. The Grec festival is the co-producer of the second ICAF Summer School this coming July 2018.



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