



8th *Estudis Escènics* International Symposium

Society Makes the Spectacle

*Performing arts, communities
and cultural rights*

8th and 9th October 2025 | Sala Plató, Institut del Teatre | Barcelona

Programme

Wednesday 8th October 2025

Cultural Rights and Accessibility

S2 LEVEL LOBBY

10 am Reception

SALA PLATÓ

10.30 am Lecture | Salma AMAZIAN

Bodies, Inequalities and Institutions: A Critical Approach to Cultural Rights from their Materiality | (CAT)

A reflection on the possibilities of articulating a structural critique of the mechanisms of exclusion and creation of unequal material living conditions in the field of culture and consideration of the need to revise the spaces of re-production of the material and symbolic conditions of inequality, whether they are health institutions, penitentiaries, universities or arts centres. Through the exclusion of given bodies and subjectivities, a social structure based on intersectional hierarchies of gender, race and class is reified. Initiatives on mental health and biomedicine, for instance, show how the hegemonic medical discourses pathologise certain experiences, particularly those that divert from gender norms or come from racialised or working-class contexts. In this lecture, Amazian suggests a reflection on the specific strategies to think about and practise cultural rights that help us to rethink these institutions and test instituting practices that enables us to re-imagine our relations, structures, subjectivities, and so on.

11.30 am Papers**Cristina SANZ-GADEA FERRET****Culture as a Collective Cure: Performing Arts Practices Beyond the Biomedical Model** | (CAT)

In a context marked by the rise of discourses on wellbeing and mental health, many artistic and cultural projects have proliferated with the explicit aim of having an effect on the life of vulnerable groups. However, these initiatives often develop through a functionalist logic, subordinated to biomedical frameworks or demands of measurable impact, reproducing dynamics that reduce culture to an instrumental tool at the service of therapy or social inclusion. Faced with this panorama, research poses the following question: which forms of mediation and collective care can emerge when the performing arts merge with mental health from a community perspective that is not subordinated to clinical paradigms?

Ester BONAL**Xamfrà. A Centre and an Attitude to Test Other Possible Societies** | (CAT)

Eduard Miralles ends his article “Cultura y educación, la extraña pareja” (Culture and Education: a Strange Couple), included in the book Eduard Miralles: la cultura com a passió, with eighteen pending issues or unpublished works (according to the author, depending on whether we conceive them from the viewpoint of education or culture), behind which there is a reference to the need for a new generation of venues for education and the arts. In Miralles’ words, “we need new places for the arts and the public to overcome the increasingly bigger breach between culturally anorexic people and culturally bulimic people. [...] Venues targeted to experience, where it is possible to transform individual ideas into collective projects. A new generation of venues where education and culture can no longer be a more or less estrange couple but the two indistinct and inseparable sides of a same coin.” Xamfrà, a socio-artistic centre that seeks to be a disobedient space of culture and education, began its path in 2004, in the neighbourhood of El Raval in Barcelona, where we continue working, through collective artistic and cultural experiences, to learn how to look at the world, take care of what we want to preserve, and transform what we want to change.

12 noon Break

12.30 pm Conversation roundtable on cultural rights and accessibility with Salma AMAZIAN, Cristina SANZ-GADEA and Ester BONAL
and open questions and discussion time

1.30 pm Break

Aesthetic Contributions of Community Practices

3 pm

Lecture | Fabrice CORRONS

A Theatre Tower of Human Kintsugis: From Aesth-Ethics to Applied/Adapted Creation | (CAT)

As summarised in the concept of aesthetics of care, posing questions about the issue of aesthetics in community practices means not only paradigmatically distancing oneself from so-called art therapy (which subordinates art to the therapeutical device) but also automatically involves a reflection on ethics, both in the creation process and in the final performance, which in most of Latin America is called “socialisation”. This notion interests us precisely because it enables us to replace the traditional perspective of performance, or even the idea of workshop closing session, by the “social” gaze; in other words, public and collective, empowering and alternating, uncontrollable and (com)promising.

Conceiving aesth-ethics from the social polarity of the community event means considering the passage from what is private, from the safe space of the workshop, to the confrontation with what is public, the place of the assembly of the polis. Aesth-etics, from this perspective close to the ritual dynamics, becomes the net that allows creator-workshop leaders to support participants in their personal transformation through the theatre experience. This is why we propose reflecting on aesth-ethics from community practices based on two theoretical points. On the one hand, the epistemology of applied/adapted research creation offers us the opportunity to rethink community practices as an empowering A-R-C triangulation, avoiding a possible assisted logic or a saving temptation, and makes the necessary principle of prudence coexist with an ethics based on innovation. On the other hand, the concept of “tensió intempestiva”, used by Carles Batlle to characterise contemporary critical drama, enables us to conceive the dramaturgy of these community theatre expressions as a form willingly outside time (while deeply rooted in the space of the community): a hiatus that maps the world from the inside, with renewing perplexity. The crossing of this twofold theory ultimately suggests to us a new reading of community practice, which deepens the theory of community practice as a kintsugi; that is, a reparation with gold/art. And what if, recovering the values of the builders of human towers (“castellers”) of strength, balance, value and prudence, the metaphor of the human towers as a community show and the importance of the collective process of building up and dismantling, the community practice were like a kind of stage tower of human kintsugis? This lecture aims to develop, in homage to the Catalan tradition, the theory of the aesth-ethics of the community performing arts practices.

Susan RÍOS and Fran ROS

“Relational Aesthetics” of Community Performing Arts Practices, Participated Devices, and Collaborative Creation Processes in the Projects of AYE Cultura Social | (SPA)

In recent years, we have witnessed a growing increase of projects, academic publications and associations or artists that link art and community, bearing in mind social transformation in their development, as well as innovative methods for the creation of artistic products/processes. As a result of these processes, other forms and structures emerge that Bourriaud (2007) attempts to bring together and describe in his book on relational aesthetics, pointing to art initiatives whose main value lies in the quality of human relations promoted, recognised and celebrated. From this perspective and using art-based research (Carrillo, 2015), we suggest an approach to community performing arts practices, participated devices, and collaborative creation processes in the projects of AYE Cultura Social, linking theory to praxis based on situated knowledge. As a conclusion, the paper acknowledges relational aesthetics and its contributions to cultural democracy, social participation, and interdisciplinary creative dialogue through artistic initiatives by AYE Cultura Social that combine public art (Moguillansky, 2021), community theatre (Fernández, 2015) and visual and sensory theatre (Chevallier, 2018).

Jorge DUTOR

El movimiento | (SPA)

“El movimiento” is an artistic creation project, of collective and citizen authorship. A movement that brings about new folklore: contemporary social dances with which to identify ourselves, towards a tradition for the future. Based on the idea of dance as a tool of dialogue in conflict resolution, empowerment and public awareness, we work with diverse groups representative of the new neighbourhood. We create and think, all together, as we can, to preserve this new dance, take care of it and convey it to the public, and even how we can list it as intangible heritage of the city. We suggest as a space of research, thought and creation inventing new contemporary folkloric forms that represent each community involved; to shape the social by generating inclusive dances. It is a mainly participatory project of creation of collective identity dances with a transformative aim towards participants and the territory. We suppose that the folklore we know owes its origin to a functionality, to a why: dances of celebration, of death, meteorological, of initiation, of farming, of flirting... We do not pretend to question these familiar dances but to generate new ones and add them to tradition. It is a gesture through contemporary creation towards folklore and tradition: a contemporary tradition. This project responds to a moment of identity crisis that we perceive around us and we believe that an inspirational reinforcement is needed to build social and neighbour relations. The project materialises in the creation of a popular dance that will be danced to a piece of music composed specifically for dance and that will be easily transmissible to everyone. It is therefore necessary to have a group of amateur or professional participants who share the fact of belonging to the same community, and also a group of musicians that perhaps already exists or is formed for the occasion that also belongs to

the same community. The project ends with the Ceremony of donation of El Movimiento to the public. In this ceremony, a political representative of the community is invited, and asked to commit to the care, transmission and future of this new element of intangible heritage by and for the public. The ceremony concludes with the presentation of the new people's dance and is performed in front of the audience as a form of new popular festivity.

Mariona NAUDIN

Presentation of La Liminal, Aula Oberta d'Arts Escèniques de la Comunitat IT | (CAT)

La Liminal is a pioneering pilot programme within the performing arts sector promoted by IT Acció Social, an open space of artistic practice aimed at all the staff of the Institut del Teatre (IT) and, particularly, to those that perform tasks that are not specially related to teaching. Its goal is to work to make cultural democracy and equity in access to the performing arts effective within the institution itself. Its main objectives are: to develop a theatre project with IT staff by focusing on equity in access to the practice of the performing arts; to shed light on the cultural diversity of the IT; to bring about social cohesion and new horizontal relations among the staff; and to increase their inner wellbeing while creating processes that feed research in the performing arts and social and community action through practice.

- 5 pm** **Conversational roundtable on aesthetic contributions of community practices**
with Fabrice CORRONS, Jorge DUTOR, Mariona NAUDIN, Susan RÍOS and Fran ROS and open questions and discussion time
- 6.15 pm** **Open rehearsal of the new edition of La Liminal**
Event open to everyone's participation, led by Mariona NAUDIN
- 7.30 pm** **End of the day**

Thursday 9th October 2025

Applied Performing Arts

S2 LEVEL LOBBY

10 am **Reception**

SALA PLATÓ

10.30 am **Lecture | Montserrat IRANZO**

An Approach to Applied Performing Arts | (CAT)

The objective of this lecture is to open a debate on applied performing arts, beginning with the lack of scientific studies that validate its existence, as pointed out by different authors. An overall vision of the nomenclature is introduced along with diverse definitions that accompany applied theatre, applied dance, applied performance and/or applied drama as terms that seek to be an umbrella for a field in constant evolution due to the inclusion of practices of different kinds, depending on the objective and context in which they are carried out, but which cannot ultimately encompass all the aims. The multifaceted approach of transformative art is intertwined with the reasons for its *raison d'être*, opening up questions, such as: if performing art, live art and social art are an engaged art, do they have to be preceded by the word applied? Applied to what? When do applied art and performing arts combine and intersect? Terms emerge that encompass the practices in which art becomes a tool, an instrument, a resource that challenges the umbrella effect of the terms: applied performing arts. The imbrication between the socio-artistic or social-artistic legitimates it while wishing to maintain their conceptual hegemony within the egalitarian balance between the social and the artistic, as exemplified by social dance, among others.

11.30 am **Papers**

Elena SV FLYS

Beyond the Gesture: Artistic Practices, Mediation and Search for Limits in Social Transformation | (SPA)

What role do artists have when they place themselves at the intersection between performing arts practice and social action? This paper is based on ongoing research with artists, mediators and facilitators from different parts of the world who develop their practices in community contexts imbued by different forms of vulnerability and social emergency. These dialogues reveal a constant concern: how far can the performing arts go in terms of effect and transformation? What does generating a change through art really mean? How are the limits between the artistic, the ethical and the political set? Far from conceiving artistic interventions as occasional events, the accounts brought together point to the need of sustained processes that prioritise care, active listening and the creation of safe spaces. The experiences analysed enable us to reflect on how artistic mediation becomes a tool to strengthen community networks while making artists ethically position

themselves in relations to its actions and effects. Through this journey an urgent question arises: what is the responsibility of the agents that fund these processes? Beyond financial support, we examine their involvement in relation to the goals, methodologies and outcomes they promote. How far is there an ethical coherence between what is funded and the impact foreseen? What role do these institutions have in the sustainability and the actions they promote? The objective of this paper is twofold: on the one hand, to highlight the ethical and aesthetic dimension of the artistic mediation processes; and, on the other, to problematise the concept of “social action” within the framework of applied performing arts, embracing a more situated, critical and committed awareness. Without offering recipes, we propose a reflection that places the artist not only as an agent for change but as a subject in constant questioning, with practices that open up cracks through which to rethink ways of working, being and transforming collectively.

Silvia GARCÍA MÁRQUEZ

Corpographies of Inclination: Community Artistic Creation and Collective Mental Health | (CAT)

It is a community arts project promoted by Arts Vives i Recerca that gives continuity to co-creation processes initiated in 2018 around vulnerability. Inspired from philosopher Adriana Cavarero, the project questions the notion of autonomy as a human ideal and proposes rethinking ourselves through the inclination towards others, as a metaphor of interdependence and care. The figure of the mother leaning on her baby symbolises this vulnerability that constitutes life, reminding us that care is essential to sustain it. The project develops through a corporeal and discursive creation process with women in a situation of mental distress and vulnerability. A space of collective and de-institutionalised health emerges that promotes care networks. It is based on the framework of Collective Mental Health, which recognises the values of the knowledge of experience and advocates the collective construction of health. Participants, despite not being professional artists, are co-creators and producers of knowledge about the body, health and life. Artistic creation enables us to listen to the bodies, ask questions about desires and needs, and re-signify experiences. In this way, the work is also the process and the transformations of the participants. The project seeks to develop corporeal sensitivity to cultivate what Hartmut Rosa calls resonance: the capacity to connect with ourselves, others and the world. This implicit connection involves recognising vulnerability as a status of life and generating care dynamics. As Suely Rolnik argues, it is necessary to recover the “out-of-subject”: what remains beyond rationality and language – the body, the intuition, the vibration. “Corpographies of Inclination” is a laboratory to re-learn how to inhabit the bodies and construct forms of relationship and knowledge. Focusing on the participation of the public, it envisages art as a tool to reestablish the capacity of deciding on the conditions of life in a context that tends to exclude. After the pilot carried out throughout 2024 with female patients in the health centre Magòria, the project has been expanded in 2025 with two community processes in the neighbourhoods of Poble Sec (with the support and effective co-design of the health centre Les Hortes, the Community Plan, and Barcelona Public Health Agency) and the Magòria

health centre in the neighbourhood of Sants that combine live art and collective mental health, generating spaces of care and shared thought on the social causes of suffering. The final process will include an event within the Festival Moujuïc in Barcelona.

12 noon Break

12.30 pm Conversation table on applied performing arts
with **Montserrat IRANZO**, **Elena SV FLYS** and **Silvia GARCÍA MÁRQUEZ**
and open questions and discussion time

2 pm Break

Community Action and Mediation in Higher Artistic Education

3.30 pm Lecture | Eva GARCIA
On How Cultural Rights Question Art Training
Public Schools | (CAT)

The paper invites a critical and propositional reflection on the role of art training public schools within the framework of cultural rights and equity. It argues that supporting progress requires going beyond occasional or accessory solutions, putting forward structural and meaningful transformations that resonate with social and cultural diversities at all their levels and addressing inequalities in the arts. It involves re-signifying the public and social mission of training centres, advancing as contemporary and democratic agents towards relevant and creative processes faced with the current challenges.

4.30 pm Papers
Pablo CISTERNAS
Professional Training in Latin American Theatre:
From Stage Practice to Social Action | (SPA)

In the context of a study with a Latin American scope on the models of professional training in theatre, involving 20 countries and developed through a qualitative methodology with over 60 interviews and analysis of documents, this paper examines how the syllabuses aimed at artistic creation – both in the structure of the syllabus or as optional subjects – have included applied theatre tools. Although the aim of these programmes focuses on the training of performing arts artists within the context of professional artistic production, several schools and university or technical institutions have included learning goals that go beyond the production of shows for official theatres, linking themselves to communities and territories in social, educational and/or therapeutical dimensions. We will attempt to answer the question: how are applied theatre initiatives articulated in theatre professional syllabuses, mapping the learning strategies, forms of knowledge and validation that are consolidated in diverse articulations with communities and territories? Previously, three lines that create tension in the disciplinary borders

have been established, making it possible to strengthen the epistemology of arts education: deepening collective creation methodologies to be activated with communities; validation of expanding theatre, legitimatising unconventional theatre as a space for learning and development; and the development of a situated training, establishing strategies to understand artistic practice by intervening in territorial contexts. The development of learning goals linked to applied theatre in these syllabuses allows us to understand how professional training in theatre is transformed, opening up new possibilities not only to understand new methodologies and opportunities for creation but also the links between artistic creation and social transformation, while widening the field of work development of professional performing arts practitioners.

- 4.45 pm Open questions and discussion time**
- 5.15 pm Conversation table on applied performing arts
on the initiatives articulated at the Institut del Teatre
with Pepelú GUARDIOLA, Marta GALÁN, Xènia GUMÀ,
Constanza BRNČIĆ, Christine SCHMUTZ and Eva GARCIA**
- 6.30 pm End of the day and closing of the event**

Salma AMAZIAN is a researcher, teacher and writer who addresses, from a decolonial perspective, the intersection of race, class and gender in the experiences of oppression and resistance in Spain, particularly in the colonial dynamics between this country and Morocco and the coloniality that have imbued them so far. She holds a bachelor's degree in History and Social Anthropology from the Autonomous University of Barcelona (UAB) and a PhD from Granada University with a thesis on securitisation processes as colonial violence and community resistance in Spain. Among her recent works, we can mention *La radicalización del racismo* (2019, editorial Cambalache) and the direction of the documentary *És per la teva seguretat. Engranatges de la islamofòbia institucional* (2021), as well as curating the training and event programme "La raza como disputa cultural" (2021, Seville University, Seville Arts Institute, ICAS). She has been invited to centres such as ICAS, MACBA, Arts Santa Mònica, Museu Habitat, the ENAR (European Network Against Racism) network, CAGE and ISRA (International Islamophobia Studies Research Association), among others.

Ester BONAL is choir director and music teacher. For 10 years, she has been a teacher in public secondary schools, headmaster at Can Ponsic secondary school. In 2004, she launched Xamfrà, a space to ensure the fulfilment of the universal right to artistic practices for the care and formation of a critical and committed public. She currently forms part of the Xamfrà team, teaches at ESMUC, and co-coordinates the Postgraduate Course on Performing Arts and Social Action at the Institut del Teatre. She is a trainer of trainers and coordinates the training centre El Teler de Música.

Constanza BRNČIĆ graduated in Philosophy and holds a master's degree in Contemporary Thought and Classical Tradition from Barcelona University, where she currently carries out the doctoral programme in Contemporary Philosophy and Classical Tradition with research on the philosophy of Merleau-Ponty. She has received many commissions as a stage director and choreographer, notably the artistic direction and choreography of the opera *The Monster in the Maze*, composed by Jonathan Dove, premiered at the Teatre Grec in Barcelona within the programme of the Festival Grec 2018. Since 2009 she has worked as a choreographer and director in the community projects of the Escola de Música i Centre de les Arts de l'Hospitalet (EMMCA) and the intergenerational project PI(È)CE produced by Teatre Tantaranta. She coordinates the Postgraduate Course on Live Art and Contexts at the Institut del Teatre.

Fabrice CORRONS is professor at the Université de Toulouse-Jean Jaurès (France) where he teaches subjects of Catalan and Spanish culture as well as participating in the master's degree in Applied Theatre, the only masters of 120 ECTS in France on the subject. Member of the LLA-CREATIS research group of this university, his research focuses on performing arts practices in Catalonia, the Basque Country and Galicia, and recently also Colombia. He forms part of the university platform CRISO ("CRéation et Innovation SOciétale") that promotes the arts in the social and economic fabric, and has coordinated the European project TransMigrARTS (Horizon H2020) of applied research creation on the performing arts and vulnerable migrant populations that involves 14 centres (more than 130 artists and researchers,

and 500 participants) between France, Spain, Denmark and Colombia since 2021. He is a member of CRAE (UAB) and translates Catalan, Spanish and Galician plays into French.

Pablo CISTERNAS ALARCÓN is a PhD candidate at Barcelona University with the project: *Epistemología de las Metodologías de la Práctica como Investigación en Artes Escénicas* (Epistemology of the Methodologies of Practice as Research in the Performing Arts). He forms part of the theatre company De Subsuelo (desubsuelo.com); he is researcher at PLAZ gestión (plazgestion.com) and Ciencia y Arte (cienciayarte.cl); and leads the project *Mapeo iberoamericano sobre los modelos de formación profesional en teatro y los paradigmas de creación instalados en la academia*, funded by the Iberescena Programme. He has been professor at the Department of Theatre of the Universidad de Chile, and researcher of the Núcleo Milenio Arte, Performatividad y Activismo. Notable among his publications is *Actuar y Performar: perspectivas desde el cuerpo en el teatro chileno post dictadura* (2021).

Silvia G. MÁRQUEZ is a didactic therapist accredited in PNL (Neurolinguistic Programming) by AEPNL (Asociación Española de PNL). She holds a bachelor's degree in Social Education from Ramon Llull University and a university master's degree in Cultural Management from Girona University and the Universitat Oberta de Catalunya. She has been associate professor at UOC since 2008 in the studies of Psychology and Education Sciences. In 2017 she co-founded VULNUS Arts Vives i Recerca, an arts association that promotes creation and mediation projects on vulnerability. She is currently responsible for the executive production of VULNUS, working with artists such as Inés Boza, Lali Álvarez and Javier Guerrero, with premiered shows and artistic residences at Festival Grec, Nau Ivanow, Centre de Creació El Graner, Centre dansa La Caldera, Mercat de les Flors, and Centro Internacional de Cultura Contemporánea Tabakalera. Since 2018, she has been director of the department of programmes and projects of the SOM VIA, a group of foundations working for 30 years in the management of mental healthcare. She coordinates the programme Ments Despertes, pioneer 13 years ago in the promotion of mental health based on the recovery model of expert patients. In 2025 she is also a member of the Organising Committee of the 8th Catalan Mental Congress "Creativity, Culture and Mental Health", to be held at the Official College of Physicians of Barcelona.

Marta GALÁN holds a bachelor's degree in Hispanic Philology (UAB, 1997), and received a research scholarship at UAB (1996-97) with a piece of research, supervised by Professor Manuel Aznar Soler, on the playwright Maria Luisa Algarra, exiled in Mexico during the Spanish Civil War. Moreover, she holds a diploma in Research Sufficiency in the Performing Arts from the Institut del Teatre in Barcelona (2003), and a master's degree in Cultural Management (UOC, 2012). Author and director of plays since 1999; artist-educator and cultural manager. She currently teaches Direction and Dramaturgy at the Escola Superior d'Art Dramàtic EÒLIA, at the Escola Superior d'Art Dramàtic (ESAD) and at the Conservatori Superior de Dansa (CSD) of the Institut del Teatre, where she also directs the Àrea IT Acció Social i Comunitària. In 2009, she launched the platform TRANSlab. of contextual performing arts interventions, where she proposes projects in which the arts (especially performing and performative arts) are tools for community cultural development, social transformation and/or artistic education. With this collaborative methodology she works for different collectives, associations, organisations and institutions and has premiered several productions.

Eva GARCIA works on the conceptualisation of projects with a rights perspective and specialises in community artistic creation and mediation. She began enjoying theatre creation with non-professional people, working in contexts and groups who do not usually participate in the construction of artistic initiatives. Founder of *transFORMAS*, she collectively developed many local and international projects, both theatrical and multidisciplinary, for 15 years. Notable among them is the project *teatroDENTRO*, focused on creation and artistic training in prisons (including the fictional documentary *Frontera*). After this period, she began providing support to organisations, creators and institutions of different types and objectives in order to develop culture-territory-community projects, incorporating a critical viewpoint on the vision and mission of the organisations involved. She is currently curator of artistic programming and contents of the *Jornadas de artes escénicas e inclusió*n, IN-AEM-Ministry of Culture; responsible for conceptualisation and community mediation of *Opera Prima*, *línia de produccions operístiques comunitàries* of the Gran Teatre del Liceu – where she coordinated the first project with and on the neighbourhood of El Raval in Barcelona, *La gata perduda*, and is currently involved in the second production. She also coordinates the intergenerational audience project *Grans Teatrerus* of the Focus group, which addresses unwanted loneliness.

Pepelú GUARDIOLA holds a bachelor's degree in Dramatic Art and a degree in Mime and Pantomime from the Institut del Teatre in Barcelona. Advanced Studies Diploma (DEA) and research aptitude in Performing Arts from the Autonomous University of Barcelona (UAB). He coordinates the Postgraduate Course in Applied Performing and Social Action. As an actor he has worked with Antoni Chic, Herman Bonnin, Carlo Boso, Pavel Rouba, Konrad Zsyedrich, Antoni Tordera, Miguel Gila, Gigio Morra, Joan Lluís Bozzo and Xavier Albertí, among others. He collaborates with the ensemble *Vespres d'Arnadí* for which he took on the stage direction and dramaturgy of *La Festa de l'Arxiduc* and *Barcellona alla Moda*. He has expanded his theatre training in workshops and seminars with Hellen Gallaguer, John Strassberg, Arianne Mnouchkine, Pierre Byland, Anatoli Vassiliev or Zygmunt Molik. He has participated in social action projects, including *Actuem a Barcelona* (Barcelona City Council), *El Mercat de les Flors: una fàbrica de somnis* (Mercat de les Flors), and *De la música de les paraules a les paraules musicades* (Fundació La Caixa). He teaches in different seminars and master's degrees on applied theatre techniques in the field of health (Institut d'Estudis de la Salut), education (ICE, Barcelona University), or political leadership and team management (Autonomous University of Barcelona).

Xènia GUMÀ graduated in Dance Pedagogy at the Conservatori Superior de Dansa of the Institut del Teatre in Barcelona and extended this training in workshops, congresses and specific courses on competence programming, educational innovation, neuroscience and learning theories, tutorial action and studies of Catalan Philology at the Autonomous University of Barcelona (UAB), among others. Since 2015, she has been professor of contemporary dance and tutor at the Conservatori Professional de Dansa of the Institut del Teatre. She currently forms part of the board of directors of the Conservatori Superior de Dansa, as head of Dance Pedagogy. She has formed part of the team of the project *Muda't*, *Arts escèniques a l'escola*, in the fields of teaching, research and promotion in primary and secondary studies and, as specialist of dance in the curriculum of the general and special studies, she has participated in diverse conferences and seminars. She is founding partner of the *Associació Catalana de Dansa i Recerca* and coauthor of several articles, papers and reports.

Montserrat IRANZO holds a PhD in Arts and Education from Girona University (UdG) with International Doctoral Research Component with an international stay the Universidade de Lisboa. She is a member of the university research group GREPAI UdG, interuniversity master's degree in Performing Arts at the UAB, master's degree in Dance Movement Therapy (DM/T) from the UB. She holds a bachelor's degree in Social Work (URL/UB), is a social judicial expert and has completed a postgraduate course on Mental Health (UB). She has undertaken theatre studies at the Col·legi del Teatre in Barcelona and the Degree in Classical Dance (ACADE Madrid). She has professional experience in business, financial and analytical management, and she is the director and co-founder of DANSALUT. Part of her professional career has developed in social dance with groups at risk and diverse social groups (2022 Dansacat Projecte Social award for La Dansa s'Apropa). She won the Premi de la crítica 2022 and the honorific award Maria José Ragué for the Artistic-Community Project of the Antic Teatre. In DM/T, she works individually with children, teenagers and adults; in groups, she specialises in women carers and gender-based violence (2012 Dansacat Dansa i societat award. 2020 Barcelona City Council, recognition of best social practices: for the groups of support of women who have been victims of gender-based violence). Teacher and trainer in creative dance and body awareness with groups of children, young people and/or adults, both in formal and informal education. In the artistic field, she is currently linked to creation and stage direction in the artistic-social and intergenerational field. She publishes in numerous journals. She coauthors books and chapters. She contributes to compilations and academic and information journals. She participates in training sessions, seminars, conferences and national and international congresses related to movement, dance and the performing arts, presenting papers, experiences and projects.

Guillem MONT DE PALOL and Jorge DUTOR, personal and professional couple since 2008, they are Montedutor. Jorge studied at the RESAD (Madrid) and is a set designer and performer. Guillem graduated from SNDO (School for New Dance Development) in 2006 and is a choreographer, performer, dancer, masseur and teacher. We are independent performing arts practitioners working on the borders of different disciplines such as dance, theatre, architecture, costume design or opera and their fields of influence in the political and social arenas. We are deeply committed to a place that for us is only a space of passage: being in the margins and not at the centre of things is an ideological stance. Together we have created stage projects that we have presented in local, national and international contexts, such as *I per què John Cage?* (2011), *#Losmicrófonos* (2013), the film *This Movie* (2013), *Grand Applause* (2016), *Lo mínimo* and *Lo pequeño* (2018) together with Cris Blanco and *Danses romàntiques* (2022). *El movimiento* (2022) is our first community project.

Mariona NAUDIN is a dancer and theatre performer, creator, teacher and stage director. Trained in Spain, Argentina and Germany, she holds a bachelor's degree in Gesture Performance from the Institut del Teatre in Barcelona and has studied Social and Cultural Anthropology at Barcelona University. She is co-director of the company Los Detectives. As a dancer and performer, she has worked for choreographers and directors such as Xavier Le Roy, Roger Bernat, Atresbandes and Arantxa Martínez, among others. She has worked on pieces of her own: *VIP, homenatge a Severiano Naudin* (Jury Prize at the Festival 100 in 2013, Hebbel am Ufer Theater, Berlin), *Una família balla* (Festival TNT 2015), *Songs for the bitch Witch women* (2023). She has been associated artist at the Centre de Creació i Arts Vives El Graner - Mercat de les

Flors and at the Centre de les Arts Lliures – Fundació Joan Brossa. As a theatre educator, she has taught courses and workshops in diverse secondary schools and venues in Barcelona and currently teaches at ITAEB. She has also been resident artist of the ICUB programme at the Besòs secondary school (2018) and has participated in community projects such as Art i Part, Sant Andreu – ICUB. She has formed part of the 19th Encuentro de Mujeres de Iberoamérica en las Artes Escénicas FIT held in Cadiz, leading a workshop on collective creation. This year, she is leading the community project La Liminal at the Institut del Teatre in Barcelona, which forms part of IT Acció Social. She is preparing *Les Chevaliers*, the fourth piece of Los Detectives and is resident artist at La Poderosa Barcelona.

Susan RÍOS (Chile) holds a bachelor's degree in Acting and is co-director of the Congreso Internacional de Artes y Diversidad held in Murcia and of the arts mediation seminar MUMECU of Acceso 44.

Fran ROS (Spain) is a PhD candidate in Education, holds a diploma in Social Education and a bachelor's degree in Dramatic Arts. His work explores social and community theatre and cultural mediation. Ríos and Ros are Aye Cultura Social (Murcia), a cultural organisation for social innovation specialising in performing arts. Constituted as an associate work cooperative, it is a democratic and socially-spirit organisation. It works for cultural rights to reach all the people and communities, particularly those that are less taken into consideration. Practising listening, inciting territories, linking sensitivities and supporting processes so that artistic creation and justice are available to all. In 2016, they received the CreaMurcia award. In 2019, they received the first Ciudad, Creatividad, Cultura y Emprendimiento award presented by Murcia City Council; and, in 2021, they won the Faro de Alejandría prize for artistic initiatives of the Fundación Cepaim.

Cristina SANZ-GADEA graduated in Art History and holds a master's degree in Cultural Management from Barcelona University. She conducts her work mainly in the fields of production and mediation. Her connection with the performing arts has mainly been through the collaboration with several artists and theatre and dance companies such as Javier Guerrero, Mabel Olea, Albert Baldomà and Paula Serrano; as well as creation centres and festivals such as the dance and live art creation centre El Graner, the Festival Sàlmon, the Festival Indisciplinats or the Festival Terrassa Noves Tendències. She is currently writing her doctoral thesis at Barcelona University on the intersection between culture, mental health and young people. Her work focuses on production, mediation and research, with special interest on community performing arts practices and projects with a social effect.

Christine SCHMUTZ is a PhD candidate in Performing Arts at the Autonomous University of Barcelona and holds a bachelor's degree in Economic Science and Philology from Albert-Ludwig Universität, Freiburg, Germany. She stages alone, or together with the director and theoretician Frithwin Wagner-Lippok, plays by German contemporary playwrights such as Falk Richter, Igor Bauersima, Sybille Berg, Roland Schimmelpfennig, Kathrin Röggla, Anja Hilling, Elfriede Jelinek, and Oliver Kluck (Festival Grec, Festival de Sitges, Nau Ivanow, Espai Escènic Joan Brossa, Festival Videoart loop, Antic Teatre, Teatre Tantarantana). She is an active member of the working group Performance as Research IFTR (International Federation of Theatre Research), GTW (German Society for Theatre Studies) and EASTAP (European Association for the Studies of Theatre and Performance). She teaches at ESAD and CSD

and forms part of the Department of Theory and History of the Performing Arts. She has founded and led the research group ESPCTRA (Escenologia, Pràctiques, Contextos i Teories de les arts en viu) since 2024. She has published *Veure-hi amb el cos. Perspectives fenomenològiques de l'anàlisi i la pràctica de les realitzacions escèniques* (Institut del Teatre) and numerous articles.

Elena SV FLYS is head of the Research Department at the Centro Universitario de Artes TAI en Madrid, where she is a professor in arts administration and research techniques, among other subjects. Her research focuses on accessibility to the arts, the reception of the audience, co-creation, and social integration. On these issues, SV Flys has presented papers in many national and international congresses, has written several books and articles, and has worked on several research projects. She designs accessibility measures for theatre and music productions both in the United States and Spain. Her two most recent publications are *Artistic co-creation: how art students view co-creation and how it could be integrated in the arts curriculum* for Arts and Humanities in Higher Education, and *Perfo-talleres, espectáculos liminales: mi emancipación como facilitadora* for Telón de fondo.