

**- BRAINSTORM -
IETM Spring Plenary Meeting in Bratislava**

Name of the presentation	1 - Education for performers of visual and physical theatre	2 - Action Contemporaine pour la Transmission (artistique) en Europe (ACTE)	3 - Training of hiphop choreographers
Organisation	Cantabile 2	Le Tas de Sable - Ches Panses Vertes	MOOV'N AKTION - camin aktion
Person presenting	Siri Facchini Haff	Emeline Tournaire	Dirk Korell
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Country	Denmark	France	France
Description of the project	<p>Cantabile 2 has, since 1985, been training young people for a professional working life in physical and visual theatre with a 3 year long education called "School of Stage Arts". Now we wish to re-structure the institution in a completely new way, which opens up for international partnerships and for implementing an international platform for the structure and the running of the education.</p>	<p>ACTE is a cultural project which was created 5 years ago by eight European partners and based on promoting new pieces of European playwriting; the transnational mobility of new contemporary works (and therefore their recognition and circulation) and that of their creators (through writer's meetings, research studios and an online library); the guidance of young artists by more established companies towards professionalism and transnational projects, in order to ease their integration into the European drama sector (through residencies, studios and work presentations)</p>	<p>The choreographical creation in hiphop is based on one hand on the technical know how in relation to dance, but on hand on the choreographical skills. How, and in which form, is it possible to offer an "open" training, working, for example, in the form of modules, with training sessions related to composition, dramaturgy and semiology?</p>
Input expected	<p>We are looking for theatres / arts educational institutions who are interested in partnerships in educating the "Contemporary Performer", or who has experience in theatre education with an international perspective. We are looking for new perspectives and ideas of how to do this concretely, both concerning artistic input - what do we require from the "Contemporary Performer?" - the organisation of the institution as well as input on the economic aspects within a European and not only national context. Could such an education benefit from being a cooperation between different theatre institutions which each have their own artistic focus point?</p>	<p>Collect the opinions of structures which have already worked on a European 'Culture' project before this particular project: a difficult exercise with such a short time for discussion, but we hope to test these first ideas and compare them with a number of peers, diverse outlooks and with other individuals who have perhaps participated in a European project already. It should be a means to test the suitability of these bases, their degree of innovation and to reinforce or question some of our convictions. This comparison with similar projects (in order to have a better notion of those that already exist) could bring us a lot in the way of planning the project with our partners. In more detail: whether the structures already acting in these areas guide similar reflections, to encourage them to more fully discuss with us and eventually join us in the adventure!</p>	<p>I'd like to receive ideas, inspiration and, first of all, concrete experiences of persons and organisations with an experience in choreographical training, independent of dance style or -culture.</p>

Name of the presentation	4 - A European Theatre Development Directory	5 - PIGS	6 - The Body is the FrontLine
Organisation	China Plate	PENTABUS THEATRE	Rosie Kay Dance Company
Person presenting	Paul Warwick/Ed Collier	Orla O'Loughlin	Rosie Kay
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Country	England	Scotland	England
Description of the project	<p>In 2004 China Plate established The Darkroom, a development scheme for collaborative theatre companies to work on an experimental commission without product in a facilitated laboratory space. We now seek to research what other development opportunities exist within the EU. This research will enable China Plate to share ideas, emulate successful schemes and potentially create a directory / web resource for pan-European development programmes.</p>	<p>Inspired by the International Slow Food Movement we are working with writers from all over the UK to produce work about food, to be performed in a variety of spaces. Writers have been meeting a range of individuals including farmers, retailers and consumers as well as working alongside Michelin-starred chefs, to gain an insight into contemporary society's relationship to food and food production. We believe this project is ideal for international development.</p>	<p>Choreographer Rosie Kay, after extensive research with the UK army is beginning work on a dance theatre production looking at the physical issues surrounding warfare. She will explore the effects of war on bodies and on minds in a very physical manner, raising questions about modern warfare and how society looks at the use of the military. The work will be developed in late 2009 and premiere in 2010.</p>
Input expected	<p>To judge whether the brainstorm participants think there would be demand for such an initiative and to seek their advice as to whether such an undertaking has been attempted in the past - or even exists currently. To learn of contacts and leads that will help us begin our research and to find some key examples of development opportunities that currently exist in Europe. With further research these may be used as evidence for applications to funding bodies. To begin to find partners who might be interested in joining the project in some way.</p>	<p>This project could take many forms. We want to find collaborators to help us explore what international reach it may have. We want to find international writers, venues and companies who might be interested in working with us as the project develops</p>	<p>To get advice on the subject matter and how to tackle it in dance and theatre. To get advice as to how dance work can be political and raise important issues about the physicality of warfare. To find a collaborator in the theatre world. The collaborator would be willing to work in a physical arena and would ideally have knowledge or interest in modern conflict. To suggest European theatre models and companies who deal in conflict and conflict resolution. To look for people who might become partners with the company and with the International Dance Festival Birmingham 2010 to co-commission</p>