
Social Festival TUDANZAS
as a middleground actor in Sant
Pere, Santa Caterina i la Ribera,
Barcelona

From 2012 to 2016 - an evolution of the creative proposals

Creative Cities I

Cultural Management Màsters

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Introduction:

In this paper we will analyse the Social Festival TUDANZAS as a middleground actor and talent impulsor in the neighbourhood of Sant Pere, Santa Caterina i la Ribera.

Over the paper we will use interviews, anual memories and the answers to an inquiry done to some participants as away of studying the impact of this social festival dedicated to the arts of the body, as a connection facilitator between institutions, public space and people of the neighbourhood.

As we will see in the next few pages, the Social Festival TUDANZAS is an increasingly international and networking social festival. Located in a neighbourhood where cultures, religions and ethnicity mix in a sometimes conflictive way this five days of action may mean an harmonious share of a multicultural community.

Many authors have talked about community, culture and the importance of art in the creation of a creative community and its social development. Barcelona is a city of many communitary aimed policies, but, as Xavier Torrens refers the bottom-up strategy is the most effective when it comes to actual transformation. So we will focus on TUDANZAS work as a networking team between infrastructures, locals and organizations that share this neighborhoods daily life.

To understand the work that has been done we should realise that we are working with limited resources and in this paper I was able to organize the information and create comparisons of activity and finding initial conclusions of the creative impact of the Social Festival TUDANZAS as a network middleground actor.

What is the Social Festival TUDANZAS?

Philosophies, History and Memories until 2017

The Social Festival TUDANZAS it's a social festival that uses the body and live arts as an excuse for the connection between people, cultures and arts in the social-urbanistic space of the central neighbourhood of Sant Pere, Santa Caterina i la Ribera in Barcelona.(tudanzas.com)

This is an initiative that has been happening every year, for 7 years in Barcelona, receiving artistic proposals from around the globe (Brasil, France, Italy, Portugal, Denmark etc.) and locating them on the streets and spaces of the Sant Pere, Santa Caterina i la Ribera. It was created in 2012 by Ana Leitão (choreographer and dancer) and Pedro Malveiro (architect and plastic artist), from a desire to create a social festival that would fulfill a necessity of “giving back dance to society, creation of the sense of community and appropriation of public space” (Leitão, 2016).

This event was the first creation of what would be, until 2015, the platform TUDANZAS. In 2015 the Cultural Association TUDANZAS was created in order to officialize all the work done by the platform and helping the economical and general development of the project TUDANZAS which includes the Social Festival TUDANZAS.

The first Social Festival TUDANZAS was created, without support from the administration and a small logistic help from the C.C. Convent de Agustí, Casal de Barri Pou de la Figuera and Casal de Joves Palau Alòs. It's only steady partner was the Bacantoh space, in the neighbourhood by this point..

In this way, the TUDANZAS Social Festival stands out as the first neighborhood activity that makes the triangulation between those three neighborhood facilities. The first TUDANZAS Social Festival has had a great acceptance by the resident population of the neighborhood, mainly by the younger population - whose need for expression through the body was latent throughout its urban culture and hip-hop.

(TUDANZAS project 2017)

In 2013, “following the observations of the needs of the neighborhood of Sant Pere, Sant Caterina i la Ribera, the TUDANZAS Platform increases the correlations with other entities in the neighborhood” (TUDANZAS project 2017), like the participation of the Casal Municipal de Gent Gran Comerç, a very active entity dedicated to working with elderly collectives, or the integrated dance group, Kiarkahart Association. This year was also a year of reinforced relations with the neighbourhood and its collaborative spaces, once climatic difficulties created the necessity of collaboration and the opening of more doors and help to the organization.

In 2014, the administration (Districte de Ciutat Vella) supported for the first time the project logistic wise, with music and sound equipment and technicians. 2014 was also the year of internationalization, receiving projects from Portugal and Brazil (Taubauté’s Ballet and the Oswaldo Ribeiro de Mendonça Institute). As referred in its official project from 2017, the tradition of TUDANZAS started to be installed in the neighbourhood and its continuity over time and during the year made the creation of the “TUDANZAS Creation Laboratories and the project “Arte in Common” - both connecting the body with art and allowing the participation of socially forgotten communities/agrupations (by the co-creation with elderly people in the first one, and a call out for the proposals of the neighbourhood for reflections on women relations - resulting in a video-dance project. This year the Social Festival TUDANZAS also counted on the collaboration of the Bonnemaison’s library.

In 2015, with an increasingly stable structure the Social Festival TUDANZAS started impulsing economic participation in the project creating its first crowdfunding. With this alternative financing plan, the supported of the project and communitary notions of its cost started to be stimulated. By the end of the year, and with the growth of the team of volunteers, the support of spaces and the administration, and an increase of participation the officialization of the platform TUDANZAS as an official organization was possible (creation of the Cultural Association TUDANZAS)

2016 was an year which the economical growth of the now associated was possible. The administration financed part of the Festival Social TUDANZAS (ICUB - Institut

Cultura Barcelona and local government - Districte Ciutat Vella), with grants, allowing the payment of a small teams dedication.

In terms of this economic development it is important to add that in 2016, 3 local cafes supported the self financing of that years activities with the “Un café por TUDANZAS” initiative, where neighbourhood consumers could choose to had to their normal coffee’s cost a donation to the production of the Social Festival TUDANZAS. The crowdfunding online initiative also entered in the financing alternative’s found for 2016.

Team wise this is also the first year where the team counted on the logistic and/or through economical help. The Social Festival TUDANZAS 2016 stood out for “being a Festival increasingly closer to the social concept, approaching people, more self-organized, more integrative, more open, and a space of historical memory for the neighborhood.” (Memories of the Social Festival TUDANZAS 2017)

Still in 2016, The Social Festival TUDANZAS created the community dance project TDZ- whose function is to rescue the historical memory of the neighborhood every year and transform it into Body Work. In 2016 its theme was the "FORAT de la VERGONYA" resulting in the piece "UNIDOS" by the portuguese choreographer, João Costa, who worked with the local community on finding a new approach to the this neighbourly fight. This year the Brazilian choreographer, Alexander Luppe, did a communitary project (“Vena Rosa”) on the happenings of 4F (scandal that started with a party in Palau Alós.

With this general historical based on the description of the social festival’s path is interesting to observe how over the years the neighbourhood and it’s community where evolved in the conception and realization of the social festival. By creating new proposals, by volunteering, by using and occupying local spaces a multicultural, open and creative community is rebuilt day-by-day since around 2012. In order to understand the communities importance in this creative processes provoked by the Social Festival TUDANZAS on the social and economical development of the neighbourhood we can quote the article “The Anatomy of the Creative City” on the dynamics of creativity in the community:

In the dynamics of creativity, communities achieve a process of progressive codification of knowledge, starting from a phase where the individuals do not know

the characteristics of the novelty, do not know each other and do not possess the capabilities to communicate, in order to reach a phase where the novelty is equipped with sufficient shared understanding and codes to become economically viable (Callon, 1999; Amin and Cohendet, 2004).

The evolution of participation in the Social Festival TUDANZAS over the years is an important indicator on the development of the local and international network that it created.

Based on the memories and online registration of proposals and artists that have passed through the neighbourhood over the years for the Social Festival TUDANZAS Chart 1 was created (there is only an official count online since 2015 so the other years are approximations).

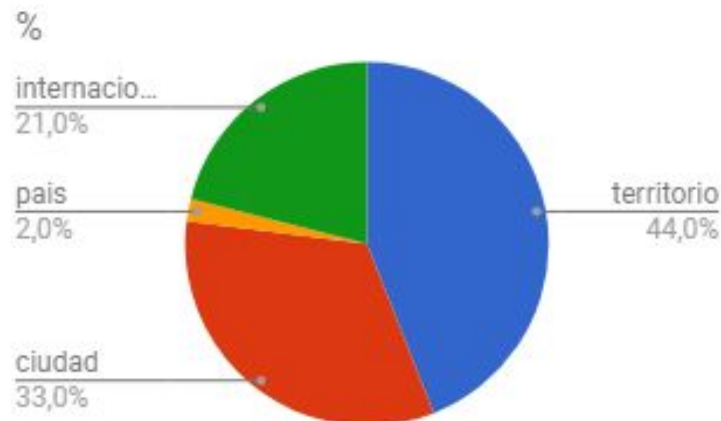
Studying it we can conclude that there was an increasement of participation, in public and artistic proposals of more than 50% over the 7 years of realization of the Social Festival TUDANZAS.

Chart 1. Registration of proposals in TDZ over the years:

Year	Artistic Proposals	Public affluence
2012	30	300
2013	50	--
2014	65	--
2015	65	--
2016	74	2200

Considering Florida's 3T's for defining a creative clase, one of the factors is the Talent. Talent with ideas and creativity that moves itself to the creative city or place. In TUDANZAS international, national and local artists and creatives get together to occupy its territory and donate their talent and tolerance (another of the 3T's) to help construct a new idea of local community and motivate further initiatives.

Chart 2. Internacional and Nacional Proposal in TDZ 2016



Referring to the 2016 memories of activity we can observe that the majority of the proposals are in the level of the territory and city, proving the growth in the local network it creates. But there is a 21% represented by an international group that visits the locals of the TUDANZAS territory, getting locals together in a sharing experience that can potentiate collaboration and co-creation. From the underground the festival is an opportunity of gaining experience and contact with institutions, photographic material and human interrelations. For the foreigners, coming mostly from upperground social oriented groups this is an opportunity to enrich their communitary knowledge. The Barcelona brand is also an important factor on attracting upperground proposals for first participations.

Where is it located?

A perspective on Sant Pere, Santa Caterina i la Ribera

This is a neighbourhood that lives everyday with the reality of young and family immigration, turisme and aging of the population, having both a strong neighbourly and local fight and a new urban multicultural generation.

There are three major public civic institutions in Sant Pere, Santa Caterina i la Ribera: Casal de Joves del Palau Alós, Casal de Barri Pou de la Figuera/Plaza Pou de la Figuera and Centre Civic del Convent de Sant Agustí, that occupy physical spaces with an history of hosting neighbourhood fights against administration and the occupation of the spaces by tourists or outside major companies. The first school for women in Europe, and the Institut del Teatre - school of theatre and dance formation, were located on buildings from this street. A lot of cultural associations, institutions of social intervention - as Sindillar, La Bonne/Centre de la Dona, Fundació Comtal, EICAscAntic, Mescladís - and even a theatre are also here - Antic Teatre. There was and is a lot of artistic, communitary and social work being done on the streets and spaces of Sant Pere, Santa Caterina i la Ribera, so what's the role of the Social Festival TUDANZAS on the connection of people and art and creativity in here?

The Social Festival TUDANZAS emerged in an time after 15 M, where the creators (Ana Leitão and Pedro Malveira) felt there was a need to recover the body and its expression on the time-space spectrum, giving it back to the community (Ana Leitão, TUDANZAS 2017 project). As a non-profit organization its aim is to create a network between spaces, people and urban spaces using dance has an excuse. In order to understand the unique approach through dance in the community will use the quote chosen by the creator of this social festival, Ana Leitão, who cited Sara Houston on her claiming of art as mean to create a transformed community (we can also use in this case the idea of a creative, innovative community):

*The most central place of radical value and meaning within community
dance at this time . . . lies in the body as site. The powerful and*

The TUDANZAS side by side with the institutions

*Casal de Barri Pou de la Figuera, Casal de Joves del Palau Aló and
Centre Civic del Convent de Sant Agustí*

In this section of the study we will analyze each of the centers separately and observe the results of the inquire answered by some of the local and/or participants in the Social Festival TUDANZAS that were able to be a part of TUDANZAS (TDZ) for more than 2 editions. With this section of the paper we will be able to understand better the varied type of institutions in study here, and some of the feelings of the volunteers on the growth of the initiative TDZ.

Study of Institutions:

In this analysis we will focus on the following questions:

- What are the dynamics of each institution?
- What are the goals?
- Which public is it aimed for?
- What was the evolution of activity and participation over time?

This will be a short objective analysis based on the material provided from the institutions for this specific paper.

Casal de Barri Pou de la Figuera (Federació Casc Antic per la Gestió Comunitària)

The Casal de Barri Pou de la Figuera is community management space located in the street of Sant Pere Més Baix. It is lead by with is called a “community management group” composed by various neighbourhood associations, foundations and people, and counts with the help of a dynamization team. This group decides

and sets the working dynamics, objectives and projects philosophy. On the other side the dynamization group that helps guaranteeing the good practice and responsible attitudes of all those who create activities at this center. It is an open place that allows the organization of laboratories, activities and meetings that should be open to the community, and free accessed.

On its memories, the dynamization team and motor group aims to:

1. Promote social cohesion
2. Support the network: specially the creation of new associative movements, impulsing communitary dynamics.
3. Promote equality, autonomy and responsibility with the neighbours. Promote democracy and participation.
4. Promote the participation of different collectives.
5. Dynamize, promote and create social and cultural initiatives

It is also important to quote the following phrase as one of the main functions of dynamization:

“Support the creation of communitary projects. Develop in the space and square, project that are coherent with the projects philosophy. (memories, 2015, CBPF)

The targeted audience is in this case, everyone, once all the activities done have to be open and accessible for the neighbourhood.

Evolution of Activity (CBPF)

2015

2016



Observing the previous charts from the last two annual memories of the CBPF we observe that the months we more proposals occupying are February, May, and November in both cases. In 2016 April and February where the most busy months. The Social Festival TUDANZAS happens in April using the CBPF’s space frequently during the month with various activities opened to the usuaries of the center. It is also interesting to observe that May (the month after the Social Festival TUDANZAS) continues receiving proposals.

2015



2016



Another factor from the center’s memories to keep in mind is that the main proposals that occupy the CBPF are focus on body work, followed by dance

and culture. The percentage of dance proposals has increased from 2015 to 2016.

NÚMERO DE CESSIIONS



Concluding the study of CBPF’s evolution over the years we can observe that since its creation in 2012 up until 2016 the use of the space has doubled. This is a prove of its growing involvement with the neighbourhood and the communitary and cultural activity of the city.

Casal de Joves del Palau Alós

The Casal de Joves del Palau Alós is a cultural and social center dedicated to the youth. It promotes social development through the use of the Alós Palace's space as a mean to relate and dynamize sociocultural initiatives, promote democratic values and human rights. Through the support of the users of the center the youth's capacity of the autonomous and responsible decisions are impulsed by working with different active groups in collective projects. One of its main objectives is to potentiate the identification and implication of the local community in this various collective activities.

This is a center managed by a private company, and the building is currently owned by the districte. In terms of registration of activities they work with a trimestral internal count of activities and evaluation. Because of this it was not possible to access this registration of evolution. In order to understand better the evolution of contact with the local community and the neighbourhood the director of the center (Inés Guinaró) agreed to informally comment on the evolution of the center over time.

The Alós Palace is a space previously owned and inhabited by the Alós family. From to 2000 to 2006 it was an occupied house. In 2006 the 4F case marked the end of this phase of the building. With a large history of negotiations for its rehabilitation from 2004 to 2010, between the Barcelona government and the owners, it was in 2011 that the building took a new social and communitary direction.

In 2011 the building was used to create three new equipments that the neighbourhood was lacking: the Bressols Schools (kids), The School of Adults (formation) and the Casal de Joves (young people from 12 to 30 years old). This are three different center with different goals that share the Alós Palace since 2011 until today.

In what refers to the Casal de Joves it started as, what the director refers as, a "Participative Commission" where different collectives and organizations already acting in the neighbourhood would meet to agree on the centers activities and actions. The commission was composed over the years by institutions as Fundació

Comtal, Esquix, Centre Sant Pere Apóstol etc. all acting in the neighbourhood and involved with youth and community work.

The first few years of its activity, as referred by Ines, “where to get to know the neighbourhood and recover its historic memory”. This meant that the centers programming was focus on puntual activities of social and cultural intervention, but with no regular proposals.

Nowadays the center counts with a trimestral regular formation, the organization of work groups, rehearsal space for youth activities and initiatives (the groups that propose this activities are usually focus on body work such as dance, theater and circus).

INSCRIPCIONS:
A partir del 3 d'abril fins a exhaurir places
De dilluns a divendres de 17 a 20.30h. Dimarts d'11 a 13h.
Totes les inscripcions són presencials

PERCUSSIÓ BATUCADA (8 sessions)
De 18 a 35 anys
Del 24 d'abril al 26 de juny | Dilluns de 18 a 19.30h
Preu: 19,95€ / trimestre
Professors: **RAI** (Recursos d'Animació Intercultural)

TEATRE SOCIAL I DE L'OPRIMIT (8 sessions)
De 16 a 20 anys.
Del 24 d'abril al 26 de juny | Dilluns de 18 a 19.30h
Preu: activitat gratuïta
Professores: **Cia. IMPACTA T**

IOGA (8 sessions)
De 18 a 35 anys
Del 24 d'abril al 26 de juny | Dilluns de 18.30 a 20h
Preu: 19,95€ / trimestre
Professores: **Panteres grogues**

FULL CONTACT (8 sessions)
De 16 a 20 anys
Del 24 d'abril al 26 de juny | Dilluns de 19.30 a 21h
Preu: activitat gratuïta
Professores: **Fundació Adsis**
Inscripcions: C/Assaonadors, 20 baixos, 08003.

FOTOGRAFIA (10 sessions)
De 14 a 20 anys
Del 25 d'abril al 27 de juny | Dimarts de 18 a 20h
Preu: activitat gratuïta
Professores: **Assoc. FINMATUN**

DANSA CONTACT IMPRO (10 sessions)
De 18 a 35 anys
Del 25 d'abril al 27 de juny | Dimarts de 18.30 a 20h
Preu: 24,95€ / trimestre
Professores: **Bacantoh**

MALABARS (10 sessions)
De 18 a 35 anys
Del 25 d'abril al 27 de juny | Dimarts de 18 a 19.30h
Preu: 24,95€ / trimestre
Professores: **Zirkòlika**

BREAK DANCE (10 sessions)
De 18 a 35 anys
Del 26 d'abril al 28 de juny | Dimecres de 18 a 19.30h
Preu: 24,95€ / trimestre
Professora: **Movie – La Cueva**

CONDICIONAMENT FÍSIC (10 sessions)
De 16 i 20 anys
Del 26 d'abril al 28 de juny | Dimecres de 19.30 a 21.30h
Preu: activitat gratuïta.
Professores: **Fundació ADSIS**
Inscripcions: C/Assaonadors, 20 baixos, 08003.

IOGA (10 sessions)
De 18 a 35 anys
Del 26 d'abril al 28 de juny | Dimecres de 20 a 21.30h
Preu: 24,95€ / trimestre
Professores: **Panteres grogues**

FLAMENCOSART (10 sessions, nivell inicial)
De 18 a 35 anys
Del 27 d'abril al 29 de juny | Dijous d'11 a 12.30h
Preu: 24,95€ / trimestre
Professor: **Antonio Zoco**

FLAMENCOSART (10 sessions, nivell avançat)
De 18 a 35 anys
Del 27 d'abril al 29 de juny | Dijous de 12.30 a 14h
Preu: 24,95€ / trimestre
Professor: **Antonio Zoco**

DANSA CONTEMPORÀNIA (10 sessions)
De 18 a 35 anys
Del 27 d'abril al 29 de juny | Dijous de 19.30 a 21h
Preu: 24,95€ / trimestre
Professores: **Bacantoh**

DANCEHALL (10 sessions)
De 18 a 35 anys
Del 27 d'abril al 29 de juny | Dijous de 20 a 21.30h
Preu: 24,95€ / trimestre
Professora: **Adriana Mujal**

BALLS LLATINS (10 sessions)
De 18 a 35 anys
Del 29 d'abril al 17 de juny | Dissabte de 12 a 13h
Preu: 18,72€ / trimestre
Professora: **Leydy Martínez**

(workshop programme from the April-June Trimester of 2017)

Centre Civic del Convent de Sant Agustí

According to its webpage the Civic Center of the Convent de Sant Agustí is “a dynamic and open equipment of proximity of the neighbourhoods of Sant Pere, Santa Caterina i la Ribera in the Districte of Ciutat Vella that, together with the neighbourhood entities offers a diversity of activities and proposals.”

It is located in a building of a big architectonic value, a gothic building. The center has taken a position of impulsing the associative local life, mainly programing territorial cultural and social proposals.

Aimed to a intergenerational audience (from the Casal del Infants of kids activities, to the presence of elderly people of the School of Active aging) it offers work spaces, meeting points, regular formation and rehearsal space to groups acting and collaborating with the neighbourhood.

As a districte equipment, and being the official civic center of the neighbourhood it works it offers every trimester a variety of workshops. This workshops are “mainly dedicated to: body and movement, and music. Conferencies, exposition, support to the creation etc. are also in the programme.” (conventsantagusti.com)

The center aims to support emerging art, specially connected with music and new technologies. (according to its web) With this and studying its list of trimestal proposals it is interesting to observe that the body also has a fulcral role in the daily activity of the center. Proven by the following chart created based on the website information on regular learning.

Chart 3. Organization of Proposals of CC Convent Sant Agustí

(by themes)

<u>Type of Workshop</u>	<u>Number of proposals</u>	<u>Nº of Proposals related to body art and music</u>
Creation, Experimentation and Movement	16	7
Audiovisual Creation	30	17
Digital Laboratory	7	1
Maker Convent	3	0
Family Maker	3	0
Youth	10	4
Language	1	0
Total of proposals	70	29

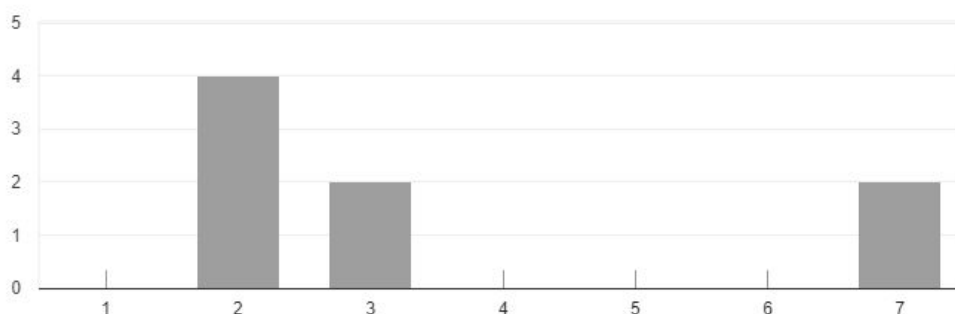
Inquiry to Participants

Knowing the centers and its relation to the body related proposals in the territory it felt important to contact with the experience of people in the Social Festival TDZ, in order to understand the network created over the years and its evolution. As the TUDANZAS chose to work from a bottom up perspective it is crucial to know the opinion of the participants local and international. For this a inquiry was made to a group of former participants with the goal of understanding the quality of their experience.

Considering that to evaluate the progression and quality of experience repetition is a crucial factor (according to Zolberg, 2007), for this firsts analysis 8 artist/volunteers that have been in the social festival TDZ more then once where ask to answer a few questions on diversity and number of proposals over the years, and on their relation to the three center we talked about before (previous and after their TUDANZAS experience).

En cuantas ediciones del Festival Social TUDANZAS has participado?

8 respuestas



Two of the participants have participated in TDZ every year; two have repeated the experience three times; the other four have been in the social festival twice. Being that six of them live in Barcelona and two live outside of Spain.

En que medida han aumentado el número de propuestas en el Festival Social TUDANZAS desde tu primera y tu última participación?

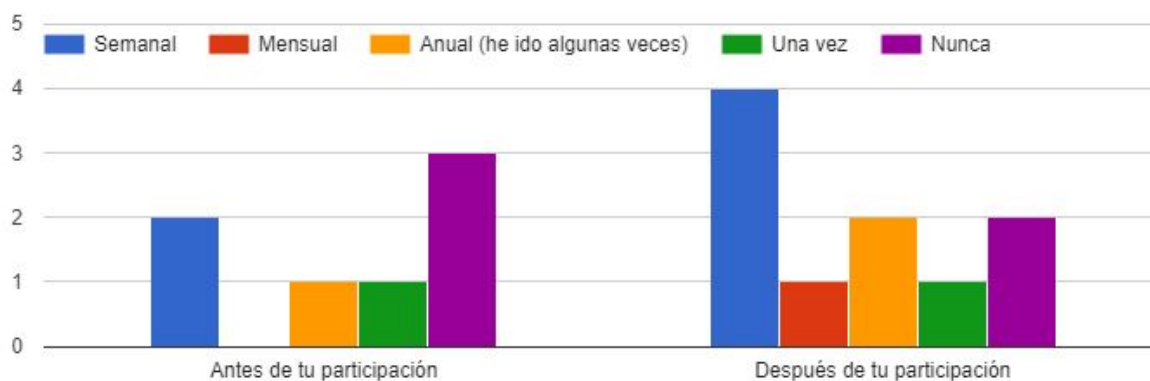
8 respuestas



All agree that there was an increase on diversity. Only one of the inquired considers that there was not a big increase on the number of proposals over the time of his/hers experience. They all recognize the 3 centers as collaborators of the Social Festival TUDANZAS.

After this they were asked to inform us on the frequency they attended the centers, before and after their experience in the Social Festival TUDANZAS:

Con que frecuencia?



We can observe that after TDZ the weekly use of the centers increases, and so does the annual use perspective. The attendance by month starts after TDZ experience for one of the participants. Only two users don't use the centers after the festival.

TUDANZAS has a middleground actor

(...) the middleground is the essence of the creative city and the cornerstone to understanding how the creative, artistic and cultural industries on one side and the individuals who work in related occupations on the other side interact in creative processes. (Simon 2010)

With the past organization and chart analysis we aimed to understand the Social Festival TUDANZAS as a middleground actor in the creative development of the neighbourhood of Sant Pere, Santa Caterina i la Ribera in Barcelona.

First of all it is important to define "Middleground". In this paper we based our conclusions on the definition of the middleground actors given by the authors of the article "The Anatomy of the Creative City". In this article the middleground is considered an agent that creates connections between the underground and the upperground, to stimulate creative development and innovative connections.

Although the Social Festival TUDANZAS is not a physical equipment it has created a connection between the principal entities of the neighbourhood (as proven and explained before). In the week and 5 days of actions of the festival it allows the occupation of Sant Pere, Santa Caterina and La Ribera with art, participation and multicultural representation where new people and familiar faces are able to inhabit the spaces of the neighbourhood. The Social Festival TUDANZAS has been building over the years a growingly diverse community of creative, proactive beings that use the arts of the body and its representation as a common language.

Considering the growth on participation and the creation of new relations and initiatives (as the communitary dance or the common art project 2015), TUDANZAS also fits the middleground definition once it *"provides continuous opportunities for different communities to interact and confront their cognitive processes."* (Simon, 2011) This part of the hypothesis has been proved by the previous analysis of the last two years programme: foreigners and locals, higher and traditional cultures share

presentation venues on the five days of the Social Festival TUDANZAS, connecting collectives as a ways of increasing collaboration and development.

This role is generally assumed by communities of practice, which represent groups of people engaged in the same exercise, communicating regularly between themselves on their activities (Brown and Duguid, 1991; Lave and Wenger, 1991; Amin and Roberts, 2008)

Continuing to use the definition of “The Anatomy of the Creative City” that claims that “*the middleground often is entrenched in a specific territory, which is in itself a great source of inspiration*” (Cohen and Levinthal, 1989) it is also interesting to analyse the seven year road dedicated to the neighbourhood of Sant Pere, Santa Caterina i la Ribera. The TDZ actions on an specific context since 2012, accompanying the growth of entities as the Casal de Barri Pou de la Figuera (created in 2012) and Casal de Joves del Palau Alós (created in 2011), allowed a deep knowledge of the neighbourhood and a continuous connection to its diverse community.

The community dance project started in 2016 and continuing in 2017 is an important way of converting historical memories into an artistic product where the local community and foreigners cocreate and rethink the neighbourhoods spaces.

Communities benefit from their local environment, and yet still integrate individuals from different backgrounds, in such a way that they can be portrayed as having an important absorptive capacity (Cohen and Levinthal, 1989).

The support and motivation giving to the proposals of body related activities in the neighbourhood has been over the years of its realization a middleground actor in the social development of the neighbourhood of Sant Pere, Santa Caterina i la Ribera in Barcelona. With its actions and the rebuilding of the idea of art as a common good it has been able to construct spaces of interrelations that have walked side by side with this neighbourhoods creative variety. Each year, with stronger relations and collaborations it helps rebuilding the sense of community and creating another

creative area in Barcelona. In this concrete context the creative, talented community was created from the bottom-up system revaluing the popular arts (in Zolberg's definition) as a starting point and giving the traditional, community and social art a presentation and sharing space.

Horizontality, collaboration and voluntary values are also seen as a way of increasing the economical development through co created initiatives and cooperation with local businesses has coffees and supermarkets, and the consuming of local territorial products.

Conclusions

The value of the Social Festival TUDANZAS as a middleground actor in the neighbourhood of Sant Pere, Santa Caterina i la Ribera has been proven throughout this first study of impact and collaboration over the years.

On this research I have realised that this paper is only a starting point to a much deeper and specific investigation. Over time it will be necessary to work on making the inquiry response group bigger and to have more data on the centers in question. It will be important to work on a more structures analysis methodology that considers spaces, people and social and economical development.

Over the paper a lot of other organizations are mentioned that are not included in this first study, but are also in collaboration with the Social Festival TUDANZAS and the TUDANZAS initiatives. On the following paper it would be interesting to go deeper on the registration of this other collaborations to arrive to a more accurate analysis of TDZ's impact.

On that though I consider that this is the starting point of a bigger study of this middleground actor in the neighbourhood of Sant Pere, Santa Caterina i la Ribera.

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