



**IETM Valencia : Newsround**  
**Friday 4th November 10:00 – 12:15**

The Newsround session is a series of short (max 3 min) presentations of current projects from IETM participants – some of whom are still looking for partners – as well as a space for new members / first timers to introduce themselves and their organisations. Here you can find your future partners, gain an overview of what’s on, share and learn new models of cooperation and get introduced to some of the best practices realised within and outside the network.

PRESENTER		
<p><b>Louis Duruflé</b>            CIE LES BLOUSES BLEUES            France</p> <p><a href="mailto:louis.lesblousesbleues@gmail.com">louis.lesblousesbleues@gmail.com</a>  <a href="http://www.cielesblousesbleues.com">www.cielesblousesbleues.com</a></p>	<p>Souviens-toi du futur</p>	<p>Souviens-toi du futur is a collaborative artistic project that began in 2006. It uses digital (especially video) technologies in old age institutions. The aim is to enhance our creative work by fighting against boredom and introversion, whilst also beautifying elderly people. To do so, the artistic device uses screens, cameras and computers to change every person's image via the superimposition of universal images or images from their own memories. We have also adopted this project with kids and adults with disabilities.</p>
<p><b>Hanna Pajala-Assefa</b>            HANNA PAJALA - ASSEFA /ART COOPERATION            SOIVA LIIKUTTAMO            Finland</p> <p><a href="mailto:hanna.pajala@loikka.fi">hanna.pajala@loikka.fi</a>  <a href="http://www.artisthannapajala.wordpress.com">www.artisthannapajala.wordpress.com</a></p>	<p>Sounding Motion –project (SoMo method)</p>	<p>Sounding Motion is an interdisciplinary research investigation which intends to tune the corporeal into a form in which dance, space, and music are sensibly informing and understanding each other. Parallel to aspects derived from its core field, contemporary dance, the research project integrates aspects of the "computed body"-paradigm by means of new interfaces for musical expression (NIME). A major part of the SoMo -method is an interactive digital interface for musical expression. It consists of pressure sensors attached to the dancer's body from which triggers and amplitude parameters are extracted to control playback of sounds. This allows the dancer/mover to create her immediate and improvised composition/soundscape out of her movements. With this help, the SoMo -method allows to highlight body awareness and self-reflection in improvisation practice and performance. From the practice based artistic research the project opens up to several different performative and pedagogical directions produced by and targeted for artists from various fields. The outcome of the research project will be (a) specific knowledge on how to develop dancing skills through a music-making approach and (b) to refine and establish the SoMo method to be later used in academic research. We intend to make the developed tools and practices, as well as its findings freely available to the general public.</p>



<p><b>Paloma Fernandez Sobrino</b> L'ÂGE DE LA TORTUE France  coordination@agedelator tue.org www.agedelator tue.org</p>	<p>L'âge de la tortue - Projet L'Encyclopédie des migrants</p>	<p>L'âge de la tortue c'est une équipe qui conçoit et met en oeuvre des projets artistiques dans le champ des arts visuels et des arts vivants. L'âge de la tortue est une association fondée en 2001 à Rennes (Bretagne, France) et active dans le champ de la coopération européenne depuis 2009. Fondée sur une pensée critique de notre société contemporaine et sur le respect des droits culturels, la démarche de L'âge de la tortue interroge notre rapport aux représentations politiques et sociétales pour décaler notre regard sur le monde. Les processus de travail viennent nourrir la production des oeuvres et prennent la forme de laboratoires interdisciplinaires menés par des artistes sur le temps long (laboratoires entre différents arts, laboratoires de réflexion, laboratoires contributifs avec des personnes vivant sur un territoire). Considérant le décloisonnement des regards et le croisement des approches comme un enjeu de société majeur aujourd'hui, L'âge de la tortue défend une approche transversale de la création artistique en connexion avec des acteurs issus d'horizons diversifiés pour interroger nos représentations sur les migrations, les transformations urbaines ou encore la place de la femme. A ce titre, L'âge de la tortue s'inscrit dans une logique de coopération et de complémentarité partenariale et collabore aussi bien avec des structures artistiques et culturelles, qu'avec des universités et des laboratoires de recherche en sciences humaines et sociales, des structures sociales et des collectivités. Implantée dans le quartier du Blossne à Rennes, un quartier dit populaire, L'âge de la tortue développe ses projets depuis l'échelle micro-locale en articulation avec d'autres territoires en Europe et invite des acteurs internationaux à réfléchir à des questions politiques et sociétales et aux enjeux de la construction européenne, considérant l'échelle européenne comme une échelle d'action commune tout en prenant en compte ses différents territoires d'intervention. Depuis 2009, l'association initie et porte des projets de coopération européenne dont 3 projets ont reçu un cofinancement de la Commission européenne (Programmes Citoyenneté et Erasmus+), associant la France, l'Espagne, le Portugal, le territoire d'outre-mer britannique de Gibraltar, la Pologne et la Roumanie. L'association développe actuellement L'Encyclopédie des migrants : un projet d'expérimentation artistique à l'initiative de l'artiste Paloma Fernández Sobrino, qui vise à réunir dans une encyclopédie 400 témoignages d'histoires de vie de personnes migrantes. Il s'agit d'un travail contributif qui part du quartier du Blossne à Rennes et qui rassemble un réseau de 8 villes de la façade Atlantique de l'Europe, entre le Finistère breton et Gibraltar. A partir des contributions et des compétences partagées des personnes réunies au sein de ce projet – des citoyens migrants ou non, des acteurs locaux, des photographes et des chercheurs en sciences sociales en Espagne, au Portugal, en France et sur le territoire d'outre-mer britannique de Gibraltar, il s'agit de valoriser la diversité des parcours de vie des personnes migrantes dans nos villes. Plus d'informations ici : <a href="http://www.encyclopedie-des-migrants.eu/">http://www.encyclopedie-des-migrants.eu/</a></p>
<p><b>Marilli Mastrantoni</b> ENTROPIA Greece  theatre_entropia@yahoo.com www.theatre-entropia.gr</p>	<p>CAMP EUROPE</p>	<p>The international project CAMP EUROPE is dealing with the migrant and refugee crisis in relation to the function of Concentration Camps in historically crucial periods and the current bio-political agenda. The intention is to explore, discuss and critically project the present European situation and the dangers of the indefinite use of the State of Exception, which the Camp as a Law represents human rights and our democratic values.</p>



<p><b>Lee Brummer</b> ILDANCE Sweden</p> <p>leebrummer@ildance.se www.ildance.se</p>	<p>iCoDaCo (International contemporary dance collective)</p>	<p>iCoDaCo (International Contemporary Dance Collective) is a biennial artist led project initiated by iLDance. In each cycle a different collective of international artists is gathered to venture in a multilayered collaboration. Through an organic process, with an intricate yet natural evolution, iLDance’s artistic directors connect a group of artists who perpetuate an intriguing balance of similarities and differences to one another. The gathering process is based mainly on one to one, personal and artistic stimulant which inspire interest and enthusiasm in the individual artists, to commit and engage in an ongoing collaboration. The personal and artistic histories of each individual, the results of the meetings between the artists, the development of ideas, concepts, forms and theories that are caused by these immersive meetings, as well as the artistic manifestation of the mentioned ongoing correspondence and joined exploration between the artists in the collective, all together and the fact that it is entirely directed by the artists themselves, make iCoDaCo the unique project that it is. iCoDaCo includes a creation of a new contemporary dance and/or performance work. The creation process takes place in several international residencies. The creation process is vastly transparent and the collective shares the different stages of the making with the local public of the community in which the creation process is hosted in residency. In order to invite and include the habitats of the communities in which the residencies take place, the collective holds workshops, open classes, studio showings, audience discussions and other activities.</p> <p>These additional activities, and the people that the iCoDaCo artists meet in them, also offer a great source of context to the work that is being made throughout the journey of the iCoDaCo artists through the process. The collective searches for mutual ground and joint aspirations with which together. they make the new work. Further along in the process, iCoDaCo returns to tour within these communities as well as visit new ones to perform the final version of the work. Due to the unique nature of iCoDaCo and the immense importance of the individual voice of each of the participating artists, the project’s silhouette slightly varies with each edition.</p> <p>The general framework which we use as guidelines offer room for adjustments and adaptation to meet the personal, artistic and cultural ambitions and desires expressed by the artists in every specific edition of iCoDaCo. iCoDaCo was initiated to facilitate a rare opportunity for artists from different countries to genuinely collaborate, using their art form as a mean and medium. Driven by international and independent choreographers, the project aims to meet, embrace and invest in the various communities which it visits, by offering activities for both dance professionals and non-dancer individuals. iLDance ignited iCoDaCo in order to demonstrate a microcosms where individuals find common ground and are willing to jointly create and evolve. At a time where differences between individuals and societies are often a reason for harm and destruction, we felt the need to offer a genuine opportunity for the manifestation of co-creation, collaboration and support of people who come from diverse backgrounds but are willing to take the time and make the effort to find meeting points with those who are different to themselves.</p>
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<p><b>Marta Barceló</b> ALCEM EL C.I.N.E (Association managing the Performing Arts Research Centre) Spain</p> <p>resdeblanc@gmail.com www.cinesineu.com</p>	<p>ARTISTIC RESIDENCIES PROGRAM</p>	<p>We present two calls per year for artistic residencies in Mallorca, Spain. Each call is addressed to creators, collectives, national or international performing arts companies who engage in new creations, a mix of languages, collective creation and artistic risk. We offer our special at the heart of the Island</p>
<p><b>Sonia Carmona Tapia</b> FEST FEDERATION FOR EUROPEAN STORYTELLING Belgium</p> <p>festeurope@gmail.com www.fest-network.eu</p>	<p>FEST-FEDERATION FOR EUROPEAN STORYTELLING</p>	<p>As new comers to the IETM network, we would like to present our organization, which has over 50 members across Europe coming from 20 different countries.</p>
<p><b>Zsófia Hajdu</b> PR-EVOLUTION DANCE COMPANY Hungary</p> <p>zsófihajduzsofi@gmail.com www.pr-evolution.hu</p>	<p>Human World</p>	<p>Pr-evolution was established in 2003 by Attila Kun, and has been led by Zsófia Nemes since 2008. Besides making dance performances, the company has an educational program and holds workshops. Pr-evolution has an interdisciplinary approach that aims to work with artists with different backgrounds. We are working on a performance now, which will be shown for the first time in the Hungarian National Gallery at the finissage of the exhibition of Amedeo Modigliani. In December the company will be busy rehearsing Prospero, inspired by Shakespeare's The tempest. In this spring of 2017 we will develop a performance called Human world for the 500th anniversary of the Reformation. It will be an evening of four choreographers: Leo Mujic, Zachár Lóránd, Ihsan Rustem, Nemes Zsófia.</p>
<p><b>Fabrizio Molducci</b> COMPAGNIA DELLA QUARTA Italy</p> <p>fabrizio@compagniadellaquarta.it www.compagniadellaquarta.it</p>	<p>LA DOMADA</p>	<p>La Domada is a choreographic project developed in 2013, that faces gender violence from the inside. We involved Casa delle Donne in the project, a national association who works to prevent gender violence and take care of its victims. Their on the field experience was crucial to finding artistic solutions that were effective whilst not being misleading. We always tried to avoid dangerous boomerang effects. The final show, based on Shakespeare's Taming of the Shrew, is just the core of a range of activities that bring attention and consciousness to the issue.</p>
<p><b>Jonas Schou Hansen</b> GLIMT Denmark</p> <p>jonas@glimt.info www.glimt.info</p>	<p>What is left</p>	<p>What is left is an up-coming production about grief, dealing with the loss of someone dear, and what is left of that special person once they've passed away. The performance will be created for presentation in churches, chapels and similar spiritual spaces.</p>



<p><b>Matt Faris</b> PRIME CUT PRODUCTIONS United Kingdom</p> <p>matt@primecutproductions.co.uk www.primecutproductions.co.uk</p>	<p>PARTICIPATE - ENGAGING WITH COMMUNITIES THROUGH ART</p>	<p>An exploration of 2 projects on our Participate stream of work, Ensemble and Re:Vision. Both projects are designed to promote audience development through artistic engagement, and participation in a proactive and community led way. Both projects were designed to be delivered to marginalised, hard to reach communities and groups by using arts as a mechanism to provide a platform for creative expression for those whose voices are rarely heard or ignored within our society.</p>
<p><b>Roswitha Bergmann</b> OPERA THEATER AMSTERDAM Netherlands</p> <p>roswitha@operatheateramsterdam.nl www.operatheateramsterdam.nl</p>	<p>Tegenstanders/Apenkooien</p>	<p>Giving a resume of Tegenstanders and asking for ideas for our new project Apenkooien. Especially those people, companys who have experience with opera/musictheatre in combination with movement/dance/gymnastics</p>
<p><b>Jude Anderson</b> PUNCTUM INC Australia</p> <p>hq@punctum.com.au www.punctum.com.au</p>	<p>The Niche project and the Bundanon residency program</p>	<p>Punctum created The Niche project recently through the Bundanon residency program. Bundanon is on the northern bank of the great Shoalhaven river in the Dharawal language lands of the Wodi Wodi clan. Together with other clans, the Wodi Wodi make up the Yuin nation. Theirs is a continuum of timeless laws, ceremonies, practices, knowledge and signs triggering events that bind time and space to a deep connection with the land. In Dharawal, the Wodi Wodi people might call this 'bugjari bamul'. Ancient Greeks called it γαῖα (gaia), and biologist/philosopher Jakob von Uexkull refers to it as 'umwelt'. The Niche project was presented in September at the Siteworks annual curated festival at Bundanon, and is part of Punctum's ongoing investigation of umwelt, habitat and 'country'. The work is currently a series of small 'Monopoly' like huts albeit more sensory and sensual, in which people sit and which invite a way of responding to 'habitat'. The Niche project proposes that every environment is a subjective universe and every organism has its own way of interpreting it. A wild fig will be perceived differently by an ant, wasp, larva, bat, bird and human. Each Niche in the Niche project invites a contemplation of umwelt; a consideration of how living organisms might perceive their environment each from their unique perspective; a reflection on how our own personal views and actions connect in new ways with the animals and organisms surrounding us. A residency at Bundanon is highly sought after. It offers a well resourced, supportive and unique Australian rural and forest environment in which to develop ideas, practice and projects. The team at Bundanon have welcomed the extension of the Niche project as a special residency within their residency program. With them working with us, we consider the Niche Project a great opportunity for bringing international collaborations and partners with an interest in a multiplicity of approaches to environment and habitat together to continue to expand the project, enrich dialogue and create work that expresses our relationship to those habitat systems in which others and otherness are engaged with and acknowledged. I would present the Niche project using photos or film footage if possible as a way of prompting initial conversations with international collaborators.</p>



<p><b>Dawn Walton</b> United Kingdom</p> <p>djbwalton@hotmail.com eclipse theatre.org.uk</p>	<p>Sustained Global</p>	<p>Sustained Global is a three year programme resourcing black artists based in the north of England to work on a local, national and international level. Supported by Arts Council England and in the early stages of its preparation, we are looking for partnerships for the development and delivery of a international network of artists of colour. We have 10 UK based partners (including Forced Entertainment, the British Council and HOME Manchester) and will use this presentation as an opportunity to begin new conversations with our international peers on how we might work together to influence the mobility of black artists on a global scale.</p>
<p><b>Jasmine Morand</b> PROTOTYPE STATUS / DANSOMETRE Switzerland</p> <p>info@prototype-status.ch www.prototype-status.ch</p>	<p>MIRE</p>	<p>MIRE: last production of Prototype Status, dance company. MIRE is a twelve dancer performance installation that presents itself as a corporeal kaleidoscope. Taking hold of movement so as to create an image that is as contemplative as it is disturbing. Subtext, being defined as an aesthetic gesture with baroque shades, questions our feelings toward beauty and perversion; this projects a vision where these contrasts could coexist in harmony.</p>
<p><b>Michele Panella</b> Italy</p> <p>michelepanella72@gmail.com www.sildav.org/eurodram</p>	<p>EURODRAM</p>	<p>Eurodram is an European network for supporting the translations of contemporary plays. It is focused on european, central Asia and mediterranean languages. Its main aim is to spread unpublished scripts throughout professionals and theatre audience, paying attention, especially, to the linguistics multiplicity. The network has around 40 reading committees divided by languages, involving around 300 members</p>
<p><b>Margreet Huizing</b> MUGMETDEGOUDENTAND Netherlands</p> <p>margreet@mugmetdegoudentand.nl www.mugmetdegoudentand.nl</p>	<p>EhUman</p>	<p>It all started with our curiosity about the European Union and with that curiosity came a lot of questions. Is the EU important to us? And if so, why do we know so little about it? Why is it that nationalism is rearing its ugly head right now? Why are a lot of people against the thought of a united Europe? Or why do people ardently support it? Is European Unity a realistic prospect and will it enable us to guard our democracy and our safety? Is it naive to think that united we can prevent a third world war? These important questions concern every member of the EU. In order to try to get some answers, last year Joan Nederlof, our Artistic Director, wrote and performed a solo performance about a Euro Commissionair. It was just a try-out but it went down very well with the public, who empathized with the questions, doubts, moral dilemmas and humour that the show conveyed. After the show, many people stayed and talked about their views on the EU. Again we were confronted with varying points of view on Europe. As a result of the audience reaction, we realized that we wanted to broaden our horizon as the subject matter is not just topical in the Netherlands. We are now looking for theatre groups that would be interested in the subject matter and in collaborating with the us, to make this a truly international project. Our idea is that groups from five other European countries come up with a short play on their views of Europe and the EU. The play would initially be performed in their own country, but later also in the other participating countries. In the following year we want to develop a large production that contains elements of all the plays and perform that show at the larger venues in the capital cities of each country. Naturally, this is going to take a lot of time, effort and money. But above all, it will need enthusiasm on behalf of every participant. It will not be easy to find five partners who are similarly organised and financed as the Mug and it may be necessary to show some form of solidarity. Perhaps the Mug will start with one partner, and find the other participants together.</p>



<p><b>Beatrice Cevolani</b> EFFETTO LARSEN Italy</p> <p>matteo@effettolarсен.it www.effettolarсен.it</p>	<p>Mnemosyne</p>	<p>Mnemosyne is a site-sensitive project about emotional memories. A modular, site-sensitive, flexible format that gathers individual and local memories in the wider idea of collective memory. We re-map places on the base of the emotional life of the people living there, connecting locations with emotions. The project's goal is to create an emotional map of an area: the starting point consists in a survey, and the final one in an installation where we share with the public all the stories we collected. Every session has a different goal, depending on the community's priorities: we already worked on themes like integration, enhancement, conflict, minorities. The project has already been in Sri Lanka, Belgium, Italy, Scotland: we are looking for new partners to produce new sessions.</p>
<p><b>Delia Trice</b> CORPOSAMENTE FESTIVAL Italy</p> <p>dt@corposamentefestival.it www.corposamentefestival.it</p>	<p>corposamente festival</p>	<p>Corposamente festival, festival of performing arts looking for partners and professionals to develop European presence through specific programs: call4one, video 3D mapping contest.</p>
<p><b>Marina Filomar</b> L'ARMADA PRODUCTIONS France</p> <p>marina@armada-productions.com www.armada-productions.com</p>	<p>L'Armada Productions</p>	<p>Children and their family are our target ! And demanding audience requires audacious responses ! L'Armada Productions is a french organization specialized in different kinds of artistic proposals in the fields of pop music and visual arts. Pop music productions and touring, experimental workshops and familial events define our daily reality.</p>
<p><b>Patricia Pardo</b> Spain</p> <p>info@patriciapardo.es www.patriciapardo.es</p>	<p>ABUSES. Social inequality and machismo.</p>	<p>We want to work and encourage the abuse, inequality, gender and machismo issues through the Performing Arts and the circus-theater plasticity. In all projects we expose these issues with the physical clown but also with the textual delirium or live music. From the transgressor mood but also from the fragility of personal exposure. Sometimes, we propose workshops focused on making aware the public to the theme of gender or creativity as a way to escape from the social determinism.</p>
<p><b>Anton Ovchinnikov</b> ZELYONKA FEST CONTEMPORARY DANCE FESTIVAL Ukraine</p> <p>zelyonkafest@gmail.com www.zelyonkafest.org</p>	<p>Revitalizing the past - creating the future</p>	<p>The new generation of Ukrainians, born after Ukraine became independent in 1991, are living during the most complicated and dramatic changes in post-soviet history of this young Ukrainian state. There is a constant pressure from a Soviet mentality, and paternalism of the older generation; these young people are nonetheless the main activists of change. The struggle with the remnants of the soviet past, known as the Ukraine governmental program «decommunisation», is in fact a demolition of architectural, art and decorative objects, which symbolize communistic ideas. We propose to reconsider architectural and art objects of the soviet past of Ukraine by making them a part of performative works of contemporary artists from Ukraine and European countries.</p>
<p><b>Isabel Bonilla</b> TITZINA Spain</p> <p>isa@titzinateatro.com www.titzinateatro.com</p>	<p>The theater company TITZINA and The play DISTANCIA SIETE MINUTOS.</p>	<p>Announce our artistic project TITZINA and our singularities. Our highlights are the long creative process, the search of a universal theme, the contemporaneity and dynamism in textual and scenic execution. And present our last work DISTANCIA SIETE MINUTOS. Which is recommended by the Spanish National Network of Theaters and is being a success of exhibition with more than 300 performances during these three years.</p>



<p><b>Paloma Orts</b> UrGente - Ada Vilaró Spain</p> <p>orts.paloma@gmail.com www.adavilaro.com</p>	<p>Public Present 24 hores - Urgente A Mar</p>	<p>Públic Present 24 hores and UrGente A Mar are site-specific and street performances with have a previous work in the community. "Públic Present 24 hores" is 24 hores performance, which addresses the issue of public space. By the other hand, "UrGente A Mar" is 12 hores action, dedicated to all the people who is crossing oceans and mountain for having a better life.</p>
<p><b>Petra Ardai</b> SPACE Netherlands</p> <p>petra@tgspace.nl www.tgspace.nl</p>	<p>Remember Europe, a crash course refugee</p>	<p>The projects main result is a performance that takes place on the threshold between fiction and reality. Through a what if scenario that is based on a real threat, the creators want to foster compassion and make the public feel what it is to have to flee, to leave everything behind and begin a new life somewhere else. In the structure of a crash course potential refugees (inhabitants of the city/all audience members) will be prepared with the help of hands-on experts (refugees) and guides (the creators) for the emotional and existential consequences of becoming a refugee.</p>
<p><b>Marta Monfort</b> LA RED ESPANOLA DE TEATROS Spain</p> <p>teatro@vitoria-gasteiz.org www.redescena.net</p>	<p>1. DANCE ON STAGE AND 2. SELECTION OF SCENIC PROPOSALS</p>	<p>1 DANCE ON STAGE: "Dance on Stage" is an artistic circuit (network???) developed by La Red Española de Teatros that aims to promote the dance sector and increase the presence of the dance shows in the public venues of Spain, and members of La Red. During its 7 editions, Dance on Stage has helped many spanish dance companies to present their shows in new venues out of their local scene.</p> <p>2. SELECTION OF SCENIC PROPOSALS: 1. Theatre and Circus 2. Ballet, Dance and Arts of movement 3. Music</p> <p>These three commissions are integrated by members of La Red. In their working process, they elaborate a list of recommended artistic proposals, that have been tested, and they are published in www.redescena.net with the name of (Cuadernos) so that every member can get the access to this information.</p> <p>The selection of these artistic works is considered as a guaranty of quality by the members of La Red. The selected shows have a great promotion through our web, newsletters and social media.</p>
<p><b>Pilar Cambroneró</b> EXTREMUS DANZA Spain</p> <p>extremusdanza@gmail.com www.extremusdanza.es</p>	<p>PRINCESAS o COMERSE LA VIDA</p>	<p>We will like to present the educational project PRINCESAS o COMERSE LA VIDA( Princesses or eat the life) and the parties that includes: 1.The function PRINCESAS that through the language of Dance Theater represents a problem every time more present among the young population: eating disorders, bulimia, anorexia. 2. A colloquium with the company and psychologists of the Valencian Association of Relatives of patients with Eating Disorders, Anorexia and Bulimia, AVALCAB. 3. A didactic guide for teaching staff, with activities to do with the students in the classroom once viewed the spectacle.</p>





<p><b>Marcela Imazio</b> BARCELONA INTERNATIONAL DANCE EXCHANGE Spain</p> <p>production@bide.be www.bide.be</p>	<p>Barcelona International Dance Exchange</p>	<p>This Platform for networking and exchange for dancers, choreographers and performers, starts in 2009. The mission is to provide: Mobility – Horizontality – Trans generational With the objectives of build, facilitate and articulate: An space of intercultural dialogue An unique opportunity of horizontally working A place in which the interaction and collective creation are at the same time, tools and objectives In BIDE events, we offer a structure of laboratories and showings, including a public performance. The first edition in 2009, had 27 participants, 6 collaborators and 12 countries. The last 2016 edition gathers 60 participants, 30 collaborators and 24 countries. During the lasts 8 years BIDE facilitated 16 events and 11 residences where more 500 choreographers, dancers and performers take part and 50 projects emerge from the BIDE exchange</p>
<p><b>Marc Chornet Artells</b> PROJECTE INGENU Spain</p> <p>marcchornet@me.com www.projecteingenu.com</p>	<p>PROJECTE INGENU</p>	<p>As new members of IETM we would like to introduce ourselves with a brief explanation: our philosophy and our current projects and how we work.</p>
<p><b>Aurélie de Morsier</b> Suisse</p> <p>aurelie.demorsier@gmail.com www.lesecuries.ch</p>	<p>Les écuries de Maslow</p>	<p>Les écuries de Maslow sont un bureau de production, de diffusion et d'administration culturelle indépendant. Elles travaillent actuellement sur des projets de théâtre (Gian Manuel Rau, Emilie Charriot), de musique-théâtre (Pierre Audétat, Rue du Nord &amp; Gian Manuel Rau) ainsi que d'autres projets de musique ou performance.</p>
<p><b>Abigail Ballester</b> TTP - ASSOCIACIÓ PROFESSIONAL DE TEATRE PER A TOTS ELS PÚBLICS Spain</p> <p>ttp@ttp.cat www.ttp.cat</p>	<p>We are theatre for children, we are the TTP</p>	<p>In our brief presentation we want to introduce to the participants our organization. Who we are. What we do. Our aims. And why is necessary the existence of an association that joins several professional companies who perform for children, young people and also street arts, available for all kind of public.</p>
<p><b>Beatrice Cevolani</b> PANDA PROJECT Italy</p> <p>beatrice.cevolani@gmail.com www.pandaproject.it</p>	<p>"TRILOGY OF SOLITUDE" - Residences and bridges around</p>	<p>It's the new project of the group: different creations about the meaning of "solitude". We are working about a show but also with participation's projects for others artists and also for citizens.</p>



<p><b>Verónica Guirguis</b>          FESTIVAL DELTEBRE DANSA          Spain            difusio@deltebredansa.cat          www.deltebredansa.cat/en</p>	<p>Festival Deltebre Dansa</p>	<p>Festival Deltebre Dansa is a unique event held in an exceptional place, Deltebre, in the Ebro Delta (Catalonia, Spain), attracting 160 contemporary dancers and circus artists from around the world. The Festival offers the unique experience of immersion in an intense artistic activity. It is at the same time professional workshops, workshops for beginners and a great stage with a wide performances programme of avant-garde. Deltebre Dansa is international projection applied in a special local setting, where it arises a unique, innovative, multicultural and high quality experience.</p>
<p><b>Clara Giraud</b>          ARTSADMIN          United Kingdom            clara@artsadmin.co.uk          www.weareunlimited.org.uk</p>	<p>Unlimited International</p>	<p>Unlimited is a UK-based commissioning programme supporting ambitious work by disabled artists. A new International strand of Unlimited has opened the current projects callout to projects that consist of collaborations between disabled artists based in England &amp; Wales with disabled artists that are based outside of the UK. We intend to select 8-10 projects for Research and Development funding, half of which will go on to be funded to completion by Unlimited. These exciting projects will be seeking ore partners to support the commissions: residencies, opportunities to share work in progress, and showcase the final work. Unlimited International is about building alliances internationally, supporting diversity across the art world, and engaging in a global dialogue about what this might mean in different contexts.</p>



<p><b>Julio Alvarez</b> TEATRE TANTARANTANA Spain</p> <p>jalvarez@tantarantana.com www.tantarantana.com</p>	<p>PI(E)CE / An Intergenerational scenic creation</p>	<p>PI(E)CE is an inter-generational scenic creation project from Barcelona. It first started in 2011, promoted and produced by Tantarantana Theatre, under the direction of choreographer Constanza Brncic and playwright Albert Tola. This last year we have accomplished our fifth edition with great social impact and artistic success. For ten months, annually from October to July, we have worked with different groups of people, in different places of the city. On the one hand, teenagers and elderly residents of the inner-city neighbourhoods Raval and Poble Sec rehearse together in two local high schools, with the support of teachers and the school community. On the other hand, teenagers that are regulars in the <i>Habitació 1418</i> project at the Centre of Contemporary Culture of Barcelona (CCCB) rehearse on Saturdays. Finally, a teenage choir of the social program <i>Clavé XXI</i> at Palau de la Música Catalana work on part of the musical score. In different moments of the process the three groups come together with the aim of creating a combined piece which includes sound, movement and words, and explores themes which appear during the process, reflecting the interests and worries of the group. The result of this way of working is a strong artistic and social experience, which encourages reflection about learning processes and the function of creativity. It also provides a space to observe the social, political and economic contexts of the people involved. Through words, movement and sound, with people of all ages that come from different social contexts, different countries and languages, we meet to create a work of art that gives a new image of our own city: we create a new landscape, our landscape. The result of this process is presented every year at Tantarantana Theatre and this year was also presented at the Grec Festival of Barcelona at the Centre of Contemporary Culture of Barcelona Theatre (CCCB). In the last five years the project has grown in participation, social impact, artistic quality and institutional involvement. We have worked with the support of IMEB (Intitute of Education of Barcelona) and Foment de Ciutat Vella. We have incorporated new partners: the <i>Habitació 1418</i> project at the Centre of Contemporary Culture of Barcelona (CCCB)-Museum of Modern Art of Barcelona (MACBA), the <i>Clavé XXI</i> project at Palau de la Música Catalana, Arrels Foundation, TotRaval Association and the Faculty of Education of UAB (Universitat Autònoma de Barcelona). For all these reasons we strongly feel that PI(E)CE is a project with future potential and that the visibility the type of context such as the one IETM can provide is crucial. For the coming years we want to create connections with theatres and other similar projects from other countries to share and exchange experiences, create a dialog, and collaborate together in the creation of a European project.</p>
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